The Attraction of Sloppy Nonsense:

Resolving Cognitive Estrangement in Stargate through the
Technologising of Mythology

Sandra Whitelaw

BA (University of Sydney)

**A novel and exegesis submitted for the requirements of the
Masters of Arts (Research)**

**Faculty of Creative Industries
Queensland University of Technology
2007**

Key Words

Technologising mythology, cognitive estrangement, verisimilitude, fallacy, ontology, Stargate SG-1, Stargate Atlantis, media tie-ins, media novels, mythology, science fiction television, SF, genre television, alien gods, extraterrestrial gods, cults, familiarisation, defamiliarisation, refamiliarisation, Lovecraft, Velikovsky, Hubbard, von Däniken, Sitchin, Campbell, Devlin, Emmerich.

Abstract

The thesis consists of the novel, <u>Stargate Atlantis: Exogenesis</u> (Whitelaw and Christensen, 2006a) and an accompanying exegesis.

The novel is a stand-alone tie-in novel based on the television series *Stargate Atlantis* (Wright and Glassner), a spin-off series of *Stargate SG-1* (Wright and Cooper) derived from the movie *Stargate* (Devlin and Emmerich, 1994). Set towards the end of the second season, <u>Stargate Atlantis: Exogenesis</u> begins with the discovery of life pods containing the original builders of Atlantis, the Ancients. The mind of one of these Ancients, Ea, escapes the pod and possesses Dr. Carson Beckett. After learning what has transpired in the 10,000 years since her confinement, the traumatised Ea releases an exogenesis machine to destroy Atlantis. Ea dies, leaving Beckett with sufficient of her memories to reveal that a second machine, on the planet Polrusso, could counter the effects of the first device. When the Atlantis team travel to Polrusso, what they discover has staggering implications not only for the future of Atlantis but for all life in the Pegasus Galaxy.

The exegesis argues that both science and science fiction narrate the dissolution of ontological structures, resulting in cognitive estrangement. Fallacy writers engage in the same process and use the same themes and tools as science fiction writers to resolve cognitive estrangement: they technologise mythology. Consequently, the distinction between fact and fiction, history and myth, is blurred.

The exegesis discusses cognitive estrangement, mythology, the process of technologising mythology and its function as a novum that facilitates the resolution of cognitive estrangement in both fallacy and science fiction narratives. These concepts are then considered in three Stargate tie-in novels, with particular reference to the creative work, <u>Stargate Atlantis: Exogenesis</u>.

TABLE OF CONTENTS

Statement of Originality of Authorship

The work contained in this thesis has not been previously submitted for a degree or diploma at any other institution. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due reference is made.

Signature: _____

Date: _____

Acknowledgments

The Attraction of Sloppy Nonsense

Resolving cognitive estrangement in Stargate through the technologising of

mythology

> The SF critic can in his approach mimic mature art, which is many-sided and cognitive, or primitive art, which is one-sided and hence ideological… All literature that attempts to be either an empty game or a "science" *is ideological* in direct proportion to such confusion. In the latter case it confuses fact with fiction and analogy with prediction. A limit-case of quite some interest as an awful warning is constituted by all the Velikovskys, Hubbards, von Dänikens and ufologists who erect standard SF topics—which are within fiction neutral or indeed meaningful—into "true" revelations, thereby instantly converting them into virulent ideologies of political obscurantism (Angenot and Suvin).

Introduction

Mythology is often defined as other peoples' religions. Religion can be thought of as misinterpreted mythology[1] (Campbell cited in Moyers).

In 1976, when I was a science student at university, I read the transcript of a lecture

that John Brunner had given at the Institute of Contemporary Arts in London. In his

essay, Brunner expressed dismay at the manner in which Velikovsky's theories of

cosmic catastrophes, L. Ron Hubbard's <u>Dianetics</u> and Pauwels and von Däniken's alien-

gods-built-the-Egyptian-pyramids notions had escaped the world of science fiction,

disingenuously insinuated themselves into pop culture history and science, and morphed

---

[1] In this exegesis, Campbell's viewpoint that all religions are mythologies will be used (Campbell, 1975). Thus, 'gods' includes the Judeo-Christian God and 'mythology' refers to all religions, cults and belief structures that employ mythic elements.

into cults disguised as religions. "What," asked Brunner, "is the attraction in this kind of sloppy nonsense?" (Brunner, 92).

