

UNIT 1 Defining Moments Fiction Connection

A STEM SCHOOL
FROEBEL
BILINGUAL SCHOOL
Home of the Spook Generation



GENRES

WITH
JIM SOTO

GENRES OF LITERATURE

GENRE OF LITERATURE REFERS TO THE DIFFERENT CATEGORIES OF LITERARY COMPOSITION IN RELATION TO THEIR CONTENT, TONE, AND TECHNIQUE USED. IT IS A VERY LOOSE TERM AND ENCOMPASSES MANY DIFFERENT CATEGORIES. IT SHOULD NOT BE CONFUSED WITH THE FORMS OF LITERATURE.



FORMS OF LITERATURE

THESE ALL FALL UNDER THESE **3** MAIN CATEGORIES. THEY ARE:

PROSE

POETRY

DRAMA

FORMS OF LITERATURE

PROSE



FICTIONAL

NON-FICTIONAL

POETRY



ALLEGORY

BALLAD POEMS

EPIC

HAIKU

LYRIC POETRY

ODES PASTORAL

SONNETS

DRAMA



COMEDY

TRAGEDY

GENRES OF LITERATURE

IT IS A TERM FOR FICTIONAL WORKS (NOVELS, SHORT STORIES, ETC.) WRITTEN WITH THE INTENT OF FITTING INTO A SPECIFIC GROUP IN ORDER TO APPEAL TO THE CONSUMERS. IN CONTEMPORARY FICTION-PUBLISHING, GENRE IS AN ELASTIC TERM USED TO GROUP WORKS SHARING SIMILARITIES OF CHARACTER, THEME, AND SETTING—SUCH AS MYSTERY, ROMANCE, OR HORROR—THAT APPEAL TO PARTICULAR DEMOGRAPHICS OF READERS. GENRES CONTINUOUSLY EVOLVE, DIVIDE, AND COMBINE AS READERS' TASTES CHANGE AND WRITERS SEARCH FOR FRESH WAYS TO TELL STORIES. FOLLOWING ARE SOME OF THE MAIN FICTION GENRES (AND SUB-GENRES) AS THEY ARE USED IN CONTEMPORARY PUBLISHING:

ACTION



SIMILAR TO ADVENTURE, BUT THE PROTAGONIST USUALLY TAKES A RISKY TURN, WHICH LEADS TO DESPERATE SITUATIONS (INCLUDING EXPLOSIONS, FIGHT SCENES, DARING ESCAPES, ETC.).

ACTION

ACTION AND ADVENTURE ARE USUALLY CATEGORIZED TOGETHER (SOMETIMES EVEN AS "ACTION-ADVENTURE") BECAUSE THEY HAVE MUCH IN COMMON, AND MANY STORIES FALL UNDER BOTH GENRES SIMULTANEOUSLY (FOR INSTANCE, THE JAMES BOND SERIES CAN BE CLASSIFIED AS BOTH).



ACTION SUBGENRES

DIE HARD SCENARIO: TAKES PLACE IN LIMITED LOCATIONS - A SINGLE BUILDING, PLANE, OR VESSEL - WHICH IS SEIZED OR UNDER THREAT BY THE ENEMY, BUT ARE OPPOSED BY A SINGLE HERO WHO FIGHTS WITHIN THE LOCATION USING STEALTH AND CUNNING TO ATTEMPT TO DEFEAT THEM. MANY FILMS AND NOVELS HAVE COPIED THIS FORMULA.



ACTION SUBGENRES

MILITARY/WAR: A STORY ABOUT A WAR OR BATTLE THAT CAN EITHER BE HISTORICAL OR FICTIONAL. IT USUALLY FOLLOWS THE EVENTS A CERTAIN WARRIOR GOES THROUGH DURING THE BATTLE'S EVENTS.

SPY FICTION: A STORY ABOUT A SECRET AGENT (SPY) OR MILITARY PERSONNEL SENT ON A SECRET ESPIONAGE MISSION. USUALLY, THEY ARE EQUIPPED WITH SPECIAL GADGETS THAT PROVE USEFUL DURING THE MISSION, AND THEY HAVE SPECIAL TRAINING IN THINGS SUCH AS MARTIAL ARTS OR COMPUTER HACKING.

ACTION SUBGENRES

- **OTHER SUB-GENRES INCLUDE:**
- **SAMURAI FICTION:** SELF EXPLANATORY.
- **WESTERN FICTION:** A STORY TALKING PLACE IN THE AMERICAN OLD WEST. WESTERNS COMMONLY FEATURE GUNFIGHTERS AND/OR COWBOYS.



ADVENTURE



A STORY ABOUT A PROTAGONIST WHO JOURNEYS TO EPIC OR DISTANT PLACES TO ACCOMPLISH SOMETHING. IT CAN HAVE MANY OTHER GENRE ELEMENTS INCLUDED WITHIN IT, BECAUSE IT IS A VERY OPEN GENRE.

ADVENTURE

IN ADVENTURE, AN EVENT OR SERIES OF EVENTS HAPPEN OUTSIDE THE COURSE OF THE PROTAGONIST'S ORDINARY LIFE, USUALLY ACCOMPANIED BY DANGER AND PHYSICAL ACTION. ADVENTURE STORIES ALMOST ALWAYS MOVE QUICKLY, AND THE PACE OF THE PLOT IS AT LEAST AS IMPORTANT AS CHARACTERIZATION, SETTING AND OTHER ELEMENTS OF A CREATIVE WORK.



