

OLAF STAPLEDON AND DORIS LESSING: CONTINUITY IN ENGLISH SCIENCE FICTION LITERATURE

BOYARKINA IREN

Humanities Department, University of Rome "Tor Vergata", Italy
E-mail: estel2@tut.by

Abstract— Nowadays more and more science fiction critics and scholars agree that Olaf Stapledon is one of the most important writers in science fiction since Herbert Wells. His ideas influenced not only such science fiction writers as Arthur Clarke, Clifford Simak, Theodore Sturgeon, Cordwainer Smith, Stanislaw Lem, Ursula Le Guin but also important mainstream writers like Doris Lessing who has also used techniques of science fiction in her novels. Nobel Prize in Literature-winner, Lessing clearly admits to being influenced by Stapledon: “[I]t is likely he influences people as he did me: hard to say exactly how, but he leaves an admiration for his audaciousness and his claim as an imaginative writer [...]” This paper analyses *The Making of the Representative for Planet 8* by Doris Lessing and *Last and First Men* by Olaf Stapledon. Stapledon’s narratives definitely influenced Lessing’s conception of the novel, her style of historical and sociological summations, as well as her treatment of genetic, evolutionary and alienation themes. A kinship with Stapledon is also manifested in the cosmic perspectives employed by Doris Lessing in her SF works. Both writers raise very important problems concerning the sense of human life, the evolution of the human race, human spirit and the Universe. Their works demonstrate the continuity in English science fiction literature and a very strong dedication to the abovementioned issues.

Keywords— Olaf Stapledon, Doris Lessing, *Last and First Men*, *The Making of the Representative for Planet 8*, Science fiction, Parables.

I. INTRODUCTION

Nowadays more and more critics and scholars agree that Olaf Stapledon is one of the most important writers in science fiction since H. G. Wells; he often has been referred to as Wells’s heir and as one of the fathers of science fiction. Stapledon’s ideas influenced such important science fiction writers as Arthur Clarke, Clifford Simak, Theodore Sturgeon, Cordwainer Smith, Stanislaw Lem, George Zebrowski and Ursula K. Le Guin. Leslie Fiedler adds to this list Philip Jose Farmer, Philip K. Dick, Samuel R. Delany, Paul Anderson, and C. S. Lewis. We can definitely add Doris Lessing to this list as well.

In her *Afterword* to Stapledon’s *Last and First Men* Lessing remembers that she read this book as a little girl in Southern Rhodesia. She admits: “It is likely he influences people as he did me: hard to say exactly how, but he leaves an admiration for his audaciousness and his claim as an imaginative writer on the kind of thinking astronomical discoveries were making commonplace.”¹ Astonished, Lessing wonders: “What made this extraordinary man? [...] Who can ever tell what brings these original into astonishing existence?”² She holds:

There has been no writer remotely like Stapledon, and there is no one like him now. He wrote before the artificial divisions into Science Fiction and Space Fiction and Real Literature, which he would surely have found ridiculous. He transcended boundaries. To read him means taking a leap out from our

provisionary and temporary sets of mind into a realm that is beyond current notions of space and time, is somewhere in the future of mankind where we have, as a species, still to set foot.³

She concludes: “I have recently been rereading Olaf Stapledon, and can only be grateful that chance put *Last and First Men* into my hands when I was so young and open to his unique genius.”⁴

Some important literary critics have been trying to “repair” the consequences of such a ridiculous separation of science fiction from real literature mentioned by Doris Lessing.

For example, Leslie Fiedler highly regards the genre of science fiction because it performs at least three important functions. The critic points out at the presence of “the hole left in man’s mythological universe by the Death-of-God philosophers from the French Encyclopedists of the Eighteenth century to Friedrich Nietzsche. [...]”⁵ Hence, he writes: “It has, indeed, been one of the chief functions of the post-Death-of-God literary genre called science fiction to create such a new mytho-cosmology in place of the defunct Judeo-Christian one.”⁶ Fiedler emphasizes the contribution by Stapledon to this task: “scarcely any one has made that attempt more deliberately than Stapledon, and certainly no one has come closer to succeeding [...]”⁷

According to Fiedler, other important functions of science fiction are to satisfy two important human needs: “Science fiction by postulating the existence of alien intelligences simultaneously satisfies two

³ Ibid.

⁴ Ibid.

⁵ Leslie Fiedler, *Olaf Stapledon: A Man Divided*, p. 133.

