An Empirical Revision of the Definition of Science Fiction: it's all in the Techne

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Abstract

Data from an audience survey on the characteristics of the science fiction and fantasy genres was compared to existing approaches to genre classification to build an alternative genre classification for science fiction based on popular understanding of the genre.

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Abstract

Researchers increasingly employ science fiction and fantasy in public engagement, advocacy and education, and imply popular understanding. Existing definitions of science fiction, especially postmodern definitions, risk obliterating the very concept of genre, and the use of science fiction as an effective research tool is undermined if the genre no longer contains meaning. We surveyed the public for their definitions of science fiction and fantasy and discovered the popular definition of science fiction is based on a few, very clearly defined, story features, unlike the complexity and fluidity of academic approaches. The survey analysis suggests science-fiction contains a categorical core within a mutable family of associated features. The empirical survey data is highly consistent, and demonstrates a very clear distinction between popular definitions of science fiction and fantasy. We support this finding with theoretical analysis that implies historic definitions may be artefacts of examining secondary characteristics, as if these were the primary genre features. Wittgenstein's family resemblances, sometimes employed as definitive, should be interpreted as surface features. We identify and explore primary features exposed by the survey and, on the basis of the common themes within the raw material itself, suggest the Classical concept of techne better describes the empirical essence of science fiction.

Key words: digital humanities; science communication; science fiction; fantasy; genre; postmodernism; English literature, audience survey

Introduction: the need for a popular definition

A recent literature review found that science fiction – in text, cartoon, game, film and television forms – is being increasingly used as source material to aid research outcomes across multiple disciplines (Menadue & Cheer, 2017). Science fiction is used for public engagement (Carpenter, 2016; Hansen, 2004; Larsen, 2011; McIntire, 1982; Milner, 2009; Toscano, 2011; Van Dijck, 1999; Wilsing & Akpinar-Wilsing, 2004). Research also relates the evolving content of science fiction to cultural change, concerns and interests (Bina, Mateus, Pereira, & Caffa, 2016; Guerra, 2009; Hollinger, 1999; Hull, 2005; Kohlmann, 2014; Kotasek, 2015; Menadue, 2017b, 2018b; Nerlich, Clarke, & Dingwall, 1999; Parrinder, 2009; Schwartz, 1971). Advocacy, pedagogy, and science communication, that employ science fiction to effect real-world outcomes must rely on common understandings of science fiction to be meaningful. It is difficult to overstate the importance of effective science communication – consider fields of research as hotly contested and potentially damaging as anti-vaccination activism (Nyhan, Reifler, Richey, & Freed, 2014), and climate change denial (Maibach et al., 2012).

The literature review was published in a multidisciplinary open journal. To respect the wide-ranging audience, an all-inclusive definition of science fiction was used to include the contexts of all 43 works reviewed, starting with the cloning motif found in the Sumerian *Epic of Gilgamesh*. This generalised definition was not queried by the editor or peer-reviewers, and it was found the majority of papers identified in the literature review, across multiple disciplines, did not provide any definitions of the science fiction that was a significant element of their research. The implication is that the researchers reviewed believe 'science fiction' is universally comprehended, and does not demand definition. This contrasts with analytical, formal academic approaches, which approach genre definition from a historical research tradition, and omit the phenomenological experience of the audience. The survey *Science Fiction and Fantasy: Your Opinions* (Menadue, 2017a) was created to address this phenomenological gap, for the purpose of discovering popular opinions on the nature, structure and definitions of science fiction and fantasy. The findings from that survey are analysed here.

The relevance of science fiction-focused research requires the researcher and their audience to share the same comprehension of the genre. To assume that the researcher's definition is commonly shared might be problematic. If, for example, a research group extrapolated public interests and concerns about science from a subjective selection of science fiction works, which did not accurately reflect the public view, and used the results to direct public science funding priorities. This may seem an unlikely example, but Olivia Bina, Sandra

Mateus, Lavinia Pereira and Annalisa Caffa did exactly this, in a paper written to influence EU policy on science funding priorities (Bina et al., 2016). The works that the researchers included as indications of public attitudes are a hit-list of the finest critical examples of the science fiction canon, including: Verne's *Paris in the Twentieth Century*, Forster's *The Machine Stops*, Zemyatin's *We*, Godard's *Alphaville*, LeGuin's *The Lathe of Heaven* and the Tarkovsky film of Lem's *Solaris*. Much as science fiction academics might weep over the fact, contemporary consumers are largely, even perhaps blissfully, unaware of these works. Responses to a recent survey (Menadue, 2016) indicate that Terry Pratchett, Isaac Asimov, Ursula LeGuin, J.R.R. Tolkein, Robert Heinlein, Neil Gaiman, Philip K. Dick and J.K. Rowling are the most popular authors of science fiction and fantasy today, and in that order. Only LeGuin features in Bina's catalogue.

1.1   Terminology used in this paper

We discuss existing academic theories of the science fiction genre, and how they contrast with, or support, the popular definitions derived from survey responses. For clarity, it is necessary to distinguish between categories of science fiction definitions to avoid potentially confusing or misleading the reader. The term 'Fiction of Estrangement' (FoE) is applied here to the collective historic academic approaches – an acknowledgement that the battered crown of sf definition is generally to be found on the 'cognitively estranged' head of Darko Suvin, following his landmark work on genre analysis that he wrote in the late nineteen seventies (Suvin, 1979) – and it is perhaps an easily remembered acronym. The terms 'science fiction' and 'fantasy' will refer to non-academic classifications of these works, including those of authors, publishers, retailers and editors. The term 'sf' will be applied generically to all science or fantasy fiction regardless of whether this is from academic or non-academic perspectives.

2   METHODS

Our methodological approach applies two perspectives to the problem of definition – analysis of the responses to an audience survey and an evaluation of science fiction genre theory. We then compare and contrast with the findings.

2.1   The World Outside Text: The Survey

Subjective opinions of authors, and established academic theories, appear not to have been previously subjected to independent evaluation based on the expectations and opinions of the general public – who are the beneficiaries of applied research that employs science fiction concepts and content. We suggest this lack of a common baseline fuels increasingly complex academic work towards the uncertainty of being able to create any meaningful definition. It was with a view to investigating this complexity that the *Science Fiction & Fantasy: Your Opinions* survey (Menadue, 2017a) was created, the aim being to assess the genre definitions of science fiction and fantasy from an original, empirical perspective, rather than relying on theory alone.

2.2   Sample Characteristics

Email and Facebook promotion of the survey generated a significant sample of 232 unique, globally distributed, responses. Most respondents were English speaking North Americans, Western Europeans, Australians and New Zealanders. The North American responses showed a spike in responses during promotion of the survey on the Facebook page of the SFFWA, indicating writers and fans participated. The demographics of the respondents showed a broad spread of ages, no gender bias, and a dominance of tertiary educated respondents. These demographics were also observed in the previous *Science Fiction & Fantasy: Your Experiences* survey (Menadue, 2016; Menadue & Jacups, 2018).

2.3   Survey Results and Discussion

Only two survey respondents employed FoE terms and concepts. Two further respondents referred to Samuel Delany's classification of science fiction on the basis of 'subjunctivity' (Delany, 2009: 31-36), and three referred to *Clarke's Third Law* (Clarke, 1968) that "any sufficiently advanced technology is indistinguishable from magic" to justify apparently fantastical elements appearing in some science fiction stories. Qualitative survey of the

remaining 97% of responses found definitions based on presence or absence of specific content, which suggested statistical evaluation on the basis of word frequency and category would be a suitable analytical method to generate meaningful results (Table 1.). The story application of the content described was also frequently couched in terms of plausibility or lack of plausibility, the presence of explanations or lack of explicable content. This remarkable lack of equivocation and qualification of responses was the first clear indicator that the definitions of the respondents were markedly and categorically polarised.

Time stamp of response	What is it about a book that makes you think of it as fantasy?	What is it about a book that makes you think of it as science fiction?
11/11/2016 15:58:11	Incorporating creatures such as dragons or orcs; the story contains magical elements.	Within the realms of possibility using scientific elements or scenarios.
11/12/2016 6:59:45	Fantasy is when elements of the novel are not realistic or possible. I.e. include mythical creatures, super powers...	Evolution of science based inventions or themes.
11/19/2016 14:48:20	A story with fictional elements that could never happen.	A story with fictional elements that could happen, usually based around advanced technology.
11/20/2016 0:23:38	Magic of some sort; something that reminds you it is not real	Generally speaking I do not read science fiction although I do watch SF movies; so my answer might be cliche: other planets, science and technology that is far more advanced than ours which makes the story implausible.
11/20/2016 14:29:24	Fantasy tends to rely on magic for its world building rather than science, engineering, or economics.	Science fiction to me tends to focus on the future and present a vision, somehow rooted in science or engineering or real history, of how the future might work out.

Table 1. Examples of responses to genre definition questions. For full list see Appendix A.

Fig. 1.   Perceived content, style, peer and
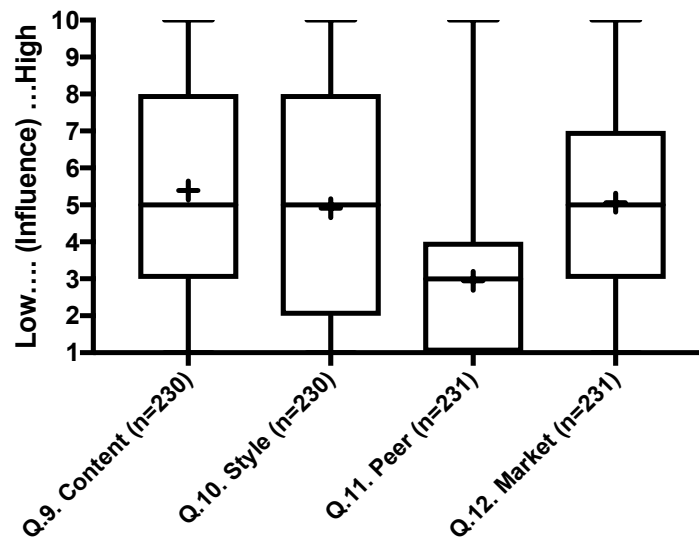
We asked general questions about the influence of content types, style and structure, peer influence and marketing on genre definitions (Fig. 1), but the responses to these questions

Fig. 2. What makes a story

Fig. 3. What makes a story
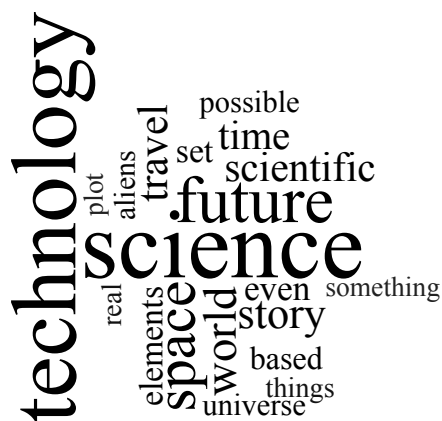
were ambivalent except for the assertion that peer influence has little effect. Our more exact questions regarding personal assessments of the quality of fiction provided unequivocal opinions (Fig. 7), but no science fiction or fantasy terms. These responses imply that generic factors do not clearly affect definitions of science fiction or fantasy. This is interesting, as when asked more direct questions on what makes a story fantasy or science fiction the answers were clearly and directly focused on exclusive differences in content and structure, which may support the suggestion that the comprehension of genre is intuitive – that respondents do not consciously believe these factors are important to genre definition, but identification of a specific genre is nonetheless founded in specific content and structure categorisation.

Free-text responses to the questions 'what makes a story science fiction' and 'what makes a story fantasy' used distinctive vocabulary (Fig. 2, Fig. 3, Tables 1-3). 'Science' and 'technology' are categorical indicators for science fiction (Fig. 2, Table 2), and the word 'magic' dominates descriptions of fantasy literature (Fig. 3, Table 3.). Statistical classification of the terms used to distinguish science fiction and fantasy demonstrate overwhelming consistency, with the presence of magic associated with fantasy, and the combination of science and technology being a universal indicator for the science fiction category (Fig. 4, see Appendix for data table). Word clouds of the 20 most frequent terms in the free text responses (Fig. 2, Fig. 3) illustrate the strength of discrimination between fantasy and science fiction content. In generating these word clouds, antithetical phrases such as 'no magic' or 'no science content' were converted into single words e.g. 'unmagical' and 'unscientific' to enable them to be visible in appropriate context. To avoid skewed results caused by self-referencing, the terms 'science fiction' and 'fantasy' were not counted when employed as genre names, rather than descriptions of content. For categorisation analysis, all responses were qualitatively assessed to identify the presence and context of the 30 most frequent words used in each definition found in frequency analysis and the results tabulated by stemming (e.g. 'magical', 'magic', 'magic-based' would all be categorised as 'magic'). In Figure 4, classification tree branches are at presence or absence (including negative statements) of terms found in any of 464 responses, 232 'what makes it fantasy', 232 'what makes it science fiction', 17 non responses were received to both questions. This classification tree potentially had 44 nodes based on the 30 most frequent words in response to each question – 16 words were shared between science fiction and fantasy definitions, generally in a positive or negative affirmation e.g. 'science fiction does not contain magic' or 'fantasy is based on magic.'
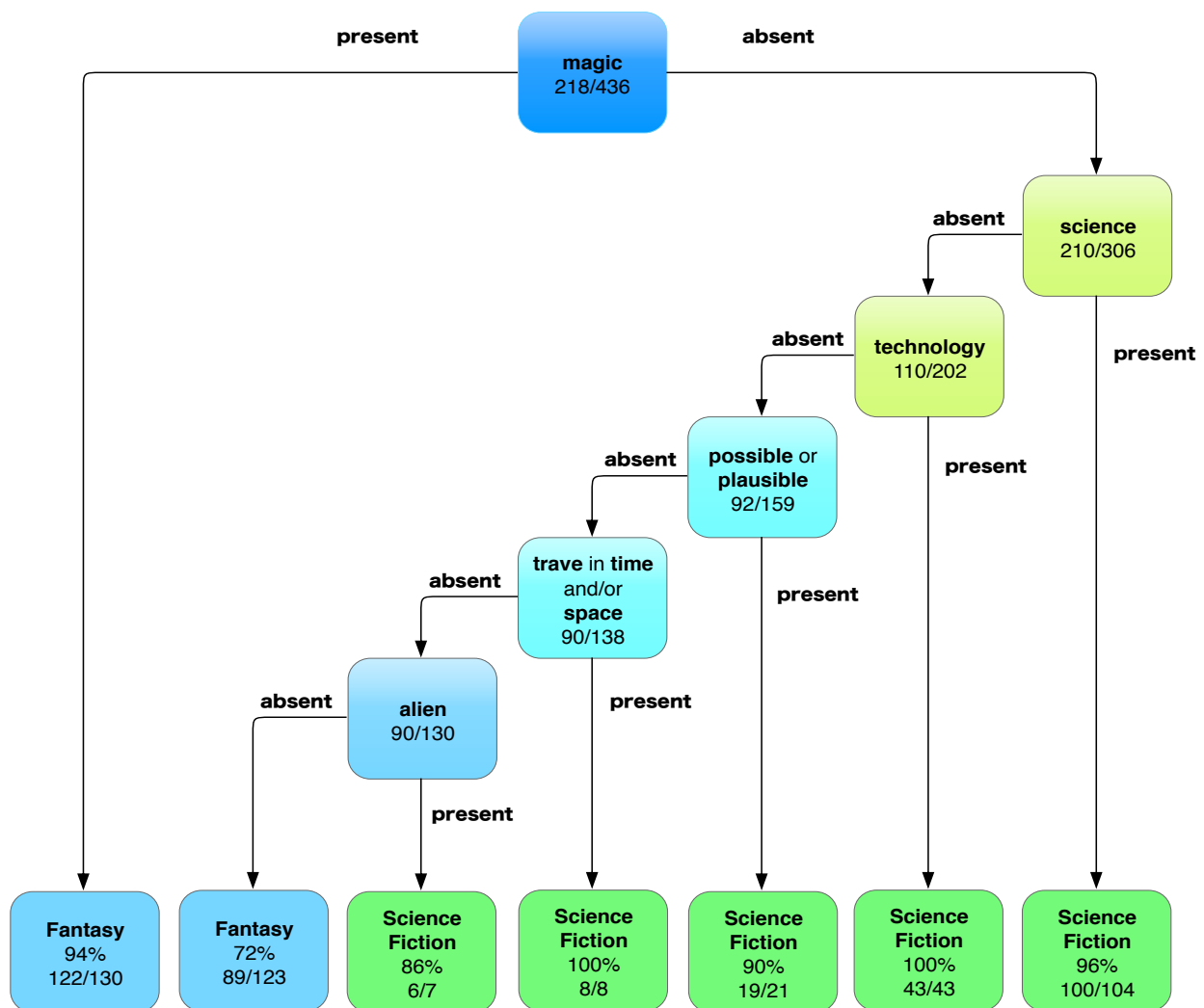
Fig. 4 Classification tree demonstrating confidence levels of categorisation of science fiction or fantasy based on descriptors.

2.3.1 The Hybridisation Control Test: Dune

To test if the distinction between science fiction and fantasy was polarised or on a continuum, respondents were asked to classify Frank Herbert's *Dune* (Fig. 5), and explain their reasoning (Fig. 6).

Dune (Herbert, 1965) contains science and technology that is plausible or actual, such as atomic power and weaponry. It also describes the physically impossible, such as instantaneous space travel and powers of prophecy. *Dune* is not pure science fiction according

Fig. 5 Likert scale classification of *Dune* as science fiction or fantasy

to the Likert scale responses (Fig. 5), and word frequency analysis of the responses suggests that the classification into science fiction or fantasy is not clear in the case of *Dune* (Fig. 6).

Fig. 6. Defining *Dune* (100 most frequent words shown)

Qualitative examination of the free text responses to this question provide a more nuanced perspective. Some respondents employed Clarke's Third Law to integrate ostensibly fantastic elements into a science-fictional narrative: they argued that plausible explanations converted impossible fantasy into possible science fiction. The genetic engineering of humans into organic computers seems plausible in a society that has banned thinking machines. The powers of the messianic central character arise from special properties of the spice, combined with the sociological factors of the Fremen's fanatical devotion and the manipulations of the Bene Gesserit. Those who found these elements to be impossible or implausible rated *Dune* towards the fantasy end of the scale.