While the notion that people were buying into the "larger lunacy" (Op Cit, 73) intrigued me, I took for granted that it was because Velikovsky, Hubbard, Pauwels, von Däniken, and others offered appealing—indeed beguiling—answers to those seeking enlightenment in the Age of Aquarius, a phenomenon that would later be describe as the "cult of alien gods" (Colavito, 2005b).

In 1994, Dean Devlin and Roland Emmerich produced what they intended to be the first of a movie trilogy, *Stargate*, in which they: "wanted to bridge the gap of all the creatures of legend" (Sum). Basing their story on the 'alien gods built the Egyptian pyramids' theme, Devlin stated that:

> While I don't expect everyone to go out and buy von Däniken and Sitchin's books, I want people to think about it, to re-examine the possibility (Devlin and Emmerich, 2003).

Metro-Goldwyn-Mayer, who purchased the movie, also developed the television series *Stargate SG-1* under executive producer, Brad Wright. When, in 2004, I was asked to write a *Stargate SG-1* tie-in novel, I was aware that Wright's vision for the books was to explore the archaeological aspects of 'alien god' mythology in a way that was not possible given the budgetary constraints of a television series.

With Devlin, Emmerich, and Wright's conceptual vision firmly in mind, I created, Stargate SG-1 City of the Gods (Whitelaw, 2005), by expanding upon Mesoamerican mythology within the Stargate framework. As a homage to the root source of the Stargate framework, I used the same tagline Lovecraft used in The Call of Cthulhu:

> Of such great powers or beings there may be conceivably a survival... a survival of a hugely remote period when... consciousness was manifested, perhaps, in shapes and forms long since withdrawn before the tide of advancing humanity... forms of

which poetry and legend alone have caught a flying memory and called them Gods (Algernon Blackwood cited in Lovecraft, 1928).

In January 2006 *Stargate SG-1* entered preparations for its tenth year of production while the spin-off series, *Stargate Atlantis* began its third year. That same month, because of a conceptual overlap with a second season *Atlantis* script (the episode was yet to air), I needed to rewrite story elements in an *Atlantis* tie-in novel to be published in 2006. Such a conceptual overlap had not occurred when writing for the original series, because the broader *Stargate SG-1* framework allows an almost unlimited[2] scope to explore ancient human mythologies.

Atlantis, however, was a nascent series. Being set in a fictional galaxy and needing to establish a unique identity in the broader Stargate universe, attempts to use the same architectural components of the existent framework[3] exposed the sort of difficulties that Joe Flanigan, who plays Colonel John Sheppard in *Atlantis*, referred to after pitching his own story idea to the producers:

> Of course they've done everything on SG-1, so you're met by the usual answer, which is 'We've done that on SG-1.' And they have! They've done a million stories on SG-1 (Read).

As a tie-in writer I cannot create new stories that have the potential of clashing with the *Atlantis* framework—which itself is still undergoing *ad hoc* construction. To put it another way, although mythology is the backbone of the Stargate franchise, I could not engage in independent mythopoeia within the Atlantis world. This creative challenge

---

[2] Christian mythology is not directly explored.
[3] See Appendix 1

led me to consider the appeal of these concepts or, to paraphrase Brunner, the attraction of von Däniken[4] and others' 'sloppy nonsense'

The extent of the appeal of these fallacies is evidenced by the fact that von Däniken, for example, has sold millions of copies of his books in several languages, his notions formed the basis of a documentary (Reinl, 1963), and movie (Reinl, 1970), he funds 'academic' research (Däniken, (a)), has his own theme park (Däniken, (b)) and the SciFi Channel is currently developing a television series based on his original 1969 title, Chariots of the Gods? (Scifi.com).

Stargate, the conceptual basis of which lies in von Däniken and Sitchin's fallacies, is the longest running science fiction television series in North American history[5] and the second most prosperous franchise earner for MGM after James Bond. This popularity has generated licensed merchandise that includes DVDs, CDs, games, action figures, comics, theme park rides and books (Johal). It also has a cult following, including those who believe the Stargate is real[6].

