

An Exploration of the Genre of Korean Space Science Fiction Movies — Taking the Movie *Space Sweepers* as an Example

Jiaoran Han¹

¹ Ph.D. Student, Department of Film and Image, Cheongju University, South Korea
Correspondence: Jiaoran Han, Ph.D. Student, Department of Film and Image, Cheongju University, South Korea.

doi:10.56397/SAA.2024.06.18

Abstract

Although Korean science fiction films started late and developed slowly, the Korean film industry is developed and has never stagnated in the exploration of film genres. The movie *Space Sweepers* is South Korea's first exploration and attempt at the science fiction sub-genre of space science fiction. Since its launch on the streaming media platform Netflix in February 2021, it has topped the global movie popularity list for five consecutive days and won 29 countries. It ranks first in broadcasts in the region, and it has also made space science fiction a genre trend in South Korea. This article will take the movie *Space Sweepers* as an example to sort out South Korea's development path for the space science fiction film genre, and analyze the reasons for *Space Sweepers'* global success.

Keywords: space science fiction, genre movies, IP, streaming media

1. Introduction

Space science fiction originated from the science fiction literary genre of Space Opera that emerged in the 1940s. In the early literary works with the theme of Space Opera, the background is usually the huge extraterrestrial galactic empire, or other independent planets in space that are explored from the earth, and then in the process of continuous development and modification, its connotation gradually evolved and became a heroic adventure story with strong exotic colors. Later, Space Opera was transplanted into movies. The most classic ones are the *Star Trek* and *Star Wars* series released at the end of the 20th century. This classic narrative mode can be understood and accepted by

audiences around the world. In addition, opening up new spaces for adventure outside the earth is an inexhaustible creative source of space science fiction, which has a huge and continuous appeal to audiences around the world. The narrative of *Space Sweepers* also follows this tradition and is created in the classic Space Opera creative mode, but it also has certain local Korean characteristics, which is one of the reasons why it is popular around the world.

2. The Inheritance of the Space Science Fiction Genre

2.1 Universal Narrative Motivation: Earth Crisis and Heroic Adventure

With the development of science fiction movies today, they no longer simply express rich imaginations about future technology, but focus on science and technology to examine and discuss issues such as environmental pollution, resource depletion, ecological imbalance, and biological crises that humans are currently facing. From this, many science fiction sub-genres such as cyberpunk, space exploration, artificial intelligence, monsters and aliens were born. Among them, space science fiction is the genre that best reflects the crisis faced by all mankind because it treats the earth as a whole, and its essence is all mankind's fear of the deterioration of the existing environment and the anxiety caused by the destruction of future living space. The narrative motives of space stories are based on these worries: one is that there is a huge survival crisis inside the earth, and humans are trying to exploit the resources outside the earth, so they use technology to go into space to find a solution.

In space science fiction, another important narrative feature is the centering on heroic adventure actions. In *The Hero with a Thousand Faces* created by American mythologist Joseph Campbell, the hero's journey is composed of three stages: departure, initiation, and return.¹ This structure is widely respected by Hollywood screenwriters. Christopher Vogler combined the specific needs of film and television narratives to create He creatively transformed it and made the three stages correspond to the three acts of the movie, and it was widely used in movies. In space science fiction narratives, the reason why these heroes set off to fly into space is either to solve the practical needs of the earth's crisis, or to satisfy the romantic dream of exploring the universe, and they undergo tests and complete transformations during the journey.

Heroes are generally divided into two categories: one is due to the complex space tasks and appear in the form of groups. The composition of the group exists in the form of earth unity, which generally includes multiple genders, multiple races and even multiple species. For example, in the movie *Sunshine* (Danny Boyle, 2017), the eight-person solar rescue team composed of global elites. When facing a common crisis, each member can bring into play

their own expertise and abilities in the team. They work together in a division of labor and work closely to complete the adventure together. The other type is personal heroes, such as Ryan who survived in *Gravity* (Alfonso Cuarón, 2013), Mark who was stranded on Mars in the movie *The Martian* (Ridley Scott, 2015), the navigator Liu Peiqiang in *The Wandering Earth* (Frant Gwo, 2019), etc. Although they appear as individuals, they still reflect the collective power behind them. Audiences will see the hero's victory in conquering space as a victory for humanity as a whole. In addition, a single hero finally won with the help of the collective. Mark was able to return to Earth thanks to the technological support from all over the world. Ryan finally returned to Earth on a Chinese aircraft; although Liu Peiqiang sacrificed his life as a personal hero. However, the realization of the Wandering Earth plan relies on the unity of global forces to formulate and implement it. All countries and regions work together to achieve the goal of protecting the earth.

