Robert A. Heinlein

Heinlein was born on July 7, 1907, in Butler, Missouri, USA. He died on May 8, 1988, aged 80, in Carmel, California, USA. He was an American novelist, short story author, essayist, and screenwriter. Heinlein is known for his innovative and controversial science fiction works. He was one of the best-selling science fiction novelists for many decades. He commonly wrote under the pen names Anson MacDonald, Lyle Monroe, John Riverside, Caleb Saunders, Simon York, Butler, Missouri, USA.

Heinlein's fiction has been influential in the science fiction genre, and he is often referred to as the "dean of science fiction writers". His approach to themes such as individual liberty and self-reliance, the influence of individual societies on human culture and government, and the tendency of society to repress nonconformist thought have had a significant impact on the genre.

In Heinlein's fiction, he speculates on the influence of space travel on human cultural practices. His approach to these themes led to wildly divergent opinions on what views were being expounded via his fiction.

Heinlein was awarded four Hugo Awards for his novels, and in addition, fifty years after publication, three of his works were awarded "Retro Hugo" awards. Heinlein was named the first Science Fiction Writers Grand Master in 1974. He was one of the most influential and controversial authors of the mid-20th century. Heinlein's works have been translated into many languages and have been widely read and studied.

Heinlein's work is characterized by its scientific and engineering quality. Often called the "dean of science fiction writers", he was one of the best-selling science fiction novelists for many decades. He was one of the first science fiction writers to break into mainstream magazines such as The Saturday Evening Post. Heinlein's work has been influential in the science fiction genre, and he is often referred to as the "dean of science fiction writers".

In his fiction Heinlein coined words that have become part of the English language, including "grok" and "waldo", and popularized the terms "TANSTAAFL" and space marine. Heinlein was named the first Science Fiction Writers Grand Master in 1974.

Heinlein's work has been translated into many languages and has been widely read and studied. Heinlein's approach to themes such as individual liberty and self-reliance, the influence of individual societies on human culture and government, and the tendency of society to repress nonconformist thought have had a significant impact on the genre.

Within the framework of his science fiction stories, Heinlein repeatedly addressed certain social themes: the importance of individual liberty and self-reliance, the obligation of individuals to create and preserve their society with the influence of organized religion on culture and government, and the tendency of society to repress nonconformist thought. He also examined the relationship between physical and emotional love, explored various unorthodox family structures, and speculated on the influence of space travel on human cultural practices. His approach to these themes led to wildly divergent opinions on what views were being expounded via his fiction.
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## Contents

1. Life
   1.1 Birth and childhood
   1.2 Navy
   1.3 California
   1.4 Author
   1.5 Later life and death

2. Works
   2.1 Series
   2.2 Early work, 1939–1958
   2.3 1959–1960
   2.4 Middle period work, 1961–1973
   2.5 Later work, 1980–1987
   2.6 Posthumous publications

3. Views
   3.1 Politics
   3.2 Race
   3.3 Individualism and self-determination
   3.4 Sexual issues
   3.5 Philosophy

4. Influence

5. Honors

6. Works

7. See also

8. References

9. Other sources

10. External links

## Life

### Birth and childhood

Heinlein was born on July 7, 1907, to Rex Ivar Heinlein (an accountant) and Bam Lyle Heinlein, in Butler, Missouri. His childhood was spent in Kansas City, Missouri. The outlook and values of this time and place (in his own words, "The Bible Belt") had a definite influence on his fiction, especially his later works, as he drew heavily upon his childhood in establishing the setting and cultural atmosphere in works like *Time Enough for Love* and *To Sail Beyond the Sunset*. He often broke with many of the Bible Belt's values and mores — especially in regard to religion and sexual morality — both in his writing and in his personal life. [citation needed]

### Navy

Heinlein's experience in the military exerted a strong influence on his character and writing. Heinlein graduated from the United States Naval Academy in Annapolis in 1929, and served as an officer in the United States Navy. He was assigned to the new aircraft carrier USS *Lexington* in 1931, where he worked on radio communications, then in its nascent phase, with the carrier's airplanes. The carrier's captain was Ernest J. King, who later served as the Chief of Naval Operations during the Second World War. Heinlein was frequently interviewed during his later years by military historians who asked him about Captain King and his service as the commander of the U.S. Navy's first modern aircraft carrier. Heinlein also served aboard the destroyer USS *Roper* in 1933 and 1934, reaching the rank of lieutenant. His brother, Lawrence Heinlein, served in the Army, the Air Force, and the Missouri National Guard and rose to the rank of major general. [169]

In 1929, Heinlein married Elinor Curry of Kansas City in Los Angeles, but the marriage lasted only about a year. [2] His second marriage in 1932 to Leslyn MacDonald (1904–1981) lasted 15 years. MacDonald was a political radical, and Isaac Asimov later recalled that Heinlein was, like her, "a flaming liberal." [12]

### California

Midshipman Heinlein, from the 1929 U.S. Naval Academy *yearbook*.
In 1934, Heinlein was discharged from the Navy due to pulmonary tuberculosis. During a lengthy hospitalization, he developed a design for a waterbed.[13] After his discharge, Heinlein attended a few weeks of graduate classes in mathematics and physics at the University of California at Los Angeles (UCLA), but he soon quit either because of his health or from a desire to enter politics.[14]

Heinlein supported himself at several occupations, including real estate sales and silver mining, but for some years found money in short supply. Heinlein was active in Upton Sinclair's socialist End Poverty in California movement in the early 1930s. When Sinclair gained the Democratic nomination for Governor of California in 1934, Heinlein worked actively in the campaign. Heinlein himself ran for the California State Assembly in 1938, but he was unsuccessful.[15] In 1954, he wrote, "...many Americans ... were asserting loudly that McCarthy had created a 'reign of terror.' Are you terrified? I am not, and I have in my background much political activity well to the left of Senator McCarthy's position."[16]

