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MARTIN, DONALD THOMAS

RELIGIOUS DIMENSIONS OF REPRESENTATIVE SCIENCE FICTION

The Ohio State University

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RELIGIOUS DIMENSIONS OF REPRESENTATIVE SCIENCE FICTION

DISSertation

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

By
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* * * * *

The Ohio State University
1979

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CHAPTER I

THE RATIONALE FOR THE STUDY OF RELIGIOUS DIMENSIONS OF
HARD SCIENCE FICTION

Science fiction is a category of literature which has always attracted the casual, popular reader. Projections of future scientific inventions and the adjustment of human beings to such inventions has always held the interest of multitudes of people; however, in recent years scholars in universities and colleges have become attracted to science fiction because many of the books have outstanding literary quality, because scholars such as C. S. Lewis and J. R. R. Tolkien have written in this field, and because many predictions of science fiction have become scientific facts. In the preface of a recent anthology, for example, one of the editors writes:

Because of the obvious correlation between yesterday's science fiction and today's fact, science fiction is finding its way into the college curriculum as a new and exciting genre for people to study and enjoy. Science fiction paperback books now outnumber westerns and mystery stories (those perennial barometers of the reading habits of the public) on newsstands and in bookstores across the land.¹

In fact, hundreds of courses are now being offered on both the high school and college level. In April of 1978 the Third Annual Conference of Teachers of Science Fiction was held at Eastern Michigan University. Included in the information emphasized at that conference was that research into all facets of science fiction is being done today.

One of the most interesting dimensions of science fiction encompasses the religious implications of the genre, especially the Christian implications. In a recent essay Theodore Sturgeon, the author of the early science fiction book, More Than Human, says:

To sum up, then: religion and science fiction are no strangers to one another, and the willingness of science fiction writers to delve into it, to invent and extrapolate and regroup ideas and concepts in this as in all other areas of human growth and change, delights me and is the source of my true love for the mad breed.2

Although science fiction is often anti-establishment in its attitude toward religion, Christian dimensions in themes, subthemes, and assumptions of the author appear in the works perhaps because the Christianity of Western Civilization has so permeated the background of these writers that they unconsciously incorporate such dimensions in their works and perhaps because their anti-establishment attitudes must acknowledge and attack the establishment ideas. The anti-religion attitudes of some of these writers need to be examined through their

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writings. Most of them indicate that religion is a superstition which rulers have wielded over the heads of their subjects for generations. For instance, Isaac Asimov treats religion as if it were "the opiate of the people." He looks on it as a tool to control the masses. In Foundation he has one of his characters say,

"Religion is one of the great civilizing influences of history and in that respect, it's fulfilling -"

"The religion - which the Foundation has fostered and encouraged, mind you - is built on strictly authoritarian lines. The priesthood has sole control of the instruments of science we have given Anacreon, but they've learned to handle these tools only empirically. They believe in this religion entirely, and in the...uh...spiritual value of the power they handle."

"The priesthood forms a hierarchy at the apex of which is the king, who is regarded as a sort of minor god. He's an absolute monarch by divine right, and the people believe it, thoroughly, and the priests, too."

"The Foundation has fostered this delusion assiduously. We've put all our scientific backing behind the hoax. There isn't a festival at which the king does not preside surrounded by a radioactive aura shining forth all over his body and raising itself like a coronet above his head. Anyone touching him is severely burned. He can move from place to place through the air at crucial moments, supposedly by inspiration of divine spirit. There is no end to these quite simple tricks that we perform for his benefit; but even the priests believe them, while working them personally."3

On Terminus, where the Foundation lives and directs the affairs of that part of the galaxy, religion does not exist. On the other

planets religion is used to control the population. This use of religion in *Foundation* seems to reflect one author's view of how religion has been used in history.

If one follows the logic of religion as presented in *Stranger in a Strange Land* by Robert Heinlein, he will conclude that religion is a fraud. It is presented as an institution manipulated by political powers which use it to amass fortunes so that the church leaders can live a sensuous, selfish life. In fact, the skirts of the church hide socially non-acceptable behavior in its inner sanctum. Calling sinful acts part of the rites of worship is a part of the church's practice, according to *Stranger in a Strange Land*.

In Frank Herbert's *Dune Trilogy* religion is used as an excuse for the Fremen to launch a mammoth crusade for the establishing of the worship of Muad'Dib, who is Paul Atreides. Paul himself loathes both the idea that people worship him as God and the Jihad which the Fremen promote throughout the universe to force billions of people to bow the knee. Thus the Fremen use religion of superstition to control the universe and cause millions of people to go on a pilgrimage to Dune. Herbert portrays a world in which religion is an evolving thing and God is also evolving.

Still exploring ideas about religion in hard science fiction, one must consider Clifford Simak. In his *Way Station, All Flesh Is Grass*, and *City*, Simak sees a future society where religion has disappeared. The institutions of family and government exist in his stories, but the church or religion is not mentioned. Science has taken over.
The case of Frederik Pohl is not as clear as the others. Certainly, the deifying of the Machine in the first book and the regimentation of society around its dictatorial government is a false religion. Pohl probably assumes that one of the most characteristic traits of man is that he is religious. So whether man has the right God or not, he has a god and a religion. In the second book the real god, the sentient star, Denium, ruins the Machine and establishes throughout the universe the Church of the Star. Perhaps Pohl is saying that he believes that much established religion is false and destructive, but that there is a real God and a real religion. If this is so, he differs from the other hard science fiction writers.

Alan Nourse is another hard science fiction writer who leaves religion out of his books, such as *The Bladerunner*, *Raiders From the Rings*, and *Star Surgeon*. Here again religion seems to be a superstition, retained by only a few groups who are fanatics. Such are the Consies in *The Bladerunner*. They take an ultraconservative political position in regard to socialized medicine. However, in the rest of society there is no religion. Science has taken its place.

One of the most prolific science fiction writers, Arthur Clarke, also seems to promote the idea that religion is a superstition which will not be present in the future world. In two of his books which are representative, *Childhood's End* and *Rendezvous With Rama*, organized religion does not appear.

Walter M. Miller, Jr. portrays religion in a pragmatic role but not primarily as the controller of the people. Rather he sees it as
a preserver of the records of civilization. In monasteries after atom bombs have left little of civilization, astute leaders place strategic scientific information and organize a religion of monks to recopy the material which the monks do not understand. This material is considered to be holy, and so it is preserved until future generations of scientific minds emerge and call for it. Thus religion becomes an institution which can be manipulated by superior minds and used for the benefit of mankind. Any real spiritual reality is missing.

In Fortress World James Gunn pictures a future world in which a highly organized religion is also manipulative. A hierarchy of priests runs the temple and its machines to deceive the people, making them believe that the priests are doing miracles. The priests themselves are immoral, maneuvering things about to serve their own political interests. In Fortress World religion is a fraud. So it is in E. E. Smith's worlds of the Skylark and the Lensman. Religion has disappeared. Science has taken its place. Science has thrown the light of fact upon the worn out superstitions of religion. In Edgar Rice Burrough's The Gods of Mars, religion is presented as a fraud. A priestly group has captured a certain part of the planet, using superstition and physical power to defraud the entire Martian population. Religion thus comes through as an institution of society which manipulates the public for its own interests.

In spite of this anti-religious attitude on the part of these hard science fiction writers, they include religious dimensions in their stories. Some of these dimensions are godlike/Christlike
figures, resurrection themes, the struggle between good and evil,
character building elements, prophets, moral imperfection in man (sin)
the cause of ruin in civilization, prayer, and doomsday.

The purposes of this dissertation are to show that hard science
fiction includes religious dimensions which agree with religious prin­
ciples, especially those of Christianity, apart from the author's
intentions and to alert teachers of science fiction to the possibili­
ties of units or courses in religious dimensions of the subject.

In order to understand the first purpose it is necessary to define
what is often called "hard" science fiction. Professor L. David Allen
has defined it well:

The first category, then, might be called hard
science fiction. This would be science fiction
in which the major impetus for the exploration
which takes place is one of the so-called hard,
or physical, sciences - including chemistry,
physics, biology, astronomy, geology, and poss­
ibly mathematics - as well as the technology
associated with or growing out of one of those
sciences. Such sciences, and consequently any
science fiction based on them, assume the exis­
tence of an orderly universe whose laws are
regular and discoverable.4

For the most part this hard science universe is inhabited by
humans of one kind or another. Perhaps their bodies are green or red
or blue, but their psychology is practically the same as ours. Perhaps
their advance in science is far ahead of ours: perhaps their communica­
tions systems, their interplanetary space ships, their weaponry, or
their medicine is superior to ours. At the same time their physical,
mental, and social needs parallel ours.

4 L. David Allen, The Ballantine Teacher's Guide to Science Fic­
The reason I have not included pure fantasy such as Tolkien's *The Lord of the Rings* and C. S. Lewis's *The Chronicles of Narnia* is that the religious voice of these works and others like them is obvious. Such themes as the great moral struggle between good and evil, lodged in persons on every level of existence, are fascinating subjects to talk about. But with little encouragement the student can himself begin to piece together the philosophy of the writer behind the story. This theme also appears in Lewis's *Narnia* along with others, such as the idea that sin is appealing on the surface at the moment, but does fantastic damage to the personality of the sinner as well as to his relationship to others. Religious dimensions may not be so obvious in hard science fiction, however. Elements are there, but they are clothed with different names, different surface qualities, different symbols.

In the second place I intend to alert teachers to the possibilities of the use of the religious dimensions unit. Indeed, a whole course might be used for this subject if several courses were offered in the curriculum. Already authors such as Harold L. Berger have made the teacher aware of the new dystopian, anti-science turn of science fiction. In his preface to *Science Fiction and the New Dark Age*, he says:

The anti-utopias of modern science fiction are the subject of this study. They have been telling us what we now know and often before we knew it – that too many things have gone wrong all at once. The utopian idea that man can control events has been dashed. Time and again events have left man only the illusion of control, an array of options to deal with the failures and perversions of original intentions. In science fiction, with this
illusion of control, the success that corrupts, or the corruption that demands more "successes," an anti-utopia is born. Ironically in the typical story original intentions are good. When one traces instruments and programs to their beginnings one finds or can assume that man was to be served. But the lines of expectation twist and foul, and from the fallibility of man and "the general cussedness of things" there comes a nightmare.5

He also mentions other books in the field.

In the sixties, three estimable books explored anti-utopian science fiction: Kingsley Amis' New Map of Hell (1960), Chad Walsh's From Utopia to Nightmare (1962), and Mark R. Hillegas' The Future as Nightmare: H. G. Wells and the Anti-Utopians (1967).6

In the area of science fiction history, several authors have written. Brian W. Aldiss wrote Billion Year Spree: The True History of Science Fiction. Damon Knight wrote In Search of Wonder. Sam Moskowitz wrote Seekers of Tomorrow: Masters of Modern Science Fiction. And J. O. Bailey wrote Pilgrims Through Time and Space.

The purpose of this dissertation then is to indicate a sample of religious dimensions which appear beneath the surface of the works of representative, hard science fiction. It is to analyze and categorize these dimensions to show how they invest the work with a deeper significance than might otherwise be recognized. The purpose of such analysis is to provide science fiction readers and students with an


6 Ibid., p. x.
introduction into deeper meanings of science fiction and to demonstrate to them the methods of finding such meanings. At the same time the dissertation proposes to provide science fiction teachers with additional insights and materials for their own classroom approaches. So much material exists in the form of science fiction novels and collections of stories that it becomes a problem for the teacher to pick and choose and to decide upon an approach for a course or unit. Therefore, representative, first rank religious dimensions will be noted to show how the works express these dimensions. Furthermore, suggestions for a religious dimensions unit of science fiction will be presented.

The outline of the chapters is as follows: Chapter II - Godlike Figures, Chapter III - Resurrection Themes in Science Fiction, Chapter IV - The Cosmic Struggle Between Good and Evil, Chapter V - Elements of Moral Character Development in Science Fiction, Chapter VI - Some Classroom Components of a Science Fiction Unit on Religious Dimensions of Science Fiction, and Chapter VII - Conclusion.

Since the orthodox Christian theology has the most developed concept of God, Chapter II will briefly summarize this conception. First, characteristics of God will be noted. Then the typical actions of God will be summarized, followed by an account of typical reactions to God by society and individual men.

In the second half of Chapter II, examples of godlike figures will be presented. The examples will be Jenkin in Simak's City, Hari Seldon in Foundation by Asimov, Valentine Michael Smith in Stranger in a Strange Land (Christlike), The Planning Machine in The Reefs of
Space, the Planner (Christlike) in the same book, the Star and Star-child in Starchild, and Almalik Star in Rogue Star. Another example is presented from "The Weapon Shop" by A. E. van Vogt where the god-like figure is the Weapon Shop.

The third chapter, Theme of Resurrection in Science Fiction, will present the following thesis: the strong doctrine of most religions, including Christianity, which states that life continues after the death of the body, shows up in various ways in hard science fiction. The first section will deal with the doctrine in religions while the second section will present the doctrine as it appears in science fiction.

The first section will note the doctrine in Hinduism, Buddhism, Islam, Greek and Roman mythology, the American Indian's religion, Zoroastrianism, and Christianity. Examples of the doctrine will be presented in the Old and New Testaments.

In section two the science fiction appearances will be divided into two parts: (1) life in another dimension and (2) life revived in this dimension. Life in another dimension will be divided into (1) another space-time dimension, (2) the minds of living persons, and (3) a new mind.

Examples of life in another dimension will be taken from the Dune Trilogy in the Bene Gesserit, the Starchild Trilogy in Harry Hickson, Colonel Zafar, the golden man, three technicians, and Quarla Snow. Other examples will be found in Rogue Star in Cliff Hawk and Mollie Zaldivar, Something Wicked This Way Comes in Mr. Dark and
Mr. Cougar, the **Lensman Series** in the Arisians who migrate at the end of the story, and **Moon of Three Rings** in the conception of the White Way. A further example will be noted from **City** in the men who became lopers.

Examples of those appearing in others' minds are found in the **Children of Dune** in Vladimir Harkonnen and Paul. Those appearing in a newly evolved mind are in **Childhood's End** and **More Than Human**.

Life revived in this dimension will be illustrated by examples from **City** in Jenkins, in **Llana of Mars** in the men of Horz, from **The City and the Stars** in the rotating system of life and death controlled by the computer, and from the **Age of the Pussyfoot** in Charles Forrester. Other examples will be cited from **Skylark Valeron** in the returning party from the fourth dimension, from **Rendezvous With Rama** in the anticipated resurrection of the whole population of Rama, from **Farmer in the Sky** in the emigration of the youth from Earth to Ganymede, and from **A Canticle for Leibowitz** in the resurrection of an entire civilization. Finally, examples will appear from **All Flesh is Grass** in the planet of the flowers, from **The Space Merchants** in Mitchell Courtenay, in **Foundation** in the three appearances of Hari Seldon, and from **The Way Station** in Enoch's eternal youth.

Chapter IV has the following thesis: the cosmic struggle between good and evil which has been a continual element in the religions of the world and highlighted in Christianity where it is centered in the persons of God and Satan appears in certain examples of hard science fiction as an unconscious byproduct. The chapter is divided into three parts: (1) examples of the struggle in various religions, (2)
relationship of science fiction to the struggle between good and evil, and (3) some individual works displaying the struggle vividly.

In the first section the animists of Africa, Zoroastrianism, Indian mystical religions, and Judaism and Christianity appear. The Indian mystical religions are Hinduism and Buddhism. In Judaism and Christianity, Christ and Satan are discussed as the persons behind the struggle.

The relationship of science fiction to the struggle between good and evil is developed by noting it as an unconscious, non-intentional phenomenon. These writers did not consciously sit down to write a commentary on the religious idea that there is a great struggle going on in life between supernatural powers of good and evil. But they did so anyway.

Then the elements of science fiction directly related to the Christian position are discussed: good and evil headed up in super persons, these personalities of good and evil working unconsciously in the minds of men, and great worldwide confrontations. Further elements are great cosmic confrontations, great cosmic plans by the leaders of both good and evil, complete dedication on the part of men who enter the struggle for good. Limited knowledge by the super personalities of evil, spiritual power in the cooperation of millions of minds, the organized empire of evil, and the deceptiveness of sin in hooking and holding men are other elements discussed. Then there are the power of Satan over men's minds, the worship of material things, the worship of earthly power, and the evil characteristics of the physical universe. Finally, elements of complaisancy, power,
and wealth as contributors to corruption, revenge, a tool of evil, and fanatical religious movements as being more evil than good are presented.

In the third section of Chapter IV the following works are cited: The Skylark Series by E. E. Smith, The Lensman Series by E. E. Smith, The Atlantic Abomination by John Brunner, The Space Merchants by Frederik Pohl and C. R. Kornbluth, and Farenheit 451 by Ray Bradbury. Also discussed are The Mysterious Planet by Lester DelRay, Raiders From the Rings by Alan Nourse, The Bladerunner, by the same author, and The Iron Cage by Andre Norton. Further science fiction works used as an example here are Breed to Come by Andre Norton, The Way Station by Clifford Simak, A Canticle for Leibowitz by William Miller, Jr., The Foundation Trilogy by Isaac Asimov, The Dune Trilogy by Frank Herbert, and "The Weapon Shop" by A. E. vanVogt.

The thesis of Chapter V follows: the aim of the Christian experience and of many religions is to develop character in their adherents so that they will be able to face and overcome the evil in the world and so be ready for a better life in the future world. Much science fiction appears to have similar goals without the strong emphasis on heaven. The chapter is divided into two main parts: The Christian emphasis on character development and the relationship of science fiction to the development of character - elements directly related to the Christian position. The title of the chapter is Elements of Moral Character Development in Science Fiction.

The first section notes the Garden of Eden experience, the generation of the flood and Noah, the Ten Commandments given to Moses, and
other elements in the Old and the New Testaments. It also notes examples of the Bible prescription for attaining this morality in Jesus' statements, "Ye must be born again" and "Ye shall receive power after that the Holy Ghost is come upon you." Then it observes Paul's statement, "The just shall live by faith."

In the second section of the chapter elements of morally developed character are found in *The Lensman Series*, *Foundation Trilogy*, *The Iron Cage*, *The Breed to Come*, *The City and the Stars*, *The Mysterious Planet*, and *The Space Merchants*. Other examples are cited in *Farenheit 451*, *Way Station*, *Starchild Trilogy*, and *Something Wicked This Way Comes*.

These and other books are used to show the presence of such elements as required initiation experiences, a second adjustment experience, the development of independence, and loyalty and concern for the best interests of mankind in the future. Other elements are the immaturity and wickedness of selfishness, the necessity of being realistic in evaluating the opposition, the willingness to sacrifice life itself for the sake of mankind, and the negative element of supernatural power to tamper with other minds. Further elements are the superior value of human relationships in comparison to scientific, technological advance, the virtue of standing up alone for one's convictions, the character destructive policy of trying to straighten everything out in other people's lives, and facing extreme hardships. On the other hand, a negative element noted in science fiction to the developing of character is the corrupting influence of political power. Finally, the inspiring incentive of good, moral, self-sacrificing leaders is a force in science fiction novels for the development of character.
Chapter VI, Some Classroom Components of a Science Fiction Unit on Religious Dimensions of Science Fiction, will give some practical suggestions for use in a unit on the subject. It is not the purpose of the chapter to develop a unit, but rather to give suggestions which it is hoped will help the teacher of science fiction.

The first section of the chapter will suggest a definition of the unit. What are some of the actual classroom experiences which may be required? Then a discussion of what foundation in the course the unit should build on, that is, what units might be studied by the class before the one on religious dimensions, will follow. A unit on the history of science fiction is suggested.