The story of *Space Sweepers* is set in the near future, where the Earth's ecological environment has deteriorated to the point where it can no longer sustain human life. The main crew consists of three humans and one robot. They pilot the Seungriho Ship spacecraft to clean up space debris for a living. These four members have different personalities and abilities, each with their own responsibilities. The male protagonist Tae-ho is one of the first batch of genius commanders selected by UTS. He has extraordinary driving ability and can always lead the team to save the day. The Captain Jang has a straightforward personality and is a genius girl certified by UTS. Tiger Park, who is strong and physically strong, does the physical work to ensure the navigation engine power of the entire spacecraft. An android named Bubs can take on tasks outside the spacecraft that humans cannot bear. During a cleanup process, they accidentally discovered the little girl Dorothy who was wanted by UTS, and learned about her ability to bring plants back to life. The foursome started a confrontation with UTS in order to protect Dorothy and rebuild the earth, ultimately protecting the earth from destruction and finding a way to repair the earth's environment.

2.2 The Connotation of Humanism: Returning Home and Protecting Our Earthly Homeland

In the earliest space science fiction movie *A Trip*

¹ Campbell, Joseph. (1949). *The Hero with a Thousand Faces* 1st. Princeton, NJ: Princeton University Press. (2nd ed. 1968, 3rd ed. 2008).

to the Moon (Georges Méliès, 1902), Méliès explored rich imaginations of space travel. The story, starting from departing Earth, underwent a series of novel adventures, ultimately concluding with a return to Earth, thus establishing the basic structure for future space adventure narratives. In 1969, after humans truly entered space with the help of aerospace technology, they faced the realities of zero gravity and the inability to transmit sound, which brought about a difficult and lonely space experience that replaced the previous romantic imagination of space. This has also affected space science fiction narratives to become more complex. Usually in the film, humans experience major crisis events while performing missions in outer space or on alien planets, and ultimately experience a difficult and long journey home. "In the silence of space, such great loneliness is a kind of transcendental loneliness. It gives rise to an insurmountable homesickness that can only be solved by returning home."¹ The final step of the hero's journey in *The Hero with a Thousand Faces* is "return", where the hero returns to where he started. In space science fiction stories, return means returning to Earth. In addition, unlike other heroic adventure stories, space adventures naturally carry the emotional logic common to all human beings. The earth will always be the home for human beings to survive. In the face of the eternal "other" in outer space, human beings can always unite as one, making the space hero's adventure an adventure for all mankind, and the nostalgia of space heroes becoming an emotional experience for all mankind.

In the movie *Gravity*, a spaceship is accidentally hit by space debris, causing severe damage. The only survivor, Ryan, just like the title of the film, pulls her determination to return to Earth like gravity. In the end, the American astronaut returned to Earth safely with the help of China's aerospace technology. At the end, Ryan landed in the water, climbed ashore and tightly grasped the sand on the ground. This was the safety and tranquility she felt after trying her best to return to her home on earth. In *The Martian*, Mark and his teammates encountered a large storm while conducting scientific research on Mars. During the evacuation process, Mark was accidentally stranded on Mars. NASA mobilized

international forces to rescue Mark. When people around the world passed by When Mark was successfully rescued during the live broadcast, the cheers from the audience reflected global humanistic sentiments and expressed the victory of all mankind.

It is precisely because the earth has always been the eternal home in human hearts. Even if the earth is full of crises in the future and is no longer suitable for survival, we must still find a glimmer of hope to save the earth. For example, in *Sunshine*, the sun is one of the energy sources that humans rely on for survival. Scientists have discovered that the sun may soon face exhaustion. If the sun loses its sunshine, the earth will fall into permanent ice. In order to deal with this crisis, a team of Carrying the mission of all mankind, a rescue team composed of eight scientists and astronauts flew into space to "reignite" the sun with nuclear bombs and save the earth. In *The Wandering Earth*, the sun is aging and expanding rapidly, and the entire solar system will be swallowed by the sun in the future. Faced with a desperate situation, mankind proposed the "Wandering Earth" plan, which is to use global efforts to build tens of thousands of engines and steering engines on the surface of the earth to push the earth out of the solar system and rush to a new home with the earth.