Author

While not destitute after the campaign he had a small disability pension from the Navy and he turned to writing in order to pay off his mortgage. His first published story, "Life-Line", was printed in the August 1939 issue of Astounding Science-Fiction.[17] Originally written for a contest, it was instead sold to Astounding for significantly more than the contest's first-prize payoff. Another Future History story, Mistfits, followed in November.[18] Heinlein was quickly acknowledged as a leader of the new movement toward "social" science fiction. He was the guest of honor at Denvention, the 1941 Worldcon, held in Denver. During World War II, he did aeronautical engineering for the U.S. Navy, also recruiting Isaac Asimov and L. Sprague de Camp to work at the Philadelphia Naval Shipyard in Pennsylvania.[citation needed] He also wrote for Boys' Life in 1952.

As the war wound down in 1945, Heinlein began re-evaluating his career. The atomic bombings of Hiroshima and Nagasaki, along with the outbreak of the Cold War, galvanized him to write nonfiction on political topics. In addition, he wanted to break into better-paying markets. He published four influential short stories for The Saturday Evening Post magazine, leading off, in February 1947, with "The Green Hills of Earth". That made him the first science fiction writer to break out of the "pulp ghetto". In 1950, the movie Destination Moon won an Academy Award for special effects. Also, he embarked on a series of juvenile S.F. novels for the Charles Scribner's Sons publishing company that was to last through the 1950s (at the rate of one book per year).

Heinlein and his second wife divorced in 1947, and on October 21 of the following year he married Virginia "Ginny" Gerstenfeld, to whom he would remain married until his death forty years later. Shortly thereafter, the Heinlein couple moved to Colorado, but in 1965 her health was affected by the altitude. They moved to Santa Cruz, California while constructing a new residence in the adjacent Bonny Doon, California.[18] The unique circular California house, which, like their Colorado house, he designed with Virginia, and built himself, is on Bonny Doon Road 37°0′31.72″N 122°9′30.46″W / -37.0588111°N 122.1584611°W. The Heinleins, both engineers, designed the house themselves with many innovative features.

Ginny undoubtedly served as a model for many of his intelligent, fiercely independent female characters. In 1953 & 1954, the Heinleins voyaged around the world (mostly via ocean liner and cargo liner), which Heinlein described in Tramp Royale, and which also provided background material for science fiction novels set aboard spaceships on long voyages, such as Podkayne of Mars and Friday. Ginny acted as the first reader of his manuscripts, and she was reputed to be a better engineer than Heinlein himself. Isaac Asimov believed that Heinlein made a swing to the right politically at the same time he married Ginny. Tramp Royale contains two lengthy apologias for the McCarthy hearings. The couple formed the small "Patrick Henry League" in 1958; and they worked in the 1964 Barry Goldwater campaign.[18]

When Robert A. Heinlein opened his Colorado Springs newspaper on April 5, 1958, he read a full-page ad demanding that the Eisenhower administration stop testing nuclear weapons. The science-fiction author was flabbergasted. He called for the formation of the Patrick Henry League and spent the next several weeks writing and publishing his own polemic that lambasted "Communist-line goals concealed in idealistic-sounding nonsense" and urged Americans not to become "soft-headed."
Heinlein had used topical materials throughout his juvenile series, but in 1959, his Starship Troopers was considered by the Scribner's editorial staff to be too controversial for their prestige line, and they rejected it. Heinlein found another publisher, feeling himself released from the constraints of writing novels for children, and he began to write "my own stuff, my own way." He wrote a series of challenging books that redrew the boundaries of science fiction, including his best-known work, Stranger in a Strange Land (1961), and The Moon Is A Harsh Mistress (1966).

Later life and death

Beginning in 1970, however, Heinlein had a series of health crises, broken by strenuous periods of activity in his hobby of stonemasonry. (In a private correspondence, he referred to that as his "usual and favorite occupation between books.") The decade began with a life-threatening attack of peritonitis, recovery from which required more than two years. As soon as he was well enough to write again, he began work on Time Enough for Love (1973), which introduced many of the themes found in his later fiction.

In the mid-1970s, Heinlein wrote two articles for the Britannica Compton Yearbook. He and Ginny crisscrossed the country helping to reorganize blood donation in the United States, and he was the guest of honor at the Worldcon for the third time at MidAmeriCon in Kansas City, Missouri, in 1976. While vacationing in Tahiti in early 1978, he suffered a transient ischemic attack. Over the next few months, he became more and more exhausted, and his health again began to decline. The problem was determined to be a blocked carotid artery, and he had one of the earliest known carotid bypass operations to correct it. Heinlein and Virginia had been smokers, and smoking appears often in his fiction, as do fictitious strikable self-lighting cigarettes.

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At that time, he had been putting together the early notes for another World as Myth novel. Several of his other works have been published posthumously.

After his death, his wife Virginia Heinlein issued a compilation of Heinlein's correspondence and notes into a somewhat autobiographical examination of his career, published in 1989 under the title Grumbles from the Grave. Heinlein's archive is housed by the Special Collections department of McHenry Library at the University of California, Santa Cruz. The collection includes manuscript drafts, correspondence, photographs and artifacts. A substantial portion of the archive has been digitized and is available online through the Robert A. and Virginia Heinlein Archives.

Works

Main article: Robert A. Heinlein bibliography

Series

Over the course of his career Heinlein wrote four somewhat overlapping series.