COMEDY



A STORY THAT TELLS ABOUT A SERIES OF FUNNY OR COMICAL EVENTS, INTENDED TO MAKE THE AUDIENCE LAUGH. IT IS A VERY OPEN GENRE, AND THUS CROSSES OVER WITH MANY OTHER GENRES ON A FREQUENT BASIS.

COMEDY SUBGENRES

COMEDY OF MANNERS: A STORY SATIRIZES THE MANNERS AND AFFECTATIONS OF HIGH SOCIETY, OFTEN REPRESENTED BY STOCK CHARACTERS AND PUTTING GREAT IMPORTANCE ON THE WITTY DIALOGUE. THIS FORM OF COMEDY HAS A LONG ANCESTRY, DATING BACK AT LEAST AS FAR AS SHAKESPEARE'S MUCH ADO ABOUT NOTHING.



COMEDY SUBGENRES

ROMANTIC COMEDY: COMBINES ROMANCE WITH COMEDY, FOCUSING ON PEOPLE AS THEY DISCOVER AND ATTEMPT TO DEAL WITH THEIR ROMANTIC ATTRACTIONS TO EACH OTHER. THE TYPICAL PLOT LINE FOLLOWS THE "BOY-GETS-GIRL", "BOY-LOSES-GIRL", "BOY GETS GIRL BACK AGAIN" SEQUENCE. THERE ARE MANY VARIANTS TO THIS PLOT AND MUCH OF THE GENERALLY LIGHTHEARTED COMEDY LIES IN THE SOCIAL INTERACTIONS AND SEXUAL TENSION BETWEEN THE CHARACTERS.

BLACK COMEDY: A PARODY OR SATIRICAL STORY THAT IS BASED ON NORMALLY TRAGIC OR TABOO SUBJECTS, INCLUDING DEATH, MURDER, SUICIDE, ILLICIT DRUGS AND WAR.

COMEDY SUBGENRES

PARODY: A STORY THAT MOCKS OR SATIRIZES OTHER GENRES, PEOPLE, FICTIONAL CHARACTERS OR WORKS. SUCH WORKS EMPLOY SARCASM, STEREOTYPING, MOCKERY OF SCENES, SYMBOLS OR LINES FROM OTHER WORKS, AND THE OBVIOUSNESS OF MEANING IN A CHARACTER'S ACTIONS.



CRIME



THESE ARE STORIES ABOUT CRIMES BEING COMMITTED OR THAT WERE COMMITTED. IT CAN ALSO BE AN ACCOUNT OF A CRIMINAL'S LIFE. IT OFTEN OVERLAPS WITH THE ACTION OR ADVENTURE GENRES.

CRIME SUBGENRES

HARDBOILED: IS A LITERARY STYLE, MOST COMMONLY ASSOCIATED WITH DETECTIVE STORIES, DISTINGUISHED BY THE UNSENTIMENTAL PORTRAYAL OF VIOLENCE AND SEX. THINK IN FRANK MILLER'S SIN CITY.



CRIME SUBGENRES

DETECTIVE STORY: A STORY ABOUT A DETECTIVE (OR DETECTIVES) AND/OR PERSON, EITHER PROFESSIONAL OR AMATEUR, WHO HAS TO SOLVE A CRIME THAT WAS COMMITTED. THEY MUST FIGURE OUT WHO COMMITTED THE CRIME AND WHY. SOMETIMES, THE DETECTIVE MUST FIGURE OUT 'HOW' THE CRIMINAL COMMITTED THE CRIME IF IT SEEMS IMPOSSIBLE.

GANGSTER: REFERS TO STORIES ABOUT MEMBERS OF CRIMINAL ORGANIZATIONS ASSOCIATED WITH PROHIBITION OR WITH AN AMERICAN OFFSHOOT OF THE ITALIAN MAFIA.

CRIME SUBGENRES

COURTROOM DRAMA/LEGAL THRILLER:
CONFLICT BETWEEN PARTIES MAKE FOR AN INTERESTING STORY, WHICH IS WHY LEGAL DRAMAS EMPHASIZE THE TRIAL AND IGNORE THE FACT THAT MOST CIVIL AND CRIMINAL CASES IN THE UNITED STATES ARE SETTLED OUT OF COURT. LEGAL DRAMAS ALSO FOCUS ON SITUATIONS WHERE THERE IS AN OBVIOUS INJUSTICE OR ONES IN WHICH EITHER THE PLAINTIFF OR DEFENDANT IS VERY INTERESTING AND UNUSUAL.



CRIME SUBGENRES

WHODUNIT: A COMPLEX, PLOT-DRIVEN VARIETY OF THE DETECTIVE STORY IN WHICH THE PUZZLE IS THE MAIN FEATURE OF INTEREST. THE READER IS PROVIDED WITH CLUES FROM WHICH THE IDENTITY OF THE PERPETRATOR OF THE CRIME MAY BE DEDUCED BEFORE THE SOLUTION IS REVEALED IN THE FINAL PAGES OF THE BOOK.