However, when explaining where they had placed Dune on the Likert scale, respondents did not introduce new 'science-fantasy' terminology. Instead, they classified the content of *Dune* as a set of individual science fiction or fantasy elements, meeting the same criteria they used to define these genres more globally. This seems to confirm that science fiction and fantasy have specific and distinct characteristics which do not overlap. *Dune* provides evidence that respondents apply the classification in Fig. 4. to individual elements of story narrative. The proportion of specific science fiction to specific fantasy elements, and not a blurry continuum of the sort despised by Frederik Pohl, determines Likert scale placement of *Dune*. Works such as *Dune* may intertwine the threads of family resemblances of science fiction and fantasy, but the core distinguishing features of science fiction are unchanged: science, technology and possibility – there is no evidence for a unique third genre of 'science fantasy.'

2.3.2   Significance of style and aesthetics

Fig. 7. What makes a good story? What makes a bad story?

What do your favourite books have in common? (combined).

Responses to Q.16 and Q.17 (Fig. 2, Fig. 3) defining fantasy and science fiction were not connected to story quality (Fig.7). Answers to three closely related questions: 'what makes a good story', 'what makes a bad story' and 'what do your favourite books have in common' all affirmed that characterization is the most significant influence on story quality. Terms used to define science fiction and fantasy are notably absent. This indicates that the categorisation of science fiction and fantasy is not quality dependent, but is a distinction arising elsewhere. Style is an indicator for quality, but not for genre, which is determined by content.

2.3.3   Word Frequencies

Word	Count	Weighted %	Similar Words
science	125	4.25%	science, sciences
technology	90	3.06%	technological, technologically, technologies, technology
future	58	1.97%	future, futures, futurism
fiction	55	1.87%	fiction, fictional
space	47	1.60%	space

world	40	1.36%	world, worlds
story	38	1.29%	stories, story
travel	33	1.12%	travel, traveler, travelling
scientific	32	1.09%	scientific, scientifically
possible	30	1.02%	possibilities, possibility, possible, possibly

Table 2. Ten most commonly occurring words used to define science fiction (by word counts of raw data). 'Science' and 'fiction' appear prominently in responses as the name of the genre, as well as to refer to science as a feature of the genre. To account for this, responses were analysed and uses of words as genre names were removed for categorisation tree analysis.

Word	Count	Weighted %	Similar Words
magical	169	4.60%	'magic', magic, magic', magical
fantasy	163	4.43%	'fantasy', fantasies, fantasy
science	80	2.18%	science
worlds	77	2.09%	world, world', worlds
elements	40	1.09%	element, elements
story	34	0.92%	stories, story
dragons	34	0.92%	dragon, dragons
technology	34	0.92%	'technology, technological, technologically, technologies, technology
fiction	34	0.92%	fiction, fictional
like	33	0.90%	like, likely

Table 3. Ten most commonly occurring words used to define fantasy (by word counts of raw data). Note that 'fantasy' appears in responses as a genre name as well as a description of content. In Table 3., 'technology' and 'science' appeared in the responses as negative values, used by the respondents to describe what fantasy is not. This was applied as negatives in the categorisation tree analysis.

Word frequency analysis of responses (Tables 2 & 3), and classification tree analysis (Fig. 4) demonstrate very specific discrimination between science fiction and fantasy through content filters of magic, science, technology and plausibility. The overwhelming lack of complex, theory-based, responses suggests a quantitative and categorical analysis is appropriate, and implies respondents were providing personal, intuitive definitions rather than ones based on knowledge of academic theory, and this was the case regardless of whether the

respondents gave their occupation as a 'genre-professional' (e.g. writer, editor) or not, again adding substance to targument that these responses are not sourced from definitions taken from academic theory.

2.3.4   Evidence of Fuzzy Sets

A fuzzy set is composed of items that are not defined by purely binary conditions, but exhibit degrees of membership (Zadeh, 1965). These, alongside family resemblances, appear to augment our core categorisation of science fiction and fantasy. We have used a combination of methods to illustrate and support the rigour of our analysis: word clouds, classification analysis and Likert scales; to illustrate personal perspectives (Figs. 2,3,4), and external influences (Fig. 1). The choice of words in free-text responses is statistically significant in indicating an evidently binary categorisation. In apparent contrast, Likert scale indications of the influences of content, style, peer and market are not polarised. In some cases, the responses indicate almost complete ambivalence, with both means and medians close to the centre point of the response scale (Fig. 1., showing results from Q. 9, 10 and 12 of the survey (Menadue, 2017a)). The fuzziness of these responses is indicated by the relative lack of extreme responses to the scaled questions. The control question that could falsify a strict demarcation of science fiction and fantasy by identifying non-binary categorisations was whether *Dune* is fantasy or science fiction. Out of 224 responses to this question there were 43 responses of (1): definitely science fiction, and four that it was (10): definitely fantasy. Research has been carried out at length into the factors affecting Likert scale responses, which can include avoidance of end-of-scale responses, gravitating towards the ends, and bias caused by the direction of positive, negative and neutral points on the scale (Coertjens, Donche, De Maeyer, Vanthournout, & Van Petegem, 2012; Croasmun & Ostrom, 2011; Hartley, 2014; Lantz, 2013; Thissen-Roe & Thissen, 2013). As we were looking for evidence of *any* non-binary response, scale biases are largely irrelevant to our interpretation of the results. The results indicate a fuzzy set of associations including vocabulary, style, marketing and peer pressure, outside the sharply defined core characteristics of science fiction and fantasy. Family resemblances are clearly relevant to the ability of respondents to classify a range of different works without difficulty. Other varieties of content and external phenomenological experiences are also present, and associated with science fiction and/or fantasy. These appear to form fuzzy sets around the core criteria. This explains the fact that respondents were able to provide a variable scaled response to some questions, without compromising a clearly categorical classification.

2.4   Limitations

Research on the characteristics of online surveys have found that online surveys have a comparatively low drop-out rate and more complete data responses compared to postal surveys, but are inherently influenced by self-selection (Dolnicar, Laesser, & Matus, 2009). Martine Van Selm and Nicholas Jankowski have discussed how targeting specific online communities can be an effective method of harvesting survey responses, and specifically for what Swoboda et. al. describe as "expert interrogations," also highlighting the cost-effectiveness of this approach and the openness of responses that is encouraged by anonymity (Selm & Jankowski, 2006: 437). Selm and Jankowski acknowledge the limitations arising from technology use, and being unable to control the pattern of respondents due to lack of control over survey dissemination (p. 438). The survey was only available in English, as were the survey instructions and promotion, which reduces the responses by non-native speakers of English and influences survey dissemination.

Complex media engagement practices, involving two-way interactions, are found in online audiences, and this is considered to make online survey design and application challenging, and not as similar to pre-technological research paradigms (Livingstone, 2013; Yun & Trumbo, 2000). Overcoming limitations of the characteristics of online surveying (Callegaro, Lozar, & Vehovar, 2015), can only be reduced by multi-modal and methodical sampling beyond the resources available to this study. It should be noted, however, that the survey sought the opinions of people who are familiar with the genre, and therefore the meaningfulness of the responses is not impacted by a lack of dissemination among a wider population. The "expert interrogations" highlighted by Swoboda et. al. should apply particularly strongly to this survey as approximately half the responses came from people visiting the Facebook page of the Science Fiction and Fantasy Writers of America, but we found no significant difference between definitions given by 'professionals' and those of other respondents.

2.5   Survey Results: Summary

We discovered that science fiction and fantasy genre definitions are predominantly influenced by vocabulary and plausibility. This contrasts with historic academic definitions of FoE. This distinction was so sharply defined that the word 'magic' was a categorizing factor in 94% responses to the question 'what makes [a work] fantasy?', and the presence of the word 'science' (independent of labels for the genre) was a 96% indicator for science fiction. The

word 'technology', provided a 100% categorisation as science fiction. The public recognise the categories without deep analysis, and independently to aesthetic considerations. They interpret the narrative as an assembly of terms and relationships combined with external influences, and the genre is known by how these resonate. This circumvents definitions based on qualitative standards or purely theoretical structures, including those found in FoE research. The empirical evidence suggests the survey respondents are defining genres from a core of essential features, which are orbited by family resemblances and fuzzy sets. The influence from marketing and peers are parts of the fuzzy sets of associations, and marketing categorisation may even be influenced by shared distinctions understood by the marketers, rather than being the arbitrary designations that might be assumed.

We found that the quality of content is immaterial to classification, although it is vital to what makes a 'good' or 'bad' story, and evidence of distinctions based in formal theoretical analysis was almost entirely lacking from responses. Responses suggested that the logical rigour of narrative structure – plausibility – is an influence on the classification of a work as science fiction, and perhaps the structure of the narrative influences categorisation. To analyse this feature in more depth was beyond the scope of the survey, however, but may prove fruitful for further study.

The empirical data suggests that science fiction exists, in a real and permanent way, and is more than a fluid and mutable association of resemblances. Popular definition is not dependent upon abstract or unconscious factors, which may be features of academic definitions of FoE. The public recognise the categories independently of analytical or aesthetic considerations: they interpret the genre of the narrative as an assembly of terms and relationships combined with external influences. This contrasts strongly with definitions based on qualitative standards or theoretical structures, including those of FoE. The empirical evidence suggests the survey respondents are defining genres from a core of essential features, which are orbited by family resemblances and fuzzy sets. The influences of marketing and peers are included in the fuzzy sets of associations, and marketing categorisation may even be influenced by shared distinctions understood by the marketers, rather than being an entirely arbitrary designation. The focus of the respondents on science and technology provides us with a characteristic of human experience that identifies science fiction.

Whether a story is deemed 'good' or 'bad' has strongly qualitative characteristics which are independent of genre (Fig. 7). Less than 3 % of respondents made a differentiation between science fiction and fantasy based on theoretical distinctions of any sort, although many more respondents (those who are writers or editors of science fiction) might be considered experts

according to online survey response theories. The presence of a plausible narrative structure, based in logic, influences the classification of a work as science fiction, and the formal narrative structure implied by this may be an indicator that influences categorisation. To analyse this feature in more depth is beyond the scope here, but may provide the basis for further studies.

3   Theoretical Approaches to Science Fiction

Science fictional concepts are visible in work that significantly pre-dates the twentieth century origins of the name, but Hugo Gernsback's employment of the awkward neologism 'scientifiction' in *Electrical Experimenter* (Gernsback, 1916) was the first attempt to define this emerging genre. The easier-to-enunciate 'science fiction' was to become the dominant genre name within a decade. The inclusion of 'science fiction' in the titles of magazines containing fantasy, horror, thriller and detective stories – alongside 'scientifiction' – might have diluted the clarity of the public understanding of the genre from the outset rather than maintaining a clear concept of what 'science fiction' entailed. This diverse content is demonstrated in research that samples content from sf magazines (Menadue, 2017b, 2018a), and identifies sources that genre theorists and industry professionals have attempted to dismiss from the science fiction canon. We have found in our survey that science fiction is an extremely well-defined genre in the minds of the science fiction audience. This calls for an investigation of the science fiction genre as it exists and has been defined by specialists and theorists, and to attempt to explain differences between public and private definitions.

3.1   The Shock of the New

'Science fiction' emerged when science was 'the new', a wide range of exciting possibilities across a broader range of human interests (Cheng, 2012). John W. Campbell, editor of *Astounding Science Fiction* (*ASF*) between 1937 and 1971, called for technological science fiction, and included articles on scientific topics in *ASF*. Robert Heinlein, an independently minded writer who was successful enough to not be intimidated by Campbell's edicts (Heinlein, 1989), described the genre differently as 'speculative fiction' in his 1947 essay on writing:

> There is another type of honest-to-goodness science fiction story that is not usually regarded as science fiction: the story of people dealing with contemporary science or technology. We do not ordinarily mean this sort of story when we say, "science fiction"; what we do mean is the speculative story, the story embodying the notion "just suppose—" or "What would happen if —." In the speculative science fiction

story accepted science and established fiefs are extrapolated to produce a new situation, a new

framework for human action. As a result of this new situation, new human problems are created — and

our story is about how human beings cope with those new problems. (Heinlein, 1991: 5)

Heinlein described the human experience of 'science as new possibilities' of the earlier part of the 20th Century. This accords with a paper analyzing responses to the Science Fiction and Fantasy: Your Experiences survey (Menadue & Jacups, 2018), which discovered a statistically significant correlation between readers' experiences of science, scientists and science fiction, and 'newness' of thought and action. This classification of a form of literature by its association with 'newness' is much older, however. Aristotle's definition of poeisis (as "creative production" – not to be confused with the more narrowly defined modern use of 'poetry') could be describing science fiction:

the poet's function is to describe, not the thing that has happened, but a kind of thing that might happen,

i.e. what is possible as being probable or necessary… you might put the work of Herodotus into verse,

and it would still be a species of history; it consists really in this, that the one describes the thing that has

been, and the other a kind of thing that might be. Hence poetry is something more philosophic and of

graver import than history, since its statements are of the nature rather of universals, whereas those of

history are singulars. By a universal statement I mean one as to what such or such a kind of man will

probably or necessarily say or do. (Aristotle, trans. 1920, 9)

Samuel Delany's description in The Jewel Hinged Jaw of content distinction on the basis of 'subjunctivity' echoes Aristotle; defining content elements as the 'could have happened', 'could not have happened' and 'have not happened', he also adds the historical category 'this happened' of journalism – analogous to written history (Delany, 2009: 31-36). Aristotle's description of 'a kind of thing that might be' is remarkably similar to Heinlein's description of speculative fiction, and we argue that this is not coincidental, but that they both reflect the human experience of creativity − both mental and physical.

Aristotle's emphasis on the 'universals' of poetry, a speculative form of literature, compared to the 'singulars' of history implies these are naturalistic distinctions. Our poetic, science fictional, visions of the future are thought-experiments about what might be real, or possible. This contrasts with history, and contemporary applied science, some of which – for example, the pervasive electronic surveillance of Orwell's *1984*, mobile phones, spaceflight, cloning, killer robots… – has become realised after originating in the (unreal) thought experiments of science fiction. When content becomes physically, or culturally actualized, it passes out of the stuff of fiction and becomes reality: Aristotle's 'history,' falling away from the core of science fiction. As Jean Baudrillard observed of the Apollo missions, once we have

observed men sent to the moon in a small metal box with a bathroom, this is no longer the stuff of science fiction (Baudrillard, 1991).

There have been other definitions of science fiction of varying degrees of utility; Roger Luckhurst noted in 2006 that Bruno Latour had stolen 'scientifiction' as his own neologism (Luckhurst, 2006). This indicates, ironically, that the failure of this term in the early 20th Century enables it to be 'rediscovered' as an alternative to the value-laden labels of 'science fiction' or 'speculative fiction' – the first term coloured by Campbell's technology focus, the latter by association with the British 'New Wave' writers of the '60s and '70s. In *The Jewel Hinged Jaw* Samuel Delaney dismissed "speculative fiction", consigning Heinlein and the New Wave to a merely "historical reference" (Delany, 2009: x). Resurrecting Gernsback's awkward term is unrealistic, but the enduring difficulties of rule-based classification of the genre include the seemingly insoluble problem of value-laden terminology. Finding a popular definition of science fiction, and using that as a basis for discussion, is a way of clarifying the real values of the genre.

3.2 The fiction of estrangement

Academic definitions of science fiction are distributed into three general categories: concept, context and content. Conceptual approaches are dominated by Darko Suvin's statement in 1977 that "SF is distinguished by the narrative dominance of a fictional novelty (novum / innovation) validated both by being continuous with a body of already existing cognitions and by being a "mental experiment" based on "cognitive logic"" (Suvin, 2010: 67). Suvin proposed 'cognitive estrangement' as a quality which categorically defines science fiction (Suvin, 1979). Suvin borrowed openly from Bertolt Brecht and the Russian Formalists, particularly Viktor Shklovsky (Suvin & Tatsumi, 1985), sharing their focus on estrangement, and Suvin's usage approximates the *ostraniene* of Shklovsky. Suvin's definition might also be considered a sub-classification of Tzvetan Todorov's all-inclusive description of fantasy (Todorov, 1975), but science fiction and fantasy are commonly used and specifically employed terms – as we find in our investigation – and it seems sensible to respect Suvin's assumption of difference.

The meaningfulness of Suvin's definition to a general audience has been questioned by other researchers in the field. Carl Freedman observed that Suvin includes Brecht, but excludes *Star Wars* and *Star Trek* from the science fiction canon. This distinction makes little sense to the non-academic (Freedman, 2000: 16-19). There are alternative and complementary critical definitions, and genre descriptions, for science fiction – and each has their own strengths and weaknesses. For example, Adam Roberts suggested that western science fiction is an

essentially Protestant form and fantasy is Catholic (Roberts, 2005: 59-60). Roberts suggests that the qualities of science fiction reflect Protestant pragmatism, in contrast to fantasy, which resonates with Catholic mystery and ceremony. While Roberts' definition seems sensible for some stories, and not only those with an overt Christian theme such as *A Case of Conscience* by James Blish, or *A Canticle for Leibowitz* by Walter M. Miller (Blish, 1963; Miller, 1960), it excludes both pre-schismatic and non-Christian writing.

Mark Bould and Sherryl Vint argue in *There is no such thing as science fiction* that "genres are never, as frequently perceived, objects which already exist in the world and which are subsequently studied by genre critics, but fluid and tenuous constructions made by the interaction of various claims and practices by writers, producers, distributors, marketers, readers, fans, critics and other discursive agents" (Bould & Vint, 2009: 48). John Rieder in *On defining SF, or not: genre theory, SF, and history* suggests that a comparative, mutable, genre definition located in factors and influences is not a definition at all, supporting the opinion of Bould and Vint (Rieder, 2010).

3.3   Writers vs. Readers

Professional authors tend to focus on content specifics. Stanislaw Lem stated: "it is the premise of SF that anything shown shall in principle be interpreted empirically and rationally. In SF there can be no inexplicable marvels, no transcendences, no devils or demons—and the pattern of occurrences must be verisimilar " (Lem, Rottensteiner, Gillespie, D. S., & R. D. M., 1973: 28). The author Philip K. Dick also talked about the explicable:

> Take psionics; take mutants such as we find in Ted Sturgeon's wonderful MORE THAN HUMAN. If the reader believes that such mutants could exist, then he will view Sturgeon's novel as science fiction. If, however, he believes that such mutants are, like wizards and dragons, not possible, nor will ever be possible, then he is reading a fantasy novel. Fantasy involves that which general opinion regards as impossible; science fiction involves that which general opinion regards as possible under the right circumstances. (Dick, 1999: xiii-xiv)

Editor and writer Frederik Pohl lamented a perceived fuzziness of the public perception of boundaries between science fiction and fantasy:

> …science fiction is not, is positively not, fantasy…there is a tendency… to lump the two genres together. Bookstore proprietors, librarians, and casual readers have long blurred the differences in their own minds. What is worse is that in recent years the distinction has been made fuzzier still, even by some of the very institutions that were originally set up to defend sf against all other kinds of writing. For example—

> 1. The trade union of the people who write the stuff, the Science Fiction Writers of America, has changed
> its name to the Science Fiction and Fantasy Writers of America [SFFWA]…. the academic wing of the
> field…routinely gives to works of fantasy the same attention once given only to science
> fiction…Science-fiction [conventions]…habitually give comparably equal time to the other genre. (Pohl,
> 1997)

Pohl's definition, however, is subjective, and symptomatic of the "ghetto effect" described by Wolfe and Weil in their consideration of the genre placement of Harlan Ellison (Wolfe & Weil, 1990).