- Future History series
- Lazarus Long series
- The Heinlein juveniles
- World as Myth series

Early work, 1939â€“1958

Heinlein began his career as a writer of stories for Astounding Science Fiction, a highly respected science fiction magazine, which was edited by John Campbell. The science fiction writer Frederik Pohl has described Heinlein as "the greatest Campbell-era sf writers". Isaac Asimov said that, from the time of his first story, it was accepted that Heinlein was the best science fiction writer in existence. He said that he would hold this title through his lifetime.

Alexei and Cory Panshin noted that Heinlein's impact was immediately felt. In 1940, the year after selling 'Life-Line' to Campbell, he wrote three short novels, four novelettes, and seven short stories. They went on to say that "No one ever dominated the science fiction field as Bob did in the first few years of his career." Alexei expresses awe in Heinlein's ability to show readers a world so drastically different than the one we live in now, yet have so many similarities. He says that "We find ourselves not only in a world other than our own, but identifying with a living, breathing individual who is operating within its context, and thinking and acting according to its terms."

The first novel that Heinlein wrote, For Us, The Living: A Comedy of Customs (1939), did not see print during his lifetime, but Robert James tracked down the manuscript and it was published in 2003. Though some regard it as a failure as a novel, considering it little more than a disguised lecture on Heinlein's social theories, some readers took a very different view. In a review of it, John Clute wrote: "I'm not about to suggest that if Heinlein had been able to publish [such works] openly in the pages of Astounding in 1939, SF would have gotten the future right; I would suggest, however, that if Heinlein, and his colleagues, had been able to publish adult SF in Astounding and its fellow journals, then SF might not have done such a grotesquely poor job of prefiguring something of the flavor of actually living here at the onset of 2004."

For Us, the Living was intriguing as a window into the development of Heinlein's radical ideas about man as a social animal, including his interest in free love. The root of many themes found in his later stories can be found in this book. It also contained much material that could be considered background for his other novels, including a detailed description of the protagonist's treatment to avoid being banned to Coventry (a place in the Heinlein mythos where unrepentant law-breakers are sent to experience actual anarchy).

It appears that Heinlein at least attempted to live in a manner consistent with these ideals, even in the 1930s, and had an open relationship in his marriage to his second wife, Leslyn. He was also a nudist and body taboos are frequently discussed in his work. At the height of the Cold War, he built a bomb shelter under his house, like the one featured in Farnham's Freehold.
After *For Us, The Living*, Heinlein began selling (to magazines) first short stories, then novels, set in a Future History, complete with a time line of significant political, cultural, and technological changes. A chart of the future history was published in the May 1941 issue of *Astrounding*. Over time, Heinlein wrote many novels and short stories that deviated freely from the Future History on some points, while maintaining consistency in some other areas. The Future History was eventually overtaken by actual events. These discrepancies were explained, after a fashion, in his later *World as Myth* stories.

Heinlein's first novel published as a book, *Rocket Ship Galileo*, was initially rejected because going to the moon was considered too far out, but he soon found a publisher, Scribner's, that began publishing a Heinlein juvenile once a year for the Christmas season. Eight of these books were illustrated by Clifford Geary in a distinctive white-on-black scratchboard style. Some representative novels of this type are *Have Space SuitâEU201D Will Travel*, *Farmer in the Sky*, and *Starman Jones*. Many of these were first published in serial form under other titles, e.g., *Farmer in the Sky* was published as *Satellite Scout* in the Boy Scout magazine *Boys' Life*. There has been speculation that Heinlein's intense obsession with his privacy was due at least in part to the apparent contradiction between his unconventional private life and his career as an author of books for children, but *For Us, The Living* also explicitly discusses the political importance Heinlein attached to privacy as a matter of principle.

The novels that Heinlein wrote for a young audience are commonly called "the Heinlein juveniles", and they feature a mixture of adolescent and adult themes. Many of the issues that he takes on in these books have to do with the kinds of problems that adolescents experience. His protagonists are usually very intelligent teenagers who have to make their way in the adult society they see around them. On the surface, they are simple tales of adventure, achievement, and dealing with stupid teachers and jealous peers. However, Heinlein was a vocal proponent of the notion that juvenile readers were far more sophisticated and able to handle more complex or difficult themes than most people realized. Thus, even his juvenile stories often had a maturity to them that made them readable for adults. *Red Planet*, for example, portrays some very subversive themes, including a revolution in which young students are involved; his editor demanded substantial changes in this book's discussion of topics such as the use of weapons by children and the misidentified sex of the Martian character. Heinlein was always aware of the editorial limitations put in place by the editors of his novels and stories, and while he observed those restrictions on the surface, was often successful in introducing ideas not often seen in other authors' juvenile SF.

In 1957, James Blish wrote that one reason for Heinlein's success "has been the high grade of machinery which goes, today as always, into his story-telling. Heinlein seems to have known from the beginning, as if instinctively, technical lessons about fiction which other writers must learn the hard way (or often enough, never learn). He does not always operate the machinery to the best advantage, but he always seems to be aware of it."\[176\]

1959â€“1960

Heinlein decisively ended his juvenile novels with *Starship Troopers* (1959), a controversial work and his personal riposte to lettsists calling for President Dwight D. Eisenhower to stop nuclear testing in 1958.

"The "Patrick Henry" ad shocked 'em,' he wrote many years later. "Starship Troopers outraged 'em."[177]

*Starship Troopers* is a coming-of-age story about duty, citizenship, and the role of the military in society. The book portrays a society in which suffrage is earned by demonstrated willingness to place society's interests before one's own, at least for a short time and often under onerous circumstances, in government service; in the case of the protagonist, this was military service.