FANTASY

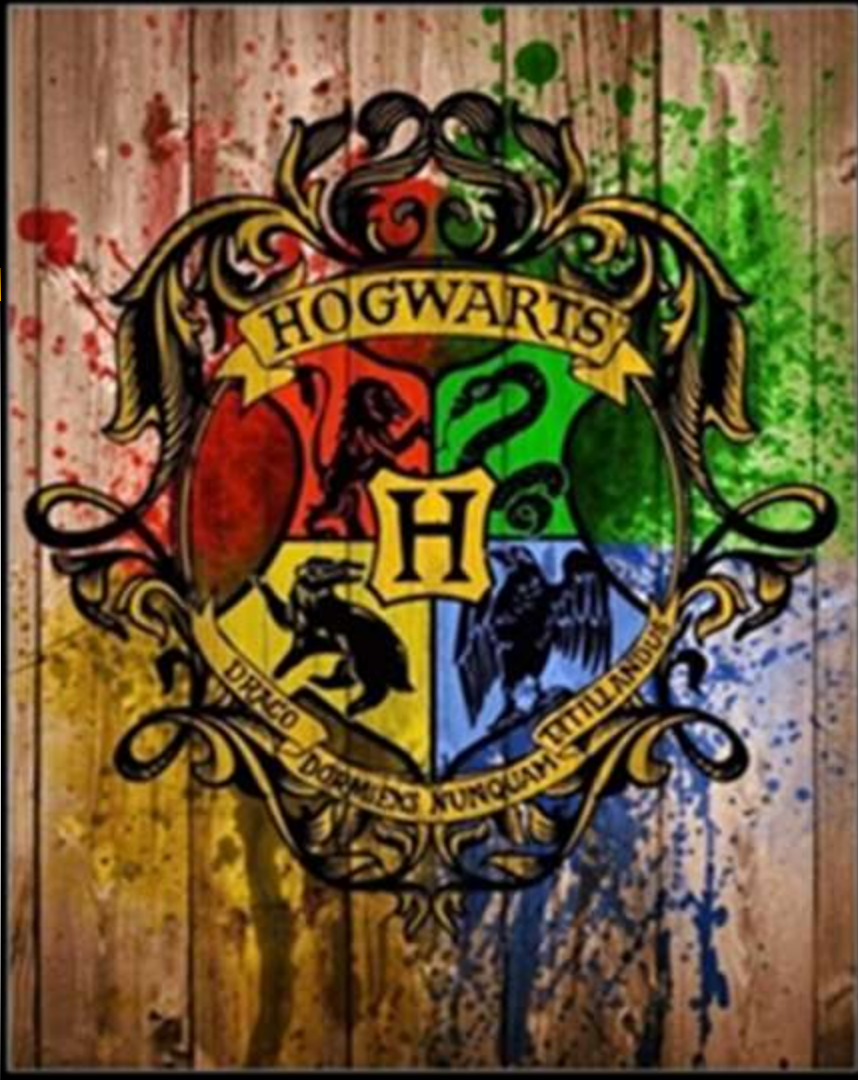


STORIES ABOUT MAGIC AND SUPERNATURAL, RATHER THAN SCIENCE, THOUGH IT OFTEN INCLUDES ELEMENTS OF OTHER GENRES, SUCH AS SCIENTIFIC ELEMENTS, SUCH AS COMPUTERS OR DNA, IF IT HAPPENS TO TAKE PLACE IN A MODERN OR FUTURE ERA.

FANTASY

THIS IS ONE OF SEVERAL GENRES DEALING WITH EXTRAORDINARY ELEMENTS.

DEPENDING ON THE EXTENT OF THESE OTHER ELEMENTS, THE STORY MAY OR MAY NOT BE CONSIDERED A "HYBRID GENRE" SERIES; FOR INSTANCE, EVEN THOUGH THE HARRY POTTER SERIES INCLUDES THE REQUIREMENT OF A PARTICULAR GENE TO BE A WIZARD, IT IS REFERRED TO ONLY AS FANTASY.



FANTASY SUBGENRES

EPIC/HIGH FANTASY VS LOW FANTASY: HIGH FANTASY IS DEFINED AS FANTASY FICTION SET IN AN ALTERNATIVE, ENTIRELY FICTIONAL ("SECONDARY") WORLD, RATHER THAN THE REAL ("PRIMARY") WORLD. THE SECONDARY WORLD WILL NORMALLY BE INTERNALLY CONSISTENT BUT ITS RULES ARE IN SOME WAY DIFFERENT FROM THOSE OF THE PRIMARY WORLD. BY CONTRAST, LOW FANTASY IS CHARACTERIZED BY BEING SET IN THE PRIMARY WORLD (EARTH), WITH THE INCLUSION OF MAGICAL ELEMENTS.



FANTASY SUBGENRES

THE LORD OF THE RINGS



EPIC/HIGH FANTASY

SONG OF FIRE & ICE



FANTASY SUBGENRES

FAIRY TALE : A TYPE OF SHORT STORY THAT TYPICALLY FEATURES FOLKLORIC FANTASY CHARACTERS, SUCH AS DWARVES, ELVES, FAIRIES, GIANTS, GNOMES, GOBLINS, MERMAIDS, TROLLS, OR WITCHES, AND USUALLY MAGIC OR ENCHANTMENTS. THESE STORIES USUALLY HAVE WARNING OR MORAL LESSONS.