Suggestions of the possible units which might follow this unit are then made. A suggestion is that further units on religious dimensions or a unit comparing religious dimensions in hard science fiction with those in soft science fiction are possible. Further points are presented suggesting suitable topics for investigation for class discussions and writing assignments, along with a listing of possible science fiction books for teachers' consideration. A final chapter will summarize the major theses of this study and suggest other directions for pursuing further research into this rich material.
Our strange species has two prime motivating forces: sex, of course, and worship. We do worship. We will worship. We must. Take the temples away from the people and they will worship a football hero or a movie star; they will go to the shrine, they will touch the hem, they will record the words. This worship, like almost all forms of worship in recorded history, has its pantheon, its sects, its divisiveness, its intolerance, and many, many different objects. The most dominant of all in our age is - science.1

So states Theodore Sturgeon, a prominent science fiction writer. His statement indicates that the element of religion in science fiction, and indeed the element of God, is prominent in hard science fiction.

Furthermore, it is Sturgeon's contention that science itself has become a God so that attitudes which formerly had been reserved for organized religion are now evident in devotees of science:

To put it simply, science is a god-thing: omniscient, omnipotent, omnipresent, master of the terrible trinity of hope, fear, and power. Science - the god - is (to the layman) incomprehensible, unpredictable, and reasonable only in its own mysterious ways. Its graven images are Promethean - sometimes a pillar of fire, sometimes a man in a white coat holding a test tube

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up to the light, sometimes an untenanted console encrusted with nubs and rounds and faced with a mosaic of gridded screens across which crawl green worms of light, whose body-language may be read only by the ordained. More and more the image becomes a gigantic computer studded with dots of orange radiance and randomly reversing tape reels. Science presents all the attributes of an object of worship, and is accordingly respected, feared, sacrificed to, and invoked - that is to say, worshipped.²

To discuss godlike figures it is necessary to define the term. Godlike figures refer to characters in literature which have one or more characteristics identical or similar to characteristics of gods.

The term God has a wide variety of meanings in many religions both past and present. However, the most developed concept of God may be found in the orthodox Christian theology. Here God may be viewed from the perspective of what he is, what he does, and what reactions humans give to him.

In the first place, God is considered to be a spiritual person with intellect, emotion, and will. He is omnipotent. He has power to pardon the past, power to judge the present, and power to manipulate the future. At the same time, he is omnipresent which means that he is everywhere at all times. He is omniscient which means he knows everything. Along with this he is all wise, having the ability to use his knowledge and power most efficiently. God is also perfect love and supreme holiness. His attitude is always good and never deceitful or evil. Finally, God is a communicator. He may speak through a book, ² Theodore Sturgeon, "Science Fiction, Morals, and Religion," in Reginald Bretnore, ed., Science Fiction, Today and Tomorrow. (Baltimore: Penguin Books, 1974), p. 100.
through an organization, through individual adherents, through prophets, and through his Son.

The Christian concept of God also includes the doctrine of the Trinity which refers to the idea that there are three persons in the Godhead and only one essence. The Father, the Son, and the Holy Ghost are the three persons. It is one of the great mysteries of the Christian theology, but it is an orthodox doctrine held to the present day. This idea holds that Christ is the Son of God, the second person of the Trinity. This fact is important because there is an historical record of the life of Christ, and he is the mediator between God and man. Furthermore, many authors in and out of science fiction have used a Christ figure. As a member of the deity, he has all the attributes of God previously discussed. He had an earthly life during which he revealed the truth about his Father and accomplished the necessary acts of redemption for man's salvation by giving his life voluntarily on the cross. Christ was a stranger from another world with an unworldly mission. He had two natures: the divine and the human, so that he was at the same time God and man. He was the light of the world as he taught, preached, performed miracles, died, and rose again. He came in the "fullness of times," represented God on earth, prayed often, thus keeping in touch with those who had sent him, preached non-violence, founded a church, gave his life in death for the reconciliation of his brother men, and lived for forty days in a new body after his resurrection. He promised to send the Holy Spirit to continue his work in his absence for the church age. He also promised that through the Holy Spirit he would inhabit the bodies and souls of his followers,
thus making them like him in character. Finally, he promised that at the end of the age he would return again to rapture his church and to condemn the world.

In the second place, godlike characters do things similar to what God did or does. God created the world, sustains the creation by the word of his power, sent his Son to set up the basis on which he could forgive sinners and be reconciled to them, plans individual lives, rules the history of man, and will end the human earth age by his personal intervention through Jesus Christ's second coming.

In the third place, man responds to the idea of God by worshipping him, obeying him, putting faith in him, being loyal to him, dedicating his life and possessions to him, and by fearing him. A man who really believes in God acts accordingly.

One example of a godlike, Christlike figure is found in Clifford Simak's international fantasy award winner City. Here the author pictures a robot named Jenkins that was made for a family of Websters when the grandson of the original John J. Webster was an old man. Jenkins was the butler for the Websters and served them for generations. Altogether he lived, or existed, for about twenty thousand years.

Jenkins is not godlike in every respect, but he exists so long among men and dogs that he is like God. Of course, there are other resemblances, such as the fact that he never had to sleep. During the night he would sit in a rocking chair and think while the men or dogs slept. Furthermore, he had boundless energy and was not inhibited by unreliable emotions. Jenkins lived for thousands of years with the Webster family, but when the men disappeared from earth, the dogs which
they had trained to talk took over. So Jenkins lived with them for thousands of years.

Another interesting facet of the story is that on his 7500th birthday, the dogs presented him with a new body. The way the dogs managed this as well as all other manufacturing activity was through the servant robots which did what the dogs told them to do. Jenkins thanked them for the gift, but planned to use it only on special occasions because he liked his old body which had served him so well. However, an emergency occurred which necessitated his use of the new body shortly after they gave it to him. As he was going along the path to his destination, he realized that his new body made him much more aware of what was going on around him. For instance, he could see better, farther, and more clearly. Furthermore, he could sense the presence of animals and spirits before he could see them. On top of that, his new body made it possible to see within the minds of those he encountered. Instead of using the new body only for special occasions, Jenkins decided to live in it all the time.

Another example of a godlike figure is Hari Seldon, a character in Isaac Asimov's *The Foundation Trilogy*. Hari Seldon is a psychohistorian who is able to predict the future of the galactic empire for thousands of years. Besides being a psychologist, he is an historian and a mathematician. He has also developed computers to help him in these areas. Hari Seldon is a person who has almost supernatural powers.

Seldon is like God in that he sees the future. It is true that he uses psychohistory and mathematics to come to his conclusions;
nevertheless, as a godlike figure he sees into the ages to come. This is obvious because he predicts to all who will listen that the galactic empire will disintegrate. He says the reason for this is that men have stopped being curious and inventive and have rested on their laurels, being satisfied to enjoy the results of the previous centuries' drive to discovery and invention.

Another way in which Seldon is godlike is in the way he manipulates the future. Beginning with the handling of the emperor so that he will exile the First Foundation to the planet Terminus to the covering up of the existence of the Second Foundation by the sacrificing of fifty Foundation members, Hari Seldon controls the future. This control is couched in The Plan which is safely housed in the Prime Radiant. This plan is a mathematical prediction of the course of history and is guarded by the members of the Second Foundation.

Like God Seldon arranges for times when he will break through human history and contact man. Every year the leaders of the First Foundation go to the Vault, a building set aside for such purposes. But it is not until the fiftieth year during the first crisis with Anacreon that six people see and hear Hari Seldon. Those who are present are the five members of the board of directors of the Encyclopedia and Salvor Hardin, the impotent mayor of the city. Seldon appears in a glass room to tell them that the Galactic Encyclopedia project is a fraud, designed to give them protection of the empire and keep them busy until the time came for them to enter into their real purpose for existence - the recivilizing of the universe. He sums up what has happened during the first fifty years and indicates what will
come to pass in the future on broad terms. The second time he appears, thirty years later, is just after the second crisis with Anacreon when war is averted by the use of religion and superior scientific knowledge.

There are other ways in which Hari Seldon can be seen as a godlike figure. For instance, he has a book or at least a record called The Plan. In it are all his predictions of the future, and over it the members of the Second Foundation pore night and day. They study it all their lives and work with it to apply its wisdom to actual living conditions. Then, there are his prophets, such as Salvor Hardin, Hobar Mallow, and Preem Palver.

So it is evident that Hari Seldon is a godlike figure in a book which ridicules organized religion as "an opiate of the people." In treating the organized religion of the First Foundation, Asimov certainly uses satire. However, Hari Seldon is not painted by Asimov as a god, although he is godlike. Although reference to the Great Galactic Spirit is shrouded with skepticism, Hari Seldon is a real, moving force in the life of Asimov's universe.

Another godlike configuration in the trilogy is the trinity of god figures. Along with Hari Seldon, Asimov places psychology and science - i.e. atomic science. So these three work together as one in forming the future.

Psychohistory is the area of psychology in which Hari Seldon is an expert. It reveals to him what the future will be and guides him in making adjustments and plans. At the university he trains many others in the same science so that when he departs from this life he leaves a crew of psychologists behind him. It is the application of
this science that gives Seldon the insight to predict with precision what will happen in the future. With this area of expertise he charts the Plan so that there is a permanent record of the events to come. He and his psychologists, thereafter, work over the Plan so that there will be hope for the future, endeavoring to change small entities so that 30,000 years of a dark age may be reduced. The Plan hangs over the members of both foundations. They are held back from interfering with human events lest they spoil the Plan. In fact, the Second Foundation does feel that in the case of the Mule they did interfere so much that the Plan was endangered for a while. Psychology, then, holds a place of deity in Foundation and is perpetrated throughout the trilogy primarily by the Second Foundation, although even Salvor Hardin in the First Foundation breaks into meaning and action by applying what little he knows about psychology.

Atomic science, too, seems to hold a deific position in the trilogy. Certainly mathematics is primary to both sides, psychology and atomic science, but atomic science is the primary tool in the hands of the First Foundation. To a large extent the decay of the empire is due to a lack of knowledge of science and the application of its principles. The purpose of the First Foundation, when all is said and done, is to take the gospel of atomic science in an improved form to the galaxy, planet by planet. It is such a key factor, indeed, that Hardin makes it into a religion with priests and temples and liturgies. It is the dissemination of the atomic science to the four kingdoms that keeps them from invading Terminus. To make the bond stronger the religion cements the relationship. Terminus becomes holy ground. It is the
machine which can turn iron into gold that wins the entrance into the world of Askone, making it a part of the Foundation Empire. It is atomic gadgetry which obtains a trade relationship with Korell which later results in the winning of a war with Korell without any bloodshed.

Another author, Robert A. Heinlein, portrays a godlike figure in Stranger in a Strange Land. Valentine Michael Smith, son of two scientists who lost their lives on the first mission to Mars, is a Christ figure. Although there are many differences between Christ and Smith, there are many similarities. Actually Smith is more a negative Christ figure than a positive one.

In the first place, Smith was a stranger to the earth, both physically and spiritually. Although he had a human body, he had been raised by Martians whose lives were different. When he finally got to earth, he was confronted with people and a civilization completely alien. In fact, he was so ignorant of men and their ways that he had to begin learning the very rudiments of language. In comparison, Christ was altogether other in the sense of his divine nature. When he came to earth, he came as a man, but also as God. So he was more than man by his very nature. Smith was more than man only because he had lived and been trained by the Old Ones of Mars. His essential nature was the same as the rest of mankind. There is another difference between Christ and Smith. While Smith was a man who grew up on Mars, Christ was a God-man who grew up in the form of a man on earth! However, as Christ was a stranger to the people of earth because of his knowledge and being, so Smith was a stranger to earth because of the experiences he had had on Mars.
Another interesting similarity between the two is their ability to read the minds of men. Christ could see into the minds of both friend and foe alike, shocking both groups by this insight into their innermost thoughts. Mike, also, could get into the minds of other people and thoroughly investigate their whole inner world. He did not always understand what he saw, but he could easily sense maliciousness, hatred, love, and amiability.

Smith was also like Christ in his patience. The Martians had taught him this virtue to such an extent that he was always willing to wait until the proper time. Thus, he frustrated other humans who were always in a hurry. For instance, it was no problem for him to wait years, if necessary, to see the Fosterite Church. Christ, too, is one of the most patient of persons, always waiting until "the fullness of times." Although he knew before the foundation of the world what would happen in the Garden of Eden and how the human race would flounder with false conceptions of religion throughout the Old Testament period, Christ waited until exactly the right time to appear in Bethlehem.

Both men also had the power over life and death. With a twist of his finger, Smith could cause another person to disincorporate. More than once he used this power. He caused Berquist and Johnson to disappear when they threatened him and Jill, brandishing guns with a spirit of animosity. Later he disincorporated Bishop Digby. On the other hand, Jesus never disincorporated anyone. Rather, he brought them back to life. Furthermore, the motive was not fear, but love. Jesus raised Jairus' daughter (Matthew 9:18-26), the widow of Nain's son (Luke 7:11-15), Lazarus (John 11:42,43,44), and himself. So there
is more of a difference than a likeness between the two in this regard, for while Smith ordered death, Christ ordered life. Nevertheless, this is an awesome power in both men.

Perhaps one of the most significant parallels in the lives of these two men is in the area of grokking, a Martian word which means that one person enters into a relationship with another where he actually joins himself in spirit with the other person. The beginning of this experience to Smith was what he called becoming a water brother. This was a rite wherein he and one or more others drank water from the same container. This Martian custom was similar to becoming a "blood" brother among the American Indians. Then, to fully grok was to have a mutual experience of the blending of lives spiritually. In Stranger in a Strange Land this happened usually during sexual intercourse. On the other hand, Christ's mystical relationship with men begins with a conversion experience when his Spirit creates a new "man" within the heart of the believer. Then upon an act of entire consecration and obedience to the will of God, the Trinity come to abide in the heart and take full control of the Christian's life. Some theologians actually call this experience "Habitation" of the Spirit.

Another area of similarity is that of miracles. The New Testament emphasizes the ministry of Jesus Christ during which he did such things as feed the five thousand from five loaves and two fish, walk on the water of the Sea of Galilee, calm the violent storm on the same sea, cast out demons from the lives of the two men of Gadara and Mary Magdalene, heal lepers, restore sight to blinded eyes, unstop the ears of the deaf, and raise the dead including himself. Smith moved things by
mind power, undressed persons instantly by thinking, looked through Jill's eyes at other people and let her look through his at others, tattooed his kiss on Pat by thought, caused the pinball machines in the Fosterite Church to hit the jack pot several times in succession, stored things photographically in his mind for further reference, and disembodied whoever he felt was too dangerous to go on living.

Actually there are several other ways in which Valentine Michael Smith is like Christ. They were pacifists, they founded churches, they had direct contact with heaven, they were representatives of the Old Ones, that is spiritual beings in heaven, they both were declared good and wise and holy, they both had faith in life after death, they carried a burden for the unhappiness of the world of men.

A fourth book which utilizes a godlike figure is *The Reefs of Space* by Frederik Pohl and Jack Williamson. The godlike figure here is the Planning Machine, an advanced, complex computer located in the bowels of the earth. It is like God in that it controls everything in the solar system, including each individual human being.

Every room in every building has a console machine which is a direct contact with the central computer. Individuals are required to report upon reaching their destination which was assigned by the computer, especially if they are Risks. Risks are those who have been judged suspect by the Planning Machine and who have had a special steel collar installed around their necks which will detonate with lethal results if the Risk in any way rebels.

Instant obedience is required by the Planning Machine along with unquestioning loyalty. This is a requirement of any god. Furthermore,
fear is the motivation which the Planning Machine uses, a common technique in various religions. One difference here between the Planning Machine and the God of the Bible is that although the Bible's God requires obedience, he does not immediately punish with either death or severe punishment.

Thus, the Planning Machine is like God in that it is omnipresent with its computer contacts throughout the solar system, even in moving space vehicles. A second godlike feature of the machine is its practical omniscience. In other words, its fabulous memory banks which store everything that is fed into it plus its countless contacts, both mechanical and human, make its knowledge very much like that of God.

Another way in which the Planning Machine resembles God is in its being all-powerful. No human can stand up against it, not even the Planner. It controls the billions of earth's population, seeing that every life works into the Plan for the good of all mankind. It controls all scientific research, and demands loyalty even to the giving of bodies to a living Body Bank when disloyalty is discovered in individuals or groups.

In the second book of the Williamson/Pohl trilogy, Starchild, the Planning Machine again appears as god in the opening pages of the book. However, it is not long until the machine is faced with a challenger which is called throughout the book until the very end, the Starchild. This force disrupts planned actions of the machine, sending ultimatums to it to release its prisoners and to institute freedom throughout the whole solar system.
Another interesting fact is that the Planner is in one respect a Christ figure, for it states at one point that he is the voice of the Planning Machine.

Yet the Planner was the voice of the Planning Machine itself. It was impossible for the Machine to falter in its judgments, impossible that its chosen instrument be anything less than perfect.³

Thus, he is like Christ who was the voice of God, the Word of God, the truth of God. The Planner is so vitally connected with the Machine that its thoughts are conveyed directly through the experience of communion. This experience occurs when the Planner is plugged into the machine by way of wires from the Machine which are plugged into the Planner's forehead. Boysie Gann, a former investigator for the Machine on the Spacewall who is removed from his duties by a superior force and finally sent back to earth in a whirlwind, only to land in the center of the great computer, witnesses such an experience after he has been interrogated by the Planner. As a result of the information given him, the Planner is depressed. However, when he motions the acolyte to connect him with the Machine and he begins to commune with it, his symptoms change from depression to exhilaration. New faith in the Machine surges through his body and mind, and he laughs and makes defiant statements concerning the Starchild.

Throughout the book, then, it may be seen that there is actually a war between gods. Again and again the outside force, called the Starchild, shakes up the Planning Machine. Shortly after Boysie Gann

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is returned to the Planning Machine, the Starchild darkens the sun for 39 minutes, causing confusion throughout the solar system, including earth. Finally, after several incidents in a power struggle, the Starchild lands a man in the Planning Machine to upset its mechanisms so that it goes wild and gives many fatal instructions. Then the Starchild orders General Wheeler to take Boysie Gann to the reefs via Mercury. There the Starchild declares Boysie to be Starchild and through him communicates to the Machine, condemning the Machine and ending its rule. At the conclusion of Starchild the Star Denem is the victorious god and the Planning Machine is the defeated god. Thus, after controlling earth's inhabitants for many years, the Machine is finally stripped of its power, and the universe becomes normal again.

An element in godlike figures which is noteworthy is the worship given to them. In both The Reefs of Space and Starchild it is evident that the Machine is worshipped. Ryeland, for one, is loyal to the Machine and pledges allegiance to it at every opportunity. Also, Angela, his former girlfriend, is loyal in worshipping the Machine in the face of an ugly death.

A further characteristic of devotees is faith in the god. At the time the Planning Machine was at the height of its power, the inhabitants of the solar system, with the exception of a few rebels, had complete faith in it. Its contacts were so pervasive, its wisdom so conclusive, its action so decisive, its methods so thorough that it seemed to the billions of men under its rule to be more than human. So what if human beings, even the Planner himself, were stunned by the disruptive acts of the Starchild! The Machine took care of everything!
So great was this faith in the Machine that the whole world was engulfed in a spirit of confidence and relaxation.

On the other hand, faith in the Star gradually developed. Harry Hickson was a firm believer. When the Star demonstrated a greater power than the Machine, faith was transferred to it. Hence, the Church of the Star appeared over the galaxy.