Later, in *Expanded Universe*, Heinlein said that it was his intention in the novel that service could include positions outside strictly military functions and such as teachers, police officers, and other government positions. This is presented in the novel as an outgrowth of the failure of unearned suffrage government and as a very successful arrangement. In addition, the franchise was only awarded after leaving the assigned service, thus those serving their terms in the military, or any other service, were excluded from exercising any franchise. Career military were completely disenfranchised until retirement.

Starship Troopers was made into a 1997 film written by Ed Neumeier and directed by Paul Verhoeven. Admirers of Heinlein were critical of the movie, which they considered a betrayal of Heinlein's philosophy, presenting the society in which the story takes place as fascist. One admirer of Heinlein has said that the society depicted in the film showed only a superficial resemblance to the society that Heinlein describes in his book. This admirer summed up his critique of the film as follows. First, "while the Terran Federation in *Starship Troopers* is specifically stated to be a representative democracy, Ed Neumeier decided to make the government into a fascist state ... Second, the book was multictrial, but not so the movie: all the non-Anglo characters from the book have been replaced by characters who look like they stepped out of the Aryan edition of GQ ... Third, there is real element of sadism present in the movie which simply isn't present in the book."[178]

Middle period work, 1961â€“1973

From about 1961 (*Stranger in a Strange Land*) to 1973 (*Time Enough for Love*), Heinlein explored some of his most important themes, such as individualism, libertarianism, and free expression of physical and emotional love. Three novels from this period, *Stranger in a Strange Land*, *The Moon is a Harsh Mistress*, and *Time Enough for Love*, won the Libertarian Futurist Society's Prometheus Hall of Fame Award, designed to honor classic libertarian fiction. Jeff Riggenbach described *The Moon is a Harsh Mistress* as "unquestionably one of the three or four most influential libertarian novels of the last century" in the *Mises Daily*.

Heinlein did not publish *Stranger in a Strange Land* until some time after it was written, and the themes of free love and radical individualism are prominently featured in his long-unpublished first novel, *For Us, The Living: A Comedy of Customs*.

*The Moon Is a Harsh Mistress* tells of a war of independence waged by the Lunar penal colonies, with significant comments from a major character, Professor La Paz, regarding the threat posed by government to individual freedom.

Although Heinlein had previously written a few short stories in the fantasy genre, during this period he wrote his first fantasy novel, *Glory Road*, and in *Stranger in a Strange Land* and *I Will Fear No Evil*, he began to mix hard science with fantasy, mysticism, and satire of organized religion. Critics William H. Patterson, Jr., and Andrew Thornton believe that this is simply an expression of
Heinlein's longstanding philosophical opposition to positivism, and his political views, evolved throughout his life, though he was always strongly patriotic and firmly supported the United States military. Heinlein's early political leanings were liberal, and he attributes his shortcomings to Heinlein's near-death from peritonitis.

Later work, 1980â€“1987

After a seven-year hiatus brought on by poor health, Heinlein produced five new novels in the period from 1980 (The Number of the Beast) to 1987 (To Sail Beyond the Sunset). These books have a thread of common characters and time and place. They most explicitly communicated Heinlein's philosophies and beliefs, and many long, didactic passages of dialogue and exposition deal with government, sex, and religion. These novels are controversial among his readers and one critic, Dave Langford, has written about them very negatively. Heinlein's four Hugo awards were all for books written before this period.

Some of these books, such as The Number of the Beast and The Cat Who Walks Through Walls, start out as tightly constructed adventure stories, but transform into philosophical fantasies as the end. It is a matter of opinion whether this demonstrates a lack of attention to craftsmanship or a conscious effort to expand the boundaries of science fiction, either into a kind of magical realism, continuing the process of literary exploration that he had begun with Stranger in a Strange Land, or into a kind of literary metaphor of quantum science (The Number of the Beast dealing with the Observer problem, and The Cat Who Walks Through Walls being a direct reference to the Schrödinger's cat thought experiment).

Most of the novels from this period are recognized by critics as forming an offshoot from the Future History series, and referred to by the term World as Myth.

The 1982 novel Friday, a more conventional adventure story (borrowing a character and backstory from the earlier short story Gulf, also containing suggestions of connection to The Puppet Masters) continued a Heinlein theme of expecting what he saw as the continued disintegration of Earth's society, to the point where the title character is strongly encouraged to seek a new life off-planet. It concludes with a traditional Heinlein note, as in The Moon is a Harsh Mistress or Time Enough for Love that freedom is to be found on the frontiers of nature.

The 1984 novel Job: A Comedy of Justice is a sharp satire of organized religion.

Posthumous publications

Several Heinlein works have been published since his death, including the aforementioned For Us, The Living as well as 1989's Glimpses from the Grave, a collection of letters between Heinlein and his editors and agent; 1992's Tramp Royale, a travelogue of a southern hemisphere tour the Heinleins took in the 1950s; Take Back Your Government, a how-to book about participatory democracy written in 1946; and a tribute volume called Requiem: Collected Works and Tributes to the Grand Master, containing some additional short works previously unpublished in book form. Off the Main Sequence, published in 2005, includes three short stories never before collected in any Heinlein book (Heinlein called them "stinkeroos").

Spider Robinson, a colleague, friend, and admirer of Heinlein, wrote Variable Star, based on an outline and notes for a juvenile novel that Heinlein prepared in 1955. The novel was published as a collaboration, with Heinlein's name above Robinson's on the cover, in 2006.

A complete collection of Heinlein's published work, conformed and copy-edited by several Heinlein scholars including biographer William H. Patterson is being published by the Heinlein Trust as the "Virginia Edition", after his wife.