FANTASY SUBGENRES

DYING EARTH: A SUB-SUBGENRE OF SCIENCE FANTASY WHICH TAKES PLACE EITHER AT THE END OF LIFE ON EARTH OR THE END OF TIME, WHEN THE LAWS OF THE UNIVERSE THEMSELVES FAIL. THEMES OF WORLD-WEARINESS, INNOCENCE (WOUNDED OR OTHERWISE), IDEALISM, ENTROPY, (PERMANENT) EXHAUSTION/DEPLETION OF MANY OR ALL RESOURCES (SUCH AS SOIL NUTRIENTS), AND THE HOPE OF RENEWAL TEND TO PRE-DOMINATE.

SCIENCE FANTASY: A STORY WITH MYSTICAL ELEMENTS THAT ARE SCIENTIFICALLY EXPLAINABLE, OR WHICH COMBINES SCIENCE FICTION ELEMENTS WITH FANTASY ELEMENTS. THE JOHN CARTER OF MARS SERIES ARE AN EXAMPLE.

FANTASY SUBGENRES

SUPER HERO FICTION: FEATURES COSTUMED CRIME FIGHTERS POSSESSING EXTRAORDINARY POWERS THAT CAN BE EITHER EXPLAINED IN MAGICAL TERMS OR USING “SOFT SCIENCE”. ABILITIES OFTEN DISPLAYED CAN BE: FLIGHT, INVULNERABILITY, SUPER-STRENGTH, INVISIBILITY, ENERGY MANIPULATION, AND MANY OTHERS. MANY COMIC BOOKS OR GRAPHIC NOVELS PRESENT THEIR ADVENTURES.



FANTASY SUBGENRES

SWORD & SORCERY: A BLEND OF HEROIC FANTASY, ADVENTURE, AND HORROR IN WHICH A MIGHTY WARRIOR HERO IS PITTED AGAINST BOTH HUMAN AND SUPERNATURAL FOES OR WIZARDS. ROBERT E. HOWARD, CREATOR OF CONAN THE CIMMERIAN, KULL OF ATLANTIS, SOLOMON KANE, ETC. IS REGARDED AS THE FOUNDER OF THE SUBGENRE, THROUGH HIS WRITINGS FOR SEVERAL 1930S PULP MAGAZINES.



FANTASY SUBGENRES

WUXIA: A DISTINCT QUASI-FANTASY SUB-GENRE OF THE MARTIAL ARTS GENRE. LEGEND OF THE CONDOR HEROES (SHE DIAO YIN XIONG ZHUAN), PART I IN THE CONDOR TRILOGY IS VERY POPULAR, AS IS CROUCHING TIGER, HIDDEN DRAGON AND SEVEN SWORDS (QI JIAN XIA TIAN SHAN).



GOTHIC/HORROR



A STORY THAT IS TOLD TO DELIBERATELY REPULSE OR FRIGHTEN THE AUDIENCE, THROUGH SUSPENSE, VIOLENCE, OR SHOCK.

GOTHIC/ HORROR

H. P. LOVECRAFT DISTINGUISHES TWO PRIMARY VARIETIES IN THE "INTRODUCTION" TO SUPERNATURAL HORROR IN LITERATURE: PHYSICAL FEAR OR THE "MUNDANELY GRUESOME" AND THE TRUE SUPERNATURAL HORROR STORY OR THE "WEIRD TALE." THE SUPERNATURAL VARIETY IS OCCASIONALLY TERMED "DARK FANTASY," SINCE THE LAWS OF NATURE MUST BE VIOLATED IN SOME WAY, THUS QUALIFYING THE STORY AS "FANTASTIC."



GOTHIC/HORROR SUBGENRES

PSYCHOLOGICAL HORROR: WHAT LOVECRAFT CALLED PHYSICAL FEAR OR THE “MUNDANELY GRUESOME”. IT FOCUSES ON MENTAL, EMOTIONAL, AND PSYCHOLOGICAL STATES TO FRIGHTEN, DISTURB, OR UNSETTLE READERS. THE SUBGENRE FREQUENTLY OVERLAPS WITH THE RELATED SUBGENRE OF PSYCHOLOGICAL THRILLER.



GOTHIC/HORROR SUBGENRES

COSMIC HORROR: ALSO KNOWN AS LOVECRAFTIAN HORROR, IT'S A SUBGENRE THAT EMPHASIZES THE HORROR OF THE UNKNOWN AND INCOMPREHENSIBLE MORE THAN GORE OR OTHER ELEMENTS OF SHOCK. IT EXPLORES THEMES SUCH AS: COSMIC INDIFFERENCE, PERCEPTIONS OF REALITY, ALIENATION, POWERLESSNESS AND SANITY.



GOthic/HORROR SUBGENRES

GHOST STORY: A STORY ABOUT THE INTRUSION OF THE SPIRITS OF THE DEAD INTO THE REALM OF THE LIVING. SOME WOULD INCLUDE STORIES SUCH AS: STEPHEN KING'S *THE SHINING*, M. R. JAMES' *THE MEZZOTINT*, AND W. W. JACOBS' *THE MONKEY'S PAW*.

MONSTER: A STORY ABOUT A CREATURE TERRORIZING PEOPLE. USUALLY, IT FITS INTO THIS GENRE, FOR INSTANCE, MARY SHELLEY'S *FRANKENSTEIN*. ALTHOUGH *FRANKENSTEIN* IS OFTEN ALSO CONSIDERED THE FIRST SCIENCE FICTION STORY (BIOLOGICAL SCIENCE REANIMATING THE DEAD), IT DOES PRESENT A MONSTROUS "CREATURE." OTHER CLEAR MONSTER STORIES ARE OF THE CREATURES OF FOLKLORE: VAMPIRES, WEREWOLVES, ZOMBIES, ETC.