In the movie *Space Sweepers*, the background is set in 2092. The earth's environment is severely damaged, forests disappear, the sun is blocked, and the soil becomes acidified. Most humans can only survive in such an environment. But there is still an "antidote", that is, the little girl Dorothy, who is frail and sick, survived because her father helped her implant nanorobots, and has the ability to control all nanorobots, and can also control animals and plants. Rejuvenate. At the end of the film, the crew of the *Space Sweepers* protects the little girl and survives. The little girl returns to the earth regularly to restore the natural ecology until the earth is suitable for human habitation again.

2.3 Universal Narrative Theme: Accelerated Technological Warning

The basis for the development of space adventure stories is the development of science and technology, which makes space science fiction naturally contain thoughts about technology. Affected by the scientific and technological revolution, people have personally

¹ Meng Jun, Guo Xueyao. (2021). The Community Aesthetic Practice of Science Fiction Films. *Contemporary Cinema*, (06), 36-43.

felt the changes in social productivity brought about by scientific and technological progress. Early space science fiction movies also had an optimistic attitude towards technology, and held a yearning for space exploration. Human beings flew to other planets in spacecrafts to experience wonderful and exciting adventures, and finally used technological products to successfully resolve the crisis. With the rapid development of modern science and technology, the imagination of future technology has become a reality or even surpassed by reality. People have gradually realized that technology not only brings benefits, but also causes environmental pollution, resource depletion, ecological imbalance, and biological crises. And other real-life problems, such as the London smog incident in 1952, the Chernobyl nuclear power plant accident in 1986, and the Mexican oil spill in 2010. "Technology is actually putting humans in some kind of danger. The more the field of application of technology expands, the more likely people are to encounter dangers of the highest significance."¹ This is reflected in the movie as people begin to dialectically think about the impact of technological acceleration and re-examine it. The relationship between man and nature. In the movies *2001: A Space Odyssey* (Stanley Kubrick, 1968) and *Red Planet* (Antony Hoffman, 2000), the out-of-control robots are a warning against human beings' over-reliance on technology; in the movies *Lost in Space* (Stephen Hopkins, 1998), *Prometheus* (Ridley Scott, 2012), *Interstellar* (Christopher Nolan, 2014), etc. The film depicts and reflects on the future of technological acceleration.

The movie *Space Sweepers* also thinks about technology, and focuses on a new realistic problem, that is, the deterioration of the earth's environment in the near future. In order to escape this problem, humans use science and technology to build suitable space stations in the universe, and the large amounts of garbage produced are recycled. And began to pollute the space environment. Space junk is not imagination, it is reality. So far, humans have launched more than 4,000 space launch vehicles. Space debris mainly comes from the debris generated by launch vehicles and spacecraft during the launch process; the surface materials

and layers of the spacecraft have aged and fallen off; and the solid materials left out by the spacecraft have liquid materials; debris generated during rocket and spacecraft explosions and collisions, etc. For example, in 2009, the U.S. civilian communications satellite "Iridium 33" and the Russian defunct satellite "Cosmos 2251" collided over Siberia, resulting in about 1,500 fragments still floating in space.² This space junk travels at a speed of 7 to 8 kilometers per second, which is enough to pose a threat to satellites and other objects.³ In addition, the presentation of the theme in *Space Sweepers* is also in line with the current world situation and the extended imagination of the near future. Transnational capital relies on technology to control the earth and mankind, society is stratified by capital, and classes are severely divided. In the near future with extremely advanced technological levels, most people do not get a corresponding high-quality life, but fall into the trap of being squeezed.

The universal narrative characteristics of space science fiction movies make this genre more easily accepted and loved by fans all over the world. The universal humanistic connotation is an emotional expression that all human beings can relate to. The technical landscape of space movies provides audiences with an opportunity to participate in imagining the destiny of mankind in the future. The success of *Space Sweepers* on global streaming media platforms such as Netflix is due to its strict compliance with the narrative model of space science fiction, coupled with South Korea's localized narrative characteristics and new technical thinking.

3. The Development of the Space Science Fiction Genre

3.1 Technical Support and Development of Science Fiction Literature

South Korea has a developed film industry, a large-scale film industry, and a world-class film special effects production team and technology. The Korean government has also given strong support to the film industry and encouraged the development of the film industry through policy support, financial subsidies and other means.

¹ Yang Junlei. (2021). Remolding Europeanness: Technical Concept, Artistic Vision and Future Imagination of Contemporary European Sci-fi Films. *Contemporary Cinema*, 2021-01-05.