Views

Heinlein's books probe a range of ideas about a range of topics such as sex, race, politics, and the military. Many were seen as radical or as ahead of their time in their social criticism. His books have inspired considerable debate about the specifics, and the evolution, of his own opinions, and have earned him both lavish praise and a degree of criticism. He has also been accused of contradicting himself on various philosophical questions. As Ted Gioia notes, Heinlein "has been accused of many things – of being a libertine or a libertarian, a fascist or a leftist, pre-Oedipal or just plain preposterous. Heinlein's critics cut across all ends of the political spectrum, as do his fans. His admirers have ranged from Madalyn Murray O'Hair, the founder of American Atheists, to members of the Church of All Worlds, who hail Heinlein as a prophet. Apparently both true believers and non-believers, and perhaps someagnostics, have found sustenance in Heinlein's prodigious output."

Brian Doherty quotes Heinlein cites William Patterson, saying that best way to gain an understanding of Heinlein is as a "full-service iconoclast, the unique individual who decides that things do not have to be, and won't continue, as they are." He says this vision is "at the heart of Heinlein, science fiction, libertarianism, and America. Heinlein imagined how everything about the human world, from our sexual mores to our religion to our automobiles to our government to our plans for cultural survival, might be flawed, even fatally so."

The critic Elizabeth Anne Hull, for her part, has praised Heinlein for his interest in exploring fundamental life questions especially about "political power â€“ our responsibilities to one another" and about "personal freedom, particularly sexual freedom."

Politics

Heinlein's political positions evolved throughout his life, though he was always strongly patriotic and firmly supported the United States military. Heinlein's early political leanings were liberal. In 1934 he worked actively for the Democratic campaign of Upton Sinclair for Governor of California. After Sinclair's loss, Heinlein became an anti-Communist Democratic activist. He made an unsuccessful bid for a California State Assembly seat in 1938. Heinlein's first novel, For Us, The Living (written 1939), consists largely of speeches advocating the Social Credit system, and the early story "Misfit" (1939) deals with an organization that seems to be Franklin D. Roosevelt's Civilian Conservation Corps translated into outer space.

Heinlein's juvenile fiction of the 1940s and '50s, however, began to espouse conservative virtues. After 1945, he came to believe that a strong world government was the only way to avoid mutual nuclear annihilation. His 1949 novel Space Cadet describes a future scenario where a military-controlled global government enforces world peace. Heinlein ceased considering himself a Democrat in 1954.

Stranger in a Strange Land was embraced by the hippie counterculture, and libertarians have found inspiration in The Moon Is A Harsh Mistress. Both groups found resonance with his themes of personal freedom in both thought and action.

Race
Heinlein grew up in the era of racial segregation in the United States and wrote some of his most influential fiction at the height of the US civil rights movement. His early juveniles were very much ahead of their time both in their explicit rejection of racism and their inclusion of non-white protagonists in the context of science fiction before the 1960s, the mere existence of non-white characters was a remarkable novelty, with green occurring more often than brown. For example, his second juvenile, the 1948 *Space Cadet*, explicitly uses aliens as a metaphor for minorities.

Heinlein challenges his readers’ possible racial preconceptions by introducing a strong, sympathetic character, only to reveal much later that he or she is of African or another ancestry; in several cases, the covers of the books show characters as being light-skinned, when in fact the text states, or at least implies, that they are dark-skinned or of African ancestry. Heinlein repeatedly denounced racism in his non-fiction works, including numerous examples in *Expanded Universe*. Citation needed

Race was a central theme in some of Heinlein's fiction. The most prominent and controversial example is *Farnham's Freehold*, which casts a white family into a future in which white people are the slaves of cannibalistic black rulers. In the 1941 novel *Sixth Column* (also known as *The Day After Tomorrow*), a white resistance movement in the United States defends itself against an invasion by an Asian fascist state (the "Pan-Asians") using a "super-science" technology that allows ray weapons to be tuned to specific races. The book is sprinkled with racist slurs against Asian people, and blacks and Hispanics are not mentioned at all.

The idea for the story was pushed on Heinlein by editor John W. Campbell, and Heinlein wrote later that he had "had to re-slat it to remove racist aspects of the original story line" and that he did not "consider it to be an artistic success." However, the novel prompted a heated debate in the scientific community regarding the plausibility of developing ethnic bioweapons. Heinlein reveals near the end of *Starship Troopers* that the protagonist and narrator, Johnny Rico, the formerly disaffected son of a wealthy family, is Filipino, actually named "Juanita Rico" and speaks Tagalog in addition to English.

Some of the alien species in Heinlein's fiction can be interpreted in terms of an allegorical representation of human ethnic groups. Citation needed. It has been suggested that the strongly hierarchical and anti-individualistic "Bugs" in *Starship Troopers* were meant to represent the Chinese or Japanese, but Heinlein claimed to have written the book in response to "calls for the unilateral ending of nuclear testing by the United States." Heinlein suggests in the book that the Bugs are a good example of Communism being something that humans cannot conform to, since humans are strongly defined individuals, whereas the Bugs, being a collective, can all contribute to the whole without consideration of individual desire.

### Individualism and self-determination

In keeping with his belief in individualism, his work for adults and sometimes even his work for juveniles often portrays both the oppressors and the oppressed with considerable ambiguity. Heinlein believed that individualism was incompatible with ignorance. He believed that an appropriate level of adult competence was achieved through a wide-ranging education, whether this occurred in a classroom or not. In his juvenile novels, more than once a character looks with disdain at a setting in which the individual to create himself is explored in stories such as *I Will Fear No Evil*, "At All You Zombies", and *By His Bootstraps*.