Other writers also express strong opinions on permissible definitions. Margaret Atwood declared – countering Ursula Le Guin – that she does not write science fiction at all (Atwood, 2011). Science fiction consumers are quick to identify such 'shy-fi' authors as dissembling. All 24 public comments below Atwood's article define her work, like Orwell's *1984*, or Huxley's *Brave New World*, as science fiction. Reader 'Mmmrrrggglll' argues in her comment: "It's the community and its reaction to – and from – the wider world that gives it its names/ tags/ colloquialisms not the oddly narrow stereotypes of a single member of that community – albeit a relatively powerful one" (n.p).

Tautological assertions, such as Pohl's affirmation that science fiction is categorically not fantasy, or Atwood's claim that her work is not science fiction (because she says so) call for a more objective, shared, classification by a statistically significant number of people.

Ironically, our findings suggest that SFFWA members have a very clear concept of the difference between science fiction and fantasy regardless of Pohl's objections, and are in close accord with both him and Lem: that science fiction is 'positively not fantasy', and is an expression of scientific and technological rationalism rather than the inexplicable.

3.4   The Significance of Style

The editor of *Galaxy Magazine*, Horace Gold, provided the following manifesto on the back cover of the first issue:

> Jets blasting, Bat Durston came screeching down through the atmosphere of Bbllzznaj. He cut out his
> super-hyper-drive for the landing…and at that point, a tall, lean spaceman stepped out of the tail
> assembly, proton gun-blaster in a spacetanned hand.
>
> Hoofs drumming, Bat Durston came galloping down through the narrow pass at Eagle Gulch. He spurred
> hard for a low overhang of rimrock. . . and at that point, a tall, lean wrangler stepped out from behind a
> high boulder, six-shooter in a sun-tanned hand.
>
> "Sound alike? They should-one is merely a western transplanted to some alien and impossible planet. If
> this is your idea of science fiction, you're welcome to it! YOU'LL NEVER FIND IT IN GALAXY!"
> (Gold, 1950)

Gold implied that the content of competing magazines was ersatz, impersonating 'real' science fiction by word-substitution, and promised that *Galaxy* would provide something new. We find, however, that vocabulary is a very strongly defining characteristic of science fiction and fantasy (Figs. 2, 3).

LeGuin argued the significance of style in her essay *From Elfland to Poughkeepsie* in *The Language of the Night* (Le Guin, 1973: 146). LeGuin's examples of poor writing are more recent than Gold's, and trace modern sf borrowing to corporate and political melodrama – a fact excruciatingly familiar to anyone sitting through the interminable council meetings and trade delegation plotting of the *Star Wars* prequels. LeGuin emphasises the importance of written style, which we might expect to be significant in genre differentiation, but we found in our survey that the perceived literary value of a story is independent of genre, and the quality of characterization is paramount (Figs. 1, 7). If the quality measure is general, the implication is that categorisation of sf is independent of style considerations. It may be that the use of standard science fictional terms or concepts is sufficient to define science fiction, independent of the rich experimental narratives of writers such as Samuel R. Delany (Alterman, 1977).

3.5   Science Fiction and Postmodern Genre Theory

We argue that the classical concept of techne best describes the core of the popular categorisation of science fiction rather than being subject to a fluid and mutable historiographic process of genre change that is particularly problematic if we employ genre for real-world research outcomes. We suggest that the danger of postmodern approaches to genre definitions is that they risk obliterating the very object of their study altogether, along with any value that it can add to real-world circumstances, and it is techne that is the historically continuous core of science fiction, around which other themes, motifs and tropes orbit. Our survey findings provide strong supporting evidence for this conjecture.

Science fiction has attracted increasing academic attention as it has become more culturally pervasive. John Rieder provides a detailed academic analysis of science fiction as a popular genre from the postmodern perspective (Rieder, 2010), describing Wittgenstein's 'family resemblances', and Lofti Zadeh's notion of the 'fuzzy set' (uncited) as existing ways of describing genre (195). Rieder draws on Kincaid's interpretation of Wittgenstein to claim that sf has "no essence; no single unifying characteristic and no point of origin", asserting that sf is merely a "mutable" (193) cultural construction: "whatever we are looking for when we look for science fiction" (201,203). Further, Rieder claims that the genre does not derive "from

the qualities of the object itself" (203), but is the "rhetorical act" of "labelling" (200). Science fiction is not a "set of texts" but a matter of "using texts" (197), and, paraphrasing Damon Knight (193), states: "we can simply point to a story and say it is sf" (201). In a painstaking effort to avoid saying anything that might be remotely construed as 'essentialist,' Rieder implies that no identifying features exist in the texts themselves. Combined with the insistence that the 'rhetorical act' of 'labelling' is decisive, the act of definition becomes tantamount to, and as meaningless as, pointing at a naked emperor and claiming that he is wearing science fiction. Rieder refers to Wittgenstein's supposed "anti-essentialism" (95), which, in postmodernist terms, is equated with the relativistic view that there is no 'referent:' no common world, truth or experience to which language refers. However, philosophers have presented convincing evidence that Wittgenstein was not a relativist (Barrett, 1991; Coliva, 2010; O'Grady, 2004; Putnam, 1995), particularly in the terms conceived by postmodern theorists. O'Grady argues that Wittgenstein may have been a conceptual relativist, but although we may conceive the world through concepts, and different language groups may have different concepts, this does not deny that the 'world-in itself' exists – nor, most importantly, that truth exists (O'Grady, 2004: 332). Similarly, Kate Soper observes that, although inevitably conceived through our cultural understanding, the natural world still exists. As she drily comments: "it is not language that has a hole in its ozone layer" (Soper, 1995: 151).

O'Grady (2004), Barrett (1991) and Coliva (2010) affirm that Wittgenstein insisted on a common humanity, that our language structures – which produce our language games – spring from our common "form of life" (Wittgenstein, 1986: , PI 241). That we can understand foreign languages provides evidence of this: "The common behavior of mankind is the system of reference by means of which we interpret an unknown language" (Wittgenstein, 1986, PI 206). Wittgenstein held that it is our common human condition, our "basic physical, emotional and intellectual features which we share with all humans" (O'Grady, 2004: 328), which forms our language structures. Wittgenstein's famous remark that "if a lion could speak, we could not understand him" (PI, II: 190) illustrates this commonality: we do not share this human 'form of life' with animals (O'Grady, 2003: 328). Human beings, however, do share "one picture of the world" which is "universal" (Coliva, 2010: 21-22).

When Wittgenstein discusses the word 'game', he refers to subsets or categories of game that can be defined as having one thing in common: for example, ball games and board games; played with either a ball or a board, respectively. A category, concept or definition does not *necessarily* preclude the possibility of singular, defining features. Our everyday understanding of a board game or a ball game is not undermined because these may not have

things in common with each other, or even other games, nor is it tautological to suggest that the definition is contained in the name itself. We call it a board game because of the action of playing a game on a board. It is a helpful description of something that exists, rather than an arbitrary classification. Similarly, science fiction and fantasy fiction are subsets within the overarching category of fiction, which, as the survey which supports our findings demonstrates, do contain defining features.

Rieder refers to 'similarities', 'themes', and 'repetition' within science fiction, but is shy of saying what these might be (unsurprisingly, having insisted that the genre cannot be defined "from the qualities of the object itself" (203)). He concludes: "Definition and classification may be useful points of departure for critical and rhetorical analysis, but […] the project of comprehending what sf has meant and currently means is one to be accomplished through historical and comparative narrative rather than formal description" (206). We suggest, however, that the historical narrative is a secondary feature of what sf has meant and currently means. The primary feature is drawn from an enduring feature of human experience.

For the genre of science fiction to remain meaningful, we propose that similarities and family resemblances must refer to *something* within the object: the science fiction text. We agree that family resemblances and fuzzy sets are useful for exploring genre definition, but with the caveat that we must apply a more contextualised reading of Wittgenstein. In contrast to Rieder, we suggest that the concept of family resemblances, and the fact that these concepts spring from our common 'form of life', can usefully inform a more empirically based approach to sf genre theory.

Our investigation indicates that the Classical origins of science and technology – embodied as techne – provide the fundamental, and enduring, characteristic of human experience that enables us as individuals to readily identify science fiction. Richard Parry states: "Aristotle refers to techne or craft as itself also epistêmê or knowledge because it is a practice grounded in an 'account' —something involving theoretical understanding" (Parry, 2014: n.p.). Parry describes how these ideas became separated in Western philosophical and scientific traditions, into the applied, and the theoretical aspects of the human world, and clarifies that "some of the features of this contemporary distinction between theory and practice are not found in the relation between epistêmê and techne." For the Greeks epistêmê and techne had common characteristics. Techne describes a way of doing, and being, which incorporates knowledge and skill, actual and theoretical, experiential and potential.

Galen (130-c.201AD) saw the human hand, the experiential human mechanism of physical creation, as not only invaluable in making tools, but those tools could be used to

extend the artistic, creative and imaginative capacity of humans beyond their physical limitations, including writing about such things:

> With these hands of his, a man weaves himself a cloak and fashions hunting-nets, fish-nets and traps, and fine-meshed bird-nets, so that he is lord not only of animals upon the earth, but of those in the sea and the air also… being also a peaceful and social animal, with his hands he writes laws for himself, raises altars and statues to the gods, builds ships, makes flutes, lyres, knives, fire-tongs, and all the other instruments of the arts, and in his writings leaves behind him commentaries on the theories of them. (Galen, 2003)

Galen's description encapsulates the human physicality of techne as an integration of applied knowledge and imagination. More recently, Bernard Stiegler has described 'technics' in *Technics and Time* as "the horizon of all possibility to come and of all possibility of a future" (Stiegler, 1998: ix). He calls it : "*a process of concretization*" (22), and says that we should admit "the technical dynamic precedes the social dynamic and imposes itself thereupon" (67).

Science fiction, as creative writing about scientific, technology-focused and plausible worlds, may be a socio-cultural manifestation of the human concept of techne, which has been part of our experience of the world since, and before, the philosophers of ancient Greece added it to the lexicon. We use techne to describe the core of the categorisation of science fiction, not only because it can be justified by philosophical debate, but because it also mirrors the findings of our survey (Section 3.1.). We suggest that the essence of physical and mental tool-making is the core of science fiction, and the visible historical narratives of sf genre are merely the material through which this essential core, this 'star' of essence, sweeps: collecting and discarding new family members as it proceeds.

4   Implications

4.1   Survey

When asked to explain classification into science fiction and fantasy, free text responses are variable in depth and complexity, but the key word content is remarkably similar, and the words 'magic', 'science' and 'technology' dominate the responses (Figs. 1-4, Tables 1-3.). These are the substance of a core that is supported by a family of resemblances – aliens, space ships, dragons, quests – but not defined by them. The survey findings suggest there are core features of sf texts which enable their categorisation as science fiction or fantasy, and that for science fiction these are often closely associated with concepts and developments, both current and future, drawn from real science. This accords with the analysis of a previous survey which

discovered a statistically significant correlation between readers' experiences of science, scientists and science fiction (Menadue & Jacups, 2018).

From analysis of survey data, it proves possible to create a popular categorization of science fiction and fantasy without lengthy discussion of the aesthetic value or sociological basis of content. Content empirically defines science fiction and fantasy, and provides the clearest, least equivocable, and most verifiable, means of identifying popular comprehension of these genres.

4.2   Postmodernism

The danger of postmodern approaches to genre definitions is that they risk obliterating the very object of their study altogether, along with any value that it can add to real-world circumstances. Genres risk becoming arbitrary when they are divorced from the objects they are describing – affirming the need for a more practical, empirically based theory. The core of science fiction is the human embodiment of techne, and this drives an intuitive understanding of the subject. Readers are not simply pointing at texts and arbitrarily saying 'science fiction!' We suggest that what readers find most significant in defining science fiction – science and technology – is techne; the acknowledgment of the existence of an empirically based world, upon which the thought experiments and theories of science fiction are based. Once the imaginary in science fiction is actualized, it becomes history, and no longer a feature of science fiction categorisation.

Figure 8 illustrates how this core of techne is orbited by subject matter and concepts that may at any one time make up elements of the family of resemblances comprising the totality of science fiction, without dictating what may be included or excluded. The core of techne persists through time (the vertical arrow) even though fashions in science fiction, and real-world contexts of technology and science – from bone tools through to artificial intelligence – may change. Specific science fiction instances – such as Well's Time Machine, or Kubrick's HAL – are linked to changing fashions, or even technology, and are among the fuzzy-set of associated items that are included in science fiction.

Techne is empirical in the sense that science fiction refers to the experience of the existence of an empirically based world, and the empirical survey of science fiction readers
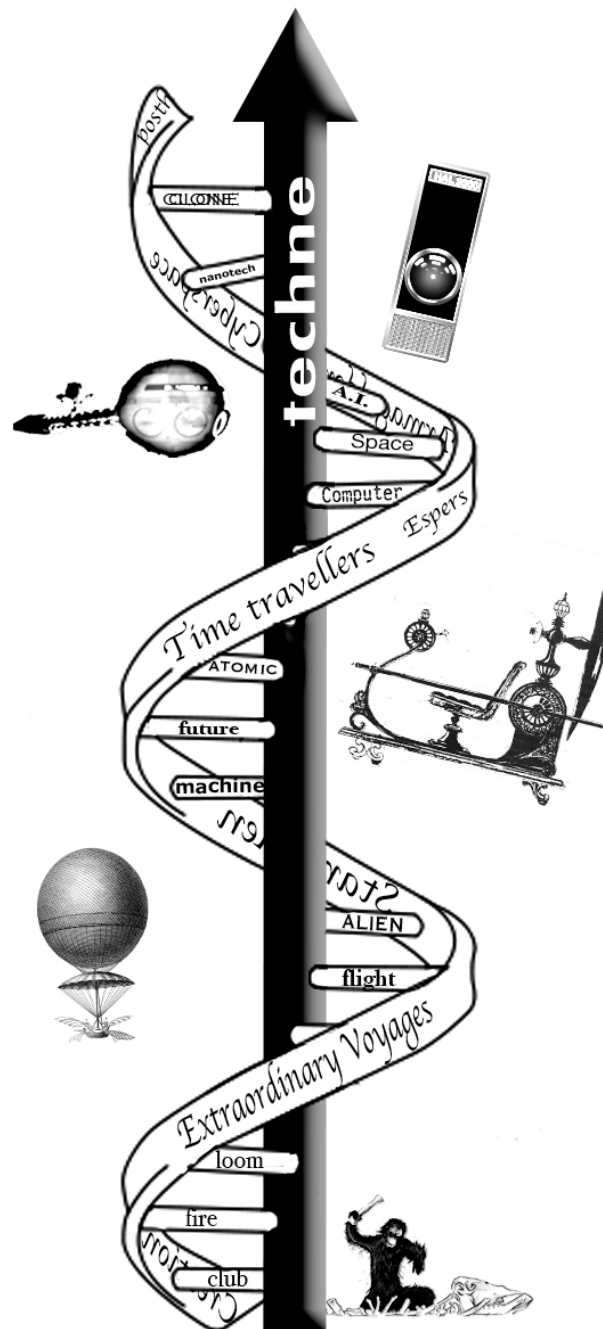
Figure 8. 'techne-fiction'

finds clear and practical categories that separate science fiction from fantasy literature. The difference between science fiction and fantasy is decided by mutually exclusive facts, and science fiction is easily recognised.

The academic definition of genres is the continuing subject of debate, and has inspired diverse FoE theories. We suggest that a reason for the multitude of academic theoretical approaches is because they tend to focus on transient surface features of the genre, and this obscures the empirical core of science fiction that general audiences find definitive. In contrast to pure research, applied research requires this more democratic definition. Wittgenstein's notion of family resemblances can explain the collection of 'things' that surround the core category classification, as well as the unproblematic retroactive classification of pre-sf work, as the family provides a way of identifying related content −not merely a set of clearly defined rules. But, it appears that underlying the way of understanding, there is a continuous, historical, presence, which explains why these categories exist. The specific terms in the context of the literature correspond well to Aristotle's use of the term 'techne' for what is commonly described as science fiction, and magic for fantasy. This practicality of popular definition has been recognised by some authors. Philip K. Dick was clearly amused by orthodox critical analysis of science fiction:

> One time I read in a distinguished book of criticism on sf that in my novel *The Man in the High Castle* the pin which the character Juliana used to hold her blouse together symbolized all that which held together the themes, ideas, and subplots of the novel itself − which I hadn't known when I wrote that section. But what if Juliana, also not knowing it, had removed the pin? Would the novel have fallen apart? Or at least come open in the middle and exposed a whole lot of cleavage (which was why her boyfriend insisted she put on the pin in the first place)? (Dick, 1980)

J.G. Ballard criticised the gap between academic and non-academic interpretation of science fiction, styling the academic criticism as the "apotheosis of the hamburger," unrelated to the origin or intention of writing, or the perspective of the reader (Ballard, 1991: 11). The intention here is to provide popular definitions for science fiction and fantasy to fill that gap, ones that can be used by interdisciplinary researchers, who want to employ safety-pins that are sharp, effectual, and not merely conceptual.

5   Conclusion

The people who consume and enjoy sf are their own arbiters of what it contains, and provide robust definitions based on simple categorical indicators. Engaging the public in applied research that borrows from science fiction calls for a shared understanding of what science fiction is, and accepting this popular comprehension of the genre is key to successful research outcomes in communication, advocacy and pedagogy that employ science fiction to effect results. The categorisation of works such as Dune, and the use of the term 'science fantasy' calls upon the two clearly defined categories of science fiction and fantasy, rather than creating

something distinguished by its own terminology, and this reinforces our findings that these genres are very clearly separated in the minds of individuals. Effective use of science fiction in research that features public engagement should acknowledge the persistent cores – science/technology for science fiction, and magic for fantasy – that reflect 'the people's choice,' rather than relying on traditional academic definitions or the assertions of authors, which are not founded on empirical analysis of phenomena.