GOTHIC/HORROR SUBGENRES

FOLK HORROR: FOLK HORROR USES ELEMENTS OF FOLKLORE SUCH AS RURAL SETTINGS AND THEMES OF ISOLATION, RELIGION, THE POWER OF NATURE, AND THE POTENTIAL DARKNESS OF RURAL LANDSCAPES TO INVOKE FEAR. FAMOUS WORKS INCLUDE: STEPHEN KING'S *CHILDREN OF THE CORN* AND ADAM NEVILL'S *THE RITUAL*.



GOTHIC/HORROR SUBGENRES

OCCULT STORIES: STORIES OF DEVILS, DEMONS, DEMONIC POSSESSION, DARK WITCHCRAFT, EVIL SORCERERS, AND FIGURES LIKE THE ANTICHRIST WOULD QUALIFY. THE NATURE OF SUCH STORIES PRESUPPOSES THE EXISTENCE OF THE SIDE OF GOOD AND THE EXISTENCE OF A DEITY OF ANY GIVEN RELIGION, TO BE OPPOSED TO THE FORCES OF EVIL.



GOTHIC/HORROR SUBGENRES

SURVIVAL HORROR: A HORROR STORY ABOUT A PROTAGONIST WHO IS PUT IN A RISKY AND LIFE THREATENING SITUATION THAT THEY MUST ENDURE, OFTEN AS A RESULT OF THINGS SUCH AS ZOMBIES OR OTHER MONSTERS, AND THE REST OF THE PLOT IS HOW THE HERO OR HEROES OVERCOME THIS.



MYSTERY



REFERS TO TALES IN WHICH THE CAUSE OF A MYSTERIOUS HAPPENING, OFTEN A CRIME, IS GRADUALLY REVEALED BY THE HERO OR HEROINE.

MYSTERY

THIS IS ACCOMPLISHED THROUGH A MIXTURE OF INTELLIGENCE, INGENUITY, THE LOGICAL INTERPRETATION OF EVIDENCE, AND OFTEN SHEER LUCK.

THE MURDERS IN THE RUE MORGUE BY EDGAR ALLAN POE IS THOUGHT TO BE THE FIRST WORK OF THIS GENRE. LATER, ARTHUR CONAN DOYLE INTRODUCED SHERLOCK HOLMES, WHOSE MYSTERIES GREATLY POPULARIZED THIS GENRE. THE GENRE BEGAN TO GROW NEAR THE TURN OF CENTURY WITH THE ARRIVAL OF DIME NOVELS AND PULP MAGAZINES. THE 1920S ALSO GAVE RISE TO ONE OF THE BEST SELLING AUTHOR OF ALL TIME, AGATHA CHRISTIE. THERE IS SOME OVERLAP WITH "THRILLER" OR "SUSPENSE" NOVELS.

POLITICAL



POLITICAL FICTION HAS OFTEN USED NARRATIVE TO PROVIDE COMMENTARY ON POLITICAL EVENTS, SYSTEMS AND THEORIES.

POLITICAL

WORKS OF POLITICAL FICTION OFTEN "DIRECTLY CRITICIZE AN EXISTING SOCIETY OR... PRESENT AN ALTERNATIVE, SOMETIMES FANTASTIC, REALITY." PROMINENT PIECES OF POLITICAL FICTION HAVE INCLUDED THE TOTALITARIAN DYSTOPIAS OF THE EARLY 20TH CENTURY SUCH AS JACK LONDON'S THE IRON HEEL AND SINCLAIR LEWIS'S IT CAN'T HAPPEN HERE. EQUALLY INFLUENTIAL, IF NOT MORE SO, HOWEVER, HAVE BEEN EARLIER PIECES OF POLITICAL FICTION SUCH AS GULLIVER'S TRAVELS (1726) AND UNCLE TOM'S CABIN (1852). POLITICAL FICTION FREQUENTLY EMPLOYS THE LITERARY MODES OF SATIRE, OFTEN IN THE GENRES OF UTOPIAN AND DYSTOPIAN FICTION OR SOCIAL SCIENCE FICTION.

SUBGENRES OF POLITICAL

UTOPIAN FICTION: THE CREATION OF AN IDEAL WORLD, OR UTOPIA, AS THE SETTING FOR A NOVEL.

DYSTOPIAN FICTION: IS THE CREATION OF AN NIGHTMARE WORLD, OR DYSTOPIA, AS THE SETTING FOR A NOVEL. INCLUDES NOVELS SUCH AS: 1984 AND THE HANDMAID'S TALE



ROMANCE



ROMANCE IS THE TOP SELLING GENRE IN THE WORLD.

ROMANCE

TRADITIONALLY, A STORY INVOLVING CHIVALRY AND ADVENTURE. IN MODERN WRITING, A STORY ABOUT CHARACTER'S RELATIONSHIPS, OR ENGAGEMENTS (A STORY ABOUT CHARACTER DEVELOPMENT AND INTERPERSONAL RELATIONSHIPS RATHER THAN ADVENTURES).