⁶ Leslie Fiedler, *Olaf Stapledon: A Man Divided*.

⁷ Leslie Fiedler, *Olaf Stapledon: A Man Divided*, p. 134.

¹ Doris Lessing, *Afterword to Last and First Men*, Los Angeles: Tarcher, 1988, pp. 305-307.

² Ibid.

psychic needs: [...] the need to be assured that the universe is not empty of all sentient life but us; and [...] the need to be persuaded that the Others who seem to ‘possess’ us are not merely fragments of our own psyches. [...] so long as they [aliens] are there to allay the child’s fear of being abandoned and the adolescent’s dread of going mad.”⁸

He continues:

These none of us quite outgrows, and indeed, modern science – in its assault on the traditional boundaries of the cosmos and the ego – has greatly exacerbated them, as Stapledon by virtue of own more than normal alienation and insecurity perceives. His *Star Maker* is, therefore, a paradigm of all that science fiction does best in this regard, though only where he remains faithful to the terror that alienation and insecurity beget.⁹

Like representatives of Real Literature, both Stapledon and Lessing raised and tried to answer within the genre of SF some of the most important and eternal questions for the human species. Who are we? Where are we from? What happened before our existence and what will happen after we disappear? What is the sense of each individual human life and of the human species in general? They were trying to think over the important human values in the world where faith in God and his promises was considerably shaken.

In this respect, Stapledon’s *Last and First Men* and Lessing’s *The Making of the Representative for Planet 8* are beautiful hymns to the invincible spirit in the Universe. Their great value lies in the fact that they attempt to create modern mytho-cosmologies in the post-Death-of-God era. They try to offer a new vision on the sense of an individual human life and of the humankind in general in the light of new scientific discoveries, using a new system of coordinates both within the Standard Cosmological Model (SCM) and beyond it.

II. LITERATURE REVIEW

Due to various reasons Stapledon’s fiction has not been granted enough academic attention. And those researchers who ventured to study his works agree only on very few points. However, all of them recognize the great importance of Stapledon for the genre of science fiction.

Robert Scholes says that “if his [Olaf Stapledon’s] books could be combined with those of his great contemporary, H. G. Wells, the composite might indeed be said to contain much of the potentiality of the genre [of SF]. And in particular, no writer has left more ideas to the posterity than William Olaf Stapledon.”¹⁰

⁸ Leslie Fiedler, *Olaf Stapledon: A Man Divided*, p. 142.

⁹ Leslie Fiedler, *Olaf Stapledon: A Man Divided*.

¹⁰ Robert Scholes, *Structural Fabulation: An Essay on Fiction of the Future*, Notre Dame: Notre Dame University Press, 1975, pp. 62-63.

Moscowitz considers Stapledon to be “one of the most powerful prime movers in the history of science fiction”¹¹ and summarizes his importance for the SF genre as follows:

We discover, in the final analysis, that *Last and First Men* and *Star Maker* are the reservoirs of basic ideas of modern science fiction writers and it takes very little investigation to reveal that today’s science fiction has standardized its background and approach, utilizing Stapledon’s works as its guide.¹²

Leslie Fiedler in his book *Olaf Stapledon: A Man Divided*¹³ emphasises more than once Stapledon’s great contribution to the genre of science fiction. He holds that

[w]hat Stapledon renders better than any other writer I know is the awe, the wonder, the terror, and desperate exhilaration begotten as the tiny microcosm we once thought was all of us there was and the limited macrocosm we were long taught we inhabited have expanded and expanded – until the traditional boundaries between reality and illusion, sanity and madness, self and other blur to indistinction.¹⁴

The critic holds that Stapledon “is a gifted image maker” and appreciates him for “a unique vision of the breadth of the physical universe and the depth of the human psyche.”¹⁵

Also, Doris Lessing in her best science fiction works tries to maintain the high standards set up for the genre by Olaf Stapledon. While there exists literary criticism dedicated to Lessing’s science fiction novels, not enough academic attention is paid to their indebtedness to the works by Stapledon. Among few critics and writers who wrote on this indebtedness is, besides Lessing herself, Ursula Le Guin who reviews Lessing’s first SF book and observes that “in scope, the book – especially as the first of a series – indeed vies with *Last and First Men*.”¹⁶

This paper is a further contribution to the comparative studies of science fiction works by Olaf Stapledon and Doris Lessing. The paper analyses *The Making of the Representative for Planet 8* by Lessing and *Last and First Men* by Stapledon and provides a clearer view on some aspects of the indebtedness of Doris Lessing’s SF texts to Stapledon’s narratives, which in its turn contributes to the continuity in English science fiction literature.