We suggest that the core characteristics of science fiction and fantasy, of techne and magic, have been reflections of a human way of thinking about the world for recorded history, and this is the human embodiment of techne, as the phenomenological experience of what it is to be human in an experiential, physically consistent and humanly modified and shaped world. This in-built comprehension of techne drives the genre categorisation of fictional works. Wittgenstein's 'family resemblance' is a twisted thread wound around a persistent core of real and specific characteristics. As John Frow, concluding his work *Genre*, suggests: "Through the use of genres we learn who we are, and encounter the limits of our world" (Frow, 2006: 144). We would suggest that who we are, and the limits of our world, are fixed in certain specific dimensions, and this is reflected in our recognition of science fiction as techne. It is a 'techne-fiction' of plausible unrealities, inspired by the tool-using possibilities that came from the evolution of an opposable thumb. Kubrick's ape throwing his bone club in the air (Kubrick, 1968), was not only showing us the dawn of technology, but also the dawn of science fiction.

6   Ethics Approval

Ethics approval was granted by the university human research ethics committee on 19th October 2015, approval no. H6299.

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8   Appendix

See attached file *TS Category Data.xlsx* for data used to create the Categorisation Tree presented in Fig 4., Section 3.

Index	Genre	magic	fantasy	science	technology	future	fiction	space	element	world	dragon	story	creature	like	likely	time/space-travel	possible	time	alien	happen	think	book	explain	even	base	character	exist	real	universe	supernatural	thing	human	rule	setting	advance	genre	plot	usual	different	general	just	make	something	sword	explore
1	SF	-1	0	1	0	1	0	1	0	1	1	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	F	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
3	SF	0	0	1	0	0	0	0	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	F	1	0	0	0	0	0	0	1	0	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5	SF	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	1	0	0	1	0	0	1	0	0	1	0	0	0	0	1	0	0	0	0
6	F	1	1	0	0	0	0	0	0	0	0	1	1	0	0	0	-1	0	0	0	0	0	0	0	1	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	1	1	0	0
7	SF	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	1	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
8	F	1	1	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0
9	SF	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
10	F	0	0	-1	0	0	0	0	0	0	0	0	1	1	0	0	-1	0	0	0	0	0	0	0	0	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
11	SF	0	1	0	1	0	0	0	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1	0	0	0	1	0	1	1	0	0	0	0	0	0	0	0	1	0	0	0	0
12	F	1	0	0	0	0	1	0	0	1	0	0	0	0	0	0	-1	1	0	0	0	1	0	1	0	0	1	0	0	0	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0
13	SF	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
14	F	0	0	0	0	0	0	0	1	0	0	0	1	0	0	0	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
15	SF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
16	F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
17	SF	-1	-1	0	1	1	0	0	0	0	-1	0	0	0	0	1	0	1	1	0	0	0	1	0	0	0	0	0	1	0	0	0	0	0	1	0	0	0	1	0	0	0	0	0	0
18	F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
19	SF	-1	0	1	0	1	1	0	0	1	0	1	0	0	0	0	1	0	0	1	0	0	0	0	0	1	0	1	0	1	1	0	0	0	0	0	0	0	1	1	0	0	0	0	0
20	F	1	0	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0
21	SF	0	0	0	0	0	1	0	0	0	0	1	0	0	0	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
22	F	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
23	SF	0	0	1	0	0	0	1	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
24	F	0	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0
25	SF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
26	F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
27	SF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
28	F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
29	SF	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
30	F	0	0	0	0	0	1	0	0	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0
31	SF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
32	F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
33	SF	1	0	0	1	1	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1	0	0	0
34	F	0	0	0	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	-1	0	0	0	0	0	0	0	0	0	0
35	SF	0	0	0	0	0	0	0	0	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
36	F	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0
37	SF	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
38	F	0	0	0	0	0	0	1	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
39	SF	0	0	1	1	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	1	0	0	1	0	0	1	1	0	0	0	0	0
40	F	1	0	-1	-1	1	1	0	1	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0
41	SF	0	0	0	1	0	0	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
42	F	0	0	0	0	0	0	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
43	SF	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0
44	F	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
45	SF	0	0	0	0	0	0	1	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
46	F	0	0	0	0	-1	0	0	0	0	1	0	0	0	0	0	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0
47	SF	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
48	F	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
49	SF	0	0	0	0	0	0	1	1	0	0	1	0	0	0	1	0	0	0	0	0	0	0	1	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
50	F	1	1	0	-1	0	0	-1	0	1	0	1	0	0	0	1	0	-1	0	0	0	0	0	1	0	0	0	1	0	-1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0
51	SF	0	-1	1	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	-1	0	0	0	0	0
52	F	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1	0	0	0	0	0	0	0
53	SF	1	0	1	1	0	0	0	0	0	0	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
54	F	1	1	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
55	SF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
56	F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
57	SF	1	1	1	1	1	0	1	0	1	0	0	0	0	0	0	1	0	0	0	1	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0
58	F	1	1	0	1	1	0	1	0	1	1	0	0	0	0	1	0	0	0	1	1	0	0	0	0	0	1	-1	0	0	0	0	0	0	0	0	1	0	0	0	0	1	0	0	0
59	SF	0	0	1	0	0	0	0	0	0	0	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
60	F	1	0	-1	0	0	0	0	0	0	0	0	0	0	0	0	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
61	SF	0	0	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
62	F	1	1	-1	0	0	1	0	0	0	0	1	1	1	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
63	SF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
64	F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
65	SF	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
66	F	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
67	SF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
68	F	1	1	-1	0	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	1	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0
69	SF	0	0	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1	0	0	0	1	0	0	0	0	0	0	0	0
70	F	0	1	-1	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0
71	SF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
72	F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
73	SF	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
74	F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0
75	SF	0	0	1	0	1	1	0	0	1	0	0	0	1	1	0	0	0	0	0	1	0	1	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0
76	F	0	0	-1	0	0	0	1	1	1	0	0	0	0	0	0	-1	0	0	0	0	1	1	0	0	0	0	0	0	1	0	0	0	0	0	1	0	0	0	0	1	0	0	0	0

Index	Genre	magic	fantasy	science	technology	future	fiction	space	element	world	dragon	story	creature	like	likely	time/space - travel	possible	time	alien	happen	think	book	explain	even	base	character	exist	real	universe	supernatural	thing	human	rule	setting	advance	genre	plot	usual	different	general	just	make	something	sword	explore
77	SF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
78	F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
79	SF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
80	F	1	1	0	0	0	1	0	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1	0	0	1	0	0	0
81	SF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
82	F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
83	SF	0	0	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
84	F	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	-1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0
85	SF	0	0	0	1	0	1	0	1	0	0	1	0	0	0	0	1	0	0	1	0	0	0	0	0	1	0	0	0	0	0	0	0	1	1	0	0	0	1	0	0	0	0	0	0
86	F	0	0	0	0	0	1	0	1	0	0	1	0	0	0	0	-1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
87	SF	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
88	F	0	1	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
89	SF	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	1	0	0	0	0	1	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	1	1	0
90	F	0	0	-1	0	0	0	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
91	SF	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	1	0	0	0	0	0	0	0	0	0	1	0	0
92	F	1	0	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
93	SF	0	0	1	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
94	F	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0
95	SF	0	0	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
96	F	0	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
97	SF	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
98	F	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0
99	SF	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
100	F	1	1	0	0	0	0	0	1	0	0	0	0	0	0	0	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
101	SF	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
102	F	1	0	0	0	0	0	0	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
103	SF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
104	F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
105	SF	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
106	F	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0
107	SF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
108	F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0
109	SF	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
110	F	1	1	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
111	SF	0	0	1	1	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0
112	F	1	1	0	0	0	0	0	0	1	1	1	0	0	0	0	0	0	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0
113	SF	0	0	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1	0	0	1	0	0	0	1	0	0	0	0	0	0	0	0	0	0
114	F	1	0	0	0	0	1	0	0	0	0	0	0	1	0	0	-1	0	0	1	0	0	0	0	0	1	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
115	SF	0	0	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
116	F	0	0	-1	0	1	0	0	0	0	0	0	0	0	0	0	-1	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
117	SF	0	0	0	0	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
118	F	0	0	-1	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
119	SF	0	-1	1	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
120	F	0	0	-1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0
121	SF	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0
122	F	0	0	0	-1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	-1	0	0	1	0	0	0
123	SF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
124	F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
125	SF	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0
126	F	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
127	SF	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
128	F	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
129	SF	0	0	0	0	0	0	0	1	0	1	0	0	0	0	1	1	1	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1	0	0	0
130	F	0	0	1	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0
131	SF	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
132	F	0	0	-1	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
133	SF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
134	F	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
135	SF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
136	F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
137	SF	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0
138	F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	-1	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0
139	SF	0	1	1	1	0	1	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1	0	1	1	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1	0
140	F	1	1	-1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	1	0	1	0	0	0
141	SF	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
142	F	1	0	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
143	SF	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0
144	F	1	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0
145	F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
146	F	0	0	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0	0
147	SF	1	0	0	1	1	0	1	0	0	0	0	0	0	0	0	0	1	1	0	1	0	0	0	0	0	0	1	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0
148	F	1	0	0	0	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
149	SF	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
150	F	0	0	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
151	SF	0	0	0	1	1	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	1	0	0	1	0	0
152	F	1	0	0	0	0	0	1	0	0	0	0	0	0	0	0	-1	0	0	0	1	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0

Index	Genre	magic	fantasy	science	technology	future	fiction	space	element	world	dragon	story	creature	like	likely	time/space-travel	possible	time	alien	happen	think	book	explain	even	base	character	exist	real	universe	supernatural	thing	human	rule	setting	advance	genre	plot	usual	different	general	just	make	something	sword	explore
153	SF	-1	1	0	1	0	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0
154	F	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
155	SF	0	0	0	1	1	0	0	0	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	1
156	F	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
157	SF	0	0	0	1	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
158	F	1	0	-1	0	0	0	0	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0
159	SF	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
160	F	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
161	SF	0	0	0	1	1	1	0	0	1	0	1	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
162	F	1	0	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0
163	SF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0
164	F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
165	SF	0	0	0	1	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1	0	0	0	1	1	0	0	0	0	0	0	0	0	1	0
166	F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1	0	0	0	1	0	0
167	SF	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
168	F	1	0	0	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0
169	SF	0	0	1	1	0	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0
170	F	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	-1	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
171	SF	0	0	0	1	0	0	1	1	1	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0
172	F	0	1	0	0	0	0	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0
173	SF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
174	F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
175	SF	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
176	F	0	0	0	0	0	0	0	0	1	0	1	1	1	1	0	0	0	0	0	0	0	0	0	1	1	0	0	-1	0	1	1	0	0	0	0	0	0	0	0	0	0	0	1	0
177	SF	0	0	0	0	1	0	0	0	1	0	1	0	0	0	1	1	0	0	1	0	0	0	0	0	1	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
178	F	1	0	-1	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
179	SF	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0
180	F	1	1	-1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
181	SF	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1	0	1	0	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0
182	F	1	0	-1	-1	1	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
183	SF	1	0	1	1	1	0	0	0	1	0	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
184	F	1	0	-1	0	0	0	0	0	1	0	1	0	0	0	0	-1	0	0	0	0	0	0	0	0	1	0	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0
185	SF	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0
186	F	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
187	SF	-1	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
188	F	1	0	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0
189	SF	0	0	1	1	1	0	0	0	0	0	1	0	0	0	0	1	0	0	0	0	0	1	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
190	F	1	0	-1	0	0	0	0	0	0	0	0	0	0	0	0	-1	0	0	0	0	0	-1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
191	SF	0	0	0	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
192	F	0	1	1	0	0	0	0	0	1	0	1	0	1	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0
193	SF	-1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
194	F	0	1	0	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
195	SF	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
196	F	1	0	-1	-1	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0
197	SF	0	1	1	0	1	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0
198	F	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	1	0	0
199	SF	0	1	1	0	0	1	0	1	1	0	0	0	0	0	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0
200	F	0	1	0	0	0	1	0	0	1	1	0	0	0	0	0	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1	1	0	0	0	0
201	SF	0	0	0	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
202	F	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
203	SF	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
204	F	0	0	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	-1	0	0	0	1	0	0	0	0	0	0	0	0	1	0	0	0	0
205	SF	0	0	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
206	F	1	0	0	0	0	0	0	1	0	0	0	0	1	0	0	0	0	0	0	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0
207	SF	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0
208	F	0	0	0	-1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0
209	SF	0	0	1	0	1	0	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
210	F	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	-1	0	1	-1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
211	SF	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0
212	F	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0
213	SF	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0
214	F	1	0	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
215	SF	0	0	0	0	0	0	0	0	0	0	0	1	1	1	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
216	F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	-1	0	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
217	SF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
218	F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
219	SF	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0
220	F	0	0	-1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	1	0	0	0	0	0	0	0	0	0	0	0
221	SF	0	0	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
222	F	0	0	-1	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
223	SF	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
224	F	0	0	0	0	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
225	SF	0	0	0	0	1	1	0	0	1	0	1	0	0	0	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
226	F	0	0	0	0	1	1	0	0	1	1	0	0	0	0	0	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	1	0	0
227	SF	0	0	1	0	1	1	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
228	F	0	0	-1	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Index	Genre	magic	fantasy	science	technology	future	fiction	space	element	world	dragon	story	creature	like	likely	time/space - travel	possible	time	alien	happen	think	book	explain	even	base	character	exist	real	universe	supernatural	thing	human	rule	setting	advance	genre	plot	usual	different	general	just	make	something	sword	explore
229	SF	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0
230	F	0	0	-1	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	1	0	0	0	0	1	0	0	0	0	0	0	0	1	0	0	0	0	0	1	0	0	0	0	0	0
231	SF	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
232	F	1	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0
233	SF	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
234	F	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
235	SF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
236	F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
237	SF	0	0	1	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
238	F	1	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
239	SF	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
240	F	1	0	0	0	0	0	0	1	0	0	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
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242	F	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	-1	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0
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244	F	0	0	0	0	0	1	0	0	1	1	1	0	0	0	0	0	1	0	0	1	1	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0
245	SF	0	0	1	0	0	0	1	0	1	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0
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247	SF	0	0	0	1	0	0	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0
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251	SF	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
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253	SF	0	0	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
254	F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
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258	F	1	0	0	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	1	0
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267	SF	0	0	0	0	0	1	0	0	0	0	0	1	1	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	1	1	0	1	1	0	0	0	0	0	0	0	0	0	0	1
268	F	1	0	0	0	0	0	0	0	0	1	0	1	1	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0	1	1	0	0	1	0	0	1	0	0	0	0	1	0	0	0
269	SF	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
270	F	0	0	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
271	SF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
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274	F	0	1	-1	0	0	1	1	1	0	0	0	0	0	0	0	0	1	0	0	0	1	-1	0	0	0	0	-1	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0
275	SF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
276	F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
277	SF	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
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279	SF	0	0	1	1	1	1	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
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281	SF	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
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287	SF	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
288	F	0	0	-1	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	1	0	-1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	1	0	0
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291	SF	0	0	1	1	0	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
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293	SF	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
294	F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
295	SF	0	0	0	1	1	0	1	0	0	0	0	0	0	0	1	0	1	0	0	1	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
296	F	1	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1	0
297	SF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
298	F	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	-1	0	0	0	0	0	0	0	0	0	1	0	0	0	0	1	0	0	0	0	0	0	0	1	1	0	0	0	0
299	SF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	1	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0
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301	SF	-1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	-1	0	0	0	0	0
302	F	1	1	-1	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	1	0	0	0	0	1	0	0	0	0	0	0
303	SF	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
304	F	1	1	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1	1	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Index	Genre	magic	fantasy	science	technology	future	fiction	space	element	world	dragon	story	creature	like	likely	time/space-travel	possible	time	alien	happen	think	book	explain	even	base	character	exist	real	universe	supernatural	thing	human	rule	setting	advance	genre	plot	usual	different	general	just	make	something	sword	explore
305	SF	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1
306	F	1	0	0	0	0	0	0	0	1	1	0	1	1	1	0	0	0	0	1	1	0	0	0	0	1	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0
307	SF	0	0	1	1	1	0	0	0	0	0	1	0	0	0	0	1	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0
308	F	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
309	SF	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	-1	0	0	1	0	0	1	0	0	0	0	0	0	1	0	0	0	0
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313	SF	0	-1	1	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	1	0
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317	SF	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
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319	SF	0	0	1	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0
320	F	1	1	0	0	0	0	0	1	1	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	1	0	0
321	SF	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0
322	F	1	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0
323	SF	0	0	1	0	1	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
324	F	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
325	SF	0	0	1	1	1	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
326	F	1	0	0	0	0	0	0	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
327	SF	0	0	0	0	0	1	0	1	1	0	0	0	0	0	1	0	0	0	0	1	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0
328	F	1	0	0	0	0	0	0	1	0	1	0	1	0	0	0	0	0	0	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
329	SF	0	0	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0
330	F	1	0	0	0	0	1	0	0	1	0	0	1	0	0	0	1	0	0	0	0	0	0	0	0	1	1	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
331	SF	0	0	1	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
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333	SF	0	0	0	0	0	0	0	0	0	0	0	0	1	0	1	-1	1	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	1	0	0	0
334	F	1	0	0	0	0	0	0	0	0	0	0	0	1	0	0	-1	0	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
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338	F	1	0	0	0	0	1	0	0	0	1	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
339	SF	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
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341	SF	0	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
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343	SF	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
344	F	1	0	0	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
345	SF	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
346	F	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
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355	SF	0	0	1	1	1	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0
356	F	1	1	-1	0	0	0	0	1	1	0	0	0	1	1	1	0	0	0	0	0	0	0	-1	1	0	0	0	0	1	1	1	0	0	0	0	0	0	1	0	0	0	0	0	0
357	SF	0	0	1	0	1	1	0	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0
358	F	1	1	0	0	0	1	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0
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363	SF	0	0	0	1	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
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367	SF	0	0	1	1	1	0	0	1	0	0	0	1	0	0	0	1	0	0	1	0	0	1	1	0	0	0	0	0	0	1	0	0	0	0	0	1	0	0	0	0	0	0	1	1
368	F	0	0	0	-1	0	0	0	0	1	0	0	0	0	0	0	-1	0	0	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0
369	SF	0	0	1	1	1	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
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373	SF	0	0	1	1	1	0	0	0	0	0	0	0	0	0	1	1	1	0	0	0	0	0	0	0	1	0	0	0	0	0	1	0	0	0	0	1	1	0	0	0	0	0	0	0
374	F	1	0	1	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	1	0	1	0	0	0	0	0	0	1	0	0	0	0	0
375	SF	1	0	1	0	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
376	F	0	0	0	0	0	0	0	1	0	0	0	1	1	0	0	0	0	1	0	0	0	-1	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
377	SF	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	1	0	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
378	F	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	-1	0	0	0	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0
379	SF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
380	F	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	1	0	1