SUBGENRES OF ROMANCE

SUB-GENRES INCLUDE:

- EROTIC ROMANCE
- FANTASY ROMANCE
- HISTORICAL ROMANCE
- LGBTQ+ ROMANCE
- NEW ADULT ROMANCE
- PARANORMAL ROMANCE
- ROMANTIC COMEDY



SCI-FI



SIMILAR TO FANTASY, EXCEPT STORIES IN THIS GENRE USE SCIENTIFIC UNDERSTANDING TO EXPLAIN ITS CONTEXT.

SCIENCE FICTION

IT GENERALLY IS CENTERED ON THE PRESUMED EFFECTS OR RAMIFICATIONS OF TECHNOLOGY; TRAVEL THROUGH SPACE, TIME OR ALTERNATE UNIVERSES; ALIEN LIFE-FORMS; GENETIC ENGINEERING; OR OTHER SUCH ISSUES. THE SCIENCE OR TECHNOLOGY USED MAY OR MAY NOT BE REASONABLY DETAILED, WELL-RESEARCHED AND CONSIDERED TO BE RELATIVELY PLAUSIBLE GIVEN CURRENT KNOWLEDGE. THE WIDE BREADTH OF THE GENRE ALLOWS FOR ELEMENTS FROM OTHER GENRES, SUCH AS ACTION, COMEDY, HORROR, OR MILITARY AND FANTASY TO BE MIXED IN.

SUBGENRES OF SCIFI

ALTERNATE HISTORY: BASED ON THE PREMISE OF “WHAT IF ACTIONS TAKEN WERE DIFFERENT AND HISTORICAL EVENTS HAD TURNED OUT DIFFERENTLY?” THESE STORIES MAY INCLUDE ELEMENTS OF TIME TRAVEL TO CHANGE THE PAST, OR MAY SIMPLY SET A STORY IN A UNIVERSE WITH A DIFFERENT, OR ALTERNATE HISTORY TO THAT OF OUR OWN.



SUBGENRES OF SCI-FI

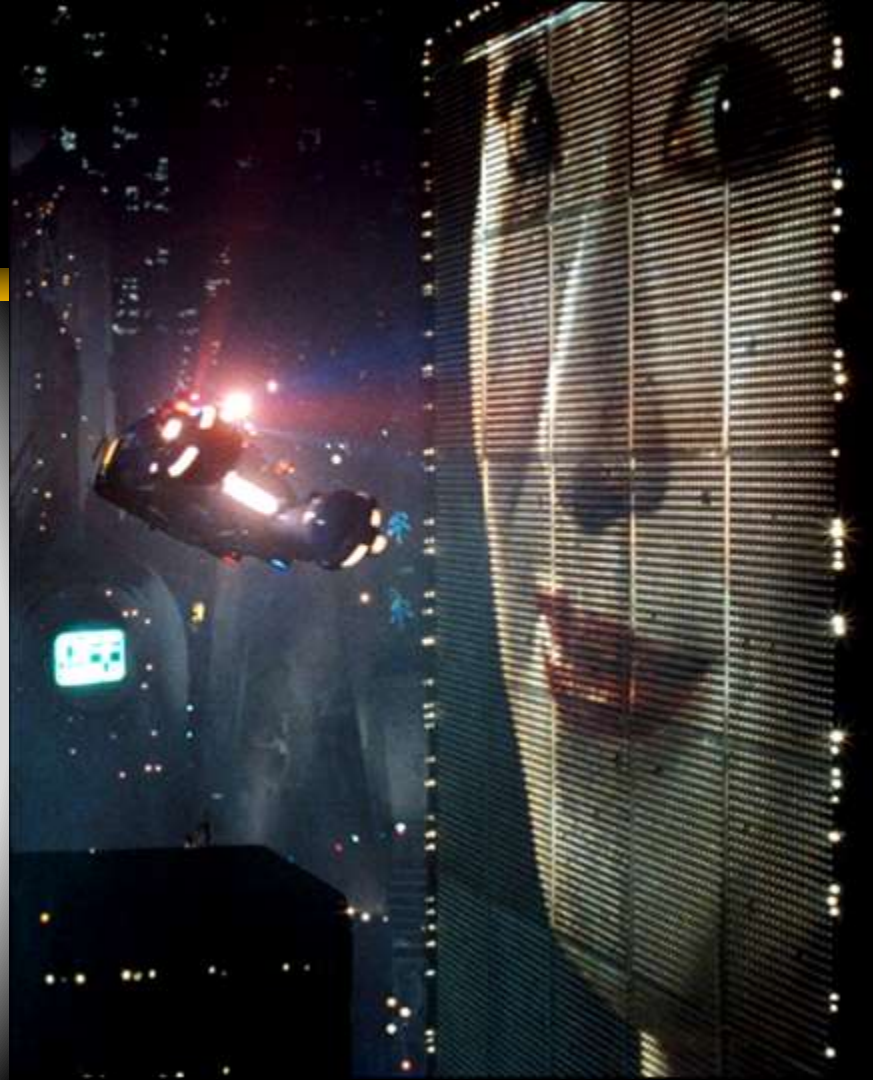
APOCALYPTIC/POST-APOCALYPTIC : IS ABOUT THE END OF CIVILIZATION BY A MAN-MADE OR NATURAL DISASTER. FOCUSES ON THE TRAVAILS OF SURVIVORS, OR MUCH LATER, OFTEN INCLUDING THE THEME THAT THE EXISTENCE OF A PRE-CATASTROPHE CIVILIZATION HAS BEEN FORGOTTEN (OR MYTHOLOGIZED) AFTER SUCH AN EVENT. IT GAINED POPULARITY AFTER WW II, WHEN THE POSSIBILITY OF GLOBAL DESTRUCTION BY NUCLEAR WAR ENTERED THE PUBLIC MIND. HOWEVER, APOCALYPTIC NOVELS EXISTED SINCE THE 19TH CENTURY, WHEN MARY SHELLEY'S *THE LAST MAN* WAS PUBLISHED.