Boysie Gann may be declared a Christ figure in some ways; he is somewhat a reverse figure, for instead of coming from God and becoming one of the people by taking their form, then dying for them to reconcile them to God, Gann is a human who becomes identified through experience and training with the Machine, so that the Star can deal with the Machine through him. Although it is an unusual symbol, there are definite elements of similarity. Christ was God's medium through which he spoke to man while Gann was the Star's medium through which he spoke to and judged the Machine. In destroying the Machine, the Star, in a sense, spoke to man.

In the third book of the Starchild Trilogy, Rogue Star, Almalik, a star in a group of thirteen sentient stars, appears as God. Actually he is the spokesman for this star group which is named Cygnus. In other words, he represents the group and speaks for them. He also acts for them and leads them. Molly Saldivar says:

Almalik is the spokesman for Cygnus. Almalik commands multitudes - fusorians and men, robots and stars. His multitudes will find you, here or anywhere. And even if you were as strong as Almalik, you are all alone while he has legions.4

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The thirteen star god reminds one of the Christian Trinity because it is a multiple being and because it has a spokesman, namely Almalik. Furthermore, Almalik is like Christ in that he is morally good and does not approve of any action that would be violent or vengeful.

Notice a difference between Christ and Almalik. Christ is good because of his nature while Molly says of Almalik that he has renounced all violence. At some time Almalik may have been violent as the Rogue Star was, but he came in maturity to realize that violence does not pay. So he renounced it. Christ, on the other hand, has always been good.

Almalik is also like God in that he is worshipped by people throughout the universe. The Church of the Star may be found throughout the sky while worshippers may be seen wending their way to services on Starday, a day when all other work, official as well as unofficial, is suspended.

Moreover, Almalik is similar to the Christian God in that he does not force people to join his kingdom. The choice is presented to all, but no one has to join. However, when a person makes up his mind to follow the Star and agrees to his ways, the Star enters into his body and soul by means of the microscopic fusorian organisms, thus infusing the bloodstream with their golden hue and their healing powers. So, like the Christ, Almalik causes individuals who agree, to be born again. Of course, the two experiences are only symbolically the same.

Again Almalik is like Christ in its being the spiritual light of the universe. In fact, the fusorians take that light into the body and soul of the believer until his very flesh lights up with a golden glow and his whole attitude toward Almalik, the world, and himself is changed
to become a light in a dark spiritual world. Furthermore, this light is really love, and this is Christ-like, too. It was not only that Almalik did not resist Rogue Star, but that he loved him into himself. This love is characteristic of those believers who have been invaded by the loving fusorians.

In the short story "The Weapon Shop" by A. E. van Vogt, the Weapon shop in some ways is a godlike figure. In the first place, the shop has access to all the statistics of the government and business so that it knows everything vital to every person living. When Fara Clark is being interviewed in the Weapon Shop Information Center, he is astonished that they know everything about everybody through unauthorized liaison with the Imperial Chamber of Statistics and through agents in every community. In the second place, it is godlike in that it is concerned with each individual and becomes a source of comfort and power to the needy. Fara finds that he is an outcast in his own society and no one will help him except the Weapon Shop. The Weapon Shop is able to straighten his situation out, judging the wrongdoers and establishing Fara once more in his business. While God does not work exactly the same way, in the end God will judge all men and straighten all crookedness. In the third place, the Weapon Shop works like God in the world. It has representatives in every community, and when anyone turns to it for help, it gives it. Men may believe that it is against them and the government, but if they change their minds and seek its help, they find the Weapon Shop is their best friend.

In science fiction, then, one finds such characteristics of God as eternity, foreknowledge, planning and manipulating the future of history, and personal intervention into human history. Godlike figures in science fiction also exhibit the use of a Plan Book, prophets, the conception of the trinity, and the devices of worship. Such figures are omnipresent, omniscient, almighty, sometimes dictatorial in their control of men.

The Christlike figures are strangers to earth, read men's minds, have power over life and death, and exhibit extreme patience with men. They enter men's minds in communion experiences, perform miracles, urge pacifism, and found churches. These persons have direct contact with a symbolic heaven, are representatives of the Old Ones, and are declared to be wise and holy. Furthermore, they become the voice of the gods, have direct communion with the senior god, renounce violence, and profess to be the light of the world. They do not force men to join their side, with the exception of the Machine, but give men free choice. They are concerned with the individual and his needs, and in return their adherents accept them with fanatical faith.
CHAPTER III
THE THEME OF RESURRECTION IN SCIENCE FICTION

The strong doctrine of most religions including Christianity which states that life continues after the death of the body shows up in various ways in many hard science fiction works. As Ulysses looked forward to Mt. Olympus, Abraham looked for a city which hath foundations whose builder and maker is God, and Jesus predicted many mansions in his Father's house, Boysie Gann in Starchild anticipated an identification with the Star Denem. In most religions the deeds of men are judged sometime after death and a verdict is passed by God which determines whether that soul will enter heaven or hell. The good souls will enjoy heaven in the presence of God and other persons of good qualities while the bad souls will descend to a place of everlasting torment with the devil and his demons. The resurrection theme sometimes takes the form of reincarnation, the idea that after a man dies he is born again into another body. In science fiction a person often is considered dead because of his disappearance from his world of action, but he later reappears from his mysterious isolation to take up his life where he left it. In Children of Dune members of a religious order including both men and women influence the living members of their order after they die. In fact, the departed spirits endeavor to get control over the minds of living members and in some cases do. This taking control
of a living mind is a kind of resurrection. Furthermore, the theme of the resurrection is manifest in books such as *Childhood's End* where the children of the world unite in a new superior being to form the next step in human evolution. Thus the theme of resurrection takes various forms in science fiction.

Hinduism, Buddhism, Islam, and Zoroastrianism of the great living religions teach a form of life beyond the grave. The ancient Greek and Roman mythologies and the religion of the American Indian also point the believer to a life after this one. The ancient religion of Egypt also indicated that life would be resumed in the next dimension.

In listing the strengths of Hinduism, Robert Hume includes, "Belief in a sure future life, with appropriate retributions for the deeds done."¹ Hinduism believes that if a person does well according to the religious laws, he will be reincarnated on a higher level after this life is over. Thus he ascends the scale of living values until he is worthy to land in Brahma, the great, neuter, All Soul. Whether personal identity is maintained in this state or not is a question that has been debated for centuries.

Buddhism has a similar view of the future life. It believes in transmigration from one level of existence to the other, ending in Nirvana, a state of nothingness.

Islam, or Muhammadanism, also believes in life after death. Paradise, with abundant pleasures for the senses, is pictured awaiting the pious believers in Allah. More than a score of passages, almost without exception,

refer to gardens and flowing rivers, luxurious food and ease, and varied sensuous pleasures.

Hell for the wicked unbelievers is presented repeatedly with vivid gruesome pictures.²

In connection with the resurrection theme, the idea of the judgment occurs. It appears in Zoroastrianism, the religion of the ancient Persians and their descendants.

One of the earliest and most persistent messages of Zoroaster himself was a great dividing future judgment, with punishment for the wicked and reward for the righteous.

Immortality was desired or assured at least seventeen times in his seventeen Gathas.³

In Greek and Roman mythology those worthy of reward in the life to come looked forward to the Elysian fields. Those unworthy anticipated a journey across the river Stix to Hades.

The American Indian has a place for the warrior to go after death. It is called "The Happy Hunting Ground." Often when burying their dead the Indian would fill the grave with articles which he would need in the next life.

Another culture which elaborately equipped the graves of the dead is the ancient Egyptian one. Their tombs, the mighty pyramids of the desert, still stand, although their countless treasures have been gone for many years.

In the Christian Scriptures the doctrine of the life after death is prominent. Both the Old and the New Testaments record this doctrine.

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³ Ibid., p. 208.
In the Old Testament the Book of Psalms is outstanding for its recorded faith in the resurrection. Here are three examples from that book.

For thou wilt not leave my soul in hell; neither wilt thou suffer thine Holy One to see corruption. Thou wilt shew me the path of life: in thy presence is fulness of joy; at thy right hand there are pleasures for evermore.\(^4\)

Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever.\(^5\)

But God will redeem my soul from the power of the grave: for he shall receive me.\(^6\)

Isaiah also lifts his voice in prophecy. He witnesses that the dead shall live again.

Thy dead men shall live, together with my dead body shall they arise. Awake and sing, ye that dwell in dust: for thy dew is as the dew of herbs, and the earth shall cast out the dead.\(^7\)

Further along in the Old Testament the prophet Daniel makes a statement of his faith in future resurrection and life.

And many of them that sleep in the dust of the earth shall awake, some to everlasting life, and some to shame and everlasting contempt.
And they that be wise shall shine as the brightness of the firmament; and they that turn many to righteousness as the stars for ever and ever.\(^8\)

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\(^4\) Psalm 16:11, 10.
\(^6\) Psalm 49:15.
\(^7\) Isaiah 26:19.
\(^8\) Daniel 12:2, 3.
His faith encompasses a day of resurrection and a day of judgment which will part the righteous from the wicked for ever. Then he mentions a special reward for those who convert many. This reward is to shine as the stars eternally.

The New Testament is different because it was inspired by Jesus Christ and his revolutionary life and works. First, Jesus speaks on the subject directly.

Jesus said unto her, I am the resurrection and the life: he that believeth in me, though he were dead, yet shall he live: And whosoever liveth and believeth in me shall never die. Believest thou this?9

Jesus makes himself the center of the power of the resurrection of all men in the future. He is the power. To realize this power in the resurrection of the righteous, one must believe in him.

Paul, the Apostle, concurs with this doctrine in Romans 6:22,23.

But now being made free from sin, and become servants to God, ye have your fruit unto holiness, and the end everlasting life. For the wages of sin is death; but the gift of God is eternal life through Jesus Christ our Lord.

Paul sees the end of a good moral life to be everlasting life because of the gift of God through Jesus Christ.

Paul again speaks out on this subject in I Corinthians 15:20,21.

But now is Christ risen from the dead, and become the firstfruits of them that slept. For since by man came death, by man came also the resurrection of the dead.

Here he testifies to his faith in the resurrection of Christ, making it the basis of his faith in the resurrection of all men.

I Timothy 4:8 is another Scripture from the pen of Paul which points to the strong faith that the apostles had.

> Godliness is profitable unto all things, having promise of the life that now is, and of that which is to come.

Thus it becomes clear that most religions including Christianity believe in the resurrection and life after death. There is variation in the doctrine, but it is there.

In science fiction this theme also occurs in various ways. There is the dimension of the spiritual world beyond the grave. There is the dimension of the return to other person's minds, almost a reincarnation. This has already been mentioned, but to clarify it observe the example again. Frank Herbert in *Dune* and *Children of Dune* tells of the continuous lives of the religious order of Bene Gesserit after death. The lives of the dead impinge upon the lives of those still living in this world especially if they take much spice. These dead ones press the living ones for admission into their minds so that the dead ones can live again as it were. Also there is the dimension of a newly evolved mind. Furthermore, in many science fiction stories, persons return to this space-time dimension after having been accounted for as being dead.

The category of the spiritual world, the world of the dead, may be illustrated first of all by the way the Bene Gesserit members exist and influence the present members of the Bene Gesserit in the *Dune Trilogy* and especially in *The Children of Dune* by Frank Herbert. Herbert tells us that the living Bene Gesserit members are aware of all the voices of their predecessors when the living ones take a strong dose of
spice. In this way they are helped to view the past and have visions of the future. However, it is dangerous because each voice is demanding a reincarnation in the present Bene Gesserit member.

A further example of other worldly life after death is found in the Starchild Trilogy. In the second book, Starchild, Harry Hickson appears on a little reef in space where Boysie Gann has been left to die. He nurses Gann back to health, signals Quarla Snow in Freehaven, the largest city in the reefs which is millions of miles away, and then disappears into thin air. When Quarla arrives on the back of a spaceling, she reveals to Gann Hickson's grave which is three years old. So although Hickson appears in this world for a few days, he evidently is living somewhere in another dimension.

Later, in the same book, when Gann is watching Dr. Snow treat a former member of the Machine's army, he sees Colonel Zafar turn golden under the disease. This meant that Zafar died, for the little golden animals invaded his body until it was full of them. Then he glowed with a golden hue. However, he was dead. Later Gann sees Zafar in the Reef Whirlpool. So Zafar was living after he died in another world.

When the Star wrecked the Machine and everything on earth went berserk, a golden man with a radiant hand suddenly appeared on a stage in Peiping where a huge group of people were gathered. About the same time a golden man was seen in the center of the Machine. These golden men, like Colonel Zafar were dead to this world, but inhabitants of another world. For a moment they broke through the barrier to appear in this world at the time of a great crisis.
Then when Gann, General Wheeler, and the girl Delta-4 went to the monitoring station on Mars, they found three technicians who had just died and turned to a gold color, lying on their machines. While the group was inspecting elsewhere, the three men awoke in their new golden bodies, opened the door of a room where Quarla Snow had been imprisoned, and took the space ship to hurtle into the sun.

Quarla Snow herself is golden when she meets Gann and the others after the departure of the technicians. The reason for her golden hue is death also. She died when she pursued an idea which took her to the Reef Whirlpool. This place was different than any other, seeming to be the abode of those who had died over the years. Furthermore, the old space ship which had been sent out 30 years before was preserved there. So the golden people are dead and yet living. They are dead to their first existence, but alive to a new one. They still have ties to the old one, and at times return for a special project. The Reef Whirlpool seems to be a kind of heaven.

The last book of the Starchild Trilogy, Rogue Star, also includes persons who enter into a life beyond the grave. In this book the Stars are godlike figures, having superior powers. Cliff Hawk helps to create a new star in the caverns of earth; and when it explodes into life, it destroys much of the mountain in which it was made. One of the things that is destroyed is the life of Cliff Hawk. However, Cliff maintains his identity in the personality of the Star. He is absorbed by the Star and helps to motivate it. Later the Star also absorbs Mollie Zaldivar, Cliff's girlfriend. So, finally, Cliff and Mollie are together forever in the Star although their earthly existence has stopped.
In *Children of the Lens* by E. E. Smith, the Arisians, the super-human beings who guided all the advances of civilization and the attacks of Eddore, finally migrate to another world and leave the protection of the universe to the children of the lens. This event suggests that there is a life beyond this life and a heaven where all good creatures must go.

Life in a spiritual world is also suggested in the *Moon of Three Rings*, a book by Andre Norton which emphasizes the superiority of the spirit over the body. The Thassa long ago gave up the material possessions and cities and earthly power for supernatural power and affinity with beasts and nature. They became adept at transferring spirits from one body to another. Sometimes it was even necessary to take a man’s spirit and transfer it into the body of an animal. However, when the spirit at last was set free from all bodies, it continued to live on the White Way. The White Way is a heaven image. So Norton is saying that the Thassa believed in life after death and that the body is an instrument of the spirit.

One of the most stimulating examples in science fiction relating to the theme of resurrection is found in Clifford Simak’s *City*. The fourth tale in this book deals with a research project going on at Jupiter. The project director is Kent Fowler who has already sent five men into the ammonia based atmosphere where the winds blow at 200 miles an hour. These men had been converted into animals called lopers, identical with the native lopers of Jupiter. They were to return and report their findings, but none of them returned. The people running the project assumed that these men had died. As a
last resort, Kent decides to go himself, taking his dog, Towser, with him. When they arrive in transformed bodies in the planet's atmosphere, instead of the treacherous experience they anticipated, they discover a beautiful world. Furthermore, the bodies of the lopers are much more responsive to life. Kent and Towser communicate clearly together by means of telepathy. They have new strength, new life, new joy. As they race toward a mountain range, they hear beautiful music and discover that it is made by an ammonia waterfall. Then new facts pop into their heads.

"It's our brains," said Fowler. "We're using them, all of them down to the last hidden corner. Using them to figure out things we should have known all the time. Maybe we are the morons of the universe. Maybe we are fixed so we have to do things the hard way."

"We're still mostly Earth," he said. "We're just beginning to learn a few of the things we are to know - a few of the things that were kept from us as human beings, perhaps because we were human beings. Because our human bodies were poor bodies. Poorly equipped in certain senses that one has to have to know. Perhaps even lacking in certain senses that are necessary to true knowledge."

Fowler had anticipated the worst kind of living, but found something entirely different.

But instead he had found something greater than Man had ever known. A swifter, surer body. A sense of exhilaration, a deeper sense of life. A sharper mind. A world of beauty that even the dreamers of the Earth had not yet imagined.

For he had the feeling, too. The feeling of high destiny. A certain sense of greatness. A knowledge that somewhere off beyond the horizons lay adventure and things greater than adventure.11

The next tale in City is entitled "Paradise." It deals with the results of Fowler's discoveries on Jupiter. After five years of enjoying his life as a loper on Jupiter, Fowler finally faces his responsibility and heads back toward the dome. He knows his problem is going to be how to communicate the wonders of the world of the loper to human beings.

How could one, he wondered, explain the mist that drifted on the land the scent that was pure delight. Other things they'd understand, he knew. That one never had to eat, that one never slept, that one was done with the whole range of depressive neuroses of which Man was victim. Those things they would understand.... But what about the other things - the factors that called for a new vocabulary? The emotions that Man had never known. The abilities that Man had never dreamed of. The clarity of mind and the understanding - the ability to use one's brain down to the ultimate cell. The things one knew and could do instinctively that Man could never do because his body did not carry the senses with which they could be done.12

Nevertheless, Fowler goes to the dome and is changed back into a man. Then he goes to the head of the universe government, a Webster, of course, from the long line of Websters. To him he tells the good news, but it is not received as good news. Fowler knew they would not understand everything, but he had hoped that they would welcome it anyway. Now he is disgusted with Webster because of Webster's fear

12 Ibid., p. 120.
that this information would be the means of decimating the human race. Fowler insists on telling the people and proceeds to the media to announce it. As Webster predicted, most of mankind goes to Jupiter and are converted into lopers. Thus Simak introduces us to a life beyond this life which is ideal. Life does not cease, but continues on a more wonderful plane. Indeed, Fowler felt human language incapable of communicating the truth about that other life. Here is a form of the resurrection theme which paints a beautiful picture of what life might be in another dimension.

Persons who had died not only lived again in other dimensions in science fiction, especially the spiritual world, but in Children of Dune from that spiritual world they contacted living persons, so that they lived in the minds of living persons. This experience was not one of memory, but of actual contact of one person with another. This phenomenon occurred between dead persons of the religious group called Bene Gesserit and living members of that organization.

The first incidence of this phenomenon is that where Alia gives in to mind control by her grandfather, Vladimir Harkonnen, because of the intense pressure of the problems of ruling the universe and dealing with the claims of the Bene Gesserit. From then on Harkonnen rules the mind of Alia and directs the affairs of state. This experience is called by the rest of the Bene Gesserit, Abomination. It is an example of a kind of resurrection, a kind of reincarnation. Harkonnen became alive again in the life of Alia.

The other example is that of Leto II and his father Paul. Leto and his twin sister Ghanima sense the presence of their father in their
minds at birth while he is still alive. However, even after Paul dies, he lives on in the mind of Leto, and they communicate with each other. Here again a person who is dead has new life in the mind and life of a living person.

The other dimension of transformation from this life to another is evolutionary development of a super person from human beings. The old, individual personality disappears in the new, dynamic corporate personality of many individuals.

This dimension may be found in books, such as Childhood's End by Arthur Clarke and More Than Human by Theodore Sturgeon. In Childhood's End Clarke sees the children of the world begin to merge and turn into a super being consisting of 300 million children.