Index	Genre	magic	fantasy	science	technology	future	fiction	space	element	world	dragon	story	creature	like	likely	time/space-travel	possible	time	alien	happen	think	book	explain	even	base	character	exist	real	universe	supernatural	thing	human	rule	setting	advance	genre	plot	usual	different	general	just	make	something	sword	explore
381	SF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
382	F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
383	SF	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	-1	0	0	0
384	F	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0
385	SF	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
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387	SF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
388	F	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0
389	SF	0	0	1	0	0	1	0	0	1	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
390	F	1	0	0	0	0	0	0	1	0	0	0	0	0	0	0	-1	0	1	0	0	0	0	0	0	0	1	0	0	0	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0
391	SF	0	0	1	0	1	0	0	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
392	F	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0
393	SF	0	0	0	1	0	0	1	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
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395	SF	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
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397	SF	0	0	1	1	1	0	1	1	0	0	0	0	0	0	1	0	1	1	0	0	0	1	0	0	0	0	0	0	0	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0
398	F	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
399	SF	0	0	0	1	0	0	1	0	0	0	0	0	0	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
400	F	1	1	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0
401	SF	0	0	1	1	0	0	0	1	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1
402	F	1	0	-1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	-1	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0
403	SF	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
404	F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
405	SF	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
406	F	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0
407	SF	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0
408	F	0	0	0	0	1	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	1	0	0	0	1	0	1	1	0	0	1	0	0
409	SF	0	0	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
410	F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
411	SF	0	0	0	0	1	0	0	0	0	0	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
412	F	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	-1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
413	SF	0	0	1	1	0	1	1	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	1	0
414	F	1	1	-1	0	0	0	0	0	1	0	1	0	0	0	0	1	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	1	1	0	0	1	0	-1
415	SF	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
416	F	0	0	0	0	0	0	1	0	1	0	0	0	1	1	0	-1	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
417	SF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
418	F	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0
419	SF	0	0	1	0	0	0	1	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
420	F	0	1	-1	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
421	SF	0	0	1	0	0	0	1	0	0	0	0	0	0	0	1	0	1	0	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
422	F	1	0	0	0	0	0	0	0	0	1	1	0	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0
423	SF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
424	F	0	0	0	0	0	1	0	1	0	0	0	1	0	0	0	0	0	0	0	0	1	0	0	1	0	0	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1	1
425	SF	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
426	F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	-1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
427	SF	0	0	0	1	0	1	0	1	0	0	0	0	0	0	1	0	0	1	0	0	0	0	0	0	1	0	1	0	0	0	0	1	1	0	0	1	0	0	0	0	0	1	0	0
428	F	0	0	-1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	-1	0	0	0	0	1	0	0	0	0	1	0	1	0	0	0	0	0
429	SF	0	0	0	0	1	1	0	0	1	0	1	0	1	0	0	1	1	0	1	1	1	0	0	0	0	0	0	0	0	1	0	0	1	0	0	1	0	0	0	1	1	1	0	1
430	F	1	1	0	0	0	0	0	1	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
431	SF	0	0	0	0	1	0	1	1	0	0	1	0	0	0	1	0	1	1	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
432	F	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	1	0	0
433	SF	0	0	0	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
434	F	1	1	0	0	0	0	0	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0
435	SF	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
436	F	1	0	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	1	0	0	0	0	0
437	SF	0	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
438	F	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
439	SF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
440	F	1	0	0	0	0	1	0	0	0	0	0	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	1	0	1	0	0	0	0	0	0
441	SF	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	1	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0
442	F	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	-1	0	0	0	0	1	0	0	0	0	1	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0
443	SF	0	0	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
444	F	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0
445	SF	0	0	1	1	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0
446	F	1	0	-1	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0
447	SF	0	0	1	0	0	1	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
448	F	1	0	0	0	0	1	1	1	0	0	0	0	1	0	1	0	0	1	0	0	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0
449	SF	0	0	0	0	0	1	0	0	0	0	1	0	0	0	0	1	0	0	0	0	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	1	0	1	0	0
450	F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	1	0	1	0	0
451	SF	0	1	1	0	1	0	0	0	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0
452	F	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	-1	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
453	SF	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
454	F	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	1	0	0	0	0	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
455	SF	0	0	0	1	0	1	1	0	0	1	0	1	0	0	0	0	0	0	1	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0
456	F	0	0	0	0	0	1	0	0	1	0	0	0	1	0	0	-1	0	0	1	1	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1	0	0	0	0	0	0	0

Index	Genre	magic	fantasy	science	technology	future	fiction	space	element	world	dragon	story	creature	like	likely	time/space - travel	possible	time	alien	happen	think	book	explain	even	base	character	exist	real	universe	supernatural	thing	human	rule	setting	advance	genre	plot	usual	different	general	just	make	something	sword	explore
457	SF	0	0	1	1	0	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
458	F	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
459	SF	0	0	0	1	0	0	1	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	1	0	0	0	0	0	0
460	F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	1	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0
461	SF	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
462	F	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	1	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0	1	0	0
463	SF	0	0	1	0	1	0	1	0	0	0	0	0	0	0	1	1	1	0	1	0	0	0	1	0	0	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
464	F	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	-1	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Categorisation Data For Table 4: Responses to 'What makes a story science fiction?' (SF) and 'What makes it fantasy?' (F). Coded as 1 = is present, 0 = not mentioned, -1 = not present. Data is in Paired Sets of Responses

NOTE: A word frequency analysis of the full responses was used to identify the categories to be coded. These were consolidated based on similarity e.g. 'possible' and 'plausible' consolidated to 'possible', 'magic' and 'magical' consolidated to 'magic'.

Multiple use of terms in one response were recorded as one instance for categorisation purposes. Occurrence as a genre label alone was discounted.

Index | Timestamp | FANTASY | SCI-FI | Genre | magic | fantasy | science | technology | future | fiction | space | element | world | dragon | story | creature | like | likely | time/space-travel | possible | time | alien | happen | think | book | explain | even | base | character | exist | real | universe | supernatural | thing | human | rule | setting | advance | genre | plot | usual | different | general | just | make | something | sword | explore

The following are the text responses associated with the FANTASY and SCI-FI columns (numeric rating columns omitted where unreadable):

Index	Timestamp	FANTASY	SCI-FI	Genre
1	42684.90589		Rather a negative definition, but where magic is not possible, and there is an emphasis on science, the future and a focus on space and other planets - although all these elements don't necessarily have to be present at the same time.	SF
2	42684.90589	The creation of worlds in which magic is possible, where tropes such as the quest, the adventure, the journey are explored, along with the concepts of good and evil		F
3	42685.6541		Within the realms of possibility using scientific elements or scenarios.	SF
4	42685.6541	Incorporating creatures such as dragons or orcs; the story contains magical elements.		F
5	42685.87207		Something with a future-orientated setting, use of different language or terms to describe things (language either made up or based on real science/technical terms); often dystopian or utopian.	SF
6	42685.87207	some other type of mystical power). A sense of the make-believe and good vs evil.		F
7	42685.99556	A story that has fantastical creatures or animals as characters, something non-human and involving capabilities that humans can't do themselves (whether magic or	If you think the science fiction you are reading could actually happen it could well be science fiction.	SF
8	42685.99556	Some forms of magic could be a science we do not yet understand but others are just a construct for the author to use for a fantasy story. Depends on how good the author is in convincing one or if he even tries or needs to try. Robert Holdstock's Mythago Wood shows how it can be done convincingly so you believe that fantasy is not fantasy.		F
9	42686.13627	Fantasy to me is where there is a sense of remove from the laws of nature that we believe we know. It may therefore include what is likely to be impossible, based on current u nderstandings of science. It may also be where imagination is given freer rein than to a tying in with functional reality, such that there is an elaboration of	To me, science fiction is based, however loosely, around what is or may be possible, according to our current understanding of physics and nature.	SF
10	42686.13627	what we know, as well as a stepping over of traditional boundaries.	Again, Science Fiction encompasses things for me which are "that which can be". An example of something where this gets confused is The Saga of Seven Suns. In this, Humans have a known role in a universe which otherwise contains some fantasy elements, but the humans are bound by the limits of technology even if the other entities may have fantasy esq elements.	F
11	42686.26998	For me the simplest differential in definition comes down to "that which can be" and "that which cannot be". We will never have magic in our world, so even if we were to become technologically superior, then it simply will never exist. Anything in science fiction is theoretically possible given sufficient time, evolution or whatever. There		SF
12	42686.26998	are obviously books which start off being fantasy which turn into science fiction (Anne McCaffrey, I'm looking at you!). At its heart, it's the vibe.	Evolution of science based inventions or themes.	F
13	42686.2915			F
14	42686.2915			SF
15	42687.04545	Fantasy is when elements of the novel are not relastic or possible. Ie include mythical creatures, super powers...		F
16	42687.04545			SF
17	42687.28572		A mechanism is postulated to explain the mechanics or workings of a process or effect, such as "tachyon flux" or "unobtainium" (the single most stupid mechanism ever posited in all of SF&F, thanks James Cameron). It can also simply be set in the future, an alternate universe, or the far past (as via time travel). If dragons & castles are present, then the difference is in whether they are magic (fantasy) or aliens (SciFi) and whether the castles are magical (fantasy) or feudal (SF). Yes, "any sufficiently advanced technology is indistinguishable from magic" and yet the significant point is whether it is _viewed_ as magic or as technology.	SF
18	42687.28572	No mechanism is postulated to explain the mechanics or workings of a process or effect, beyond perhaps "it happened as if by magic" or "the magical properties of _____ caused _____ to happen."		F
19	42687.44219		Seeing as how I have been taught that alternative history is a form of science fiction, I guess it is just a way of telling stories that makes you look at the world in a way that doesn't tweak out out people who are annoyed by magical thinking. Something takes us outside of our known universe and introduces us to possibilities that make use see our own lives and societies more clearly by observing other lives and societies that don't exist outside our imagination. Its also a place to test out our scientific theories and how we might manage our humanity around our mechanization. We are human and natural, but (arguably) changing the planet that made us... I guess it is also a way of trying to tell our future. Where in the hell are we going?	SF
20	42687.44219	Magic that has no basis in science. When you have to just have faith or beleive. That works great when you are a kid, to bring back Tinkerbell, but as adults we need to be able to connect the dots.	Science fiction stories might happen one day	F
21	42687.72827	Fantasy stories could never happen in reality		SF
22	42687.72827		Based in science with time travel and space	F
23	42688.48914			SF
24	42688.48914	Fantastical creatures, locations and plots.		F
25	42688.79422			SF
26	42688.79422			F
27	42688.79889			F
28	42688.79889			SF
29	42689.00637		I guess it has to have some science in it!	SF
30	42689.00637	Fantasy tends to focus on heroes, fighting things like dragons, and in general is less deep and meaningful than science fiction. However, I can see that some fantasy could be very insightful and well written. So yes, the distinction is a bit blurred.		F
31	42689.19628			SF
32	42689.19628			F
33	42689.33453	Generally, I see fantasy as having very little or very rudimentary technology involved and no reference whatsoever to other planets, descending/regressing from more advanced technologies or linking to other technological races/planets	I see Science Fiction, even if it involves magic, swords and dragons, as having some reference to more advanced technology at some point in the world's past or present - or future so long as that future has a reference point within the book	SF
34	42689.33453	But there is a huge cross-over and I am happy to accept that, and even get pleasantly surprised by some books that appear to be Fantasy but end up having a Sci-Fi revelation		F
35	42689.4153		no dragons	F
36	42689.4153	Dragons and swords		F
37	42689.44665	Less fairies more space ships ... I love fantasy as well as sci fi.... It is for me, lev grosman (I would include Patrick rothfuss if he freaking finished the king killer chronicles) oooh and Neil gaiman vs.... Ian banks / and some others like Kim Stanley r (Mars trilogy)	Some imagined societal evolution of our own. Like - this could actually be us in the future ! Fantasy could be in another place or time or could be right here right now	SF
38	42689.44665		See above...	F
39	42689.47064	Fantasy generally involves strange creatures, customs and dress that could be past future of present. Often also involves magic or sorcery. Science fiction can include these elements but generally involves imagined scientific or technological advances on contemporary human technology. This allows many different what if scenarios		SF
40	42689.47064	to be pursued.	A story with unreal elements that is primarily concerned with evaluating technological, intellectual, or moral implications of those unreal elements.	F
41	42689.62135		Science based, even if fantastically advanced.	SF
42	42689.62135	A story with unreal elements that is primarily moral or emotional in content, e.g. heroic, adventurous, epic storytelling		F
43	42689.76248		Ursula K Le Guin covers! Excellent. Planets, spaceships, excellent, exciting stuff like that.	SF
44	42689.76248	Magic, supernatural, god and the devil		F
45	42690.91506	Mages, witches, pointy hats and dragons on the cover, usually with a buxom young lady chained to some rock or being attacked by / saved from said dragon.		SF
46	42690.91506	They key point is that I am interested in our future and Fantasy that I have seen is not dealing with that and not offering insights, inspiration, and solutions for it, so for me it becomes less relevant and less attractive as a valuable way to spend my limited time.	Futuristic, aliens, spaceships	F
47	42691.11472	Non standard scenarios / worlds / characters		SF
48	42691.11472		Space travel, spaceships, light speed, lots of physics based mechanics/story elements. Aliens, lots of planets, galaxies, universes etc. Lasers/guns/supernova.	F
49	42691.19417	Lack of advanced technology. Technology is based on magic/old mechanical ways. Swords and sorcery, no guns, lasers etc. Typical high fantasy races: human, elf, dwarf, gnome, halflings, orcs etc. Typical Adventure/coming of age plot travelling across the world. Based on a single world only or multiple 'planes', no outer space/time travel.		SF
50	42691.19417		Sci-fi books I believe have to (at least loosely) adhere to scientific laws/theories we know of in our own lives. Sci-fi simply expands on the potential of those ideas. Fantasy makes up its own.	F
51	42691.22239		Magical feats explored through technological or scientific lens, societies and cultures derived from real societies and cultures, technological creatures that do not exist but could, examination of societal trends and possible outcomes.	SF
52	42691.22239	Fantasy I believe comes from creating a world that observes any rules you can make up about it.		F
53	42691.23444			SF
54	42691.23444	Magical realms outside of the real one, invented religions and cultures, mythic or fantastical creatures that do not exist in realism.		F
55	42691.30065			F
56	42691.30065			F
57	42691.3532		I think that sci fi comes under fantasy but only becomes sci fi when it focuses on space and tech. Not necessarily in a futuristic sense but in a way that is different to normal. I count the Discworld novels as sci fi too though because there are different realms and the way that science works in the Discworld is totally different to us. They apply magic scientifically and study it the way we study parts of science so I've always found it quite sci fi despite not focusing on weird and wonderful technology.	SF
58	42691.3532	I think anything that can exist outside of our real world. I think that sci fi can be a form of fantasy as it's about not being part of everyday life. So magic, futuristic tech, space travel, dragons and monsters, ancient gods and godesses, ghosts and demons, some sort of alternative world where things are similar but different (the world is flat/the sun absorbs light/WW2 never happened, literally anything) these would all contribute to fantasy in my eyes.		F
59	42691.40169		anything extra planetary, outside of human history/experience, anything outside of what is clearly possible scientifically now but might be possible in decades	SF
60	42691.40169	magic versus science, violating the basic tenets of what is physically possible	Aside from a few tropes it tries t portray a universe run by the laws of science in a reasonable way and extrapolating the impacts on humanity and culture based upon a science-like premise.	F
61	42691.57644	It must contain magic and fantastic magical creatures to be fantasy. If they try to explain away the magic with pseudoscience it ruins the mythos as a fantasy story and is likely garbage as science fiction.		SF
62	42691.57644			F
63	42691.57966			F
64	42691.57966			F
65	42691.59145		scientific principles	F
66	42691.59145	magic		F
67	42691.61676	Magic. The fundamental rules of physics/worldbuilding are based around magic or inborn gifts without scientific explanation. Vampires caused by a virus = science fiction; vampires caused by who-knows-what = fantasy.	There is a systematic explanation for how things work that can be connected to how things work in reality. You can get "there" from "here" mentally, without needing alternate dimensions.	SF
68	42691.61676		I come down on the line that Darko Suvin does, though I use an invention of his logic. He claims that "cognitive estrangement" is the primary locus of the genre, but I put more weight on the logic of the "novum" as the defining characteristic of the genre. The novum must be so imbricated within the text that to remove it is to fundamentally alter the narrative.	F
69	42691.63996		/The Strange Case of Dr. Jekyll and Mr. Hyde/ is not SF because if you were to replace the elixir that he drinks (an experiment gone awry) with an alchemical creation, the logic of the text would not alter. He would still be caught in the crossfire of heterodox vs. orthodox science (to borrow Willis for a moment). Meanwhile, if you replace or alter the root of /Woman on the Edge of Time/ (the technologies which divorce reproduction from the heterosexual union and allow for randomized replication), you fundemenally alter the narrative-- no longer is any of the technology that are both a cause and effect of the original practice (organ transfers, the family units, pronouns, the inter-dimensional traveler) viable, and the whole novel collapses. Or, in a line, if the science isn't critical to the narrative, it isn't SF. If the science determines the narrative-- it's SF.	SF
70	42691.63996	I would default to what Luckhust and Willis have to say about this-- that SF is grounded on a particular kind of rationality that is a result of the dissemination and professionalization of science in the nineteenth century, while fantasy is going to gesture back more to the preternatural and alchemical-- it will have a basis in the mythic. More coherently, perhaps, fantasy has a logic that is abstract and isn't grounded on the empirical or the rational. Magic may follow the laws of nature, but it operates outside of nature and typically draws from an abstraction as its source (god, the divine, a powerful force that inhabits the earth). Or, to simplify it down to basics-- here is a conversation a friend and I had in a bar a few years ago. Does the book have dragons? Yes? It's fantasy. Are the dragons a result of scientific engineering and genetic manipulation? Yes? Then it's SF. Did the scientific engineering and genetic manipulation happen so far past in history that it is no longer understood/verifiable and has passed into myth? Yes? Then we're back to fantasy.	Same.	F
71	42691.85002			SF
72	42691.85002			F
73	42692.11315			F
74	42692.11315	I don't make that much of a distinction - I think of SFF as speculative (And the Margaret Atwood literary/SFF disparity being soemwaht nonexistent)	A science fiction book would likely be set in the future or in an alternative universe. The world looks very different than ours, with features we might regard as impossible. However, these aspects would be explainable according to scientific knowledge / theories we have.	SF
75	42692.23089	Fantasy books contain elements which are impossible in our world, and which the book does not attempt to explain through science. For instance, the dragon in the book has not been genetically engineered, it just exists in the world of the novel. Essentially, the book is set in a different world, which has different rules from ours		SF
76	42692.23089	which are never called into question.		F
77	42692.41003			F
78	42692.41003			F
79	42692.43455	Tropes can help with this, but they only go so far. Just because there is a dragon doesn't mean that the narrative is fantasy. It has to do with the internal logic and the narrative's approach towards the magical/supernatural elements of the text. I see China Miéville's Bas-Lag novels as clearly fitting into fantasy - others see it as a clear example of science fiction. It might be fair to say that it has elements drawn from science fiction, but the logic of a rigorously crafted fantasy world pervades the text, and the nods towards science fiction seem to be just that: nods, and acknowledgement of important ideas or elements borrowed from the sister genre.		SF
80	42692.43455	Tropes can help with this, but they only go so far. Just because there is a dragon doesn't mean that the narrative is fantasy. It has to do with the internal logic and the narrative's approach towards the magical/supernatural elements of the text. I see China Miéville's Bas-Lag novels as clearly fitting into fantasy - others see it as a clear example of science fiction. It might be fair to say that it has elements drawn from science fiction, but the logic of a rigorously crafted fantasy world pervades the text, and the nods towards science fiction seem to be just that: nods, and acknowledgement of important ideas or elements borrowed from the sister genre.		F
81	42692.54597			F
82	42692.54597			F
83	42693.00939		An exploration of forward-thinking in conjunction with social science or technology.	SF
84	42693.00939	No basis is logical. The magical rules have their own explanation, but that doesn't mean they align with reality.		F
85	42693.6169		A story with fictional elements that could happen, usually based around advanced technology.	F
86	42693.6169	A story with fictional elements that could never happen.		SF
87	42693.62886		Science is a core component of suspension of disbelief	F
88	42693.62886	Personally I feel fantasy relies on existing myth or previous fantasy works rather than science to achieve suspension of disbelief		F