It has been demonstrated that the theory of conceptual integration first introduced by Mark Turner is fruitful in analyzing the structure of SF texts. In fact, the authors argue that this method of conceptual blending, or parable, in other words, is employed by our mind not only in constructing parables and its derivative genres but is used always. It is indeed the

¹¹ Sam Moscovitz, “Olaf Stapledon”, p. 262.

¹² Sam Moscovitz, “Olaf Stapledon”, p. 270.

¹³ Leslie Fiedler, *Olaf Stapledon: A Man Divided*.

¹⁴ Leslie Fiedler, *Olaf Stapledon: A Man Divided*, p. 5.

¹⁵ Leslie Fiedler, *Olaf Stapledon: A Man Divided*.

¹⁶ Ursula Le Guin, “Doris Lessing’s First Sci-Fi Book reads Like a Debut Novel,” www.newrepublic.com, November 18, 2013.

way a human mind works, the way it proceeds the information in every case. Thus, to analyze *The Making of the Representative for Planet 8* by Lessing and *Last and First Men* by Stapledon the theory of conceptual integration and some elements of the narratological analysis are used.

III. TEXT ANALYSIS

Let's have a close look at *The Making of the Representative for Planet 8* by Lessing and *Last and First Men* by Stapledon. In line with the above-mentioned approach let's analyse the parables in these texts, keeping in mind that more than one correct interpretation is always possible.

The paradigm in *The Making of the Representative for Planet 8* is the striving of the species of Planet 8 for survival as well as for the achievement of a higher level in their development. The main theme of the book may be syntagmatically divided into two macro episodes: the life of the species on Planet 8 and their transition to the worlds with K-dimensional space-time, where $K \neq 4$. The evolution of this species may be considered as the parable of the evolution of spirit as seen by Lessing.

The paradigm of *Last and First Men* is the evolution of different human species from Homo sapiens (the First Men) to the 18th Men (the Last Men) and humankind's striving for survival to make the best of itself, to "attain the highest kind of fulfillment possible for the human species," to achieve the fulfillment of the cosmic ideal and the "supreme awakening of all the spirits." The main theme of the book may be syntagmatically divided into three distinct macro episodes: the life of humankind on Earth (the first five species), the life on Venus and the life on Neptune.

The evolution of the eighteen species of men may be considered as the parable of the evolution of the spirit. The history of each of the eighteen species can be viewed not only as a constitutive element of the principal parable of the spirit but also as an individual parable of the possibilities of attaining the highest kind of fulfillment possible for the human species.

Thus, the succession of the eighteen human species may be viewed as the parable of the spirit striving for the supreme awakening, which in the case of humankind might be attained through the complete realization of the species' potential; this is the central unifying parable which holds all the narration together. In the central parable, it is possible to single out constitutive elements (different human species) which can also be interpreted as parables offering different solutions of the main problem.

One of the individual parables, the parable of the Last Men, is the culmination point in the parable of spirit, and hence, in the entire narration. The parable embodies Stapledon's ideas of an ideal human individual, the realization of his/her potential, an ideal community and ideal equilibrium between an

individual and a community. In fact, the community of Last Men may be seen as Stapledon's idea of Utopia. In this respect, all the narration might be seen as a two billion years progress towards final Utopia.

Let us analyze some particular human species as parables, underlining the possibilities which these species offer for the highest kind of fulfilment possible for the human species and for the supreme awakening of the spirit. Stapledon holds that love, wisdom and strong creative action are important manifestations of the spirit and that a fully developed community offers the best possibilities for the fullest realization of any individual. Let us apply these ideas to the analysis of the human species.

It is important to keep in mind that the narration in *The Making of the Representative for Planet 8* starts approximately at the same phase of development of the human species as the Fifth Men in *Last and First Men*. From the narratological point of view, Lessing's novel may be seen as a zoom into a particular episode of the evolution of a human species described by Stapledon, and as a slowdown in the narration tempo compared to his narrative. The inhabitants of Planet 8 share some very important characteristic features with the Fifth Men of Stapledon. Let us analyze both species in details.