SUBGENRES OF SCI-FI

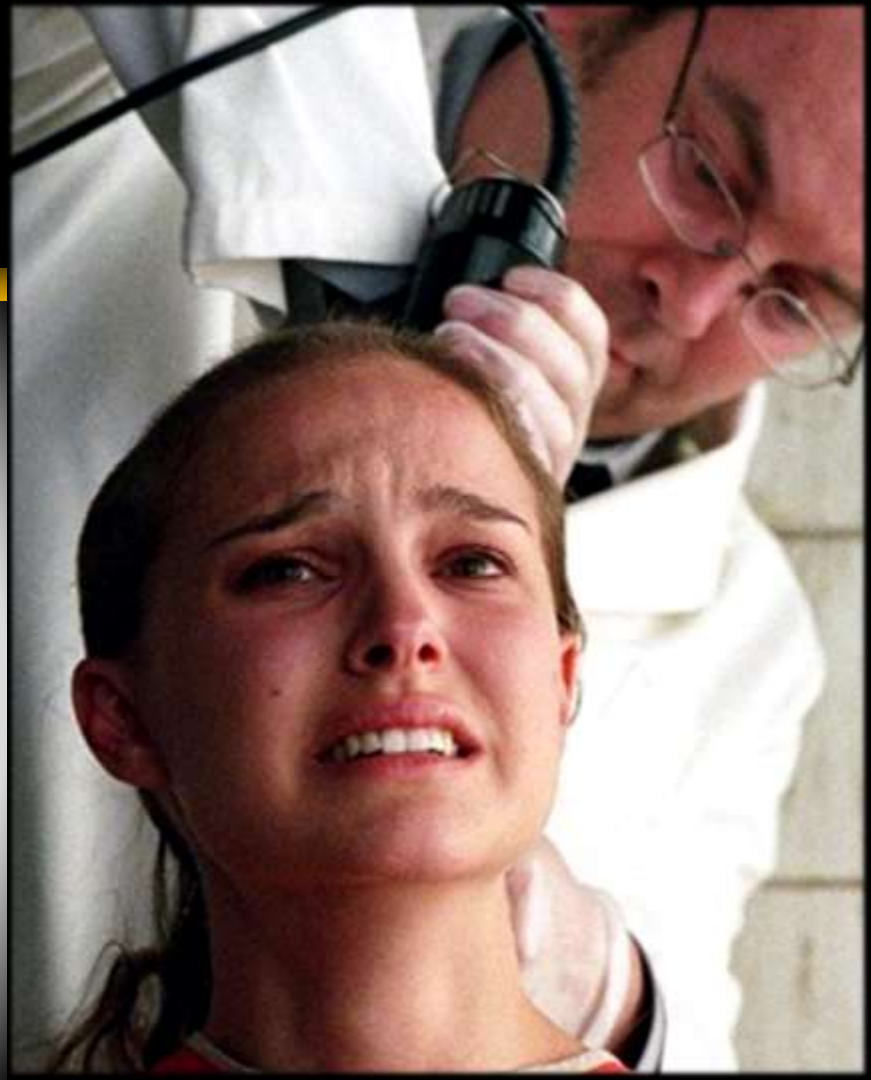
HARD SCIENCE FICTION: SCIENCE FICTION IN WHICH THE SCIENCE IS DETAILED, WELL-RESEARCHED, AND CONSIDERED PLAUSIBLE. CONSIDER THE WORKS OF ARTHUR C. CLARKE.

FUTURE NOIR: A HYBRID GENRE COMBINING THE FILM NOIR AND SCIENCE FICTION OR CYBERPUNK GENRES IN BOOKS SUCH AS *THE DEMOLISHED MAN* (1953) AND FILMS LIKE *BLADE RUNNER* (1982).



SUBGENRES OF SCI-FI

LIBERTARIAN SCIENCE FICTION: FOCUSES ON THE POLITICS AND SOCIAL ORDER IMPLIED BY LIBERTARIAN PHILOSOPHIES WITH AN EMPHASIS ON INDIVIDUALISM AND A LIMITED STATE. AS A GENRE, IT CAN BE SEEN AS GROWING OUT CONCERNS WITH THE GLOBAL EXPANSION OF FASCISM AND COMMUNISM. WHILE THIS ENVIRONMENT GAVE RISE TO DYSTOPIAN NOVELS SUCH AS GEORGE ORWELL'S 1984, IN THE PULPS, THIS INFLUENCE MORE OFTEN GIVE RISE TO SPECULATIONS ABOUT SOCIETIES (OR SUB-GROUPS) ARISING IN DIRECT OPPOSITION TO TOTALITARIANISM.



SUBGENRES OF SCI-FI

MILITARY SCIENCE FICTION: SCI-FI TOLD FROM THE POINT OF VIEW OF THE MILITARY, OR A MAIN CHARACTER WHO IS A SOLDIER. IT USUALLY HAS PLAUSIBLE WEAPON SYSTEMS FAR SUPERIOR TO TODAY'S.