#### Sexual issues

For Heinlein, personal liberation included sexual liberation, and free love was a major subject of his writing starting in 1939, with *For Us, The Living*. During his early period, Heinlein's writing for younger readers needed to take account of both editorial perceptions of sexuality in his novels, and potential perceptions among the buying public; as critic William H. Patterson has put it, his dilemma was "to sort out what was really objectionable from what was only excessive over-sensitivity to imaginary librarians." By his middle period, sexual freedom and the elimination of sexual jealousy were a major theme of *Stranger in a Strange Land* (1961), in which the progressively minded but sexually conservative reporter, Ben Caxton, acts as a dramatic foil for the less parochial characters, Jabul Harshaw and Valentine Michael Smith (Miki). Citation needed.

Gary Westfal points out that "Heinlein is a problematic case for feminists; on the one hand, his works often feature strong female characters and vigorous statements that women are equal to or even superior to men; but these characters and statements often reflect hopelessly stereotypical attitudes about typical female attributes. It is disconcerting, for example, that in *Expanded Universe* Heinlein calls for a society where all lawyers and politicians are women, but his fictional women are essentially on the grounds that they possess a mysterious feminine practicality that men cannot duplicate."

In books written as early as 1956, Heinlein dealt with incest and the sexual nature of children. Many of his books (including *Time for the Stars*, *Glory Road*, *Time Enough for Love* and *The Number of the Beast*) dealt explicitly or implicitly with incest, sexual feelings and relations between adults and children, or both. The treatment of these themes include the romantic relationship and eventual marriage (once the girl becomes an adult via time-travel) of a 30-year-old engineer and an 11-year-old girl in *The Door into Summer* and the more overt inter-familial incest in *To Sail Beyond the Sunset* and *Farnham's Freehold*. Peers such as L. Sprague DeCamp and Damon Knight have commented critically on Heinlein's portrayal of incest and pedophilia in a lighthearted and even approving manner.

### Philosophy

In *To Sail Beyond the Sunset*, Heinlein has the main character, Maureen, state that the purpose of metaphysics is to ask questions: Why are we here? Where are we going? What are we doing? (and so on), and that "you are not allowed to answer the questions." Asking the questions is the point of metaphysics, but answering them is not, because once you answer this kind of question, you cross the line into religion. Maureen does not state a reason for this; she simply remarks that such questions are "beautiful" but lack answers. Maureen's son/lover Lazarus Long makes a related remark in *Time Enough for Love*. In order for us to answer the "big questions" about the universe, Lazarus states at one point, it would be necessary to stand outside the universe.

During the 1930s and 1940s, Heinlein was deeply interested in Alfred Korzybski's General Semantics and attended a number of seminars on the subject. His views on epistemology seem to have flowed from that interest, and his fictional characters continue to express Korzybskian views to the very end of his writing career. Many of his stories, such as *Gulf*, *If This Goes On*, and *Stranger in a Strange Land*, depend strongly on the premise, related to the well-known Sapir–Whorf hypothesis, that by using a correctly designed language, one can change or improve oneself mentally, or even realize uncharted potential (as in the case of Joe Green in *Gulf*). Citation needed.

When Ayn Rand's novel "The Fountainhead" was published, Heinlein was very favorably impressed, as quoted in "Grumbles...". Heinlein made quick work of altruism as a false virtue in his novel *Starship Troopers*. He was also strongly affected by the religious philosopher P. D. Ouspensky. *Freudianism* and psychoanalysis were at the height of their influence during the peak of Heinlein's career, and stories such as *Time for the Stars* indulged in psychological theorizing.

However, he was skeptical about Freudianism, especially after a struggle with an editor who insisted on reading Freudian sexual symbolism into his juvenile novels. Heinlein was fascinated by the social credit movement in the 1930s. This is shown in *Beyond This Horizon* and in his 1938 novel *For Us, the Living: A Comedy of Customs*, which was finally published in 2003, long after his death.
In 2001 the United States Naval Academy created the Robert A. Heinlein Chair in Aerospace Engineering.

Heinlein was also a guest commentator for Walter Cronkite during Neil Armstrong and Buzz Aldrin's Apollo 11 moon landing. He remarked to Cronkite during the landing that, "This is the greatest event in human history, up to this time. This is it today. New Year's Day of the Year One."

Outside the science fiction community, several words and phrases coined or adopted by Heinlein have passed into common English usage:

- *waldo*, protagonist in the eponymous short story *Waldo* (short story)
- **TANSTAAFL**, short for *There Ain't No Such Thing as a Free Lunch*, an existing term popularized by Heinlein in short stories, then brought into the popular lexicon in *Starship Troopers*
- **Moonbat**
- **Grok**, a "Martian" word for fully understanding a thing's place in the universe, from *Stranger in a Strange Land*
- **Space Marine**, an existing term popularized by Heinlein in short stories, then brought into the popular lexicon in *Starship Troopers*

In 1962, Oberon Zell-Ravenheart (then still using his birth name, Tim Zell) founded the Church of All Worlds, a Neopagan religious organization modeled in many ways after the treatment of religion in the novel *Stranger in a Strange Land*. This spiritual path included several ideas from the book, including polyamory, non-mainstream family structures, social libertarianism, water-sharing rituals, an acceptance of all religious paths by a single tradition, and the use of several terms such as "gronk", "Thou art God", and "Never Thirst". Though Heinlein was neither a member nor a promoter of the Church, it was done with frequent correspondence between Zell and Heinlein, and he was a paid subscriber to their magazine *Green Egg*. This Church still exists as a 501(C)(3) religious organization incorporated in California, with membership worldwide, and it remains an active part of the neopagan community today.[79]