Left column (respondent comments):

89 42693.63226
90 42693.63226 It contains elements that aren't scientific by nature. It can have science in it, but there are phenomena that are key to the story that don't have a basis in science.
91 42693.64461
92 42693.64461 Magic. When people have powers or abilities that cannot be explained by science or reality.
93 42693.64717
Probably a transparent deus ex machina at the end; SF does this too sometimes, but with Fantasy it tends to be more obvious. I also tend to think in terms of setting,
94 42693.64717 which is why urban fantasies tend to be interesting in the way they play around with that a lot (like Mercedes Lackey's famous "elves on motorcycles").
95 42693.64729
Fantasy is more focused on character. The story works.

96 42693.64729
97 42693.64854
98 42693.64854 I think it's more related to setting and a sense of place. Fantasy creates its own world.
99 42693.65197
100 42693.65197 The improbabilities of their fantastical world, whether it be the beasts, magic, witches, faeries, Nagas that lie in wait....
101 42693.66269
102 42693.66269 It's a kind of scale to me. In my opinion, fantasy has supernatural elements, magic and the like (Harry Potter, Lord of the Rings, Percy Jackson, and so on).
103 42693.67503
104 42693.67503 Subject material
105 42693.68139
106 42693.68139 Magic! Magicians, Gods and goddesses, dragons, hero quests, swords
107 42693.69192
108 42693.69192 Honestly, I don't really know or care about the difference.
109 42693.69234
110 42693.69234 Magic, fantastic creatures
111 42693.70199 It has magic or multiple magic systems, it has fairies/gnomes/ogres/unicorns/trolls/dragons - generally, some sort of non-alien fantastic creatures. There may also be
112 42693.70199 gods that play a part in the story.
113 42693.70843
114 42693.70843 Fantasy relies on things that couldn't happen or exist in our universe, like magic. Science fiction relies on things that are a plausible extrapolation of science.
115 42693.71088
Not hard science or no scientific basis; use of characters and/or abilities outside or violating currently known laws of science without basis; use of timeframe set in far
116 42693.71088 past or future; author's own classification
117 42693.71173
118 42693.71173 Impossible situations that contradict scientific method, known behaviors of physical materials and energy, for one obvious thing.
119 42693.71599
120 42693.71599 If the world/plot cannot be explained using current science or a plausible extrapolation from current science I consider it fantasy (or paranormal)
121 42693.71998
122 42693.71998 I baulk at thinking of stories with lots of advanced tech as fantasy. Up that's probably just my narrow minded prejudice.
123 42693.72032
124 42693.72032

125 42693.73765
126 42693.73765 fighting the "dark" monsters
127 42693.73946
128 42693.73946 Magic in the classical sense. Also the writing would reflect that fact.
129 42693.76253
Rules of the world - albeit they might be complex and explained with scientific thoroughness - don't follow the rules of our own physical world, or the writer feels no
130 42693.76253 need to explain the rules behind wondrous elements.
131 42693.77208
132 42693.77208 No direct connection to current or possible science.
133 42693.79911
134 42693.79911 Use of magic
135 42693.80175
136 42693.80175 I don't really care much whether I think of a particular book as sci-fi or fantasy.
137 42693.80538
138 42693.80538 Things don't have explanations, people have unexplained special powers, existence of gods.
139 42693.80693
Asimov put it best, just replace myth/legend with fantasy...both seek to explain the universe... "The difference is that the ancient myths and legends fulfill those needs and meet those goals against the backdrop of a Universe that is controlled by gods and demons who can in turn be controlled by magical formulas either in the form of enchantments to coerce, or prayers to cajole. Science fiction on the other hand, fulfills those needs against the backdrop of a Universe that is controlled by impersonal and unswervable laws of nature, which in turn can be controlled by an understanding of their nature." That understanding may take many forms, but it involves a direct link between the actor and the universe in science fiction, and an indirect link in fantasy.
140 42693.80693
141 42693.81193
To paraphrase Arthur C Clarke 'technology which is imprecisely understood becomes magic'. Discoveries in the quantum reality (or realities) that we inhabit have put in to question how much science/technology can be considered emperical tools and so may be more subjective than we realise. Fantasy is the subjective world at the
142 42693.81193 extreme end of that perception.
143 42693.82118
144 42693.82118 Strong elements of magic or religion. There is no real hard dividing line though, as there are many books of the "magicians/telepaths with space ships" genre.
145 42693.88191
Lol. Sci fi is fantasy. It's all fantasy. I think sci fi readers just want to feel smart and say they aren't just reading made up stories about pretend people... the "science"
146 42693.88191 makes it okay and more mature.
147 42693.88911
Nostalgia. Looking towards the past rather than the future. Copying Tolkien. Using fairy tales or other well known tropes. Using magic as a deur ex machina. Dragons.
148 42693.88911 Magic.
149 42693.90614
150 42693.90614 Lack of science
151 42693.91149
The presence of magic or real-world impossibilities as a function of plot. Often featuring pre-20th century technology or superstition/ideas. I think quite a bit of litfic is
152 42693.91149 actually fantasy, but it's not marketed that way for fear the middle class might not buy it.
153 42693.93122
154 42693.93122 Lord of the Ring trilogy was set in a mythological realm with a complex set of characters. Although magic was used, it didn't get the characters out of trouble.
155 42693.93446
A lot of fantasy I think of as the Middle Ages with magic. Though some can be timeslip novels but still have magic. Magic always seems to be about magic and I find it
156 42693.93446 interesting to see how authers find their own magic systems
157 42693.93796
158 42693.93796 Magic and/or magical/otherworldly creatures which are just there instead of being justified with pseudo-scientific explanations.
159 42693.94419
160 42693.94419 Overt magic, other typical fantasy trappings
161 42693.94532
Magic vs science. Phenomena that can't be explained scientifically. (I know time travel, wormholes, etc... might as well be magic, a la Arthur C. Clarke, but an
162 42693.94532 attempt is made to explain and justify them scientifically.)
163 42694.00734
164 42694.00734 Complex nomenclature or its own sake,characters that are their "powers" but lacking emotional depth.
165 42694.01244
166 42694.01244 Unusual things in a usual setting. Vampires on Main Street, etc. Doesn't have to be vampires, of course.
167 42694.01633
168 42694.01633 High fantasy has magic and avoids technology in its setting
169 42694.01641
170 42694.01641 Magic of some sort;something that reminds you it is not real

171 42694.02059
The easiest explanation is Christopher Stasheff's "The Wizard In Spite of Himself" series. There is a strong SF tech element, but the rest is pure fantasy. The tech is
172 42694.02059 both integral and plausible, and absolutely essential to the story, but it doesn't consume the plot.
173 42694.02821
174 42694.02821
175 42694.0411
Fantasy takes me to a whole new world where the rules are not based on anything completely realistic to us. Magic could be behind it or something like it. Maybe
176 42694.0411 there are creatures that appear or are used or are characters in the storyline. Mostly I want to feel swept away from my reality to another.
177 42694.04446
Fantasy for me is a story without hard science - magic, shapeshifting, or a theme where it wouldn't necessarily work in the real world. Urban fantasy kind of breaks
178 42694.04446 that definition, as it does happen in an alternate version of the real world, but with things that would happen outside of scientific explanation.
179 42694.04921
180 42694.04921 Both may include fantastic elements, but Fantasy has its basis in magic whereas SciFi has its basis in science.
181 42694.05031
Lack of modern technology, mythological creatures, magic in place of technology, defiance of science (blending of species that could never viably mate like
182 42694.05031 hippocampus type creatures, abilities that defy science- seeing into future, altering reality, shape changing, etc)
183 42694.06631
The story takes place in a world where the basic rules of physics/science are upended. "Magic" replaces these rules, giving ordinary people abilities that are not
184 42694.06631 possible in the real world. Another attribute can be the real presence of deities that take an active role in the events of the world.
185 42694.06816
186 42694.06816 Swords and sorcery
187 42694.08536
188 42694.08536 Fantasy is books that have magic and generally a less "rigorous" idea of things being somewhat scientifically accurate.

189 42694.10517
Any hint at all of "magic". And/or anything unexplainable by, or impossible according to, our current knowledge, without any attempt to explain it materially/scientifically.
190 42694.10517 If the "magic" has a "scientific" explanation, it's edging back into SF.
191 42694.11511
Ends of the spectrum are pretty clear, the middle is very muddled and I don't mind. Just read a Gennreaut high fantasy, which is a perfect example of one genre playing with another: modern science "fixers" working in a high fantasy world to literally fix story, while getting swept into it. I don't like hard & fast borders; I think those
192 42694.11511 betray the "intent" and evolution of the genre. I'm a very inclusive person.
193 42694.11607
194 42694.11607 Medieval ish type fantasy. No technology.
195 42694.12388
I think most of is either an unashamed adventure story or a teaching parable.
196 42694.12388 usually a heroine/hero rather than a true ensemble cast, a coming-of-age, a theme to slay - but
197 42694.12697

Middle column (statements):

The "how" of something is important - the story may not be about that entirely, but it's at least dealt with. For example, humans make first contact with aliens. How does that go? How do they interact? — SF

That at its core, and usually despite there being new or unsupported physics, the rules of the universe are still in fact governed by science and physics. — SF

Necessary exposition that involves explaining technology/math/science, usually with some acknowledgements or an afterword that touches on this aspect in our real world. — SF

Science and sciencey stuff are central to the story — SF

Science fiction is grounded in the "real" world, even if it doesn't take place there. — F

A read that has a definite amount of science backing its claims, even if the science hasn't come to full fruition yet, such as: electromagnetic propulsion or alien species. — SF

On the other end of the scale is, in my mind, the bread and butter of sci-fi: science and technology (think Ghost in the Shell, Firefly, Ender's Game, etc). — F

Subject material — SF

Spaceships, new planets, space stations, aliens — SF

See last response — F

Futuristic, technology — SF

It's set in space or deals with hard science/tech, there may be aliens...or it's set in the future on a radically different earth, or it's an alternate present. — F

If about humans, it is set in our future in which significant scientific advances have happened, or if about another species, is set in an imaginary universe, or the past or the future, and describes another species or civilization who are technologically advanced, or our species' interaction with them. — F

Scientific basis presented in storyline with consistent and traceable effects, regardless of whether within known laws of science; author's own classification — SF

A text is science fiction that delves into the ramifications of the known beyond what is present in today's world. — F

Plot is based on science or it is set in a future with no fantasy elements. — SF

A book which, broadly, operates within the universe of known science. Of course, that known science might have advanced a great deal from what we know today. — F

space
first contact
alien artifact
time travel
different planets
warp drive ftl

dragons
magic
"period pieces"
elves

Science and speculation. The writing again would reflect that fact. — SF

The rules of the world are more or less the same as in our world with some allowances (take ansible or time travel that are not possible in the form as they are written in sci-fi books, just theoretically and/or on a quantum scale), and its history is up to a point compatible with ours. — SF

Extrapolative — SF

Sticking to the laws of physics — SF

I don't really care much whether I think of a particular book as sci-fi or fantasy. — SF

Use of science; things and abilities have explanations even if it sounds implausible — F

regardless of the presence or lack of tech it is the scientific method being at the root of the concepts - even something that is fantasy in appearance can really be science fiction if the basic idea that "truth" is an observable, testable, repeatable thing, involving the potential direct relationship between the actors and the universe. — SF

To follow on from the last question, SF is the rational end of the spectrum, causal, robust and predictive. — SF

A strong concern with advanced technology and how that might effect a universe. — SF

Boring. Luckily I've found some new ones with good character development. — SF

Looking towards the future, being set in the future or sometimes almost the present. Opening up to space or time or mental space. Using technology, or thinking in a technological way about magic. Aliens. — SF

Science developments — F

The same as above, but with technology or aliens as an integral part of the plot. Often in a future or alien setting, or with futuristic/alien elements. — F

It is not always the technology because alternative histories do not use it as a plot device. So, science fiction can be best said to be a fantastical story that does not use magic. — F

SF seems to be more about the future and exploring other worlds and the technoligy this brings. About different races that live on other planets and going to war with them — SF

The story is enabled by futuristic technology (even if said technology isn't the story's focus). — F

Overt tech, other typical SF trappings — F

Set in the future. Technologically based things in the fictional world that are involved in the story. — SF

Plots that have a link to what i know, and think about in present, and have connection to a wide understanding of human experience and struggles. — F

Other settings, other or advanced technology ("gone wrong" makes for a better story, but it can be "as-designed" if it was designed to mess things up.), future events if not just more of the same with shiny clothing. — F

Space opera involves space ships and the clash of cultures — SF

Generally speaking I do not read science fiction although I do watch SF movies; so my answer might be cliche: other planets, science and technology that is far more advanced than ours which makes the story implausible. — F

Tech is the central element, or the plot line, like "I, Robot". — F

Scope has a part as well, in that the whole space travel thing opens lots of territory. Multiple worlds tend to make me give it more of a SF vibe. — SF

There is still a touch (or more) of realism to it. Machines, weapons of mass destruction, people who only believe in science. — SF

That it is a story that could conceivably happen in the real world, or perhaps in a future version of it. Space travel, matter transportation and things that while they do not exist today, could potentially exist. — SF

There is a branch of scientific study integral to the plot (even if it's not directly referred to) — F

Science based, technology based. Could all be things that don't exist yet but are theoretically possible given advancements in technology — F

Fairly strict adherence to laws of physics/science. Events in the story could actually happen in the real world - past, present, or future. Most sci fi stories in my mind have a heavy reliance on technology, but not all. If characters exhibit any sort of ability that would seem magical, there is always a scientific explanation for it. — F

Science is explained. None of the plot points break the known laws of physics without a logical explanation — SF

Science fiction is books without magic and with more thought to what could be scientifically accurate in them. — F

Set in the future when it was written, with an attempt to predict the future if it's not far awhen. — SF

And/or it has some kind of technology or science not currently known, that complies with what we do know about the universe, or explains plausibly why it doesn't. — F

Bottom line, tech and/or science is key to the story. — SF

Technology critical to story — F

High technology comma low Magic — SF

I think most of is either an unashamed adventure story or a teaching parable. — SF

Scientifically backed theories get put into use. Generally set in space. Often includes fantastic elements grounded in reality. Humanity's dream of the future. — SF