The boy whose growth they had watched from the formless mists of babyhood was losing his personality, dissolving hour by hour before their very eyes.13

He would stay quite still for hours on end, his eyes tightly closed, as if listening to sounds which no one else could hear. Into his mind was flooding knowledge - from somewhere or somewhen - which soon would overwhelm and destroy the half-formed creature who had been Jeffrey Angus Greggson.14

Jeff and Jenny had been the first in all the world, but soon they were no longer alone. Like an epidemic spreading swiftly from land to land, the metamorphosis infected the entire human race. It touched practically no one above the age of ten, and practically no one below that age escaped.14

14 Ibid., p. 179.
"In a few years, it will all be over, and the human race will have divided in twain. There is no way back, and no future for the world you know. All the hopes and dreams of your race are ended now. You have given birth to your successors, and it is your tragedy that you will never understand them - will never even be able to communicate with their minds as you know them. They will be a single entity, as you yourselves are the sums of your myriad cells. You will not think them human, and you will be right.15

Here is a new step up in evolution where individual life becomes absorbed in a conglomerate life which life has so much power that it devours the entire earth planet to give it strength and nourishment. This is a different twist of the resurrection theme, but it reminds one of the absorption of the individual into the All Soul of Hinduism or the Nirvana of Buddhism.

Another example of this kind of resurrection theme is in More Than Human by Theodore Sturgeon. The new personality in this book is a combination of only five or six individuals who have different powers and call themselves Human Gestalt.

Science fiction not only pictures resurrected life in another place, but it also tells stories of people who are dead as far as the plot of the story is concerned, but who revive and enter life again. This is a common device in fiction. Even Shakespeare uses it in his romances. For instance, the wife of Pericles seems to die on board ship, is placed in a coffin, and buried at sea. The coffin rides the waves to a nearby island where she is rescued and where she lives for twenty years until she is discovered by Pericles. Although this kind

resurrection is not a resurrection from the dead and although the life that is resumed is not life beyond the grave, the emotional impact of an experience of seeing someone you knew had died walking around is shocking and stimulating in the area of religious contemplation. It makes one think of life and death and future life.

The first example of this kind of resurrection is in City by Clifford Simak. Jenkins, the robot who served the Websters for thousands of years, took Peter, the last Webster and other human children to another planet of the cobblies. He did this by getting the formula for transportation from a cobble who had been injured by Peter and had to return to that other planet. Thus, Jenkins left the world of dogs and was for all purposes dead to it. However, five thousand years later he mastered the technique for getting back to earth. He then returned, revisited the house of the Websters, and made himself known to the new generation of dogs. Furthermore, Jenkins went to Geneva where Jon Webster, Peter's father, had gone into a state of suspended animation or actually a kind of sleep that was supervised by certain robots. His wife had also gone to this state of being and had chosen certain dreams to live in. However, Jon told the robots that he did not want any dreams and he wanted to be in this state for eternity. Nevertheless, when Jenkins had a problem which he could not solve and for which he knew men had had an answer, Jenkins went to Geneva and woke Jon Webster up. He was thus resurrected and talked with Jenkins after having been dead for 10,000 years. So whether Jenkins returns after 5,000 years or Jon Webster after 10,000 years, both have been living in other dimensions for ages.
Edgar Rice Burroughs also uses the resurrection theme in at least two of his series of books on Mars. The two books are Llana of Gathol and The Master Mind of Mars.

In Llana of Gathol John Carter finds himself in the ancient city of Horz which he has planned to investigate for some time. As he gets within visual range, he sees a fight going on between six green men and one red man, so he descends to the fray to help the red man. Thus he is introduced to the city of Horz. Although the outward avenues and buildings have been deserted for hundreds of thousands of years, an inner citadel, well-protected from the outside world, teems with the descendants of the ancient men of Horz. Because all intruders are condemned to die so that no one will be able to tell the rest of Barsoom about the citadel and its inhabitants, John Carter and the red man he defended, Pan Dan Chee, are condemned to death. However, they are given until the next day and ordered to the pits of Horz, ancient dungeons under the city filled with dust from hundreds of thousands of years. John Carter and Pan Dan Chee enter the pits and get lost. They see another light, so they follow it until they find a horrible looking man. He gives them water and then urges them to rest, endeavoring to put them in a hypnotic spell which will cause them to sleep forever. However, John Carter realizes what is going on and with his superior earth mind, he resists the mind of Lum Tar 0 and wins conscious life. The apparition stands over him with a daggar, but Carter swiftly draws his sword and cuts off his head. At that moment multitudes of men and women from various times of the past awake and come out of their wooden boxes, much like caskets. Many of them have been in suspended
animation for hundreds of thousands of years. They expect the ancient sea to be still there, but it has been dried up for thousands of years. When these ancient people lead the way out of the pits to where the ancient quay used to be, they are stunned to see the dry sea bottom. Almost immediately they begin to crumble to dust in front of John Carter and Pan Dan Chee. The deterioration of their bodies over the long period that they were asleep finally takes its effect. Lum Tar O had died long ago, but he was so successfully embalmed that even he himself did not know that he was dead. That allowed him to exist through the ages to throw countless numbers into suspended animation. So this mock resurrection reflects the idea of a genuine resurrection from the dead.

A variation of the resurrection theme is presented in *The Master Mind of Mars* when Burroughs imagines a castle-like domain on Mars called Toonol. Here Vad Varo, an earth friend of John Carter to whom Carter has written about his adventures on Mars, arrives from Earth. He is discovered by Ras Thavas, the old surgeon of Toonol. Later Ras Thavas takes Vad Varo into the castle and to his vaults although they cannot verbally communicate. The building contains rooms where many bodies lie in suspended animation. Thavas shows Varo how he replaces their blood with a solution which causes them to sleep until he needs them again which may be never. Then Varo watches while Thavas transfers the brain of an old noblewoman whose body is ugly and feeble to the head of a most beautiful young woman. The young woman's brain is at the same time transferred to the woman's body. Thus the old noblewoman has been resurrected in a new body. Of course, Ras Thavas is paid well for such operations. The main plot of the book deals with the capturing of that
woman, bringing her back to the surgery, and transferring the minds back to where they belong. During the time Vad Varo is there, Ras Thavas teaches him how to do the surgery and has him transfer his mind into the body of a handsome young man. This story shows how men and women long for a resurrection experience, long to be young again, long to have another life beyond the normal span of life's years. Also it suggests that it is the body that wears out, not the mind which can continue existence in another body.

Arthur Clarke, too, presents a variation on the resurrection theme in his *The City and the Stars*. He presents the city which has every possible convenience, being self-contained so that it does not need to contact any other outside source. As a result the city lives on for millions of years. One of the facets of life in the city is the way lives are rotated. At the end of a life span of normal length, a person goes to the central computer which regulates all things and is put in a form of suspended animation. After a certain number of years in this state has been experienced, the person is called back into life by the computer. Here a resurrection is part of the cycle of life for the multitudes of the city, alternating with a period of mock death.

*The Age of the Pussyfoot* written by Frederik Pohl tells the story of Charles Forrester. Forrester had been burned to death and then frozen in liquid helium. For 559 years he was "dead." Then the medical scientists discovered how to deal with burns effectively, unfroze him, and healed him. He was resurrected in the ten-million-person city of Shoggo where everything was different than it was five hundred years before. The company that controlled the vast acres of frozen bodies
was called Immortality, Inc. He called the place where he had been kept frozen the sleep-freeze or freezatorium. After a person lived long enough for his satisfaction, he went to the Immortality, Inc. and let them freeze him again for an appropriate period of time. So personal immortality became a reality. Thus, Pohl deals with the problem of death and life after death, that life which every man longs for.

The resurrection theme again appears in E. E. Smith's Skylark Valeron where Richard Seaton and his party disappear into the fourth dimension in order to evade the disembodied spirits who are attacking them. After some harrowing experiences in the fourth dimension, the party snaps back into this dimension. However, their entry into the galaxy is about as far away from earth as possible. Thus, the rest of the world including their enemies still count them as dead. When they finally appear back in the solar system with the new superior Skylark Valeron which they made on Valeron, it is like a resurrection from the dead. So this story has a mock hell in the fourth dimension and a mock resurrection which shocks both friend and foe alike.

Rendezvous With Rama is a book by Arthur Clarke which tells the story of a world contained in a huge metal cylinder. As the scientific party watches it, the world, warmed by its nearness to the sun, begins to come alive. The frozen sea begins to crack up and melt. The dark sky suddenly awakens with a dawn from six sets of strip lights in the heavens. Robots appear from holes in the ground to investigate the condition of things. Whole cities are discovered with equipment for three-legged beings. When the space men leave Rama, they do so believing that in due time the three-legged citizens of that strange world will
arise and take over their own world which has been dead for millions of years. Here a whole world has been equipped and buried with the dead, not just a few treasures in a pyramid. Everything is ready for life to resume for a whole civilization. Whether it does or not the reader is never told.

In Canticle for Leibowitz a picture of the death throes of a whole civilization is pictured by Walter M. Miller, Jr. He first tells of the slow resurrection of civilization through the means of monasteries where faithful monks keep valuable science information in their archives as religious artifacts. Later, much later, brilliant scientific minds are born which can piece together the monk's information. Thus, after thousands of years civilization grows once more into a mighty culture with all the comforts that science can provide. However, this civilization is doomed like the other one because of the destructiveness of human envy and jealousy. Seeing the handwriting on the wall, a group of scientists equip a special rocket ship with all the necessities of advanced life, choose representatives from all walks of life, and wait for the time to come. As it nears, they call the chosen persons, put them on board, and as the explosion that is to destroy the earth is about to begin, send the rocket ship on its way to space to find another planet on which to establish a human civilization. So a whole civilization is resurrected from the ruins of the first one, and another civilization will probably appear in the stars from the ruins of the second. This story illustrates how man strongly feels that human life should continue even after doomsday. One of the strong arguments for future life has been this strong desire upon the part of individual men as
well as groups for life to continue. Most persons feel that their lives are being cut short of accomplishment when they see death approach.

*All Flesh Is Grass* is a story by Clifford Simak about sentient flowers from another planet. In the plot Tupper Tyler disappears from the town and then suddenly appears again in Brad Carter's back yard on Brad's swing without any clothes on. What happened was that he had found the gateway in the Carter back yard to the planet of the flowers. When Brad first saw Tupper, his mind was full of questions.

> How could a man drop out of sight, without a trace, stay lost for ten years, and then pop up again, out of that same thin air into which he had disappeared? 16

The planet of the flowers was a beautiful, peaceful place where the flowers took care of Tupper and where nobody bothered him as a retarded person as they did on earth. After he disappeared the second time, Brad followed him, finding the gate in the midst of the flowers in the back yard. He came back to earth, but he stayed on earth while Tupper stayed with the flowers. The planet of the flowers is a type of heaven, a place where man finds rest from the cares of this life and fellowship with beautiful characters who supply all his wants.

The resurrection theme manages to get into many books. However, one of the most interesting is *The Space Merchants* where a man is given up for dead by his world, but returns in a few months alive and well. That man is Mitchell Courtenay, the protagonist. He is left for dead on a bleak snow-covered mountain of Antartica. However, enemies pick him up, take away all his identification, and send him to the Chicken

Little farm where he is treated as one of the most menial of workers. Here he sees life as it really is in another strata of society. The tragedy is that he does not accept what his senses relay to him, but makes rationalizations concerning conditions. Although he sees the endeavors of the Consies to better conditions and change society for the better, he interprets these endeavors as political rebellion. Although as a worker he cannot get a priority to make a long distance telephone call, he rationalizes that people on this level do not deserve priority. He works his way into the graces of those who are superintending the work and finally gets out into his own world again. He stuns those who know him at work because he seems like one risen from the dead. One thing Pohl seems to be saying is that a change in the place of existence will not change a man's mental set. One's attitudes are set in life for eternity. That is why there is a resurrection of the just and a resurrection of the unjust.

A further book where the resurrection theme appears is the Foundation Trilogy by Asimov. Hari Seldon, the psychoanalyst who prophesied the destruction of the Empire and planned to limit the ensuing 30,000 years of a dark age to a few thousand, made three appearances after his death. Those who went to the vault at the right time saw what looked like Hari Seldon in a wheelchair. He spoke of what had already happened and predicted the next steps in the plan of the Foundation. His appearances were behind a glass enclosure and his body was made out of plastic. In fact, we are not told exactly. It may have been the embalmed body of Hari Seldon. So in a striking way Seldon was resurrected for special purposes for special people. This is a peculiar
example which reminds one of the post-resurrection appearances of Jesus to the disciples before his Ascension.

Thus, the resurrection theme can be seen to be prominent in science fiction. It is surprising how many times it turns up in so many different authors. Observations have been made of examples of life after death in another spiritual world, in the minds of living persons, and in a newly evolved mind of humanity. Furthermore, it has been noted that the mock resurrections found in many science fiction stories have stirred religious emotions and revealed human longings in the hearts of men for future life.
The cosmic struggle between good and evil which has been a continual theme in the religions of the world and highlighted in Christianity where it is centered in the persons of God and Satan appears in certain examples of hard science fiction as an unconscious byproduct. From the evil spirits of the animists to the devil of Christianity, evil has been personified. On the other hand, a champion for the right has always been personified also. These and many other elements of the struggle between good and evil as believed by Christians may be found in hard science fiction.

The animist of primitive society in Africa lived in mortal fear of the evil spirits which he believed existed in surrounding objects, such as trees, rivers, or mountains. At times these spirits supposedly entered men or women and caused havoc in the community. Sickness was a direct evidence of the displeasure of the evil spirit. Only through the medium of a witch doctor could the patient know what the evil spirit wanted, why he was angry. Missionaries have told stories of how parents of twins would take the stronger, the healthier, the handsomer of the two and cast it into the river to the crocodile in order to appease the wrath of the evil spirit because twins were a sign of the displeasure
of that spirit. Good spirits did not seem to be so prominent in the culture although they were recognized.

Zoroastrianism, the religion of ancient Persia, is a religion which espouses two deities of equal power, the good one and the bad one. A continual struggle is going on between the two according to the doctrine. Evil is instigated by the wicked god, and good by the good one. Men are aligned with one or the other. Thus men become perpetrators of good or evil. Persons are prominent in this theology.

The question of sin is taken for granted in the Oriental mystical religions of India, namely Hinduism and Buddhism. Sin exists in the individual, in his body and mind. In order to get rid of it, he must sacrifice, remove himself from the world of men, deny his human desires so that he may project himself into Nirvana, a state where personal individuality is engulfed in the All Soul.

In Judaism and Christianity God appears as the righteous almighty power who creates all things. The devil, Satan, is a rebel arch-angel who since before the creation of the earth has led a rebellion against God. He first persuaded a large segment of the angels of heaven to follow him, and since that time has been deceiving as many children of men as he can.

In Christianity Christ becomes the hero of the right. Taking upon himself the form of man, Christ reveals the truth about God and salvation and then grapples face to face with death and hell and the devil. Although the devil opposes every move, Christ keeps marching to victory through death and the resurrection. To climax the battles of the ages he will come again personally to forever vanquish the forces of the enemy.
The question that now must be answered is "How does this theme of theology figure in modern science fiction?" In the first place, the relationship is not intentional. The authors did not plan to incorporate a religious idea in their works. However, it is apparent that elements of this religious struggle appear in some of the best authors and some of the best books and stories.

One of these elements is that super persons direct the plans of good and evil. Evil is not a product of the environment, but a direct result of the intelligent planning of a person who has superhuman ability.

Furthermore, these super personalities of good and evil have the ability to work on and through the minds and lives of men without the men being conscious of the interference. Just as the devil and angels influence the minds of men, so these characters in science fiction work secretly on their victims.

It is also inevitable that the struggle often erupts into worldwide confrontations. The evil that is within men's hearts plus the evil perpetrated by the super minds causes disturbances which involve nation against nation and groups of nations against other groups. In science fiction, of course, these confrontations often spread throughout the galaxy and sometimes throughout the whole universe. Such universal war seems parallel to biblical doctrine which declares that the devil rebelled against God in heaven before the earth was made. So heaven, earth, and hell, at least, are involved with the struggle. If there are moral creatures on other planets, we assume that they are involved also.
Another element in the relationship between the Christian position and science fiction is that the leaders of the cosmic struggle on both sides plan for milleniums to achieve victory. In the Christian doctrine God, for instance, planned that Jesus would die for the redemption of mankind before the foundation of the world. At the same time, Satan planned from the time of his rebellion to destroy the works of God through the enticements of the world, the flesh, and his own influence.

In science fiction as well as the Bible the requirements for those who lead the battle against evil must be dedication. It is not enough to be enrolled in the cause. One must be willing to endure the hardships of training and dangerous assignments and be ready to die for the cause.

In this struggle it is interesting to note that although the devil is superior to men in knowledge and power, he is limited. He does not know everything. For instance, he does not know what God is going to do next, nor what events will take place next in the world of men. Furthermore, his power is not as great as God's. God cast him out of heaven and prepared hell for him. He planned the death of Christ and carried it out, but he had nothing to do with the resurrection. God, on the other hand, is all-knowing and almighty. There is at least one place in science fiction where this idea emerges. This is in the Lensman series by E. E. Smith where the Eddorians who were the wicked super persons did not know about the Arisians who were the good super persons or even at times what the Galactic Patrol was doing.
A final element that is related to the Christian position concerns the power of fellowship. Matthew 18:19 declares, "Again I say unto you, That if two of you shall agree on earth as touching any thing that they shall ask, it shall be done for them of my Father which is in heaven." Here Jesus indicates that there is power in numbers, even two. However, if that principle is logically carried out, three would be stronger, four stronger, and so on until overwhelming power would be generated. Even without the connection with deity, psychologists recognize the power of groups thinking together. Julian Huxley in his science fiction short story "The Tissue-Culture King," imagines such power and influence over large numbers of tapping a form of telepathy. On the other hand, E. E. Smith in one of his stories not only uses the power of two or three or a group of minds cooperating together through the lens, but in a crisis defeats the enemy by using a united mental power of millions of Lensmen coupled with the minds of the godlike Arisians.

Furthermore, there is the theme of organized evil. For instance, the organization of the Eddorians in Smith's Lensman Series is not only headed by supernatural persons, but is thoroughly organized so that representatives of the evil force are scattered throughout the universe at strategic points, operating and reporting on the advance of the master plan of evil. According to the Bible as interpreted by men such as Milton and C. S. Lewis, Satan has organized a hierarchy of evil persons as well as a structured society of menial servants. All obey Lucifer and promote his master plan.
Christian doctrine also insists that sin is deceptive and cunningly takes in the unaware, securing them by habits that chain the body and soul. In the Turkish Delight story of C. S. Lewis in his book *The Lion, the Witch, and the Wardrobe*, Edmund was enslaved by the White Witch by a taste of the Turkish Delight. This incident illustrates how sin ensnares with a pleasure which endures for a season. It cleverly starts an enslaving habit. Smith talks about such a drug in *Skylark Series*.

Not only is there a super person of evil, but he has a tremendous power over the minds of men. Jesus indicates in the gospel narratives that Satan's power is so great that it was actually dominating those Jews who were the most religious. In fact, he says, "Ye are of your father the devil."¹ This idea reveals that men are not always acting on their own, but are unconsciously motivated and driven by a supernatural person of evil. It is a common saying that so and so is full of the devil.

A further theme that the Christian ethic emphasizes as a degrading characteristic of millions of people is the worship of material things. People actually put the gaining of material possessions before spiritual values. Luxurious houses, expensive cars, extensive wardrobes, and all things which money can buy are more important than love of husband or wife or children, standards of right and wrong, or the worship of God. This theme is not peculiar to science fiction, but it can be part of it.