Created by the Fourth men, the Fifth men can be seen as a more successful attempt on the way to the fuller realization of the human potential. They used telepathy, which in their case contributed to the understanding between people and to the creation of a harmonious community. Each individual "was immeasurably more able to participate in the experience of the others. There were no lasting and no radical conflicts, either of thought or of desire. Every discrepancy of opinion or of aim could be abolished by telepathic discussion."¹⁷

Telepathy greatly contributed to the fulfilment of the personality within a community. Together with the extremely subtle brain-structure of the species it afforded "each individual an immense number of intimate friendships, and some slight acquaintance actually with the whole race. [...] Each person was aware of every other, at least as a face, or a name, or the holder of a certain office. [...] The species constituted at any moment, if not strictly a community of friends, at least a vast club or college."¹⁸ The sense of community was very strong in the Fifth Men: "They had schooled themselves to live not for the individual but for the race."¹⁹

The same can be said about the inhabitants of Planet 8. Compare the way the narrator speaks about the faces of his people:

When I looked into the faces of my friends, faces known to me as well as my own, into their eyes, which sometimes seemed to me as much mine as

¹⁷ Olaf Stapledon, *Last and First Men*, p. 207.

¹⁸ Olaf Stapledon, *Last and First Men*, p. 208.

¹⁹ Olaf Stapledon, *Last and First Men*, p. 213.

theirs...Our eyes were on each other...as if we did not know every one of us, as in fact we did; so well that we could at every moment take on each other's work and – in a sense – become each other.²⁰

If one compares the characteristics of the Fifth Men with Stapledon's ideals of personality-in-community, which can be found in his non-fictional writings, one would notice that these species were very developed as personalities-in-community. However, this species still needed improving, because, even if "there had been telepathic communication between many individuals, [there was] no super-individual, or group-mind."²¹ Also: "In the fifth human species telepathy was only a means of intercourse between individuals; there was no true group-mind."²² Thus, the message of this parable could be that for the attaining of the highest kind of fulfilment possible for the human species, for the full awakening of the spirit in humans, the development of a group-mind is necessary.

It seems that also Lessing shares this idea with Stapledon. In fact, both writers try to implement these ideas, only from this phase of human development their narrations follow two different directions and offer different solutions to the problem. Strictly speaking, the main difference lies in the way they employ the Standard Cosmological Model in their narrations. The events in *Last and First Men* can be described by Standard Cosmological Model (Big Bang, the expansion of the universe, etc.). The gradual perfection of a human species is attained along the linear timeline by means of natural evolution and eugenics from the beginning to the end of the narration. Only on very rare occasions does Stapledon allow the narration to slip beyond the Standard Cosmological Model, as in the complex, highly poetical blend describing the Soul of All. This blend in a metaphorical way makes an allusion to the hypothesis beyond the Standard Cosmological Model, namely, to the hypothesis of multiple universes and parallel universes as its particular case. Developing the same theme of the evolution of the human species in *The Making of the Representative for Planet 8*, Lessing is exploring the possibilities of parallel worlds on a wider scale. Of this later.

It took millions of years of evolution before the Last Men could finally achieve this ideal. In the parable of the Last Men all the most important ideas Stapledon had about the spirit and its aspects, the realization of an individual's potential, the personality-in-community, the realization of the species potential, the fulfilment of the cosmic ideal and the "supreme awakening of all the spirits" are used as inputs for the magnificent impressive blend which can be described as Utopia.

One of the most important features of the Last Men is their subordination of private cravings to the good of the race: "As a human individual he or she is somewhat of the same type as a member of the Fifth species. As in the Fifth species, so in the Eighteenth, each individual has his private needs [...] but also, in both species, he subordinates these private cravings to the good of the race absolutely and without struggle."²³ This is an important message to be projected back to the zero world. Contrary to the Fifth Men, the Last Men have created a group-mind: "By means of the harmonious activity of the special organs a true group-mind emerges, with experience far beyond the range of the individuals in isolation."²⁴ But there is even a higher mode of awakening than a group-mind, namely, a racial awakening, which the Last Men are able to achieve:

The system of radiation which embraces the whole planet, and includes the million brains of the race, becomes the physical basis of a racial self. The individual discovers himself to be embodied in all bodies of the race. [...] He now stands above the group minds as they above the individuals. [...] The racial mind transcends the minds of groups and individuals in philosophical insight into the true nature of space and time, mind and its objects, cosmical striving and cosmical perfection.²⁵ Also people of Planet 8 finally become a united racial mind, only it became possible in another space-time where $k \neq 4$.