² Iannotta, Becky. (February 22, 2009). "U.S. Satellite Destroyed in Space Collision". *Space.com*. Archived from the original on February 13, 2009. Retrieved February 12, 2009.

³ "China alert on U.S.-Russian satellite collision". *Xinhua*. February 12, 2009. Archived from the original on February 13, 2009. Retrieved February 12, 2009.

This has provided favorable conditions for the prosperity of the Korean film industry and laid a solid foundation for the enrichment of Korean science fiction genres. In addition, from the perspective of South Korea's aerospace science and technology, the launch vehicle Naro-1 was put into a predetermined orbit for the first time in January 2013¹. In October 2021, South Korea launched its first independently developed launch vehicle KSLV-II². In June 2022, South Korea, the KSLV-II was launched again and the satellite carried by the rocket was successfully put into the predetermined orbit.³ The successful launch of KSLV-II marks an important breakthrough for South Korea in the field of aerospace science and technology, demonstrating South Korea's technical strength in rocket research and development, manufacturing and launch. South Korea has become the seventh country in the world to have a medium-sized liquid-propellant rocket engine over 75 tons. This has laid a solid foundation for South Korea's future development in the aerospace field. South Korean President Yoon Seok-yue said that South Korea's path to the universe has been opened, and in the future, it will strive to develop South Korea's aerospace industry to the world's leading level. This also means that South Korea has practical credibility and confidence in expanding the space science fiction genre.

At the same time, the rapid development of Korean science fiction literature in recent years has also continued to affect Korean science fiction movies. In 2018, the Korean Science Fiction Writers Alliance was established. Prior to this, science fiction literature had never entered mainstream Korean literature. After 2020, affected by COVID-19, more and more people began to pay attention to science-related books, and science fiction literature gradually entered the public eye and began to pay attention to generate interest in science fiction literature. An international cultural research forum with the theme of "Science Fiction and Geopolitical Aesthetics" was held in South Korea in December 2021. It is based on the fact that the

science fiction theme became the center of the mainstream literary world in South Korea for the first time, and the success of the science fiction movie *Space Sweepers* around the world.

3.2 Exploration of IP (Intellectual Property) Development for Transmedia Storytelling

Space Sweepers is more than just a movie. As early as the early stage of the creation of the movie script, the main production company MERRY CHRISTMAS stated that it would jointly plan to develop the *Space Sweepers* IP with the online comic platform Kakao Page, including the production of online comics and animations. It is to establish the "Space Sweepers IP Universe" like the "Marvel Universe".

At the 2020 Gyeonggi Webtoon Conference, MERRY CHRISTMAS CEO Yoo Jung-hoon introduced the case of the "Space Sweepers IP Universe" in detail. He said that Kakao Page has set its sights on the IP business from the beginning and began to plan web comics. This is different from OSMU (one source multi-use) in the later planning cases. This attempt to expand IP is an A kind of pre-planning, structurally planning a complete worldview system at the beginning of film creation, and creating a series of stories that can be expanded. The OSMU principle that is now maturely used in South Korea only refers to a second creative attempt to use an already successful work to derive a variety of products, so the IP business is planning a successful structure in advance. In other words, OSMU is Post Planning and IP business is Pre Planning. Due to this difference, although OSMU decides which characters will appear and what stories will be told, the key to IP lies in whether it is supported by a strong world view. *Space Sweepers* incorporates a grand space narrative into the background of the story. Several mysterious crew members with different experiences and abilities that are different from ordinary people experience exciting space adventure stories as the main narrative content, which is enough to make this IP established. At the same time, the director buried many questions in the film, such as how the crew of the Spaceship Victory met; how the young Captain Jang became the captain of the Spaceship Victory; the origin of the robot Babos, etc. These are contents outside the movie and interested viewers can link to other content forms of *Space Sweepers* IP by searching on the Internet. Take the webcomic *Along with the Gods* as an example. After this work was made into a

¹ South Korea Launches Rocket in 1st Space Success. space.com. 30 January 2013. Retrieved 14 February 2016.

² South Korea's KSLV-II conducts maiden launch. NASASpaceFlight.com. 21 October 2021. Retrieved 21 October 2021.