He was influential in making space exploration seem to the public more like a practical possibility. His stories in publications such as *The Saturday Evening Post* took a matter-of-fact approach to their outer-space setting, rather than the "gee whiz" tone that had previously been common. The documentary-like film *Destination Moon* advocated a Space Race with the Soviet Union almost a decade before such an idea became commonplace, and was promoted by an unprecedented publicity campaign in print publications. Many of the astronauts and others working in the U.S. space program grew up on a diet of the Heinlein juveniles.[80] Best evidenced by the naming of a crater on Mars after him, and a tribute interspersed by the Apollo 15 astronauts into their radio conversations while on the moon.[81]

In 2001 the United States Naval Academy created the Robert A. Heinlein Chair in Aerospace Engineering.
There was an active campaign to persuade the Secretary of the Navy to name the new Zumwalt class destroyer DDG-1001 the USS Robert A. Heinlein[1], however, DDG-1001 will be named USS Monsoor, after Michael Monsoor, a Navy SEAL who was posthumously awarded the Medal of Honor in Iraq.

Works
Main article: Robert A. Heinlein bibliography

Heinlein published 32 novels, 59 short stories, and 16 collections during his life. Four films, two television series, several episodes of a radio series, and a board game have been derived more or less directly from his work. He wrote a screenplay for one of the films. Heinlein edited an anthology of other writers’ SF short stories.

Three nonfiction books and two poems have been published posthumously. One novel was published posthumously in 2003; another, written by Spider Robinson based on a sketchy outline by Heinlein, was published in September 2006. Four collections have been published posthumously.[2]

See also

Heinlein Centennial Convention
Daltar/Table -- Robert A. Heinlein characters
The Return of William Proxmire
Requiem

References

^ Robert J. Sawyer, The Death of Science Fiction
^ "Damon Knight Memorial Grand Master". Science Fiction and Fantasy Writers of America (SFWA). Retrieved 2013-03-23.
^ "James Gunn, "Grand Master Award Remarks; Credit Col. Earp and Gen. Heinlein with the Reactivation of Nevada's Camp Clark," The Nevada Daily Mail, June 27, 1966."
^ "Social Affairs of the Army And Navy", Los Angeles Times; Sep 1, 1929; p. B8.
^ Isaac Asimov, I. Asimov.
^ Expanded Universe

^ Heinlein was running as a left-wing Democrat in a conservative district, and he never made it past the Democratic primary because of trickery by his Republican opponent (afterword to For Us, The Living: A Comedy of Customs, 2004 edition, p. 247, and the story "A Bathroom of Her Own"). Also, an unfortunate juxtaposition of events had a Konrad Heinlein making headlines in the Sudetenlands.
^ Robert A. Heinlein at the Internet Speculative Fiction Database (ISFDB). Retrieved 2013-04-04. Select a title to see its linked publication history and general information. Select a particular edition (title) for more data at that level, such as a front cover image or linked contents.
^ Heinlein, Robert A. Grumbles from the Grave, ch. VII. 1989.
^ Virginia Heinlein to Michael A. Banks, 1988

On Paul Dirac and antimatter, and on blood chemistry. A version of the former, titled Paul Dirac, Antimatter, and You was published in the anthology Expanded Universe, and it demonstrates both Heinlein's skill as a popularizer and his lack of depth in physics. An afterword gives a normalization equation and presents it incorrectly, as being the Dirac equation.

^ Photograph, probably from 1967, pg. 127 of Grumbles from the Grave
^ Based on an outline and notes created by Heinlein in 1955, Spider Robinson has written the novel Variable Star. Heinlein's posthumously published nonfiction includes a selection of letters edited by his wife, Virginia, Grumbles from the Grave; his book on practical politics written in 1946 published as Take Back Your Government, and a travelogue of their first around-the-world tour in 1954, Tramp Royale. The novels Podkayne of Mars and Red Planet, which were edited against his wishes in their original release, have been reissued in restored editions. Stranger in a Strange Land was originally published in a shorter form, but both the long and short versions are now simultaneously available in print.
Rod's comments about Caroline Mshiyeni being black, one found only by the most careful students always ask, "Is he black?" (see authorized biography, Sacramento, California, 2000. The term World as Myth occurs for the first time in Heinlein's novel The Cat Who Walks Through Walls. It is true that other individuals formed a religious organization called the Church of All Worlds, after the religion founded by the primary characters in Stranger, but Heinlein played no part in this except for some private correspondence with Oberon Zell-Ravenheart and Heinlein's insistence on paying for his subscription to Green Egg Magazine, refusing a complimentary subscription. (See Heinlein'society.org)


"Robert Heinlein at One Hundred".

"Robert Heinlein at 100". Reason.

"Science Fiction as Scripture: Robert A. Heinlein's Stranger in a Strange Land and the Church of All Worlds".


The reference in Tunnel in the Sky is subtle and ambiguous, but at least one college instructor who teaches the book reports that some students always ask, "Is he black?" (see[22].) Critic and Heinlein scholar James Gifford (see bibliography) states: "A very subtle point in the book, one found only by the most careful reading and confirmed by Virginia Heinlein, is that Rod Walker is black. The most telling clues are Rod's comments about Caroline Mshiyyeni being similar to his sister, and the 'obvious' (to all of the other characters) pairing of Rod and Caroline. [23]


"Heinlein, pulp & greatness".

"The Death of Science Fiction: A Dream".

"Heinlein and the Golden Age".

"Clute Review".