The new possibilities available to the Last Men due to telepathy influenced tremendously their society structure. It was "a society dominated, as no previous society, by a single racial purpose, which is in a sense religious."²⁶ The society functioned without the aid of armies or even a police force; it needed no government and no laws. Suggestions about the improvement of the society's functioning were submitted directly to the whole world-population in 'telepathic conference'. Thus, the only serious possibility of conflict lies now between the world population as individuals and the same individuals as group minds or racial mind.

At the peak of their development, the Last Men discovered that the sun was infected with an unknown disease, which would cause its explosion and the complete destruction of their civilization in a very short time. Similarly, the inhabitants of Planet 8 are physically destroyed by the fatal cosmic disaster – an inevitable freezing of their planet.

The narrator, one of the Last Men, renders the feelings of his species provoked by the inevitable destruction in a highly poetic, metaphorical blend. This blend is of great importance for the narration

²⁰ Doris Lessing, *The Making of the Representative for Planet 8*, London: Flamingo, 1994, p. 62.

²¹ Olaf Stapledon, *Last and First Men*, p. 272.

²² Olaf Stapledon, *Last and First Men*, p. 208.

²³ Olaf Stapledon, *Last and First Men*, p. 274.

²⁴ Olaf Stapledon, *Last and First Men*, p. 275.

²⁵ Olaf Stapledon, *Last and First Men*, pp. 276-77.

²⁶ Olaf Stapledon, *Last and First Men*, p. 280.

since it contains the quintessence of the religious, spiritual and philosophic message of the text.

In the wake of destruction, the Last Men have decided to produce and to disseminate the spores of life in the cosmos to ensure the continuation of the human species. This idea is one of the important emergent structures in the blend; projected back, it means that humankind in every difficult conflict, in the presence of the danger of destruction, must first of all think of the future.

Stapledon agnosticism is used many times as the input in the blend; elaborated together with many inputs from several sciences, it produces the following blend-contemplation about the destiny of intelligent life in the universe, which suggests that the future of the cosmos may lie with other minds, not necessarily with man: "Perhaps, it is with them, and not with man, that the hope of the cosmos lies."²⁷

The same message is also perceived in the narration by Lessing. Developing the same theme of the evolution of the human species in *The Making of the Representative for Planet 8*, Lessing is exploring the possibilities of parallel worlds on a wider scale.

The attitude of the Last Men to their inevitable destruction is somehow different in racial and individual modes. As individuals, they earnestly desire that the eternal being of things may include this supreme awakening, described above. They can regard the impending extinction of mankind as a thing superb though tragic. Strong in the knowledge that the human spirit has already inscribed the cosmos with indestructible beauty, and that inevitably, whether sooner or later, man's career must end, we face this too sudden end with laughter in our hearts, and peace.²⁸

Remaining always rigorously agnostic, Stapledon cannot know whether after humankind's hypothetical destruction some other intelligent life will be able to reach the higher level of development and carry on the realization of the cosmic ideal. Used as the input, this idea results in the following blend:

But there is one thought by which, in our individual state, we are still dismayed, namely, that the cosmic enterprise itself may fail; that the full potentiality of the Real may never find expression; that never, in any stage of time, the multitudinous and conflicting existents should be organized as the universal harmonious living body; that the spirit's eternal nature, therefore, should be discordant, miserably tranced; that the indestructible beauties of this our sphere of space and time should remain imperfect, and remain, too, not adequately worshipped.²⁹

While this blend, expressing the individual attitude of the Last Men, is nostalgic, the blend characterising their racial mode of viewing the end has as input Stapledon's idea about two fundamental religious

passions, hence is coloured with the brighter emotions of acceptance of both good and evil in the universe:

But in the racial mind this ultimate dread has no place. On those few occasions when we have awakened racially, we have come to regard with piety even the possibility of cosmical defeat. For as the racial mind, though in a manner we earnestly desired the fulfilment of the cosmical ideal, yet we were no more enslaved to this desire than, as individuals, we are enslaved to our private desires. For though the racial mind wills this supreme achievement, yet in the same act it holds itself aloof from it, and from all desire, and all emotion, save the ecstasy which admires the real as it is, and accepts its dark-bright form with joy.³⁰

Here lies the main difference between these narrations. While the inevitable cosmic catastrophe will obviously destroy the Last Men, and hence, all the development of human spirit must start from the very beginning, in *The Making of the Representative for Planet 8* it is exactly the cosmic catastrophe, namely, the freezing of Planet 8, that brings its population to a higher plane of development via becoming a sort of a racial mind and transcending to other worlds.