SPACE OPERA: SCIENCE FICTION STORY CHARACTERIZED BY THE EXTENT OF SPACE TRAVEL AND DISTINGUISHED BY THE AMOUNT OF TIME THAT PROTAGONISTS SPEND IN AN ACTIVE, SPACE FARING LIFESTYLE. FIREFLY, THE EXPANSE AND STAR WARS CAN BE, IN VARYING DEGREES, CATEGORIZED AS SUCH.



SUBGENRES OF SCI-FI

PUNK: AN UMBRELLA TERM, AND SUFFIX, FOR SEVERAL SCI-FI SUBGENRES, CATEGORIZED BY DISTINCT TECHNOLOGIES AND SCIENCES. THE THEMES TEND TO BE CYNICAL OR DYSTOPIAN, AND A PERSON, OR GROUP OF PEOPLE, FIGHTING THE CORRUPTION OF THE GOVERNMENT.

CYBERPUNK: FUTURISTIC STORYLINE DEALING WITH PEOPLE WHO HAVE BEEN PHYSICALLY OR MENTALLY ENHANCED WITH CUTTING-EDGE CYBERNETIC COMPONENTS, OFTEN FEATURING CYBORGS AS A MAJOR THEME, AND GENERALLY CYNICAL OR DYSTOPIAN.

STEAMPUNK: TAKE PLACE DURING THE TIME STEAM POWER WAS EMERGING. THE INDUSTRIAL REVOLUTION IS A COMMON TIME FRAME WHICH THESE TALES TAKE PLACE IN, AND THE TECHNOLOGY IS OFTEN MORE ADVANCED THAN THE REAL TECHNOLOGY OF THE TIME (STEAM DETECTIVES SHOWS STEAM-POWERED ROBOTS).

THRILLER



A STORY THAT USUALLY MIXES FEAR AND EXCITEMENT.

THRILLER

IT IS ALSO CALLED SUSPENSE GENRE AND OFTEN MIX WITH THE ACTION, ADVENTURE OR MYSTERY GENRES, BUT THE LEVEL OF TERROR MAKES IT BORDERLINE HORROR FICTION AT TIMES AS WELL. IT GENERALLY HAS A DARK OR SERIOUS THEME, WHICH ALSO MAKES IT SIMILAR TO DRAMA.



SUBGENRES OF THRILLER

DISASTER-THRILLER: A STORY ABOUT MASS PERIL, WHERE THE PROTAGONIST'S JOB IS TO BOTH SURVIVE, AND TO SAVE MANY OTHER PEOPLE FROM A GRIM FATE, OFTEN A NATURAL DISASTER SUCH AS A STORM OR VOLCANIC ERUPTION, BUT WHICH MAY ALSO BE A TERRORIST ATTACK OR PLAGUE OF SOME SORT.



SUBGENRES OF THRILLER

PSYCHOLOGICAL THRILLER: A THRILLER THAT EMPHASIZES THE PSYCHOLOGICAL CONDITION OF THE HERO THAT PRESENTS OBSTACLES TO HIS OBJECTIVE, RATHER THAN THE ACTION. SOME PSYCHOLOGICAL THRILLERS ARE ALSO ABOUT COMPLICATED STORIES THAT TRY TO DELIBERATELY CONFUSE THE AUDIENCE, OFTEN BY SHOWING THEM ONLY THE SAME CONFUSING OR SEEMINGLY NONSENSICAL INFORMATION THAT THE HERO GAINS.



SUBGENRES OF THRILLER

CRIME THRILLER: A THRILLER STORY THAT REVOLVES AROUND THE LIFE OF DETECTIVES, MOBS, OR OTHER GROUPS ASSOCIATED WITH CRIMINAL EVENTS IN THE STORY.

TECHNO-THRILLER: A THRILLER STORY WHOSE THEME IS USUALLY TECHNOLOGY, OR THE DANGER BEHIND THE TECHNOLOGY PEOPLE USE, INCLUDING THE THREAT OF CYBER TERRORISM.



OTHERS



SOME GENRES THAT CURRENTLY DON'T ENJOY THE SAME MAINSTREAM APPEAL OF THE ONES WE'VE DISCUSSED CONTINUE TO MOVE ON AND GARNER INTEREST AS TIME MOVES ON.

OTHER ALTERNATIVE GENRES INCLUDE...

FACTION

HISTORICAL

PARANOID

PHILOSOPHICAL

SLICE OF LIFE

SPECULATIVE

URBAN...

ASSESSMENT

- I. WHAT IS THE PURPOSE OF GENRES IN THE PUBLISHING AND FILM INDUSTRY?
- II. WHAT IS THE DIFFERENCE BETWEEN THE FORMS AND LITERATURE AND THE GENRES OF LITERATURE?
- III. WHY WOULD A WRITER COMBINE GENRES?
- IV. WHAT IS THE MAIN DIFFERENCE BETWEEN HIGH AND LOW FANTASY?
- V. WHAT TWO TYPES OF HORROR DID H. P. LOVECRAFT DISTINGUISH BETWEEN?
- VI. TO WHO MIGHT ROMANCE APPEAL THE MOST? EXPLAIN
- VII. HOW IS SCIENCE FICTION DIFFERENT FROM FANTASY?
- VIII. HOW IS THE THRILLER DIFFERENT FROM HORROR?



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