The importance Heinlein attached to privacy was made clear in his fiction, e.g., For Us, the Living, but also in several well-known examples from his life. He had a falling out with Alexei Panish, who wrote an important book analyzing Heinlein's fiction; Heinlein stopped cooperating with Panish because he accused Panish of "[at]empting to pry into his affairs and to violate his privacy." Heinlein wrote to Panish's publisher threatening to sue, and stating, "You are warned that only the barest facts of my private life are public knowledge..." Enter.net. In his 1961 guest of honor speech at Seacon, the Worldcon in Seattle, he advocated building bomb shelters and caching away unregistered weapons, Enter.net and his own house in Colorado Springs included a bomb shelter. Heinlein was a nudist, and built a fence around his house in Santa Cruz to keep out the counterculture types who had learned of his ideas through Stranger in a Strange Land. In his later life, Heinlein studiously avoided writing about his early involvement in left-wing politics, Enter.net, and made strenuous efforts to block publication of information he had revealed to prospective biographer Sam Moskowitz. Enter.net


Other sources

Critical


A critique of Heinlein from a Marxist perspective. Somewhat out of date, since Franklin was not aware of Heinlein's work with the EPIC Movement. Includes a biographical chapter, which incorporates some original research on Heinlein's family background.


A comprehensive bibliography, with roughly one page of commentary on each of Heinlein's works.


Biographical


Includes an introduction by Spider Robinson, an afterword by Robert E. James with a long biography, and a shorter biographical sketch.


A lengthy essay that treats Heinlein's own autobiographical statements with skepticism.


Contains a shorter version of the Patterson bio.


Outlines thoughts on coincidental thoughts and behavior and the famous argument over the course of three days with Debora Aro, renowned futurologist.


Incorporates a substantial biographical sketch by Virginia Heinlein, which hews closely to his earlier official bio, omitting the same facts (the first of his three marriages, his early left-wing political activities) and repeating the same fictional anecdotes (the short story contest).


Repeats many incorrect statements from Heinlein's fictionalized professional bio.

Autobiographical notes are interspersed between the pieces in the anthology.


External links
The Heinlein Society
site:RAH
Heinlein Archives
Robert & Virginia Heinlein Prize
Heinlein Nexus, the community continuation of the Centennial effort.
1952 Popular Mechanics tour of Heinlein's Colorado house. accessed June 3, 2005
Heinleinia.com, an interactive exploration of Heinlein's life and works

Biography and criticism
Robert A. Heinlein biography at the Science Fiction Hall of Fame
Frederik Pohl on Working with Robert A. Heinlein

Bibliography and works
For bibliography links see also the Robert A. Heinlein bibliography.
Robert A. Heinlein at the Internet Speculative Fiction Database
Works by Robert A. Heinlein on Open Library at the Internet Archive
Robert A. Heinlein at the Internet Movie Database
Finding aid for the Robert A. and Virginia G. Heinlein Papers

Robert A. Heinlein novels, major collections, and non-fiction works

Future History & World as Myth
To Sail Beyond the Sunset (1987)

Scribner's juveniles

Other novels
For Us, The Living: A Comedy of Customs (1939/2003) Beyond This Horizon (1948) Sixth Column (1949)
The Puppet Masters (1951) Double Star (1956) The Door into Summer (1957) Starship Troopers (1959)

Non-fiction
Grumbles from the Grave (1989)

Robert A. Heinlein's Future History

Collections
The Past Through Tomorrow The Man Who Sold the Moon The Green Hills of Earth Orphans of the Sky
Revolt in 2100 The Worlds of Robert A. Heinlein Expanded Universe

Short stories
"Life-Line" "Let There Be Light" "The Roads Must Roll" "Blowups Happen" "The Man Who Sold the Moon"
"Delilah and the Space Rigger" "Space Jockey" "Requiem" "The Long Watch" "Gentlemen, Be Seated!"
"The Black Pits of Luna" "It's Great to Be Back!" "â€œWe Also Walk Dogs" "Searchlight" "Ordeal in Space"
"The Green Hills of Earth" "Logic of Empire" "The Menace from Earth" "If This Goes Onâ€”" "Coventry" "Misfit"
"Universe" "Common Sense"

Novels
Methuselah's Children Time Enough for Love To Sail Beyond the Sunset The Moon is a Harsh Mistress
The Number of the Beast

Social Credit
Movements

Social Credit Party of Saskatchewan

Oceania

Australian League of Rights

Douglas Credit Party

New Zealand Democratic Party for Social Credit

Social Credit Party

Solomon Islands Social Credit Party

United Kingdom

British People's Party

Social Credit Party of Great Britain and Northern Ireland

People

William Aberhart

Lavern Ahlstrom

Bruce Beetham

W. A. C. Bennett

John Horne Blackmore

Eric Butler

Réal Caouette

Vernon Cracknell

C. H. Douglas

Louis Even

A. N. Field

Paul Fromm

Ron Gostick

John Hargrave

Robert A. Heinlein

Norman Jaques

Solon Earl Low

Manning Roly Marks

Neil Morrison

Al Overfield

Ezra Pound

Manasseh Sogavare

Ken Sweigard

John Ross Taylor

John Turmel

History

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prosperity certificate

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Category

Politics

Authority control

WorldCat VIAF: 12309757

LCCN: n79067868

GND: 118773704

Persondata

Name
Heinlein, Robert Anson

Alternative names
McDonald, Anson (pseud.); Monroe, Lyle (pseud.); Riversi, John (pseud.); Saunders, Caleb (pseud.); York, Simon (pseud.)

Short description
American science fiction writer

Date of birth
1907-07-07

Place of birth
Butler, Missouri, USA

Date of death
1988-05-08

Place of death
Carmel, California, USA

From Wikipedia, the free encyclopedia

Sebelumnya

(rkhunter)

Berikutnya

Klik disini untuk Kembali ke-sebelumnya