

**AN ANALYSIS OF THE SCI-FI
CONSUMPTION AND FANDOM
COMMUNITY IN CHINA**

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Executive Summary

1. The popularity of science fiction has soared in China while translated Chinese science fictions have also gained a foothold overseas, with some fans even boasting that they are China's greatest cultural exports after *kung fu (gongfu)* movies and literatures.
2. While post-reformist China was exposed to more foreign cultures, not all imported sci-fi products succeeded in China. Some of the most iconic science fiction products in the West were not as well received in China as it did globally.
3. After the end of the Great Proletarian Cultural Revolution in 1976 and with the start of China's economic reforms in 1978, science fiction had re-emerged but for only a few short years up to the time the Chinese Communist Party carried out the Anti-Spiritual Pollution Campaign against non-native influences.
4. However, contemporary post-economic reformist sci-fi works and the emergence of fan clubs and magazines prevailed, such as *Science Literature* (circa 1979) that persisted with its publications even during the anti-spiritual pollution campaign and thrives today as *Science Fiction World*.
5. In the early 1990s, Chinese science fiction experienced boom times and three writers who experienced the Cultural Revolution (born before it or when it was ongoing) were Wang Jiankang, Han Song and Liu Cixin (most well-known to foreign fans). At times, He Xi (pen name of an anonymous writer) has been added to make it the 'Big Four'.
6. Contemporary Chinese sci-fi writers in the 21st century now concern themselves with emerging social issues. Sci-fi writer Chen Quifan integrated pressing social issues into his writings, including socioeconomic inequality, an angst reflected by a whole generation of Chinese science fiction writers born in a 'torn generation' with a globalised outlook.

7. In the 21st century, as China becomes a major power in the world of globalisation, imported sci-fi products were received differently. Even as Chinese sci-fi universe opened up to foreign influences, some of the West's most iconic films failed to make inroads into the Chinese market.
8. China is interested in disseminating its domestically produced contents overseas. The 2007 Chengdu SF/F Conference was 'an ambitious Chinese effort designed to inspire public creativity toward future scientific and technological development as well as promote national insight for scientific exploration'.
9. Just as China promotes its sci-fi products externally, major foreign sci-fi producers are keen to enter the increasingly important Chinese market. In 2015, Disney carried out retrospective screening in China by the franchise. The 1977 Star Wars, 1980's *The Empire Strikes Back* and 1983's *Return of the Jedi* (1983) were available for Chinese viewing at an official Shanghai international film fest.
10. A strategy to promote Star Wars in China was to dub its products or translate them into Mandarin. The opening chapters of "Star Wars: The Vow of Silver Dawn" were revealed through the official Star Wars Weibo microblog and distributed to internet literature apps under China Literature by Tencent.