¹ John 8:44.
Another factor in the struggle between good and evil is the way men worship earthly power. It is not hard for the devil to convince a man to go from one level of evil to another in order to get political power over others. So through the ages power has been the aim of many and also their downfall. This theme also emerges in science fiction. In one of the great novels of science fiction, The Space Merchants by Frederik Pohl and C. R. Kornbluth, the advertising agency under the direction of Fowler Shockon ruled the United States and regimented society.

Extremes in climate and acts of God such as tornadoes, droughts, and blizzards, have been elements that the religious person has had to face and adjust to his theology. For instance, Job was beset by many physical tragedies which were actually caused by Satan and which challenged his whole outlook on God and man. Of course, in science fiction these physical challenges are increased as men leave the earth to travel in space and time. Sometimes such confrontations with nature are attributed to intelligent forces of evil.

Along with power, complaisancy and wealth contribute to corruption according to the Christian ethic. Warnings in the Bible admonish the believer to watch and pray and to beware of money, "For the love of money is the root of all evil: which while some coveted after, they have erred from the faith, and pierced themselves through with many sorrows." Science fiction utilizes this subject. In the Foundation Trilogy by Asimov the old empire centered on planet Trantor became

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2 I Timothy 6:10.
complaisant and corrupt through wealth and the results of comforts afforded by scientific invention throughout the centuries.

Of course, another element of evil prominent in both Christian ethics and science fiction is revenge, the opposite of the Christian virtue, forgiveness. Jesus indicated that the Christian should forgive his brother seventy times seven in one day, if necessary.3 But lacking this virtue, men sought revenge, took the law into their own hands. In fact, such motivation has been at the base of wars. In William Miller, Jr.'s A Canticle for Leibowitz, after an atomic war which destroys most of the civilizations of the earth, a segment of the people left takes revenge on all the scientists and books that they can find, destroying all. This great evil is overcome by the depositing of much scientific knowledge in monasteries scattered throughout the world and the establishing of a religion which serves to preserve the documents as holy relics.

Throughout the history of Christianity, including the age of the apostles, there have been fanatical religious movements which are more evil than good. The Judaizers who followed Paul from place to place with fanatical zeal for the old Jewish religion stimulated Paul to write Galatians. Today, an illustration of such a movement is the cult of Jim Jones. Science fiction has this kind of religion in it also. In Stranger in a Strange Land the protagonist, Valentine Michael Smith, takes over a church that was working on this basis and makes it even worse. In the name of religion, Smith established a free, promiscuous

3 Matthew 18:22.
sex organization. So science fiction again evidences parallels to Christian history.

These seventeen themes of science fiction which are related to the Christian position may be found in much science fiction. Following are several instances of plots from respected writers which further illustrate this position.

An earlier science fiction writer, E. E. "Doc" Smith, wrote three series of books which did much to influence the future writers of the genre. In almost every book the battle between the forces of right and the forces of evil appear. In Skylark Three the evil planet is that of the Fenachrones. They are a human like race with superior brains and advanced scientific knowledge. Thus they make better spaceships, have better weapons, and are launching on a universe-conquering project. The good side is headed by Richard Seaton who is known to this part of the galaxy as the overlord. Because the Fenachrone will not hear to anything but a fight to the death, Seaton has to destroy the whole planet. He even follows an escaping spacecraft out of the galaxy to destroy it so that that menace will no longer exist. Beside Seaton and the Osomians, the inhabitants of the planet Norlamin, stand for the good. They too are far advanced in science, spending lifetimes on a project. All their knowledge is transferred to Seaton and his partner by means of an electronic device with headsets.

In Skylark of Valeron the evil persons are Duquesne and Loring, earthmen who are criminals, several disembodied intelligences from outer space, the hypermen of the fourth dimension, and the Chlorans of the green planet. The earth criminals fly through space to learn as
much of the science that Seaton knows so that they can defeat him and become the rulers of planet earth. By trickery and deceit they gain many of their objectives including transferring the knowledge of the Norlaminians to their own minds and having the Norlaminians build them a huge spacecraft equalling Seaton's Skylark III. Giving Seaton up for dead, Duquesne and Loring return to earth and by the superior might which they gained from the Norlaminians become the conquering rulers of earth. In the meantime, Seaton and his crew contact eight disembodied intelligences in outer space who insist on disembowing Seaton's group. However, while keeping the enemy at bay with strong force shields, Seaton and Crane perfect an instrument to project them into the fourth dimension. When they effect this stupendous feat, they escape the intelligences. However, they are thrown into immediate conflict with the hypermen of the fourth dimension who cannot communicate with them. The hypermen are also wicked and unreasonable, ready to destroy them at sight. Back in the third dimension, Seaton and his friends discover an earthlike planet, which is at the other end of the galaxy, called Valeron. The Valeronians are being attacked by a vicious race of green creatures from the planet Chloran. The Chlorans have superior intelligence and weaponry to that of Valeron and would destroy the latter and take their planet for themselves, but Seaton arrives to break their power with his superior knowledge. Finally, Seaton, equipped with Skylark Valeron and more knowledge than Duquesne can imagine, returns to earth and settles Duquesne forever.

The famous Lensman series also written by "Doc" Smith begins by describing two ancient races who developed on separate planets, the one
purely evil, the other intrinsically good. The evil ones were the Eddorians, the good ones Arisians. Concerning the Eddorians, Smith says:

They were intolerant, domineering, rapacious, insatiable, cold, callous, and brutal. They were keen, capable, persevering, analytical, and efficient. They had no trace of any of the softer emotions or sensibilities possessed by races adherent to Civilization. No Eddorian ever had anything even remotely resembling a sense of humor.4

The Arisians, on the other hand, were far advanced compared to the Eddorians in science and in goodwill. While the Eddorian spores would not acclimate to any other planet, the Arisians spores had taken root in many planets where civilizations were developing. To protect those civilizations, the Arisians decided to become Guardians of Civilization, developing through the ages a superior race which in time could take their place in such a capacity.

Gharlane, of Eddore, took upon himself the task of destroying the civilizations of the solar system and other nearby stars. He supervised the destruction of mythological Atlantis, and Rome, and supervised the destruction in World War I and World War II. In the succeeding ages he appeared as Gray Roger, a manlike form. In this form he made a steel planetoid from which he attacked spaceships as a pirate, using as a crew a group of disgruntled engineers from Earth.

In the persons of the Eddorians, and especially Gharlane, resides most of the evil of the universe. At least Gharlane supervises all the evil that threatens earth. He has supernatural powers, cannot be killed

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by physical weaponry, and is inherently bad. He uses men. In fact, at times he masquerades in the form of a man as he did in Gray Roger. He is also like the devil in that he never gives up even if one plan fails. He is willing to start all over again.

On the other hand, the Arisians are like the angels, for they are supernatural in some ways, too. They cannot be killed. They operate throughout the universe by mere thought. They can control to an extent the minds of even the Eddorians. Ages ago when an Eddorian stumbled onto an Arisian, the Arisian wiped out the memory of the encounter in the mind of the Eddorian. This experience remained hidden from the Eddorians for many centuries until there were other encounters. Furthermore, the Arisians had a plan to build up and protect civilizations. They developed a strain of humans for centuries until it eventuated in an almost perfect mind and body. In fact, it developed two strains and then united them. They also planned the Galactic Patrol and the Lensmen. The Lens was a device of superhuman design which the Arisians fitted to each person qualifying. These lenses were used to communicate via mind waves with each other and to look into the minds of others. However, a lensman had to do his part after he received the lens and work with all his might to battle against the forces of evil.

Thus, both the Arisians and the Eddorians, like God and the devil, possess at times the minds of men. Beginning with the seeding of the planets with Arisian spore which produced men capable of civilization who were made in the image of the Arisians much as men are made in the image of God, and continuing through the planned culmination of the genetic lines of Samms and Kennison, the Arisians molded civilization
through mankind. At the same time, the Eddorians were discovering races which would submit to their way of life more or less voluntarily which became inherently evil. Through the lens the Arisians had even greater control of leading minds of the civilized world and by transferring their knowledge, gained by centuries of experience, via telepathy to the lensmen heightened the mental powers of those men, enabling them to cope more cogently and successfully with the problem of evil. This is similar to the New Testament experience of the new birth which regenerates the mind of men, giving them new insight and victory over evil. The Eddorians also tried to duplicate the lensmen with what they called black lensmen. Those black lensmen did not measure up to the other lensmen. This procedure parallels the devil's attempts to take over human minds through sorcery and the like which seems to do the most destruction to the subject rather than to the opposing kingdom. For instance, look at the Gadarene demoniac who cut himself, used his mighty physical power to break chains with which the authorities bound him, and terrified the populace.

Another parallel in Smith's Lensmen Series and the Christian religion lies in the fact that the lensmen were always, at first, fighting peripheral installations of the Eddorian evil instead of seeking the source of evil and attacking it. The New Testament warns about the same kind of thing in Ephesians 6:12, 13:

For we wrestle not against flesh and blood, but against principalities, against powers, against the rulers of the darkness of this world, against spiritual wickedness in high places.
Wherefore take unto you the whole armour of God, that ye may be able to withstand in the evil day, and having done all to stand.
So little by little the lensmen and the children of the lens began to realize this fact and were not satisfied to merely destroy another planet controlled by Eddore.

Finally, Kim Kinnison finds Gharlane masquerading as Prime Minister Fossten of the planet Klovia. Although Kim never knows who Fossten really is, he pursues him until the inevitable confrontation takes place on a spaceship on the way to battle with the Galactic Patrol. Fossten challenges Kim, one of the Children of the Lens, to mortal combat. Kim engages his mind and his lens power with Fossten so that at the end of a grueling mind battle, Kim slays Fossten. However, it is really Mentor of Arisia working through Kinnison's mind which makes the execution possible. So the evil person behind all the evil of the galaxy is destroyed by the powers of righteousness.

In order to be ready for that battle, Kinnison had to go back to Arisia the second time for a further treatment. Realizing that he did not have enough training even with the lens, Kim applied to Mentor for a second time. This experience went much farther in improving Kim's mind and developing his powers. It reminds one of the experience of Pentecost which the apostles needed before they went out to spread the gospel of the Kingdom of God. It was necessary that they have a second treatment from the Holy Spirit to be equipped for their spectacular job. Before Pentecost Peter denied Christ and hid with the others behind locked doors after the Crucifixtion. However, after Pentecost Peter preached fearlessly on Solomon's Porch of the temple in Jerusalem where 3,000 were saved in one day.
In connection with the slaying of Gharland when Mentor worked through Kinnison's mind, we find another parallel to the Christian experience as taught in the New Testament. As Mentor was always present with the lensmen and ready to respond immediately to their call for help, so Christ is ever present with the Christian and ready to respond to their cry for help. In fact, Paul says this is the mystery of the past now revealed in the present:

Whereof I am made a minister, according to the dispensation of God which is given to me for you, to fulfill the word of God;
Even the mystery which hath been hid from ages and from generations, but now is made manifest to his saints:
To whom God would make known what is the riches of the glory of this mystery among the Gentiles;
which is Christ in you, the hope of glory....

Many other Scripture verses emphasize this doctrine, but perhaps one more from the very lips of Jesus will suffice at this point.

I am the vine, ye are the branches. He that abideth in me, and I in him, the same bringeth forth much fruit; for without me ye can do nothing.

A further interesting sidelight on theology in the Lensman Series is the fact that the Eddorians did not know everything that was going on in the universe; certainly their knowledge of the Arisians was only guess work and their knowledge of the Galactic Patrol and the lensmen was incomplete. However, the Arisians knew everything. They knew all about the Eddorians and men and plotted for centuries the defeat of evil. So it is with Satan and God. Satan's knowledge of God and men is incomplete. In fact, it is often tragically erroneous. When he

5 Colossians 1:25-27.
6 John 15:5.
thinks he is the most victorious, he is being defeated. The great illustration of this point is the Crucifixion of Jesus Christ which was the hour and the power of darkness. Yet at the same time it was the hour of the greatest victory for the cause of righteousness and the Kingdom of God, for it assured redemption to believing mankind.

God, in contrast, knows all things and operates the universe on a plan that was devised before the foundation of the world.

Finally, the Eddorian force shield surrounding their home planet with an impregnable defense was pierced to the destruction of Eddore when the Unit of the Kinnison children, all the millions of minds of lensmen throughout the universe, and the combined minds of all of the Arisians united to strike that shield. In the present age when all the children of God unite with the divine powers of God and the holy angels, they realize victories over the forces of evil that are tremendous. Citywide and areawide evangelistic campaigns under the leadership of such men as Billy Graham and Oral Roberts have exerted unusual pressure against forces of evil. Christian television stations and programs such as PTL, supported, not by commercials, but by the contributions of millions of Christians around the world are becoming a major force for righteousness in the world today.

In summarizing the Lensmen Series of books by E. E. Smith and its parallels with Christianity, such items as Boskonia, the overlords, thionite addiction, and the cosmic struggle should be noted. Boskonia, the organized empire of evil, suggests hell with Satan, devils, demons, and lost men. Permeating every planet with a fifth column, Boskonia aimed to destroy all that was good. Second, the overlords were creatures of
a perverted planet who existed by capturing, torturing, and finally sapping the last elements of the objects' spirits for their own sustenance. They were the incarnation of devils. Nothing good could be said of them. No policy but complete annihilation could be used with them. So are the demons of hell. The third item is thionite addiction. Thionite was a drug which caused men to experience intensely their most valued sensuous experiences while in a dreamlike state. So intense were the experiences that those who imbibed once were so hooked that they continued at all costs until they died a horrible death. So it is with any sin, but it is more obvious with drug addicts. Finally, the struggle between good and evil is universe wide. Here the doctrine of the Bible and Smith agree, for it is no skirmish in one life here and one life there, one country here and another country there, one planet here and another planet there that the Bible teaches. No, it is that a war directed by insidious minds of hell is being waged against earth and heaven throughout the ages of time wheresoever there are men.

The last event which climaxed the entire series of the Lensmen was the destruction of Eddore. This has its complement in the Christian scheme of things in the final dealing of God with the devil and his cohorts. From one battle to another, from one century to another, the battle against Boskonia went on with intensifying grandeur. But it ended with finality. So after milleniums of warfare between the devil and God in the civilizations of men, a final war will occur which will settle Satan and his emmissaries for eternity.
And when the thousand years are expired, Satan shall be loosed out of his prison, and shall go out to deceive the nations which are in the four quarters of the earth, Gog and Magog, to gather them together to battle: the number of whom is as the sand of the sea. And they went up on the breadth of the earth, and compassed the camp of the saints about, and the beloved city: and fire came down from God out of heaven, and devoured them.

And the devil that deceived them was cast into the lake of fire and brimstone, where the beast and the false prophet are, and shall be tormented day and night for ever and ever.7

An author who deals with the subject of the conflict between good and evil as couched in supernatural beings is John Brunner. In The Atlantic Abomination a huge creature from another planet submerges himself in mud beneath the sea in suspended animation for millions of years because of a catastrophe threatening his life. During the first exploration of the bottom of the sea, one of the explorers uncovers his body. Then the Atlantic Abomination comes to life. He has mind control powers over human beings so that when they are doing things he does not want them to do, he causes a severe mental pain. Men learn to guess what he wants, and thus he gets them to feed him and to build advanced scientific instruments and missiles. He uses men and women for the most menial of tasks, such as carrying him about. He is altogether selfish and looks upon humans as inferior and expendable. He is like the devil in these attitudes and actions who exploits his followers and destroys them. Clearly, when they are under his influence, they have no mind of their own.

7 Revelation 20:7-10.
Besides the authors which have already been observed, there are many others who describe a struggle between good and evil. However, this second group of authors seldom connects their conflicts with the supernatural, but recognizes an inherent evil in man himself.

One of these authors is Frederik Pohl, who with C. R. Kornbluth wrote The Space Merchants. In this book the evil is couched in advertising agencies, Fowler Shocken Agency and its rival Tauton Agency, which have become the ruling power in society. Everything is geared for their profit. They control the government including the President of the United States. Their fantastic advertising campaigns strive to convince the people through all kinds of gimmicks to buy their products. Then there is something usually in the product that keeps them buying it. For instance, there is Coffiest.

"...each sample of Coffiest contains three milligrams of a simple alkaloid. Nothing harmful. But definitely habit-forming. After ten weeks the customer is hooked for life. It would cost him at least five thousand dollars for a cure, so it's simpler for him to go right on drinking Coffiest - three cups with every meal and a pot beside his bed at night, just as it says on the jar."

The men themselves are evil and are obsessed with the idea of the company's power. Their very minds are so conditioned that they cannot believe anything to be true except that which gives advantage to the company. Fowler Shocken's name, itself, denotes rottenness to the extent that he shocks people, even himself at times. Mitchell Courtney has accepted the company line for so long that he cannot believe

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the truth when he sees it with his own eyes and experiences it in his own life.

Also there is the evil in this book which lies in class structure. In order to expedite the world of the advertising companies, society had to be arranged in economic classes. Copysmiths were at the top while Corella workers who made Chicken Little were at the bottom. It was fixed so that those on the bottom never got out of debt to the company and, therefore, never could climb to a higher class. They were fenced in, so they might as well settle down to make the most of it. At one time while working at Corella, Courtenay could not even make a long distance call to his wife because he did not have a priority number, which was given only to the upper classes.

On the opposite side of the moral issue in The Space Merchants were the Consies, or Conservationists. They were an organization of men who believed that the best way to live is nature's way. They were for natural foods and honest ways of doing things. They were arch enemies of the advertising agencies. They still believed there was much to be gained by reading books.

Another popular science fiction novel that has something to say about good and evil is Farenheit 451 by Ray Bradbury. On the surface, the evil lies in books and historical information which tend to poison the minds of those who read them. The good is in the fire department which actually starts fires rather than putting them out. When it is reported that there is a house which contains books, the fire department immediately goes to that house and burns it down. If the owners refuse to leave, they burn them too, otherwise they are arrested. Of
course, this is satire. The real good is in the books and those who read them. Several professors have memorized books so that unless they are destroyed, knowledge will be kept alive.

So far the examples have placed the evil in persons who are wicked and promoting evil action in the universe. The following examples see the evil to be in the world of men in their relationships with one another. For instance, lack of communication between individuals and groups is a cause for misunderstanding and preparation for drastic action.

Lester DelRey has written a book called *The Mysterious Planet* in which evil lies in lack of communications. The planet X has become a threat to the Federation of the solar system, pirating cargo ships from time to time. Bob Griffith and Simon Jakes are captured in a trap set on a moon of Jupiter and taken to the mysterious planet. There they discover that the president of the planet does not want war, but believes that the Federation does. Simon takes off in his super plane with Bob and the president's son after escaping from the cages where they had been displayed. Bob convinces Simon that the only thing to do is to take the boy back to his father. This act convinces the president that the boys are telling the truth. Negotiations follow, and the universe averts a catastrophic war.

Alan Nourse's book, *Raiders From the Rings*, sees evil in lack of communication also. Here is a continual war between the spacers of Mars and earthlings. The spacers originally came from earth, but had been on Mars for so long that enmity had grown up between them and the earthlings. One reason for this was that the spacers were dependent
on earth for food and women. Earth, however, was not cooperative, so
the spacers just raided whenever they needed either. Ben Trefon, a
spacer, raids earth and gets a woman and her stowaway brother, escapes
to find his home and family destroyed on Mars, finds help from super-
natural beings on a strange planet, and finally through the song of
one of the women, sung to the earthlings, restores communication and
peace is attained. Revealed truth comes to be the great good, i.e.
truth that is discovered and disseminated.