#	ID	Respondent text	Middle text	Cat
198	42694.12697	Magic is generally used as a tool. The character goes through some sort of transformation, physical or emotional, and imaginative settings are often accepted.	STEM is a major part of the world making and plot line, and these follow fundamental physics and natural laws with exceptions (and they can be major) carefully, rationally, fully explained and justified. I need to be able to maintain a suspension of disbelief, after all. And if the author starts to bring in elements that are don't get this rational treatment, it's no longer science fiction. Or at least not good science fiction.	F
199	42694.13527	Some important aspect of the plot, characters, or world making violates fundamental physics or other natural "laws". Examples are elves, zombies, dragons, vampires. Usually, this exception conforms to some genre as well; the ones that don't conform to genre can be some of the best (Wen Spencer,L E Modesitt).		SF
200	42694.13527	In fantasy this is being done on purpose - some badly written science fiction does this as well but because of author incompetence.		F
201	42694.13575		Some sort of technology or medical techogy (like plagues, viruses)	SF
202	42694.13575	Usually magic		F
203	42694.14659		It has some scientific background, and action has real consequences.	SF
204	42694.14659	Magic happens without any scientific background. Happenings don't follow natural rules, just happens without real logic.		F
205	42694.16326		Technology or space related things.	SF
206	42694.16326	I think of books with magical elements as fantasy novel, even if the magic is a back seat to the main plot, like in Carry On by Rainbow Rowell.	Something that has happened but technology has typically progressed farther than what is now possible, by some means other than Magic, gods, spirits, or other divine means	F
207	42694.1729			SF
208	42694.1729	Technology is not progressed father than in our world unless from a supernatural source; something that has not happened	Some grounding in science and its principles, solving a mystery or puzzle in a logical manner, far future, and of course, spaceships.	F
209	42694.17397		Connection to possible futures or the development of alternate societies with rationalizations of how they developed through scientific reasoning	SF
210	42694.17397	Lack of relevance to anything real, unexplained "magical occurrences", "Heroic" characters.		F
211	42694.1807		Space flight, aliens, setting on different planet than earth	SF
212	42694.1807	No attempt to connect to possible developments in the future or a completely different past		F
213	42694.19455		Plausible but unlikely things happen.	SF
214	42694.19455	Magic, magical creatures		F
215	42694.19813		Not understandable to most women	SF
216	42694.19813	Impossible things happen.		F
217	42694.21638	Swords not ray guns		SF
218	42694.21638		How close is it to really happening, or corresponding to current concepts, inclusion of real-life ideas to put a "hard edge" on minor aspects of the story, respect for "Murphy's Law"	F
219	42694.21908			SF
220	42694.21908	Writing about things we can never experience, use of non-tech or non-scientific methods when perfectlyworkable real-life concepts would have been available to the story universe.	Rooted in science/technology, probable futures	F
221	42694.21995		Predicting the future	SF
222	42694.21995	Not rooted in science, may lack technology aspects, harder to explain in practical terms		F
223	42694.22303			SF
224	42694.22303	Lord of the Ring is total fantasy. Sri-fi attempts to predict the future.	Answered above: Science fiction is a story that explores what's quite possible, whether in today's world or in a word of the future. It might also involve speculation about the past (time travel, or stories about prehistoric times).	F
225	42694.24731		For me, the real difference between fantasy and science fiction is that fantasy involves things and people that could never be in our existence (demons, fairies, dragons, ghosts), and science fiction is quite possible, whether in today's world or in a word of the future.	SF
226	42694.26023		The possibilities of science, technology and fiction.	F
227	42694.26023	The lack of science and technology.	Same as above, but the rules are rooted in scientific facts.	SF
228	42694.2755		It has to have a philosophy behind it and is using some sort of science even if it's only theoretical as a base.	F
229	42694.2755	I think that in fantasy the world has rules which are not based on science. But it's important that the rules are always applied consistently.		SF
230	42694.28265		Technology	F
231	42694.28265	A fantasy is anything more based in magic, magical creatures, magical forces in no matter what setting.		SF
232	42694.28698		alternate realities of humans	F
233	42694.28698	Magic		SF
234	42694.28868		Science, technology, space exploration.	F
235	42694.28868	fairies, goblins		SF
236	42694.28868			F
237	42694.29738		Having to explain the causes and interconnections of SF or super-normal elements in such a way that the reader gets the unity of the world building.	SF
238	42694.29738	Magic, mystical creatures, romance.		F
239	42694.3149		Plausibility	SF
240	42694.3149	Fantasy does not have to lay out the causes of its magic or supernatural effects. It simply presents the effect of these things in its story. I think it is freer to dazzle the reader with super-normal elements since it is not tied to have these elements all tie together.		F
241	42694.31751		Done well, science fiction deals with plausibilities, even if they are far flung (if not far fetched). Done well, fantasy deals with the deepest parts of our id.	SF
242	42694.31751	Fantasy includes an element that is generally accepted as not existing as we understand reality.		F
243	42694.32715	The best fantasy stories tap into the deepest parts of human psyche, where logic and science simply aren't important, but which are nonetheless central to what it means to be human. The best fantasy stories become a mythology, in the truest sense, which fills the reader with meaning. Unfortunately, most fantasy writing isn't this. Most is simply a hackneyed world which possesses a flat, faux science. The number of books, sometimes quite popular books, which present this kind of simplified cog-and-wheel, faux-science world defies belief.	Done excellently, this line can blur, even marketers won't know how to position to work.	SF
244	42694.32715	Strictly speaking, one could write a science-fiction novel with a dragon. Arthur C. Clarke did just that in the 3001 Space Odyssey. The trappings aren't important; the thinking is.	It must be fundamentally testing a hypothesis that is relevant and connected to the known world. Could also be founded on overt scientific principles considered today.	F
245	42694.34003	Zero connection to the world as we know it.	I differentiate between space opera and true SciFi.	SF
246	42694.34003	Magic + here and now = magical realism		F
247	42694.37368		Advanced technology, space travel	SF
248	42694.37368	Magic and lack of technology.	Science or technology are central to the story	F
249	42694.38936		Problems are solved by guns or technology.	SF
250	42694.38936	Impossible worldbuilding (magic, fantastical creatures, secondary worlds)		F
251	42694.41129		Some sort of basis in real or near-future science and technology...	SF
252	42694.41129	Problems are solved by swords or sorcery.		F
253	42694.42181			SF
254	42694.42181	Supernatural or other-than-recognizable characters, whether human or other-than human...the sort of "vampires walk among us" tales, often inhabiting a parallel universe or dimension	Timeframe Space travel Robots	F
255	42694.42287	Swords Magic		SF
256	42694.42287	Other worlds	Most of its conceptual circuits are grounded.	F
257	42694.45188	The presence of magic as magic and not technology. Silly-ass plots, over-the-top drama, inconsistent characters, inconsistent environments, author reliance on deus ex machina to resolve silly-ass plots.		SF
258	42694.45188		To me, the word "science" suggests that it features human advancement, either technical or developmental.	F
259	42694.47773		reverse of above... surprise!	SF
260	42694.47773	I view fantasy as a broader field which contains science fiction as a sub-category.		F
261	42694.48704		Wow. I could go with Chip Delany's that we need to go beyond trying to define SF, but that has a background that uses some recognizable logic or scientific description rooks of the New Sun. The best fiction doesn't and shouldn't make it easy for the reader.	SF
262	42694.48704	using fantastical tropes as part of its' setting.		F
263	42694.49987		Story is set in the future or past with differing technologies or conceptual understandings different than our own	SF
264	42694.49987	Setting in a medieval society, use of traditional imaginary creatures, (although can be surprised as in Tepper's Wizard's Eleven when it turned out to be SF not fantasy), need to suspend reason and rely on belief to accept story framework		F
265	42694.52211		Science fiction sometimes includes creatures unlike humankind. These creatures are either considered man-made (robots, for instance) or alien species/races. They are from elsewhere (other dimensions or planets) and may be discovered by exploration outward, that is, by conquest.	F
266	42694.52211	Where there is magic- that is humans doing things that are scientifically impossible or implausible, that or magical creatures, like dragons, unicorns, etc		F
267	42694.52654	Fantasy often involves creatures from other realms that are primarily magical or spiritual or purely monstrous: fairies, elves, trolls, and dragons, for instance. We might also consider how ghosts, demons, and gods fit into fantasy as a genre.	The main premise of some science fiction is that something powerful exists beyond our everyday reality. This power or knowledge exists somewhere out there beyond us, and it may or may not be within our grasp to harness or discover it.	SF
268	42694.52654	When we discuss place in fantasy it often is earth like and these other creatures live among humans. They may also live in other realms. The main premise of some fantasy is that something powerful exists beyond what we experience in our everyday reality. This power comes from somewhere deep within either earth or the self.	Some basis in science as now understood	F
269	42694.55249			F
270	42694.55249	If no basis in science as now understood, then fantasy		F
271	42694.55726			SF
272	42694.55726			F
273	42694.57325	The book would have fantastic or unreal elements or settings that are not explained using a science known to us at this time. A lot of space opera is fantasy not science fiction. I would classify H.G. Wells' The Time Machine and The Invisible Man as fantasies, because while they use the tools of science, the effects are	I think "hard" science fiction claims most of what is real science fiction, although the line blurs with fiction that explores modern theoretical physics. Simply projecting our modern technology a little out into the future in a plausible way, or exploring possible alien visitation scenarios, would also fall under the science fiction umbrella. I would classify War of the Worlds as science fiction, though dated. 20,000 Leagues Under the Sea is hard science fiction, also dated. Most of Asimov's Foundation / Robots work is science fiction. In the case of Foundation, while it's set far into the future in an intergalactic society, it uses familiar scientific, mathematic and political conventions.	SF
274	42694.57325	completely imaginary and have no basis in familiar science.	Very gadgety and butch.	F
275	42694.5811		Logical thinking, a lot of tech, or not, set in the future	SF
276	42694.5811	.		F
277	42694.5818		Science fiction to me tends to focus on the future and present a vision, somehow rooted in science or engineering or real history, of how the future might work out.	F
278	42694.5818	Magical thinking by characters, magic may be real or not, magical animals, elves,fairies,silkies, lady of the lake,		SF
279	42694.60375		more idea based, restricts the story to what is considered to be a possibility now.	F
280	42694.60375	Fantasy tends to rely on magic for its world building rather than science, engineering, or economics.		SF
281	42694.63008		Some treatment, however speculative, of the fictional universe's science and technology. For instance: if space vessels travel between galaxies in days or hours, and NO effort is made to reconcile that with physics as we know it, the work is Fantasy... or at least Fantastical. Not SF.	F
282	42694.63008	magic, the supernatural, spiritual aspect,		F
283	42694.73673	Richly detailed descriptions of setting/environment... literary landscaping, as it were; this seems a common feature of good Fantasy. Plots that often follow or resemble classic "quest" or "saga" formulae. Sense of antiquity or historical continuity in the fictional world. Of course, the work needn't include such elements to fit the genre, elves and dragons and magic and whatnot are pretty obvious cues that the thing will end up in the Fantasy section.	Future Tech based on current tech. "Magic" must be explained (metachlorines or femto-tech, etc.)	SF
284	42694.73673			F
285	42694.80487	sci-fi is a sub genre of fantasy. The plot devices are extensions of current technology (space ships, laser guns, etc). Most of the stories/plots are the same for fantasy and sci-fi (with star wars being the most typical example)	See above	SF
286	42694.80487			F
287	42694.84272		Books were There is a (semi) scientific explanation about things that work different from our contemporary world.	SF
288	42694.84272	Fantasy: the focus of the book is not on giving scientific and/or logical explanation behind the fantastic elements/world building.		F
289	42694.8521	A world with unexplained different laws of nature, magic, unexplained metaphysical things. Parallel worlds can exist in SF, But a portal in a closet is most probably a fantasy story.	Science, space, technology, aliens	SF
290	42695.00406		The presence of mechanical, technical, medical, physics, genetics, ideas that are actually connected to science and could happen.	F
291	42695.00406	Magic, talking animals		SF
292	42695.07803		I think of sci-fi as a futuristic environment. It can be set on earth or another planet or in space. There are higher forms of technology in play, whether this is androids, a brain plugged into a machine or simply a quantum computer. I would also consider time travel or alternate reality / universe as sci-fi if it was made clear that someone was moving from one reality/universe to the other.	F
293	42695.07803	Fantasy can never be real life. It isn't based on mechanical or medical discoveries.		SF
294	42695.08954	I tend to think of fantasy as high fantasy. I like a medieval setting, swords, arrows, cross bows, armour, horses, warriors, magic. The ultimate struggle between good and evil.	Causation even if the process isn't completely understood	SF
295	42695.08954			F
296	42695.1876	In fantasy logical causation tends to be weak, a good example is Star Trek, I love Star Trek but they really don't care if the science makes sense, Doctor Who is great at taking nonsense explanations and making them sound scientifically justified, at least if you don't go too deep	It makes an effort to explain how what is taking place is possible given our current understanding of the laws of the universe.	F
297	42695.2918		The authors reliance on an apparent scientific premise to establish a plot or plot line concurrent with an avoidance of 'magical' actions.	F
298	42695.2918	It involves no effort to explain how things taking place are possible by our current understanding of the laws of the universe.		SF
299	42695.3152	Use of traditional fantasy elements (fairies, magic, etc)		F
300	42695.3152	Storyline based on non-science premise.		SF
301	42695.3152	The use of Dragons usually means full on Fantasy. Anne McCaffrey and others used Dragons in a science setting to create mediaeval style adventures similar to heroic fantasy.		SF
302	42695.32757		Real science. Even if brought to fantastic conclusions such as in (R)Evolution.	F
303	42695.32757			SF

304 42695.32757 It must contain and put emphasis on real science. Even if it is taken to unrealistic places. I magic is present and not completely explained, or even if it is, this is ok it can still be sci fi; the science however needs to be authentic. Otherwise, like Star War, it becomes science fantasy, which is also enjoyable.

305 42695.38152 Technology. Robots, space exploration (that isn't space opera), anything that falls more into the realm of realistic or theoretical possibility.

Magic, dragons, wizards, etc., but obviously that's not always the case. Obviously we have the category of magical realism which can include telepathy or slightly magical things happening that are smaller in scale. Perhaps the simplest answer would be when something happens that can only be described as wishful thinking. "I wish I could fly" and so a character does without any kind of apparatus unless it's a magical wand or ring, but not a jet pack. Teleportation, invisibility, etc. Yes,

306 42695.38152 these things can be in SF, but if a story is set in the present or past it's more likely fantasy.

A possible future scientific/technological development (no matter how remote that possibility) is central to the plot, for the protagonists' good or ill. The plot should relate

307 42695.43144 to that development in some form or another, even if the story is not entirely about said development.

308 42695.43144 MAGIC. Don't say you're fantasy and not have magic. If there's no real, discernible magic, it's not fantasy. (Everything else is negotiable.)

An extrapolation that is not comfort/escape literature- with a viable society and setting that could conceivably be linked to this one but is clearly not realistic fiction in the

309 42695.55795 vein of Rabbit, Run - something is NOT as it would be if I walked outside on the street and looked around, whether that be technology or time. Infinite Jest is SF.

Samuel R. Delany's Jewel Hinged Jaw offers the best working definition of the subjunctive.
reportage: this has happened.
naturalist fiction: this could have happened.
fantasy: this could not have happened.
SF: this has not happened (dystopian SF: ... yet!)
Suvin's cognitive estrangement and other definitions seem to ignore the mythic element so convincingly integrated by Frye into modern genres. Literary Criticism should probably never have moved beyond Frye, as this relativistic nonsense and overcomplication winds up producing people who don't even know what they know

310 42695.55795 who call themselves experts.

311 42695.68826 Technology/science.

312 42695.68826 Magic.

313 42695.7672 It usually has a sort-of problem, hypothesis, idea inside, unlike fantasy, which in my opinion, instead of scientific coldness has more heartwarming things.

Setting? Usual transition from fantasy to science fiction goes through steampunk. Reminds of distinction between hard rock and heavy metal in music, it is hard to put

314 42695.7672 one's finger on it.

315 42695.83047 See above :)

Sci fi defines the world with scientific examples and theories. Fantasy simply states that it is a basis of the universe or uses the 'magic' explanation. Either way is

316 42695.83047 attempt to explain/justify/create the reality in the plot line.

317 42695.8418 hard science set in a future but it is so flexible

318 42695.8418 ?

319 42695.84591 Scientific elements or advanced technology.

320 42695.84591 Something set in a different world, or something set in this world with fantastical elements like creatures or magic.

321 42695.84785 High tech, scientific explanations that are generally plausible.

322 42695.84785 Fantasy usually involves some kind of magic or supernatural force. Or an alternate world that's usually low tech. Suspension of disbelief.

323 42695.85258 Science orientated (ie steampunk or futuristic) elements or world Building.

324 42695.85258 Supernatural elements or world building.

Tends to use science as a tool to explain and explore the world around the characters.
325 42695.85341 Also tends to be more industrial and mechanical in nature. E.g futuristic space going explorers.

Fantasy tends to built around "magic" or is a world that has elements that we would call magic even if the inhabitants wouldn't. E.g magic doesn't exist on animals

326 42695.85341 included are dragons and griffins.

Science fiction is a little easier for me to pin down: I tend to think of it as the Big Idea genre where, really, all you have to do is introduce one element that doesn't exist in our world and see the ways in which our world would change around that new element. That new element can be as simple as telepathy or as mindblowing as fully realized "hard"

327 42695.85698 FTL travel.

My gut instinct here says "magic," but I've honestly read plenty of secondary world stories where the magic plays a minimal role or none whatsoever and still feels like fantasy to me. Beyond that, it's very hard to nail down. I think that what I tend to think of as classic fantasies are the stories that really invite you to explore a new place

328 42695.85698 through the eyeballs of new people, where I have to set aside preconceived notions I've grown up with to fully appreciate a place I've never set foot before.

Fiction that speculates using science to examine the future of humanity. The imaginative aspects are inspired and propelled from current science and our
329 42695.85719 understanding of technology and the universe.

Fantasy is fiction written using imaginative content outside our reality. From imagined creatures to created worlds, fantasy exists to me as things that only come to be

330 42695.85719 inside the imagination- magic, impossible creatures, impossible geography. Worlds spun by the inspiration of ours but never actually ours.

331 42695.86022 Space, pseudoscience, laser guns, airships, grounded in reality.

332 42695.86022 Magic, supernatural creatures, swords, armour, alternate reality.

333 42695.8775 Something that tells me something about human beings, but there is something not currently possible like time travel

334 42695.8775 Things that can't exist, like centaurs, magic, fairy tale quality

335 42695.87925 The science has to be logical/explainable. It can be speculative, but that works best when set in the future.

336 42695.87925 Fantasy, for me, is generally an alternate version of our world, current or past. It can look at 'what if' but generally only in those two contexts.

337 42695.88553 Futuristic science usually

338 42695.88553 Dragons, magic, vampires, but could be mixed with science too. Dystopia type books which seem mainly to be fantasy fiction include science fiction.

339 42695.88746 Logical, technology, clear, reality

340 42695.88746 Mythology, supernatural

341 42695.88955 Any form of fiction science

342 42695.88955 Usually the focus is on some form of magic, tends to not have a large technological focus.

343 42695.88977 Set in a future with technology that doesn't exist yet

344 42695.88977 No technology, some magic

345 42695.89015 Aliens, technology, hard science

346 42695.89015 Magic, Wizards, monsters, fey creatures.

347 42695.89863 Specific genre structure eg higher level of explanation, lower commitment to character development.

Specific genre structure (fantasy doesn't have to use magic) and specific writing styles. eg for big fat fantasy (heroic adventure) then I expect a lot of adjectives lined
348 42695.89863 up like school children , two at a time.

Sci Fi involves technology and something that happens in the future. Books that may start off as Fantasy end up being Sci Fi by including technology eg Anne McCaffrey.

349 42695.9051 I think of Aaronovitch's Rivers of London series as Sci-Fi, rather than fantasy.

350 42695.9051 Fantasy usually involves mythological creatures; dragons, elves, dwarves, magic

351 42695.90632 Technology that doesn't exist in our current world helps drive the plot.

352 42695.90632 Magic replaces technology (whether you understand the technology or not).