In the wake of the inevitable destruction people of Planet 8, like the Last Men, have two different moods and attitudes to the disaster. Some people surrendered to the irresistible desire to sleep caused by frost and consequently died. A smaller and stronger part of the population tried to resist to the end. They fought not only for their lives but tried to save the race as a whole. They moved from city to city, waking people up, moving them to safer dwellings, curing the sick, etc. As a result of these activities to the benefit of the whole race, people of Planet 8 became strongly united almost in the same way as Last Men were. Only after having attained a very high level of spiritual development and racial unity, people of Planet 8 are ready to represent their planet everywhere and to move to a much higher plane of existence from the point of view of spiritual development. However, this existence is not in our universe anymore, as it follows from highly metaphorical blends which describe the transformation of the whole race after the physical death of the bodies. They pass from a macro world to a micro world, to the elementary particles level, and then to another even more elementary level, and to another one... At this stage, they can perceive and comprehend love, hate, wisdom and all the emotions between atoms... In other words, in their new way of existence they are able to perceive, comprehend and acquire the same aspects of spirit which Stapledon was talking about in his fictional and nonfictional works. But does this mean that according to Doris

²⁷ Olaf Stapledon, *Last and First Men*, p. 284.

²⁸ Olaf Stapledon, *Last and First Men*, p. 287.

²⁹ Olaf Stapledon, *Last and First Men*, p. 243.

³⁰ Olaf Stapledon, *Last and First Men*, p. 288.

Lessing these important aspects of the spirit are not attainable in our Universe?

Lessing in her SF works. These aspects contribute to the continuity in English science fiction literature.

CONCLUSIONS

In this study, a comparative analysis of *Last and First Men* by Olaf Stapledon and *The Making of the Representative for Planet 8* by Doris Lessing has been made, using the theory of conceptual integration as well as some elements of narratological analysis. Several similarities between these texts have been observed. It was demonstrated that both writers raise important issues concerning the sense of human life, the evolution of the human race, human spirit, and the Universe. It has been noted that while Stapledon treats these issues within the Standard Cosmological Model, Doris Lessing, developing the same themes in *The Making of the Representative for Planet 8*, goes beyond the model and explores the possibilities of parallel worlds on a wider scale. Attention has been paid to some aspects of Lessing's indebtedness to Stapledon's fiction. Stapledon's narratives definitely influenced Lessing's conception of the novel, her style of historical and sociological summations, as well as her treatment of genetic, evolutionary, and alienation themes. A kinship with Stapledon is also manifested in the cosmic perspectives employed by

REFERENCES

- [1] Boyarkina, Iren, "Musical Metaphors and Parables in the Narratives by Olaf Stapledon", unpublished Ph.D. thesis, the University of Rome "Tor Vergata", 2013.
- [2] Fiedler, Leslie Aaron, *Olaf Stapledon: A Man Divided*, New York: Oxford University Press, 1983.
- [3] Jamie, James, *The Music of the Spheres*, London: Little, Brown and Company, 1993.
- [4] Le Guin, Ursula, "Doris Lessing's First Sci-Fi Book Reads Like a Debut Novel", www.newrepublic.com, November 18, 2013.
- [5] Lessing, Doris, *The Making of the Representative for Planet 8*, London: Flamingo, 1994.
- [6] Moscovitz, Sam, "Olaf Stapledon: Cosmic Philosopher", in *Explorers of the Infinite: Shapers of the Science-Fiction*, Cleveland: New York, 1963.
- [7] Proietti, Salvatore, "Olaf Stapledon e i miti futuri della fantascienza," in *Storia della Fantascienza*, Salvatore Proietti (ed.), 20 June 2004, 10 Sept. 2008, <http://www.fantascienza.com/magazine/rubriche/6715/>.
- [8] Scholes, Robert, *Structural Fabulation: An Essay on Fiction of the Future*, Notre Dame: Notre Dame University Press, 1975.
- [9] Stapledon, Olaf, *Last and First Men*, London: Methuen, 1930. Reprint: London: Victor Gollancz, 1999.
- [10] Turner, Mark, *The Literary Mind*, New York, Oxford: Oxford University Press, 1996.

★ ★ ★