On the other hand, in Nourse's book, *The Bladerunner*, evil lies
in government medical programs with doctors all free in the hospitals,
but which require after the third trip, no matter what the age of the
patient, permanent sterilization. This program was pushed through
Congress because of fear of overpopulation by the strong, growing seg-
ment of old people in the country. This condition caused other evils
including black market medicine. Black market medicine was a practice
of doctors and nurses who worked in the hospitals by day. At night
they performed operations in homes by the aid of bladerunners, boys
who picked up the necessary surgical tools from suppliers and took
them to the doctors. Other evils in this book were poverty, class
distinctions, and unfair courts. Morality was not always black and
white as in some other books. It was good for the doctors to practice
black market medicine to help those who did not believe in allowing
the government to sterilize them or their children, but, at the same
time, it was wrong because it was against the law. The conservation-
ists were right in holding forth for their democratic rights, but were
wrong in allowing their children and families to die because of lack
of medical attention. The plague or rather the epidemic of spinal-meningitis was a curse to all levels of society, but was the last straw which caused the government to rescind the sterilization program, thus closing down black market medicine. Nourse seems to be trying to indicate what might happen to government medicine in the future unless there are safeguards. These problems are definitely moral problems concerning the right and the wrong which are an integral part of Christianity.

Another writer, Andre Norton, sees evil lurking in scientific advancement in at least two of her books: *The Iron Cage* and *Breed to Come*. In *Breed to Come* a city full of scientific gadgets from healing rays and communication boxes to weapons of war is taken over by a generation of cats, the People, who have evolved during the past 500 years to intelligent activity. The city was built by humans who the People call Demons. The Demons were forced to leave Earth because they had created a condition which contaminated the air, causing them to become sterile and to die off. Two rocket ships blasted off for another galaxy 500 years before the story. Now the People, the Barkers who were intelligent descendents of dogs, and the Rattons, descendents of rats, were discovering the secrets of science. The People and the Barkers united against the Rattons, planning defense against the return of the Demons. One of the Demons, Tan, joins the Rattons to threaten the People and the Barkers. However, Ayana, the medic in the Demon party, is captured and questioned by the People. She sides with the People, going back to the rocket ship to get Massa, the mechanic. Tan and the Rattons are activating ancient war machines to attack the People and
the Barkers. In the meantime, Massa sets up a device to blow up the Rattons, their holes, and a large part of the city. The People and the Barkers leave the city quickly so that when the Rattons and Tan appear with their war machine, the device is triggered, decimating the machine and the Rattons. The Demons blast off for Elhorn with enough information to dispell the mist menace there and to warn the rest of their kind from coming back to Earth. The People and the Barkers head for their caves and Mother Nature. Actually the evil is not in science or scientific advance, but, as in Christianity, in the persons who are investigating and inventing. Those persons are not big enough spiritually to handle the advances of science.

The Way Station by Clifford Simak pits ignorance and barbarism against knowledge and advanced civilization. Here one man who has been chosen by representatives of the galaxy to manage a way station where galactic travelers stop over on their way to distant points among the stars finds himself suspected of evil by the neighbors and the government. He has lived for two or three generations and looks younger than when he first began. His house looks the same on the outside, but is covered with an impenetrable substance which resists weather, decay, and weapons. The good is found in obedience, knowledge, and finally love through Lucy Fisher, a deaf-mute with psychic powers. The United States is willing to believe Enoch and adjust to a warless policy, thus becoming eligible to join in the government of the galaxy.

A book which emphasizes the evil of aging civilizations is A Canticle for Leibowitz. It opens after a holocaust which cast civilization back into a dark age. After the atomic destruction, a group of
fanatics banded together and destroyed as much scientific equipment as they could, including libraries and scientists. The only place where knowledge was hoarded was the monastery. These isolated places housed monks who copied scientific books by hand, copying they knew not what, for they did not understand the scientific records. However, after many generations a new civilization containing scientific attainments similar to the first arose from the knowledge imparted by the monks to developing scientific minds. The monasteries were still centers of learning and science. Thus, this time when the scientists saw the signs of ugly strife and warfare begin to threaten civilization, they prepared a space ship with representative people and equipment. This ship finally blasted off in the moment before the explosion to carry those representatives to another planet where a civilization of man could be built again. As in Norton's books, the evil lies not with science or civilization, but with the human heart and society itself. It is questionable whether Walter Miller, Jr. saw good anywhere. The good ultimately ended in evil. Of course, this is the emphasis of the Bible. Because of the evil of the human heart, civilization without redemption is impossible. Nations and empires have fallen because the cancer of moral corruption weakened the fiber of civilization. So Walter Miller seems to look for the entire civilization of man to disappear because of the lack of moral fiber in individual and collective man.

A popular trilogy which contains elements of the struggle between good and evil is The Foundation Trilogy by Asimov. Here evil lies in humans, the people of the galactic civilization who have become so
complaisant about their push button world that they let the technical knowledge, which is needed to repair and replace equipment, disappear. A smugness based on contentment creeps into the very bones of those future citizens and is the source of the decay which Hari Seldon foresees will put civilization back into a dark age for 30,000 years unless something is done to avert it. Corrupt emperors are displaced by stronger and more clever corrupt emperors. Planets begin wars with one another despite the empire, and the day comes when even Trantor, the home planet, so great in governing the galaxy, so mechanized that the inhabitants never see the real sun, so established that it has ruled for millenia, falls to destructive attack and perishes.

However, in the Foundation and Empire, the second book of the trilogy, another evil appears in a mutant known as the Mule. He is an ugly looking person who discovers when he is 22 that he has powers that no one else has. He can see into other people's minds and actually change their attitudes and emotions.

"To me, men's minds are dials, with pointers that indicate the prevailing emotion....Slowly, I learned that I could reach into those minds and turn the pointer to the spot I wished, that I could nail it there forever. And then it took even longer to realize that others couldn't."9

As a social outcast he has endured a very unfortunate childhood and youth; so when he discovers his powers, he decides to get even with the rest of the galaxy. He is like the devil in that he must work through other people to gain his ends.

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"If I could gain power, it could only be by means of others. Success came to me through middlemen. Always! It was as Pritcher said. Through a pirate, I obtained my first asteroidal base of operations. Through an industrialist I got my first foothold on a planet. Through a variety of others ending with the warlord of Kalgan, I won Kalgan itself and got a navy. After that, it was the Foundation and you two come into the story."10

Furthermore, the Mule worked through a Visi-Sonor, an old instrument which was actually a device for emotional control. He gave concerts which caused a pall of defeat to fall upon the listeners. This is the way he took over planets and the Foundation. He also used the Visi-Sonor on Neo-Trantor to kill the crown prince.

Also the Mule appeared to Bayta and Toran, the two who were trying to fight the Mule, as Magnifico, the Clown. He was dressed as a clown and acted as one throughout their travels. His real identity was suspected and confirmed by Bayta whose mind he had not tampered with when he killed the crown prince with the Visi-Sonor. How like the devil this is, appearing like an angel of light or like a fool!

The good in this trilogy lies in mature civilization. It is actually never reached. Men and Foundations plan for it and operate as a social force in the galactic empire to shorten the period of the dark age, but that mature civilization never appears. Perhaps Asimov should write a sequel showing what his utopia is like.

The Dune Trilogy by Frank Herbert deals with this struggle also. In these books the evil lies in persons: humans, an order of witches called the Bene Gesserit who have supernatural links with all their

dead members who are still influencing mortal life, Freemen who are so
fanatically loyal to Muad'Dib that they promote a Jihad, a fanatical
religious crusade, killing 66 billion people on millions of planets,
the former emperor and his children, and almost every other organiza­
tion of any importance in the whole universe. Persons are all jealous
of power and wealth and connive together to bring down the throne of
the ruling emperor which comes to be Paul Atreides. The men of the
Atreides family stand for the right, but they lack power and real vic­
tory because there seems to be no supernatural, righteous person
behind them. Thus pessimism pervades this trilogy. Actually the
power that guides the good is evolution which the Bene Gesserit con­
trols as much as they can throughout the ages. Leto, in his final
triumph, says he is not human. He is a combination of personalities
of the past plus.

Much science fiction is found in the short stories which have
appeared in various science fiction magazines and anthologies. A
representative work in this field is A. E. van Vogt's "The Weapon
Shop". Here is a fascinating story of a government under an empress
which regulated all citizens to further its own ends. It often wiped
out a small business in order to take over its assets. Over against
this evil government was the Weapon Shop which successfully redeemed
those ruined by the empire. Fara was ruined by a son who was beguiled
by a beautiful government woman and borrowed on his father's business
to finance his affair. The computer got in touch with Fara, had him
sight the papers, then turned around and took over his business for the
debt and closed his shop, ruining him. Although Fara feared that the
Weapon Shop was diabolical because it was a threat to the empire, he finally had no other choice than to go to it for help. It did help him through political power which it had and by the weapon it gave to Fara. His shop was restored, and life resumed.

Evil here is seen to be in the people in the world. Often these people are leaders like the empress who purport to be angels when all the time they are devils. This reminds one of the devil of whom it is stated in the Bible that he comes as an angel of light. Men do not want to believe anything against such a world. However, when he does fall prey to it, he is powerless and seeks deliverance by aid from a higher power. The Weapon Shop seems to be a godlike figure which knows all and is omnipotent. It might also be seen as a metaphor for the church. Furthermore, as in Christian experience, the Weapon Shop demands that man take part in his warfare against evil, giving each man a weapon to protect himself.

This chapter has attempted to define the religious dimension of science fiction identified as struggle between good and evil. It has presented ideas from several religions including Christianity. Also it has discussed elements in science fiction directly related to the Christian position, such as good and evil being led by super persons, the empire of evil being well organized, and the evil of material things being worshipped. After examining numerous examples from hard science fiction, it is evident that many religious themes appear in these works. This is especially true of the religious dimension of the struggle between good and evil.
CHAPTER V

ELEMENTS OF MORAL CHARACTER DEVELOPMENT IN SCIENCE FICTION

The aim of the Christian experience is moral character development in its adherents so that they will be able to face and overcome the evil in the world and so be ready for a better life to come. Much science fiction appears to have a similar goal without the strong emphasis on heaven.

Christians believe that when God created Adam and Eve in the Garden of Eden, he made them morally perfect. This innocent state of man where he was instantly obedient to God and where he enjoyed unbroken fellowship with God is idealized in the Bible. The Fall from this state of perfection by the eating of the forbidden fruit is seen as the greatest tragedy of the race. The Bible records the redemptive process which began the day Adam and Eve were turned out of the garden and climaxed in the death of Christ.

The experience of Noah and the flood again emphasizes the importance of moral character to God. Because that generation was immoral in God's eyes, he wiped out the whole civilization, saving only Noah and his sons and their wives. By the time Moses led the children of Israel out of Egypt, the chosen people were ready to receive the Ten Commandments. These were given to Moses by God on Mt. Sinai and
consisted of ten basic moral principles which have become the basis of law and character building in Western Civilization.

The Old Testament prophets also hewed to a moralistic message. As an example Isaiah might be cited:

> Seek ye the Lord while he may be found, call ye upon him while he is near; Let the wicked forsake his way, and the unrighteous man his thoughts; and let him return unto the Lord, and he will have mercy upon him; and to our God, for he will abundantly pardon.\(^1\)

John the Baptist, the last of the prophets, preached repentance of sins, baptism as a sign of the washing away of sins, and conversion. He was outspoken in his judgments of immorality.

One of the first things Jesus did according to Matthew was to preach the Sermon on the Mount, which many have seen as the constitution of the Kingdom of God. This sermon elevates moral character to its highest, for it demands that one not only appear to be righteous to men, but actually be righteous in his heart before God.

The apostle's doctrine which is recorded primarily in the epistles of the New Testament concurs with the standards of Christ, ever urging the believers of the church to live up to the standards of Christ. Love is the primary basis of the New Testament ethic.

The final example of the emphasis of Christianity on character development is the ideal which is held up in the life of Christ. Christ is not only the lamb of God who is to be sacrificed to make atonement, but he is the example of what redemption will do for the believer. Not a warrior, not a cunning man, not a high-powered executive, but a man

\(^1\) Isaiah 55:6,7.
filled with moral integrity and a love for God is displayed on the pages of the gospel narratives. Here is a flesh and blood prototype of what every man can attain by faith in Christ's redeeming act of Calvary.

In order to attain this moral character, the Bible prescribes, first of all, that a man be born again. Jesus himself said in John 3:7, "Ye must be born again." This is an experience which includes repentance for sins, the forgiveness of God, and a new life of the Spirit within the heart. This new life is inspired to cooperate with God in trying to keep all the commandments.

Later Jesus said, on the even of his ascension, "But ye shall receive power after that the Holy Ghost is come upon you...." This was said to the apostles and brethren and indicates that they needed a further treatment on their hearts to make them adjusted to the will of God, so that the Spirit would have control of their lives. On the other hand, Paul said in Galatians 3:11, "The just shall live by faith." Here is an insight into the way Christian character develops in one's life. It is not by striving, but by believing.

Moral integrity is also developed by experiencing hardships. For instance when Peter is talking about the keeping power of God, he also recognizes the reality of trials and their benefit.

Wherein ye greatly rejoice, though now for a season, if need be, ye are in heaviness through manifold temptations:
That the trial of your faith, being much more precious than of gold that perisheth, though it be tried with fire, might be found unto praise

^ Acts 1:8a.
and honour, and glory at the appearing of Jesus Christ....³

Thus, the development of moral character is the aim of Christianity, in its teachings and in its examples; the good man is the ideal of the Christian ethic. As one observes hard science fiction, he becomes aware that this theme is present on many of its pages. Moral character development differs from the development of character in a work of fiction as it emphasizes the building of a person of moral integrity, responsible to a value system of the surrounding society and of his own mind. In hard science fiction the value system of the milieu of the author appears prominent, often, when characters are developed. Dr. E. E. Smith, author of the Skylark and Lensman series of books, pictures several elements of character development.

Here are three.

Before a lensman could enter the service, he had to go to Arisia and have Mentor fit him with a lens. This lens helped him to communicate by thought with other lensmen and also with Mentor. This experience gave him super human powers. It was an initiation experience which prepared him for understanding and action.

Later in the life of the lensman, when he had served well and loyally, when he was faced with even more serious and crucial obstacles, he found it necessary to go back to Mentor for a deeper experience which finished rearranging his mind and opened new doors of knowledge and power.

³ 1 Peter 1:6,7.
Further, character development was realized as the lensman worked under direct and close supervision with a view of becoming more and more independent. When he showed superior ability to take responsibility for his own part in the galactic war against Eddore, he was given standing as a grey lensman. Afterward he continued his battle against Eddore, working with headquarters and informing them of his activities.

Another set of books which contains elements of character building is *The Foundation Trilogy* by Isaac Asimov. Here the welfare of mankind over thousands of years is of prime concern.

In the first place, Hari Seldon and his followers who set up the program of the two foundations were more concerned for the future of mankind than they were for their own immediate pleasure and security. They were willing to be exiled on a planet so far from Trantor that it was called Terminus. Here they were displaying a character trait of unselfishness and concern for others.

Asimov makes plain that a selfish attitude toward life is debilitating to both character and empire. The spiritually sick emperors who cared only for their own comforts and power ruined their own lives and plunged the empire into destruction.

Salvor Hardin, the mayor of Terminus, displayed an element of moral character development of justice and accuracy in judgment when he correctly assessed the Encyclopedia and Hari Seldon. As a result, he took over Foundation I and began accomplishing what Hari Seldon had really planned in the first place. The ability to evaluate people and events in relation to reality is important in building character.
Later in the trilogy, Foundation II realized that if things kept going as they were, Foundation I would find them and expose the plan of Hari Seldon, thus short-circuiting the plan. So they sacrificed 50 members of Foundation II in order to save the world. This kind of action shows a mature character development which is willing to sacrifice life itself to save others.

Other elements of character building are to be found in other books of science fiction. For instance, some books place more value on human relationships than on scientific, technological advance. For persons to develop their character, this is a positive element. This idea is prominent in Andre Norton's, *The Iron Cage*. Scientists of alien blood used Rutee for experiments, finally leaving her on a strange planet. Later men like Jony landed in a spaceship and started to experiment with the animals which had raised Jory and his sister. Jony's hate for this kind of treatment by men of science caused him to destroy an ancient cache of scientific equipment and the spaceship so that the scientists could not harm the animals anymore and so that they could not take the information about this planet back to civilization to jeopardize the good life that existed there. What do the improvements of science and the gadgets mean if man loses his rich value system based on love?

*The Breed to Come* by Andre Norton emphasizes this idea also. The cats, dogs, and rats evolve to the place that they can begin to take over the cities left by the humans centuries before. They find medical inventions as well as inventions made for making war. Although they improve their life immensely, in the end they are willing to destroy
the city because the war machines used by the Rattons threaten all the rest of the creatures. The message seems to be that science has opened areas of power which man has not the character to control. What man needs is a redeemed character!

In *The City and the Stars* by Arthur Clarke the city of Diaspar has existed on earth alone except for a small community called Lys. Diaspar is completely self-contained, having run for millions of years under control of a giant central computer. Every want of man is supplied, but he never gets out of the shell of the city into the real world and never contacts other human beings. Finally, Alvin, a young man who was not programmed with fear of the outside as all the others of his city were, breaks through to find the people of Lys and even examine outer space. Science may go too far in supplying physical comforts and security, leaving the important spiritual needs unheeded. It takes character to recognize this peril and to overcome it.

Lester DelRey has written *The Mysterious Planet* which shows that although science may take us to the planets of the universe and introduce us to their inhabitants, it takes the spiritual elements of love and understanding to keep the universe from being blown up in a massive war. The president of the planet Thule was convinced that the Federation wanted war and they were determined to wipe out Thule until Bob and Jakes brought back the president's young son whom they had taken along when they had escaped from imprisonment. When the president believed that they were telling the truth about the Federation not wanting war, then communication began and war was averted. Men of
character do not jump into catastrophic actions without doing their best to communicate possible peace.

The world of *The Space Merchants* was developed to the ultimate scientifically, but it was a world of class segregation, of the control of men's buying habits by unfair advertising, of the control of government by selfish money interests, and by the regimenting of personal lives. Top executives in this system were totally sold on the idea that their system could not harm anyone in any way. It was a world devoid of moral character. Science had wrecked their world.

In *Fahrenheit 451* Ray Bradbury paints a world where books are taboo, and the burning of the same with the houses that contain them is a service to the state. Men have thrown away the past and its great thoughts and filled their minds only with current trivia. Guy Montag, a fireman, got hold of some books and secretly perused them. He was discovered and reported, but he stood up against the rest of the firemen, destroying them in a fight with fire, and then fled to the river and thence to a band of refugees who were ousted intellectuals who had memorized books. Science could do this to the world. In order to stop it, men must stand up for the right. In doing so their character will firm into manhood. It can do this with moral character development.

In *Starchild* by Frederik Pohl and Jack Williamson, Steve Ryeland realizes that the Machine, a huge computer complex which rules the world, is evil, strapping men down to meaningless routines. Then when he stands up against it, he is discovered and fitted with a steel collar which can be detonated by Machine officers at any time they think he is getting out of line. Of course, that would mean death.
Donna Creery, the Planner's daughter, also decides to rebel against the Machine and helps Steve. The book applauds this moral integrity.