³ South Korea succeeds in putting satellites into orbit, 7th in world. Kyodo News. 21 June 2022.

movie, existing comic fans flocked to the cinema. After watching the movie, moviegoers would also buy the complete webcomic to expand the content in the movie or comic. However, compared with other industries, it is difficult for the film industry to predict which works will be successful in the content field, so Yoo Jung-hoon believes that the solution is not to consider OSMU in advance, but to deal with so-called popular works after the fact. In addition, the film production cycle itself is long, and once the work is completed, it is difficult to continue to have an impact. Therefore, the serialization of the webcomic of the same name began during the same period of the production of the *Space Sweepers* movie, introducing the four main characters in detail, including each person's story and how the four met. Although the comic has the same world view and character settings as the movie, it will extend different story lines from the characters. 40% of the plot is new content. The first season has been serialized and is available globally in 4 countries or regions. Serve. Spin-offs and games to be released in the future are expected to present new stories from perspectives not seen in the movies.

3.3 Leverage Global Streaming Media Platforms

The film *Space Sweepers* which cost approximately 24 billion Korean won to produce, was originally planned for a theatrical release. However, due to the impact of the COVID-19 pandemic, it faced multiple delays and the distributing party eventually abandoned plans for a theatrical release. Instead, they sold the rights to stream the film to the Netflix platform for 30 billion Korean won. Abandoning the theatrical release was a decision made out of necessity. Due to the expansive cosmic backdrop of *Space Sweepers*, watching it on a streaming platform may not be conducive to fostering audience immersion within the confines of a limited screen environment. Tom Troscianko's research findings in *Perception while watching movies: effects of physical screen size and scene type* demonstrate the impact of different scenes and screen sizes on audience immersion. Scenes centered around faces elicit higher overall immersion compared to those focused on environments.¹ In other words, to achieve a similar level of immersion when watching scenes centered around environments on a small

screen, it becomes necessary to view them on a larger screen.

Is there no advantage in releasing *Space Sweepers* on Netflix other than ensuring profitability? First of all, since Netflix has been released in 190 countries around the world, being able to get a global response is the unique advantage of global streaming media, which helps the Korean film industry to enter the world market. In fact, *Space Sweepers* has been ranked No. 1 on the global charts for five consecutive days since its first release on Netflix. It is very popular in North America, Europe and Asia, and the response is also good. The Rotten Tomatoes index is 70%, showing that the audience is satisfied. The degree of popcorn index is 78%. Overseas netizens said that when the production costs of most space science fiction movies in Hollywood exceed 100 billion won, it is hard to believe that this movie was produced with only 20 billion won.

In 2016, Netflix officially entered the Korean market. In 2017, it produced its first original movie *Okja* (Bong Joon-ho, 2017). Later, Netflix also participated in investing in the production of Korean original content, such as *Mr. Sunshine* (Lee Myung-han, 2018). There are many local Korean TV channels tvN and JTBC. The popular TV series on the Internet are all invested and produced by Netflix. The global popularity of the TV series *Squid Game* (Hwang Dong-hyuk, 2021) broadcast on Netflix in 2021 has led to a rapid increase in the number of global streaming platforms entering the Korean domestic production market, such as Paching Go and Casino, etc. It is a general trend for streaming media to enter the Korean film industry. Especially when the Korean cinema industry has stagnated during the COVID-19 epidemic, global streaming media platforms have achieved rapid development in South Korea. However, it is worth noting that *Space Sweepers* was not considered to be released on streaming media from the beginning, which clarified the gap between movie viewing and production between theaters and streaming media. As the influence of streaming media expands, the production methods of video content may undergo huge changes. If it is a popular movie like *Space Sweepers*, instead of using 2 hours to let the audience slowly become involved, we should consider how to shorten the time Capture your audience's attention. If streaming movies becomes the standard in the future, the

¹ Troscianko T, Meese TS, Hinde S. (2012). Perception while watching movies: effects of physical screen size and scene type. *i-Perception* 3, 414-425.

mainstream film and television production system itself may change.

4. Conclusion

The movie *Space Sweepers* is South Korea's first exploration and attempt at the science fiction subgenre space science fiction. Judging from the data, it is undoubtedly a global success and has also made space science fiction a genre trend in South Korea. *Seo Bok* (Lee Yong-ju, 2021) in April of the same year, *The Silent Sea* (Choi Hang-yong, 2021) in December, *Alienoid* (Choi Dong-hoon, 2022) in 2022 and *Alienoid, Return to the Future* (Choi Dong-hoon, 2024) in 2024 and other space science fiction film and television dramas followed. 2021 begins with *Space Sweepers* and is known as the "First Year of Science Fiction" in South Korea.