353 42695.91426 -

354 42695.91426 Stories in worlds different to our own are relatable through "human" characters

355 42695.92138 Setting i.e. futuristic settings

Fantasy elements i.e. things that don't exist in our world but aren't or aren't likely to be explained by science, including supernatural creatures or magic. Setting, a
356 42695.92138 "typical" fantasy setting, even if they fantasy elements aren't front & centre.

For me science fiction can be of several types. 1. Fiction about science 2. Fiction set in the future. 3. Fiction speculating about scientific developments and their impacts. 4. Fiction using and responding to science fiction tropes used in the past, even if current science does not support those ideas (eg time travel). However, I

357 42695.92199 don't believe any genre can be exhaustively defined and that trying to establish the boundaries between genres is not particularly productive

For me fantasy fiction contains recognisable fantasy elements such as magic and/or a secondary world or fairytale elements. Usually it recognisably draws on or

358 42695.92199 responds to other work in the genre.

359 42695.94366 That there is a cause to everything and not a creator.

The individual upbringing and child hood beliefs mould and shaped my idea of fantasy and fiction. Therefore any idea that goes against what i believe is fiction and

360 42695.94366 ideas that suggest parrallel to my beliefs are fantasy.

361 42695.96938 Novels set in the future, robots, time and space travel, genetic manipulation

Generally if there is any supernatural/magic I consider it fantasy but of course there are so many novels that contain both sci-fi and fantasy elements. In broad terms

362 42695.96938 fantasy is an escape, creatures and magic and 'impossible' things, a place to visit in my mind that will probably never exist but yet I wish it did.

363 42695.9793 In broad terms sci-fi is the possibility of the future, things that will one day exist. Eg Hitch-Hiker's Guide to the Galaxy = iPad

364 42695.9793 The presence of magic, hands down. Character archetypes and plot structure are also.

Mostly spaceships. :) Virtual reality, technological dystopias, advanced AI systems, robots, travelling to other worlds, amazing technological advances, aliens, time

365 42695.98579 travel, space travel...

Oooh, difficult question! My definition of 'fantasy' is actually very broad. Is it set in the near future, but isn't concerned primarily with the technological advances? Is it a dystopian future? Is there magic? Does a team of disparate people get together to save the world/universe? Is there some Lovecraftian horror lurking beneath the surface of someone's boring suburban existence? Is there an alternate or parallel universe/magic found in the ordinary/a newfound power or ability/an 'upside-down'?

366 42695.98579 Does anyone have any extrasensory ability? Then it's probably a fantasy novel.

SF is something that gives the impression that it could possibly happen now or soon or even into the far future -- even if the technological /science elements are

367 42695.99377 unexplained in the story.

Fantasy is an imagined world -- either this one (past/present or future) where it is obvious that some of the technology and/or human abilities are simply not possible

given our comprehension of scientific limits.

Note that I would look at the bible or any book about religious saints or miracles miracles as fantasy.

368 42695.99377 futuristic science and technology, or interpretations of those in other times (some steampunk for example)

369 42695.99863 a story where things can happen that are not only impossible, but also non explainable (like magic)

370 42695.99863

371 42696.07832 Technologies or discoveries that are or promise to become understandable to humans (or other species) either now or in the future.

372 42696.07832

It is not necessary for that technology to have a current-day plausibility as ever being possible (e.g., time travel, FTL) -- what seems impossible to science today has a way of changing, and we can give it the benefit of the doubt.

In addition, SciFi as a genre often focuses more on the technology as character and plot driver than the characters and their growth. (The better specimens do both).

373 42696.11788 Magic or magical beings (including deities) accepted as part of the world, with consistent (if perhaps obscure) "physics" behind them (rules of magic, science of magic).

Given X is the case (e.g., magic of a particular nature), then everything else is logically laid out in the world and the characters.

The story is more about the characters than the technology of magic.

374 42696.11788 (Highly advanced science can masquerade as magic to lower cultures, potentially.)

Suspension of disbelief, today's science projected into the future, based on Earth as it is known today or historically.

375 42696.13397 Aliens & "magic" may or may not be involved.

Suspension of disbelief, elements that are clearly not explainable by physics or any other "reasoning" available to Earth, not based on Earth as it is known today or historically.

376 42696.13397 Magic & aliens or alien creatures may or may not be involved.

SF on the other hand, tends to need to rationalize the fantastic. Even magical systems in many books give way to ultimately being explained in scientific terms. Also not

377 42696.23801 a judgement - to me character is more important than either and I enjoy both.

Fantasy offers unexpected or impossible ideas without as much focus on the reason. Fantasy offers magic, or alternate realities, or living folklore without worrying too
378 42696.23801 much about why. Fantasy says, ok - here's your new reality - go with it. Note this is not a judgement, just how I think of it.

379 42696.25706 Time travel and warp drives and the use or robots or computers

380 42696.25706 swords and sorcery generally using ones mind or muscles to get things done

381 42696.26699

382 42696.26699 No magic

383 42696.27239 Space ships, technology

384 42696.27239 Magic

385 42696.27406 Space. Alternate universes. Lasers. Aliens. People getting weird diseases.

386 42696.27406 Swords, magic

387 42696.27557 Science-and I include social/psychological "soft" sciences as well as chemistry, physics, and genetics-- that underpins the world and its machinations is the hallmark of
388 42696.27557 if it has elves, or dragons, or magic, it is usually fantasy. science fiction. If this happens, and if this goes on both count.

Of course Clark's law "Any sufficiently advanced technology is indistinguishable from magic" says that he division between magic and science is arbitrary, but to me,
390 42696.30988 "magic" is an element of fantasy--that is, things not physically possible in the physics of the universe that happen because of belief/prayer/ritual.

391 42696.31442 Science! A consistent and believable alternative or future world, grounded in plausible (at least plausible, ideally possible / probable) science.

392 42696.31442 Magic, blokes in pointy hats doing whatever they want to a bunch of nameless nobodies.

393 42696.33864 My personal definition is that sci-fi (particularly "hard sci-fi") has technology - ray guns, space ships, intergalactic travel, alien races, hard science etc.

Fantasy usually has mythical beasts, or magic, and/or is set in a low (or no) technology world, be it the past or some post-apocalyptic future such as in Moorcock's
394 42696.33864 "Hawkmoon" books.

395 42696.34997 Technology and society is beyond what exists in real life

396 42696.34997 Technology. If it's less than or equal to current technology it's fantasy. Magic helps to

looking forward into the evolution of humanity, plot elements involving science or cosmology, time travel, alternate timelines, space travel, unexplained phenomena,
397 42696.38479 human interaction with technology, social effects of technology, aliens

Use of magic (eg: spells and potions), dragons and magical beasts, looking to past forms of social structure eg: Medieval times, heroes on a quest facing dark forces,
398 42696.38479 swords, archery and martial arts

Future tech or locations, discovery and exploration, alien encounters, space travel.

399 42696.50383 Historical style setting, existence of magic or creatures of myth and fantasy, complex cultures that are not identical to existing ones, great journeys. (Note: these are neither mutually exclusive nor all required. An example is Swordpoint by Ellen Kushner which was clearly fantasy and fit the historical-style and complex cultures but had no magic.) — SF

400 42696.50383 — F

Where things are clearly based within the modern world, or an alternate version of it. Where the explanation for technology is grounded is science (or faux science) and where the scientific elements of the story are relevant to exploring the concept.

401 42696.5231 Elements that don't have a scientific explanation. You can have a magic gun or a gun that seems like it has magical properties but really it's super high tech. — SF

Books that might have both those guns I tend to categorise as fantasy because the lack of scientific explanation for the use of the magic gun means it doesn't fit wholly into scifi (and scifi is a subset of fantasy).

402 42696.5231 — F
High degree of technology and/or technical jargon; reflecting technology that is beyond the current state at the time of writing
403 42696.66015 — SF
404 42696.66015 Supernatural forces at play; often with some sort of utopian ideal (which may be realizable or unrealizable in the book, but is at least suggested) — F
Code. Space. Interrelated travel. Alien.
405 42696.72388 Swords. No electricity. Magic. Treasure. Campfires. This is fantasy. — SF
406 42696.72388 — F

A small number of definable or identifiable steps between our world and the world the book portrays. The reader can identify with the world but also the writer is constrained by it and consequently has to make the plot fit.

407 42696.73821 — SF

408 42696.73821 Lack of rules in how the world works: both genres work in different worlds to our own, but theres usually only a few steps away in sci fi (maybe decades in the future or the presence of a single invention). With fantasy it's anything goes. — F
commentary on technology and science, modernism, speculation of the future.
409 42696.84086 — SF
410 42696.84086 structured as mythology, return to the sacred/belief, premodern. — F
if the story is not yet possible, but might become reality in the (near) future
411 42696.98513 — SF
412 42696.98513 a world close to the real world, but with things we don't see as reality — F

Technology!
In science fiction there is always amazing and wondrous technology!
The stories generally seem to involve multiple worlds or different worlds and whilst the science of the technology might be a bit shakey or theoretical, there is always a solid basis for it that makes it passably believable.

413 42697.02929 Magic, but in a way where it is obviously distinguishable from science in that the magic users are mystical and secretive about their art and there is no need to justify or explain any of it.

The "standard" set of fantasy races go a long way to helping classify this genre too.

Generally the story itself is in a very low or current technology world (so miracles of science indistinguishable from magic aren't even possible) — SF

The scale of these stories can generally encompass entire space nations spanning multiple planets and is generally much larger.

414 42697.02929 The scale of these tales generally only covers a "few kingdoms" or a single world — F
Could its elements plausibly exist, putting aside suspension of disbelief? If so, SF
415 42697.19622 — SF
416 42697.19622 Could its elements plausibly exist, putting aside suspension of disbelief? If not likely, fantasy. — F

Realistic about what we are and know yet not constrained by it

417 42697.3313 — SF
418 42697.3313 magic and mystery usually set in a simplistic Arthurian time of mindset — F
The science elements are front and center and pivotal. Without them, the story collapses.
419 42697.46089 — SF
420 42697.46089 Fantasy invokes fantastical speculation thorough elements that seem far removed from classical science disciplines. — F

Space dimensions / aspects
Space / time travel
Clash of science and the humanities
Huge moral questions
Makes you think about what you would do or how you would handle it

421 42697.53537 Superstition, dragons, magic — SF
I don't really like fantasy, too many rules (powers) and history (warring factions) to learn
Folklore stereotypes
422 42697.53537 Boring — F
I'm two sentences in and I'm already bored and wondering what the hell made me pick up this book, let alone buy it. Then I remember, I hate sci-fi.
423 42697.63087 Lois McMaster Bujold who is known to write in cult camps once said that making a distinction between fantasy and science fiction can be difficult to define as they both tend to overlap. She said one the ways you know something is fantasy is that it tends to have a an element of paranormal/mysticism (ahem, see Obi-Wan Kenobi doing the walking dead on Dagobah - or anything to do with The Force really) — SF

As for me, Fantasy, good fantasy that is, makes me feel like I've come home. The saying that there's no better feeling than getting lost in a good book... That's what good fantasy does for me.

424 42697.63087 — F
Plausibility, use of technology
425 42697.67328 — SF
426 42697.67328 Something beyond our reality — F

The characters and setting usually concerns space travel and /or encounters with alien beings. The technology is usually very far advanced from the current level of technology in "the real world."

427 42698.21581 — SF

428 42698.21581 The setting and characters do not conform to the laws of science as we know them. The social / societal structure is different from the ones we know in "the real world." The trick for a good author is to make these ideas and settings believable. — F

I think Science Fiction takes a concept (or multiple) in today's world and projects what that would be like in some future setting. It explores the consequences of that, so science Fiction is telling a story about the present. It deals what could be if certain things were allowed to happen, and allows us to make choices on whether this is good or not.
The difficulty in categorising science fiction is that the further forward you project the more something feels like magic and hence would then be fantasy. Additionally, in the past writers have made certain projections forward that, at the time, they might have believed is possible but we now regard as impossible - am thinking of Edgar Rice Burroughs Mars books.

429 42699.66044 Any invocation of the supernatural or mythology is fantasy for me. Introducing concepts like magic or mysticism is fantasy. Fantasy has an element of myth to it, it reminds us of mythology and tells stories about people in those mythologies in a unique and interesting way — SF

430 42699.66044 — F

Again tropes of content and style Space travel, aliens, time-machines etc though maybe the tropes here dictate the style? They seem to be more integrative or can be. For instance (again) take Michael Moorcock and "The Nomad of the Time Stream" novels in which he uses a 19th Century style in order to capture a particular time because of the time travel element. Or Ted Chiang's "Story of Your Life" which is told in the 2nd person future for quite a lot of the story reflecting the change in perception of time that the main character has because of learning a new language.

431 42699.79948 I guess I'm of the school that thinks that genre is created through tropes. So that might include tropes of content: dragons, elves, swords etc. or tropes of style: attempts at old-fashioned diction and long battle scenes. — SF
Space, technology, robots, futurism.
432 42699.79948 — F
433 42700.79582 — SF
434 42700.79582 Magic, fantasy worlds and creatures. — F

Mostly it is about scientific knowledge and technology. It may also be an examination of mankind's place in the universe. It should always be thought provoking even aside from adventurous. For me a fantasy novel only needs to be an adventure.

435 42703.05037 Science is generally replaced by magic. Creatures other than human are sentient. — SF
It's not fantasy.
436 42703.05037 — F
437 42703.08257 — SF
438 42703.08257 If the logic of the world does not map in some way onto the logic of our world. — F

Curiously, I do have a stronger sense of this - and it is because my wife and I used to read a lot of this in the 1960s. SF is intergalactic - not in a literal sense, but it is definitely 'outwards bound'.

439 42705.06396 I don't particularly do this. I don't work with a strong sense of 'fantasy' as a genre. I suppose it is becuase i like books where whatever 'magic' there is, has a plausible account to drive it. Ursula LeGuin is good at this, and I like her work a lot. Within her world, all is believable. funny thing is, I didn't feel that acbut Philip Pullman, who again came across as too preachy. — SF
Sci-fi is speculative fiction thatbases the laws of the universe around possibilities in reality.
440 42705.06396 again came across as too preachy. — F
441 42709.69657 Fantasy is speculative fiction that bases the laws of the universe around impossibilities in reality. — SF
Spaceships, technology, how the use of tech impacts on people (or whatever their race is called) and their society
442 42709.69657 — F
443 42709.73084 — SF
444 42709.73084 if the main theme is related to dragons, living with dragons, magic and witchcraft, anything supernatural, combination of these. — F
Science. Politics in space, space ships, people who have power through weaponry or technology rather than unexplained powers, future setting.
445 42709.77361 — SF
446 42709.77361 Dragons, magic, elves, items that have supernatural powers, people with supernatural powers, story lines that rely on things that can't be explained by science. — F

Based on fact. Whether it remains on fact or not is another thing as we're still discovering what's possible in science, but if it has a structure of fact in it, then it's science fiction.

447 42709.78897 Where an element needs to be explained to the reader - where the world or what's common there needs to be explained in detail to the reader. Like the magic system, etc. If it's something that we can kinda understand happening (like space travel) then it's more science fiction, but if it's something like travelling through portals by fae assistance or blood/spells etc, then it's fantasy. — SF

448 42709.78897 — F
Science fiction always has a plausible answer, even if the story doesn't make it explicit.
449 42710.44508 — SF
450 42710.44508 Fantasy is rooted in belief - you don't need to know why something works the way it does, it just does. — F

Science is a good start, but doesn't have to be 'hard' science. Extrapolation from our existing world to consider where it might go. Sci fi is anchored, if sometimes loosely, in our real world, is an augmentation of our real world. While fantasy doesn't necessarily have that same anchor (and yet fantasy is drawn from our world, just in less concrete ways).

451 42710.86004 If SciFi is extrapolation, taking our current world and extrapolating it out to what might be in the future, fantasy is anything not somehow based in the 'real world'? (Yet it must still comment on it.) It is an alternative to reality, not a sci fi augmentation on it — SF

452 42710.86004 — F

Science fiction, on the other hand, is more of a socio-political commentary that takes aim at the government and economic policies rather than at the individual. Again, the author may or may not realize that they're doing it, but it's they're for those who look for it.

453 42712.98868 Fantasy, whether it means to be or not, is more of an individualistic or social commentary on the times in which we live. The author probably doesn't even realist they're doing it, but it comes through in the stories. — SF

454 42712.98868 — F

A story based on a technology that can be explained/extrapolated, rather than one that can't. (As I said above, however, I think science fiction is a sub-genre of fantasy.)

455 42717.77381 A world that is not like ours. A world that has things that can't happen in our world. — SF
A story set in space tends to be science fiction.
456 42717.77381 Also note, that I tend to think of science fiction as a sub-genre of fantasy, and I'm quite partial to novels with a mix of both in it. — F

Space
Spaceships
Aliens
Science and Technology

457 42717.95273 Swords — SF
Angels and Demons
Magicians and Witches
458 42717.95273 — F
Technology, obviously. Space, different planets, time travel.
459 42737.02704 — SF
460 42737.02704 I think that there is a mystery, something unknown without a specific reference to the most common scifi tropes, I tend to read the novel as a fantasy novel. Eg. I read The City and The City by China Miéville for a course and eventhough there is no specific fantasy tropes in the novel, I read it as a urban fantasy because of the mysterious feel of the book. — F
For me, the science fiction is based in physics as currently understood. Fantasy gets to break the rules of physics.
461 42756.36861 For me, I'd be good with unicorns and pegasi if there were a physics-based explanation for them. — SF
462 42756.36861 If science fiction wants to break rules, a machine or something has to be invented to allow that to happen. — F

Anything that could plausibly happen in the future, or present, or even past, within the realms of believable scientific possibilities but thus far our knowledge limits have not confirmed it IS possible. For instance, space-ships that can take us to another galaxy in the future; time travel (despite it all, I still find it plausible that somehow it could happen but we haven't discovered how yet); etc.

463 42817.99625 Anything that is not based on reality and I would not reasonably expect that it ever could be reality eg. vampires, warewolves, people being able to fly or have "supernatural" abilities. — SF

464 42817.99625 — F

Categorisation Data For Table 4: Responses to 'What makes a story science fiction?' (SF) and 'What makes it fantasy?' (F). Coded as 1 = is present, 0 = not mentioned, -1 = not present. Data is in Paired Sets of Responses

NOTE: A word frequency analysis of the full responses was used to identify the categories to be coded. These were consolidated based on similarity e.g. 'possible' and 'plausible' consolidated to 'possible', 'magic' and 'magical' consolidated to 'magic'.
    Multiple use of terms in one response were recorded as one instance for categorisation purposes. Occurrence as a genre label alone was discounted.