In *Something Wicked This Way Comes* by Ray Bradbury, Will Holloway's father takes the initiative against the evil powers of the carnival which are reaching out to engulf as many innocent people as they can. He searches the library for facts, tries to figure out the problem with the boys, by laughter stays the wicked power of the witch who is stopping his heart, finally kills the witch, and leads the boys to overcome the wicked powers. He is a hero who realizes that the way to overcome evil is to have so much faith that you can laugh at it. He actually brings Jim back to life by stimulating his and Will's faith until they can laugh together at the furtive acts of demons. This kind of activity strengthens his own character and inspires Will and Jim to be more courageous.

In Clarke's *The City and the Stars* Alvin courageously opposes age old customs and fears to extricate his society from an oppressive, regimented regime, fostered by the giant, central computer. He is not afraid to be different and to brave new and wonderful experiences. He follows the leading of his best judgment. Although this book was not written primarily with this purpose in mind, it does present a hero for youth to identify with. The ability to carry through one's convictions into action is a moral attainment.

A fascinating doctrine of Jesus was his idea of judgment.

> Judge not, that ye be not judged.
> For with what judgment ye judge, ye shall be judged: and with what measure ye mete, it shall be measured to you again.
> And why beholdest thou the mote that is in thy brother's eye, and considerest not the beam
that is in thine own eye?
Or how wilt thou say to thy brother, Let me
pull out the mote out of thine eye; and, behold,
a beam is in thine own eye?4

This kind of judgment is dangerous on two counts. It usually makes a
person who is judged angry, thus frustrating the adjustment desired,
and it causes the judge to be so concerned about his neighbor's faults
that he forgets his own. This quality of moral character development
is present in science fiction.

Such a condition exists in Isaac Asimov's The End of Eternity.
Technician Harlan and his associates are in the business of taking the
rough spots out of the centuries. They see something that is undesir-
able in one century and then hop into their time kettle, hurry to a
preceding century, hunt for the incident that caused the trouble, and
change it. Thus the undesirable happening in the later century is
cancelled. The trouble with this sort of procedure is that the char-
acter developing incidents, the unpleasant things, the hardships, are
taken out of life so that people are less than people. Furthermore,
the technicians live in a world of their own, separated forever from
real life, thus themselves leading unpleasant lives. So the implica-
tions for character building are that hardships are a tool to develop
character and that the tampering and removing hardships by unnatural
means is character defeating. So the technicians were wrong also in
their constant act of judging others. Harlan finally realizes this
and puts an end to the whole process.

4 Matthew 7:1-4.
Robert Heinlein recognizes this fact also in his book, *Tunnel in the Sky*. The main character, Rod Walker, is whisked to a strange planet along with many others for the final test to a course he is finishing in high school in space survival. He has to provide for sleep in a junglelike situation, to find food with a knife, to discover water the first day he is there. He expects to stay about ten days, but the return gate never shows up, so days turn into weeks and months. While he is bending over drinking from a river, someone hits him on the head and while he is unconscious relieves him of everything he has but his under trunks and a knife which he has hidden under a bandage on his leg. Now he is in even a more precarious situation than before. However, he manages to sustain life until he finds other companions, both those from his own class and those from schools as far away as France. They establish a colony and provide for the necessities of life. One couple actually gets married. Rod faces not only physical danger from the hostile environment of the wilderness, but also intrigues and rebellions among the settlers. All these experiences make a man out of a boy so that when the people on earth finally connect with the community and the return gate appears, Rod is reluctant to go back to earth although all the others do. The final step of maturity is taken when Rod's sister and his old teacher appear, now married, to tell him about the possibilities of becoming a professional explorer, thus seeing many planets, if he humbles himself to return to adolescent status for college training. He takes that step, and his character becomes even more mature. Here hardships in the form of everyday problems of a leader are coupled with the hardships from primitive
nature. In some like Rod it builds moral integrity, a sense of the need of fairness, a sense of responsibility for the safety and welfare of others. In others hardships seem to cause a deterioration of character. These had bad attitudes from previous experiences.

The Dune Trilogy by Frank Herbert shows the development of a character in the Atreides family which finally results in the transformation of Leto II, son of Paul Atreides, into a supernatural person capable of living thousands of years and righteous enough to safely guide the universe of men. Hardship seems one of the main influences in the development of this super personality.

Leto I was sent from his peaceful planet to Dune in order to manage the spice traffic as far as outward appearances were concerned. However, the real purpose was to get him into a position where Vladimir Harkonnen could have him murdered. Although Leto knows this, he continues to do his best under the circumstances, choosing to be righteous in all his dealing.

Leto I's son, Paul, was beset by hardships from the beginning of the first book. The initial experience of Paul was the one where Gaius Helen Mohiam, the Bene Gesserit reverend mother, tested him with the gom jabbar. The fact that he could endure more pain than anyone else ever had pointed to the possibility that he was the super person they were looking for. Other hardships he endured were the move to Arrakis, the death of his father, his exile with his mother to the Freman sietch, the challenge of learning to ride and control the worms, the battle with the forces of Vladimir Harkonnen, the emperor, and the Sardaukar, and, in Dune Messiah, the machinations of the assassination
plo ters. Many things in his administration as emperor were dis­
tasteful to him, and he did all he could to rid himself of them.
For instance, he disapproved of the jihad, the religious crusade,
which was conducted by the Fremen to spread his rule. 66 billion
people were killed in the jihad on millions of planets. Furthermore,
he was against people worshipping him as though he were a god. Few
of the other characters in the trilogy were as righteous as he. At
least his conscience was active so that he was constantly concerned
with improving the situation. In fact, he was so concerned that he
went out into the desert alone at the end of Dune Messiah, which was
considered to be the equivalent of suicide, hoping that this would
stop the jihad and the worship. Thus, hardship molded Paul Atreides,
ever building a more mature person until he came to the place where
he was willing to lay down his life for the good of the people of
the universe.

Leto II, Paul's son, along with his twin sister was a special
mutation. He had powers beyond that of any other man. In fact,
just after they were born when their father had come to see them
and their mother was dead and not yet removed, Scytale, a Face
Dancer and one of the plotters, threatened to kill the babies. Paul
was blind then because of an atomic explosion, but suddenly he was
able to see, though the point of view was from the cradle. Neverthe­
less, he saw the whole room, including the Face Dancer and his own
knife. With surprising quickness Paul threw his knife at Scytale,
hitting him in the eye and killing him. The baby communicated with
Paul by telepathy assuring the father that it had been he who had
given him vision. Other hardships that Leto II faced included strange actions by his grandmother Jessica, lions trained to destroy children sent by the old emperor's son, plottings of the Bene Gesserit, capture by unfriendly Fremen, and crafty actions by his Aunt Alia who by this time had surrendered to her maternal grandfather Vladimir Harkonnen who though dead was active in the spiritual lives of the Bene Gesserit with whom Alia had contact because of eating spice. Leto overcame all these difficulties and because of the great pressures of the time decided to take the step that would make him altogether different forever. He rubbed some of the worm on his flesh until his body absorbed it and he became part of the worm. So his life was extended for thousands of years so that he could rule the universe with a tight hand, thus assuring a reign of righteousness. He actually becomes a god. So here again hardships were strong factors in developing a superior personality and character.

Dr. Jenkins, a character in Lester DelRey's book, Nerves, is the hero who develops into a strong moral character because of reacting positively to the challenge of an emergency which no one else can handle. He is the new doctor on the job who works along with old Doc Ferrel. He handles his work well, always anticipating the right thing to do. He even seems to know what to expect in the injuries the men receive in the accidental explosion of reactor three before he sees them. This is due to the fact that he has faced other hardships in his life. The first one was the death of his stepfather, Kellar, when Jenkins was a teenager. Then he faced getting an education on his own, including an M.D. Following this he came onto a new job which is always
full of weird experiences. So he has some preparation when he faces this crisis. Dr. Ferrel tells him he needs self-confidence. Because there is no other way out, Jenkins takes hold of the reins in the face of older, more experienced men. His father's idea which he puts into action works, so he wins the applause of those around him, but also realizes a maturity of character. The taking of responsibility is one of the greatest teachers. Under it individuals sense the immediate need of developing the ability to make the right decisions and to carry them out. He who refuses responsibility becomes a moral dropout.

In *Something Wicked This Way Comes* by Ray Bradbury, Will and Jim start out as inexperienced adolescents. They get out of their rooms at night and wander around the town for fun, but they are not concerned with adult values. Jim does hanker to be older, but that is all. In the story they are beset with many hardships which are scary because they are supernatural. Furthermore, they cannot share them because no one will believe them. They find a carousel which can age a person or make him younger depending on which way it goes. They see a man whose tattoos become alive and writhe as serpents all over his body. They almost perish in a sea of mirrors which shows them what they will look like at different points of time in the future. They see some of their friends and others who have been trapped by the circus people and turned into monstrosities. After Mr. Dull and his tribe are laughed out of existence and the monstrosities have been released, the boys are different persons. They have matured in many respects. Facing hardships has caused them to grow fast. Of course, this book is highly metaphorical. Mr. Dull and the circus are symbols of superstition and
fear. When these things are recognized as the apparitions which they are, it is easy to laugh at them. This psychological experience matures the character significantly.

In a negative way science fiction shows that political power is a corrupting element in character. This is not a new idea. Lord Acton wrote in a letter to Bishop Mandell Creighton in 1887, "Power tends to corrupt; absolute power corrupts absolutely." In the pages of science fiction one can see this principle acted out. A good example may be found in The Space Merchants by Frederik Pohl and Jack Williamson. Mitchell Courtenay, head of the Venus project for Fowler Shocken Industries, goes along wholeheartedly with all the programs of the company. He approves of corrupt business policies such as the one promoting Coffiest, a product which is loaded with a habit-forming drug, so that once a person starts to drink it, he cannot keep himself from continuing its use. Furthermore, he sees nothing wrong in the company manipulating the government of the United States. It controls the President and the Congress so that any law or policy it wants it gets. Furthermore, Courtenay believes so thoroughly in the caste system which places some men forever on an economic level where they merely exist in factories like Chicken Little that although he lands in that situation himself because of a plot against him, he will not believe that the system should be changed. A part of that system, he discovers, is that only those with priority numbers can make long distance phone calls. This discovery greatly agitates him while he is suffering from the policy, but it does not seem to bother him later that multitudes of others have to endure such treatment for a lifetime.
Here science fiction portrays the way political power often does corrupt and callous a man's soul.

A further example of this negative element appears in The Foundation Trilogy by Asimov in the emperors of the Trantor based empire. Such is the condition of politics that the person who is able to kill off the incumbent emperor assumes the throne. His chief aim thereafter is to enjoy all the luxuries provided by that office and to guard against a similar coup unseating him. Complacency because of millions of years of enjoying the fruits of scientific invention further undermines the empire. The emperors were so proud that they did not believe that anything could defeat them.

A prime example of the corrupting influence of political power in Dune is that of Alia, Paul's sister. After his supposed death, she assumed rulership of the empire. She was obeyed and worshipped. However, at the height of her reign she experienced what the Bene Gesserit called Abomination. This was a state wherein one of the former Bene Gesserit group who had died, but in spirit were in the consciousness of all living Bene Gesserits, got control of the living person. The witch that got hold of Alia and compelled her to do his bidding was Vladimir Harkonnen. From then on she went from bad to worse and was only stopped when Leto II demanded that she jump out of the window of the temple. Here power became such a burden that Alia gave in to the pressure of her grandfather whose influence drove her to corruption.

In science fiction the Kinnison men in E. E. Smith's Lensman Series were heros who undoubtedly inspired many young readers to emulate them. They were good persons, always on the right side. They
were socially outstanding and got along well with other people. They were studious, pursuing their education with excellent marks to the expected degree. They were fair, dedicated, and willing to die for the cause. However, they were ready to fight for their cause and were hard on criminals and other evil persons. Intentional or not, here we find moral examples.

In The Foundation Trilogy Hari Seldon becomes an example of a person who works and studies hard, who plans thoroughly for years to come, who is interested in the welfare of all mankind, who cleverly, but not criminally, manipulates the emperor to exile Foundation I to Terminus, and who trains others to carry out his plans. This man is another moral example in science fiction.

In Dune the Atreides men provide moral examples in Frank Herbert's great work. Their moral fiber is outstanding. They recognize the evils of their day and of their own administrations, they labor to change this for the better, and they make supreme sacrifices. They do their best to do the right thing. Such fiction characters are incentives to moral development.

Mr. Halloway in Something Wicked This Way Comes is an example of a man who succeeds in understanding his son and his friend, who helps by finding out more about the situation, and who stands with the boys against tremendous odds. At the same time, the boys should inspire others both for the right and good things they did and for the reckless things they did, the good things challenging emulation, the reckless warning against it.
Some of the elements which go into the building of moral character in science fiction stories are initiation experiences of mental and moral adjustment to the universe, later experiences of dedication and understanding to helping solve the problems of the universe for more difficult battles, and increasing experiences of responsibility which cause a gradual, continual development of character. An unselfish attitude with a loyalty and concern for the well-being of mankind are also elements found in the character development evident in science fiction. Other elements are a just and accurate evaluation of men and situations, a willingness to sacrifice one's life for the cause, a recognition of the fact that human values are more important than scientific technology, and the facing of hardships with the proper attitude.

Science fiction also portrays the development of moral character which may result in self-recognition and self-examination in its readers by presenting moral examples. Some fictitious persons of the stories have high ideals, work hard, and prove loyal and adequate in life's arena.

One must remember that the goal of religion, especially Christianity, is to produce individuals who are morally fit to live in this world among men. In hard science fiction, as we have seen in this chapter, this religious dimension may be present. Writers of hard science fiction seem to have been influenced by the moral-religious atmosphere of the culture of the early twentieth century in America.
CHAPTER VI

SOME CLASSROOM COMPONENTS OF A UNIT ON RELIGIOUS DIMENSIONS
OF SCIENCE FICTION IN A COLLEGE COURSE OF SCIENCE FICTION

There are no magic words which will immediately make anyone a successful teacher of science fiction (that should probably have stopped with "teacher"). My experience in trying to do the job has been hit and miss, with new hits and new misses each time around; some courses have been sheer frustration because what worked last time with one group of people didn't work this time with another group. This, of course, is not peculiar to teaching science fiction, but the subject seems to provide some additional complications.1

So modern science fiction got started with stories such as Mary Shelley's Frankenstein which definitely has religious overtones. Hawthorne's fables also deal with subjects such as the one extrapolated in "Dr. Heidegger's Experiment" where the good doctor gives goblets of the fountain of youth to four of his friends, causing them to become young again, something that only God can do. The theme of Dr. Jekyll and Mr. Hyde by Stevenson is also religious, having to do with the inner conflict of the soul between the sinful nature of man and the surface personality of righteousness.

The rationale for a unit in religious dimensions must consider the learner, the society, and the subject matter. Suggestions will

be presented in these areas.

In the first place, all students are not at the same level of appreciation or understanding of literature, a generalization true of the underclassman in college as well as the high school student. For a large segment of college freshmen who are not fiction readers science fiction can provide a stimulating introduction into the world of imagination. According to James E. Miller, the developing of the imagination is of prime importance. The imagination enables us to survive the mundane repetition of our existence. One must both receive and create imaginatively if he would live successfully. Miller says, "Every English course should be a course in the imagination in its dual capacity as receptacle and creator." So the teacher of literature must take the student's imagination where he finds it and lead it to more mature development.

Dwight Burton, too, reminds us that literature is a liberating force, freeing the growing personality from restrictive backgrounds so that it can develop in wider perspectives. Literature provides fictitious characters and human problems which parallel the world of the reader. An experience one has always wondered about can possibly be understood through the reading of a book and living vicariously with the protagonist. Science fiction can be used for such a purpose also. Although the settings are fantastic, the human relationships can be accurate.

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Another area of intense awareness in the lives of college students as well as all other students is that of the clash of value systems:

Young people are becoming aware, sometimes bewilderingly, of the clash of values among men. Literature, as a humanistic study, is necessarily concerned with human values. Underlying its study are such eternal questions as these: What is the good life? What do men do with their lives? What do men live by and for?\(^3\)

Burton feels that literature provides a place where one may test his ideas in this realm. Certainly science fiction has much material in the area of the struggle between good and evil. Here the student is becoming aware of forces in society with which he must cope.

Our strange species has two prime motivating factors: sex, of course, and worship. We do worship. We must. Take the temples away from the people and they will worship a football hero or a movie star; they will go to the shrine, they will touch the hem, they will record the words. This worship, like almost all forms of worship in recorded history, has its pantheon, its sects, its divisiveness, its intolerance, and many, many different objects. The most dominant of all in our age is - science.\(^4\)

Here a prominent science fiction author speaks to the subject of the clash of values in society. The question is "What will I worship?" In a world of changing values a person needs to think about a value system of his own.

In connection with this subject of value systems there are also issues of false religions and the misuse of religion. What are the

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possibilities of fraud on the part of religious leaders? How is the struggle between good and evil connected with spiritual issues? How may religion be used as a political instrument? The answers to these questions are of value to society as it looks forward to the future world, and these questions are dealt with in many science fiction novels.

Furthermore, literature reveals the revolution of man against the prevailing values of his culture. The revolt is against the establishment while, at the same time, the youth is a slave to his peer group. Literature fosters an awareness of how others think about these things. Science fiction is a departure from the establishment way of thinking and doing.

As to the third area, subject matter, students need to realize how prominent religious dimensions are in science fiction:

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To sum up then: religion and science fiction are no strangers to one another, and the willingness of science fiction writers to delve into it, to invent and extrapolate and regroup ideas and concepts in this as in all other areas of human growth and change, delights me and is the source of my true love for the mad breed.5

Religious dimensions are interwoven into the thought and life of every culture. Ideas about God, heaven, hell, angels, demons, judgment, sin, and doomsday are common elements of popular ideologies.

One who is curious about the way religion might evolve in the future can find imaginative recreations in science fiction. Here ideas in this realm are tried out. The creative point of view of the fiction

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5 Ibid., p. 112.
writer is often more acceptable than the ironclad dictums of the
religionist.

A further subject matter reason for studying religious dimensions
of science fiction is that it may satisfy one's curiosity about how
others may interpret such destructive accidents of nature as floods,
tornadoes, fires, and volcanoes, as well as extrasensory perception,
the influence of the dead upon the living, and telekinesis.

The rationale for a unit on science fiction is thus related to
the learner, the society, and the subject matter. What components
should go into such a unit?

In the first place, as a minimum, the unit should include the
reading of at least one entire science fiction novel plus some short
science fiction stories. Rather than studying a book about science
fiction, it seems more productive to let the student read representa­
tive works in the field. There will be opportunities, of course, to
make use of the essays written on the subject of science fiction,
which may be interesting sidelights to the unit. Reginald Bretnor's
book, Science Fiction: Today and Tomorrow, is an excellent source
for this kind of essay. One of them, "Science Fiction, Morals, and
Religion" by Theodore Sturgeon, deals specifically with religious
dimensions of science fiction.

After the teacher decides which religious dimension he will use,
he might plan to introduce the topic at the beginning of the unit.
For instance, if he chooses godlike and Christlike figures, he might

\cite{op. cit., Bretnor}
plan a study of the characteristics and actions of God and Christ. It might be well to observe the doctrine of God in various religions, to list the attributes of God, such as omnipotence, omniscience, omnipresence, love, and holiness. Then, what are the characteristics of Christ? A good source of information on this subject is the Gospel of John, chapters 1-3. Here Jesus is seen to be the co-creator of the universe, the light which lighteth every man, the source of spiritual power to believers, and the Savior of the world. Other items of Christ's life are important to know about, such as his voluntary death upon the cross and his resurrection from the dead. From this basic introduction the teacher may want to go on to analyze the assigned selections to find and define the godlike and Christlike figures there.