Space Sweepers is highly universal in terms of narrative motivation, humanistic expression, and the narrative theme of being wary of the crises that may be brought about by future technological acceleration. It tells a story that audiences around the world can understand, and has a story that can be empathized with. The emotional expression, coupled with the special effects presentations that are not inferior to Hollywood, is the key reasons why this movie can be loved around the world. In addition, the rapid development of Korean science fiction literature and science fiction movies in the past two years has also laid the foundation for the expansion of Korean science fiction genres. At the same time, *Space Sweepers* itself is also actively creating original IP. The movie is only the first step in creating a super IP. If we can continue to launch related works, we will definitely have the opportunity to become South Korea's first original space science fiction IP universe. The final choice to be released on a global streaming media platform allows the film to reach a wide range of audiences around the world. It can not only expand the local market but also expand the global influence of *Space Sweepers*, which serves as an opportunity for the Korean space science fiction genre to gradually go global.

The movie *Space Sweepers* also presents certain Korean characteristics. The protagonists of *Space Sweepers* are all local Korean actors. In the story line, you can also see the delicate emotions that Korean film and television dramas are best at expressing; in terms of narrative connotation, it can reflect some local Korean class

characteristics. When the spaceship with the Korean flag printed on it speeds through the universe in the film, it also expresses South Korea's determination to develop its aerospace technology and the space science fiction film genre to the world.

The shortcomings of *Space Sweepers* are also quite apparent. The main issue is the lack of originality in the story, with echoes of several Hollywood science fiction movies evident in the film's narrative. From the beginning of the film, a well-worn story structure is formed through voice-over narration, so that the audience can vaguely infer the next plot, and the predictable story will reduce the tension during watching. This is because it was the first time to try the space science fiction genre. In order to seek stability, it learned from Hollywood's already mature science fiction genre system, adopted a conservative and passive narrative strategy that followed the Western science fiction theme creation system, and focused more on Hollywood. In terms of the visual effects and visual spectacle that blockbusters love, it tries to get closer to Hollywood. However, when the mainstream consciousness of Western society is applied to local Korean films, it should be adapted and adjusted in order to make films with more local Korean characteristics and innovation. In addition, characters such as the protagonist group Tae-ho, Captain Jang, Tiger Park, and Robot Bubs are portrayed as typical characters who do not deviate from specific positions, so the character diversity effect is weak. The same goes for Sullivan, the villain of UTS in the film, whose source of evil behavior is straightforward and simple without straying from the villain formula. Compared with the thrilling action scenes, the character development seems a bit weak. But overall, *Space Sweepers* is still a successful space science fiction commercial film, and it also provided South Korea with a lot of experience in the creation of space science fiction films in the future.

References

- Campbell, Joseph. (1949). *The Hero with a Thousand Faces 1st*. Princeton, NJ: Princeton University Press. (2nd ed. 1968, 3rd ed. 2008).
- Gregg Rickman. (2004). *The Science Fiction Film Reader*. ISBN 0-87910-994-7.
- Hugh E. (2022). *Excavating the Future:*

- Archaeology and Geopolitics in Contemporary North American Science Fiction Film and Television by Shawn Malley (review). *Science Fiction Studies*, 46(3).
- Luca Bandirali, Enrico Terrone, Nell'occhio, nel cielo. (2008). *Teoria e storia del cinema di fantascienza*. Turin: Lindau. ISBN 978-88-7180-716-4.
- MacKey-Kallis, Susan. (2001). *The Hero and the Perennial Journey Home in American Film*. University of Pennsylvania Press. ISBN 0-8122-1768-3.
- Meng Jun, Guo Xueyao. (2021). The Community Aesthetic Practice of Science Fiction Films. *Contemporary Cinema*, (06), 36-43.
- Peter Guttmacher. (1997). *Legendary Sci-Fi Movies*. ISBN 1-56799-490-3.
- Shawn Malley. (2022). Science Fiction Film and Television by Shawn Malley (review). *Science Fiction Studies*, 46(3).
- Troscianko T, Meese TS, Hinde S. (2012). Perception while watching movies: effects of physical screen size and scene type. *i-Perception*, 3, 414-425.
- Yang Junlei. (2021). Remolding Europeanness: Technical Concept, Artistic Vision and Future Imagination of Contemporary European Sci-fi Films. *Contemporary Cinema*, 2021-01-05.