It is possible that some teachers would prefer to deal with the subject of the history of science fiction. As the student reviews the history of the genre, he will realize the important place of religious dimensions in science fiction. James Gunn in his *The Road to Science Fiction* #2 makes the following interesting statement in his introduction:

> The origins of science fiction can be traced back at least as far as Mary Shelley's powerful gothic novel about the creation of artificial life, Hawthorne's fables of science, Poe's strange journeys and light-hearted speculations, and Verne's *voyages extraordinaires*....

Later on in the same introduction, Gunn writes:

> The literature of any period fulfills the needs of its social situation. Out of the tribal era came folk tales about the creation of the tribe and about its survival through flood and plague and battle.
Out of the city-state came epics about heroes who built the city or repelled invaders, who won favor with the gods and interceded with them, or sometimes sacrificed themselves, for the people. Out of religious eras came devout drama to explicate doctrine and remind audiences of the place and function of godhead, and literature about good and evil, about the way to achieve transcendence, to discover divine will and live in consonance with it, to be saved. Out of times of nationalism came fiction about the way wars are won and lost. Out of an era of individualism came stories in which the sense of community is virtually absent and the major concern is with the discovery of self, with individual adventures rather than the victories of the culture hero, and with the sometimes tragic discovery of the whatness of things.

In 1926 Hugo Gernsback published the first science fiction magazine, *Amazing Stories*. At first, reprints of Wells and Verne covered the pages of this magazine. However, it was not long until new writers arose, such as E. E. Smith with his *Skylark Series* and Philip Knowlan with his *Buck Rogers*. Many other science fiction magazines began in the thirties and flourished for various periods of time. Among them were *Astounding Stories*, *Wonder Stories*, and *Analog Science Fiction*.

The outstanding editor of the science fiction magazines was John Campbell. He became editor of *Astounding Stories* in 1937. He became a new kind of gatekeeper; he worked with writers, encouraged them, gave them provocative ideas, helped reorganize their plots, demanded revisions - and through personal conversations, long letters, and stimulating editorials created a climate of intellectual excitement. Campbell made science fiction over in his own image.  

During the years of the magazines, science fiction, for the most part, fell into the category of hard science fiction, science fiction

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which tries to stay within the bounds of possible scientific occurrences:

The first category, then might be called hard science fiction. This would be science fiction in which the major impetus for the exploration which takes place is one of the so-called hard, or physical, sciences - including chemistry, physics, biology, astronomy, geology, and possibly mathematics - as well as the technology associated with or growing out of one of those sciences. Such sciences, and consequently science fiction based on them, assume the existence of an orderly universe whose laws are regular and discoverable.8

The writers of this period were such men as Isaac Asimov, E. E. Smith, C. R. Kornbluth, Frederik Pohl, Jack Williamson, and Clifford Simak. They created worlds of space ships, galactic empires, ruling computers, robots of all kinds, and regimented societies. They have been presented before in this dissertation in chapters on religious dimensions.

This historical unit will also notice the move to what is called soft science fiction, named so because they emphasize the soft sciences, such as psychology and sociology. Then the New Wave, which is not concerned with either the hard or soft sciences, appeared:

The "New Wave" authors are frequently unschooled in the physical or social sciences and - more - are heirs of the new distrust of the sciences growing in our culture. In science fiction they form the core of an attitude that reflects the general national mood that has embraced astrology, witchcraft, and mysticism.9

Both the soft science fiction and the New Wave science fiction areas have relevance for the study of religious dimensions. The moral

8 L. David Allen, op. cit., p. 19f.
9 Bretnor, op. cit., p. 145f.
implications of the gospel directly have bearing on the life of the individual mind and the mores of society. The gospel also takes a position concerning astrology, witchcraft, and mysticism.

Beside these forms of science fiction there stands a category which is labelled high fantasy. Here the reader is asked to follow into a world of symbolism which treats the subjects of religious dimensions in stories of elves and goblins, or governing lions and white witches, or gnomes and druids. The most famous high fantasy writers are J. R. R. Tolkien and C. S. Lewis. Tolkien wrote The Lord of the Rings. Lewis wrote the Perelandra Trilogy, and The Chronicles of Narnia. High fantasy is a sub-genre of fantasy as are science fiction and animal fantasy.

This kind of historical unit in a course of science fiction will help to orient the student in the field. He will see more clearly what science fiction is all about, realizing it is a sub-genre of a legitimate genre of literary endeavor. Furthermore, he will see more of the many religious dimensions of science fiction.

After exploring one religious dimension, the teacher and students may want to study other religious dimensions of science fiction, or they may opt to make a comparison between the religious dimensions of hard science fiction with those of soft science fiction. In addition, it may be followed by units on social problems, for both religion and science fiction have something to say about the duty of the individual to other individuals and to society. So a unit on how science fiction deals with a social problem might easily contain religious dimensions.
Although the problem might be a social one, the main emphasis in the class would be upon the literature aspect of the book.

A unit with a social problem theme with religious overtones might be developed on the oppression of the working classes. One could use *The Space Merchants* by Pohl and Kornbluth, for instance, to show how society might be regimented in a future time. Another book that would be pertinent here is *1984* by George Orwell. A question that might be raised in such a unit might be "What is the duty of a religious person in such a society?"

*The Space Merchants* also portrays the potential for deception by advertising agencies. How large monied interests in a future world might deceive the public and milk its income might be a theme which could be used in such a unit. It could include stories such as "The Weapon Shop" by A. E. van Vogt where the government itself deceives the people for its own profit.

Alan Nourse's *The Bladerunner* provides the material for a unit on the possible problems of socialized medicine in a future world, a theme which can be traced easily. Subthemes are also available for analysis, and the elements of fiction - character, action, setting, and language - can be studied. There are ethical problems here also which could be noted.

Books such as *The Foundation Trilogy*, *Way Station*, *City*, and *Raiders From the Rings* contain plots that show the importance of proper communication. In *Way Station* the mob attitude of the Neighbors of hatred was a moral wrong based on misunderstanding. So the teacher could easily lead the students to analyze the work, finding the theme
and the component parts of the novel. Since communication is a discipline which is commonly studied in college, the unit would be a reasonable one to use. It would also be easier to find the theme of the novel and its implications.

Another prominent social theme which appears in science fiction and could be made into a unit with religious dimensions is segregation. In Ray Bradbury's *Illustrated Man*, "The Other Foot" tells about a planet where blacks from earth settled centuries before, making a complete black community which barred whites. One day a rocket arrives from earth with a few whites on board, seeking refugee status among the blacks because of the destruction of the earth. It throws the black community into a dilemma.

Overpopulation is another theme of many science fiction books. *Farmer in the Sky* by Heinlein, *The Winds of Altair* by Ben Bova, and *Last and First Men* by Olaf Stapleton are a few. Can the pressure of rapidly expanding population be alleviated by migrating to other planets? Does the religious adherent have a duty in regard to this problem? Here again it would be easy to point out theme and basic elements.

Since the advent of the atom bomb, mankind has been afraid that doomsday is near. Even scientists have prophesied that the end of the world is coming soon because the irresponsibility of man cannot hope to control the world-destroying devices he has invented. Pictures of clocks have appeared on the covers of many magazines, showing the hands at less than five minutes to twelve. Science fiction has not missed this threat to civilization. Books such as *A Canticle for*
Leibowitz, On the Beach, The City and the Stars, Breed to Come, The Martian Chronicles, and This Fortress World are some of them. Each has a slightly different solution. A Canticle sends a fully representative space ship off to another planet to start civilization over again. The City and the Stars manufactures a self-contained city which will last for millions of years under computer control, impregnable to the universe. The richness of materials here could make for a strong unit emphasizing both the social peril and the religious prophecy.

When the student is finished with the course, he should be expected to know more about literature in general as well as science fiction in particular. In the first place, he should have developed an appreciation for both the pleasure and the instruction which good literature affords. The student should also know how to find meaning in the science fiction novel. He should be aware of key words, implications of details, and pitfalls in the drawing of inferences. Furthermore, he should know how to avoid stereotyped responses. Science fiction offers an efficient background for this kind of learning because the content material is highly interesting.

An intentional learning outcome from the study of science fiction, as well as other fiction, is to comprehend form. Such elements as plot, character, setting, implied meanings, and theme should be clear to the learner. To experience a "happening" because of an emotional entry into the work is another intended learning outcome which the teacher should encourage. As the student learns to relate the fictitious experiences in the novel with his own actual experiences, he will
find the reading of fiction is profitable in his growing understanding of himself and his world.

The student should also become aware of artistry in details. Alert for the deft hand of the artist, the student may learn to observe an unusual twist in plot, a brilliant use of figurative language, a graphic, lifelike description of a character, or a stunning setting. Thus, beauty comes to life in the mind of the reader of science fiction.

The last suggestion is that he should know a work in depth from the experience of writing a critical essay. He should write about a science fiction work which was not discussed in class. In this way he will analyze the work more thoroughly and organize his paper to reflect his findings accurately. Allen has suggested some questions to be considered of the science fiction novel:

1. What makes this work science fiction?
2. What purposes do the science fiction elements serve in the work? Is anything gained or lost by using these elements?
3. What do you consider to be the motivating core of the work? That is, what question (usually of the "What would happen if..." variety) or concept seems to have given impetus to the work?
4. What category (categories) of science fiction does this work fit into? Why? How do the factors from different categories interact?
5. Is the work plausible? That is, does it seem as though what happens might happen if the author's premises are accepted or come to pass? How is this plausibility accomplished? Or if it does not seem plausible, what makes it seem implausible?10

10 Allen, op. cit., p. 17.
In planning a unit the teacher may find the listing of topics for investigation for the class to be helpful. Ideas for class discussion as well as for written assignments should be planned.

Suppose the religious dimension being studied is godlike and Christlike figures. One question which may be used for class discussion is "What are the characteristics of God? of Christ?" In order to recognize godlike figures and Christlike figures, one must be aware of what he is looking for. The Bible itself is a good place to go to find the answer to this question. The first chapter of John in the New Testament is a possible place to begin. Another set of chapters can be found at the beginning of Genesis, the first book of the Bible. A discussion in class on this point will be profitable because it is easy to be confused on this subject because the ideas in most people's minds are subjective. Although this may not interfere with their religion, in order to have some objective guidelines, Bible statements and a discussion of them may prove valuable. Such attributes as omnipotence, omnipresence, omniscience, holiness, and love should be noted. In Christ the important virtues are love for God and man, forgiveness for those who repent, and kingly authority over all persons and things. Such a discussion will establish in the minds of the students an idea of the religious dimension so that they will recognize it more readily when analyzing a piece of science fiction.

Another set of questions in exploring such topics might be "What are the great actions of God? of Christ?" Here again the Bible is the best source book. Among the great deeds of the Triune God are the creation of the world, the redemption of the world, and the coming
judgment of the world. The giving of his life on the cross of Calvary was the greatest deed of Jesus Christ, and the second greatest was his rising from the dead. It is prophesied that he will come back to earth again to personally superintend the closing of the age and the beginning of the next. When a student finds a character in science fiction who has some of the characteristics of God and who does some of the things that God does or has done, he may recognize a godlike figure.

A final suggestion for questions to stimulate class discussion when using godlike/Christlike figures as the religious dimension of the unit is "What does the use of godlike figures by hard science fiction authors say about their conceptions of the future?" One of the functions which most science fiction critics assign to the genre is that it anticipates the future, helps to get the present generation ready for the future, suggests possible ways of dealing with the problems of the future. It is stimulating to realize how many of these authors indicate that future man cannot get along without the help of godlike figures. He will need the help of good, supernatural beings. In E. E. Smith's Lensman Series, for instance, the heroes of the Kinnison family would not have been victorious over evil without the help of the Arisians. Certainly in the Foundation Trilogy the whole empire would have fallen apart without the directives of Hari Seldon.

Some of the same questions may be used for written assignments. For instance, a good subject for a paper might be "The Characteristics of a Godlike Character in Science Fiction." Furthermore, a student might profit by writing on the Christ-figure of another book. To apply the principles of analysis that are used in class may seem easy at
first, but often it takes much effort on the part of the student when he works alone. A writing assignment which should prove worthy might be "Compare the Way Two Authors Handle the Godlike Figure." He might limit himself to hard science fiction, or go outside to high fantasy or soft science fiction.

Finally, a student may be encouraged to write a science fiction short story including the religious dimension studied in class. This, of course, would be an enterprising project, but a student with superior ability in this field may find it not only a challenge but a delight. Many science fiction writers have risen from the ranks of the fans.

Science fiction study, thus, can be seen to be interesting to the learner, efficient in pursuing the literary goals of the course, and extremely useful in sharpening writing skills. Attention to the religious dimensions evident in all types of science fiction provides the additional opportunities of relating the literary analysis to the consideration of current - and universal - human concerns.
Science fiction has emerged as a respectable subgenre of fantasy in the last several years, becoming according to Bonnie L. Heintz et al. the most popular genre of popular fiction, spawning hundreds of courses in colleges and high schools and fostering learned societies, such as Science Fiction Research Association, Inc. and The Annual Conference of Teachers of Science Fiction.\(^1\) The number of science fiction books are increasing, and so are the number of books about science fiction. One area which has only been touched on in these books about science fiction is that of the religious dimensions of science fiction. This dissertation has aimed at analyzing hard science fiction in order to identify such religious dimensions, even in those authors who on the surface seem to take an anti-religious attitude.

In order to accomplish this purpose, the writer identified four significant religious dimensions for study. They are godlike figures, the resurrection theme, the struggle between good and evil, and elements of moral character development. At the beginning of respective chapters on these dimensions, their definitions are given. Emphasis is placed

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upon Christianity because most of the hard science fiction writers seem to have been at the very least culturally influenced by that religion. When they write, the concepts they include, therefore, are more apt to be Christian concepts.

Religious dimensions in science fiction then follow in the text along with specific examples from science fiction works. The authors and books were chosen as representative of the field, not exhaustive. The writers, such as Isaac Asimov, Robert Heinlein, Clifford Simak, Theodore Sturgeon, and Frank Herbert, are acknowledged by competent authorities to be outstanding in this genre. The books also are representative of the best in this field: The Foundation Trilogy, The Dune Trilogy, City, and The Starchild Trilogy.

The method used is that of a careful analysis of the hard science fiction works to identify and elaborate on the specific religious dimension exhibited. One work, of course, may show the presence of more than one or all of the religious dimensions. Examples have then been presented in this dissertation.

The main thesis of this dissertation is that although many hard science fiction writers take an anti-religious view of life on the surface, one can find many examples of religious dimensions in their stories. Many times these religious dimensions seem to be included in the author's work unconsciously.

The conclusion of this study is that religious dimensions abound in hard science fiction. Godlike figures appear often, demonstrating their supernatural attributes and their miraculous acts. The resurrection theme is present in many of the books, also. Almost all of the
works presented some kind of struggle between good and evil. Finally, the dimension of character building elements in hard science fiction is significant in the number of times it appears.

Another chapter deals with practical applications of this study to the college classroom. What are some suggestions for the use of this material when planning a course including a unit in religious dimension of science fiction? This chapter should help the teacher to understand science fiction better and to more easily prepare a course on the subject.

One of the implications of this study is that science fiction is full of religious implications. Examples of the four religious dimensions noted are plentiful, and examples of other dimensions are there also. Some others which might be investigated are doomsday, prophets, spiritual love, sacrifice, worship, churches, religious days, denominations, rules, and judgments of God upon wicked men and organizations. Another religious dimension which has been evident in science fiction is quality of life in another world as compared with life in the real world.

The idea of doomsday has been reawakened today by the invention of the atom bomb. Scientists who know the destructiveness of the new nuclear weapons and who know the ruthless, selfish, and ambitious character of man have trembled when contemplating the future. The question has become, "How much longer do we have?" Science fiction novels have speculated about this subject. Miller's *A Canticle for Leibowitz*, Shute's *On the Beach*, and Bradbury's *The Martian Chronicles* are three of them. The godlike figures in science fiction often have prophets who
propagate the doctrines of the religion. In *The Foundation Trilogy* men such as Salvor Hardin could be seen in this light. Paul Atreides in *The Children of Dune* appeared as a prophet. Clifford Simak suggests that the great remedy of the ills of the universe is love. This idea is presented in both *Way Station* and *All Flesh Is Grass*. Love is a possible religious dimension in science fiction which would prove to be profitable to study. Another religious dimension which should prove fruitful for investigators is sacrifice. In almost every religion there is or has been blood sacrifice. In *The Children of Dune* Paul Atreides finally sacrifices his life for the cause.

Every religion has a form of worship. People bow down to the God, recognizing his superiority and their inferiority. In science fiction there are characters that are worshipped such as Muad'Dib in *The Dune Trilogy*, the Star Denem in *Starchild*, and Hari Seldon in *The Foundation Trilogy*. Science is also worshipped, of course.

The Church of the Star in *Rogue Star* could be viewed as a denomination in contrast with the denomination of the Machine. In *All Flesh Is Grass* the religion of the town might be contrasted with the religion of the flowers. There are different ways to look at religion, and these ways are often presented in comparison in science fiction.

Then there is the subject of the angry judgment of the gods upon the disobedient and wicked. In *The Foundation Trilogy* a whole city block was blown up in Anacreon because someone entered into a forbidden area and pushed the wrong button. It was looked on as a judgment of the gods. Is this just superstition which is being ridiculed in science fiction? It would be interesting to investigate here.
The implication, then, of this dissertation is that there are many other science fiction books and stories which include religious dimensions. James Gunn has summed it up well:

It may be the basic religious attitude of the science fiction writer, who is always a bit of a missionary preaching salvation through good works and cannot treat his subject lightly.

This study also implies that science fiction is didactic by nature and can, therefore, be a teacher of religious values. In imaginative worlds it describes religious experiences with which the reader can identify and thus learn. An implication of this study is that science fiction can induce a reader to look beyond the literal level of meaning. Because the sense of wonder of new worlds captivates the attention, the reader is able to get the story and at the same time see deeper meanings in the work.

The fact that science fiction deals with that which is most fundamental to man is another implication of this study. Man's need to adjust properly to this world as well as to the world of the spirit is fundamental. He is dependent in the struggle between good and evil upon higher powers than his own. He looks for supernatural aid while doing all he can in his own strength.

For further study one might recommend that the investigator look into the area of soft science fiction and the New Wave of science fiction for similar revelations. It is probable that he would find a similar situation.

Similar revelations might also be found in all of Charlotte Huck's subgenres of fantasy. She lists them as "Strange and Curious Worlds,"

In high fantasy, for instance, the field is full of religious dimensions. There are writers such as J. R. R. Tolkien, who wrote The Hobbit and The Lord of the Rings, and C. S. Lewis, who wrote Out of the Silent Planet and The Chronicles of Narnia. They are excellent writers, and their works are filled with religious themes. In C. S. Lewis the analogies to Christian theology are clear. For instance, Aslan in the Chronicles of Narnia is definitely a Christ figure. In Perelandra one sees the opening days on a newly created planet and the ordeal of a temptation by the evil forces of Satan. In Tolkien the symbols cannot be so easily related to Christian objects. Has anyone solved the problem of the symbolism of the ring? Is Gandolf a Christ figure? Who are the dwarves?

Ursula LeGuin is an author prominent in the field of high fantasy. Her Earth-Sea Trilogy has been well received by the reading public and is a book with religious dimensions, an allegory with religious overtones.

This study might also be extended by considering how science might fit into the value development studies. In these religious dimensions values appear and dominate life. A final area of the extension of this study might be in the area of the literary quality of science fiction. Many have seen this genre as inferior in this respect. Others feel that the nature of the subject matter changes the rules of evaluation.
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