This exegesis argues that parallels exist between cognitive estrangement[7] in society and cognitive estrangement in science fiction. These parallels offer insight into the 'attraction of sloppy nonsense': works of fallacy that writers such as Velikovsky, Pauwells, von Däniken, Sitchin, Hubbard and others present as factual histories. In order

---

[4] It is important to note here that those writers claiming the alien god concept is non-fiction use assumptions and suppositions—logical fallacies—to substantiate their arguments. Therefore, for the purpose of this paper, non-fiction works claiming mankind's extraterrestrial origins will be referred to as fallacies.

[5] While the Star Trek franchise has run over a longer period, Stargate SG-1 was the longest *continuously* running *original* series in North America, and spin-off series are still in production.

[6] See for example The Stargate Conspiracy (Picknett and Prince), Knight-Jadczyk's review of The Stargate Conspiracy (Knight-Jadczyk), www.niburiancouncil.com (Starr), and www.exopolitics.com (Webre).

[7] Where cognitive estrangement is the void between agnostic materialism—science—and mystic idealism—mythology.

to resolve cognitive estrangement in society, fallacy writers engage in the same process and use the same methodology as science fiction writers use to resolve cognitive estrangement in works that use 'alien god' concepts: they technologise mythology. The term technologised mythology is derived from Colavito's description of Velikovsky's[8] thesis:

> To make this claim, myths needed to be read literally with a technological eye. In his zeal to prove his refutation of uniformitarianism, Velikovsky provided the final link between extraterrestrials and ancient man. For the first time ancient stories of gods and monsters became literal histories (Colavito, undated).

---

[8] See <u>Worlds in Collision</u> (Velikovsky 1950) and <u>Earth in Upheaval</u> (Velikovsky, 1955).

Methodology

The methodology used in this thesis is performative research, where:

> Performative research represents a move which holds that practice is the principal research activity—rather than only the practice of performance—and sees the material outcomes of practice as all-important representations of research findings in their own right (Haseman, 7).

As a creative practitioner engaged in performative research, I use concepts and tools widely accepted by an existent audience to create a fictional narrative within the established Stargate framework. The material outcome of this performative research is the result of "an enthusiasm of practice" (Op Cit, 3)—a novel—plus an exegesis. The exegesis is not the outcome of problem-driven research; rather, it unpacks and examines the basic structure of science fiction narrative, how an established concept, the technologising of mythology, is used as a novum in the creative work, and how that same process and novum is used in fallacy to create 'sloppy nonsense'. This methodology is not traditional, nevertheless it adheres to rigorous research methods, and the findings have application beyond the creative work.

While the literature review considers how technologising mythology has been used to create fallacies and fiction, as a creative writer engaged in performative research, I have limited the case studies to fictional narratives within the Stargate framework. The process of mythologising technology and its use as a novum[9] is examined in three novels, Stargate SG-1: City of the Gods, Stargate Atlantis: The Chosen, and the creative work, Stargate Atlantis: Exogenesis.

---

[9] A novum, a term coined by Suvin (1978), is a specific plot device, an icon or concept original to an SF story that changes, "the mundane experience based upon some scientific or logical innovations." (Johnson-Smith, 25).

Literature overview

In this review I consider existent works on Stargate, the general structure of science fiction narrative, cognitive estrangement and reconciliation, the role of mythology in society, and the use of technologised mythology in science fiction and fallacy.

Copious material describing Stargate's thematic association with the mythology of Ancient Egypt and, to a lesser extent, other ancient civilisations, and the still-expanding Stargate framework, can be found on websites, Titan's official magazines (Gosling, various), and books, for example, Stargate SG-1 The Illustrated Companion: Season 7 and 8 (Gibson), and Stargate Atlantis: The Official Companion (Gosling, 2005), Approaching the Possible: The World of Stargate SG-1 (Storm). Additionally, Reading Stargate SG-1 (Beeler and Dixon) and Stepping Through the Stargate: Science, Archaeology and the Military in Stargate SG-1 (Elrod and Conrad), consider the Stargate universe in terms of fan interaction, its contemporary[10] North American military ideological framework, and its thematic structure.

In examining peer-reviewed material, aside from Booker's brief analysis of style and content (Booker), Johnson's one-line mention of the CGI (Johnson), and Schweitzer, who offers a critical insight into sound effects and music (Schweitzer), the only peer reviewed treatment of Stargate I have found comes from Johnson-Smith in her PhD thesis and subsequent book, American Science Fiction TV: Star Trek, Stargate and Beyond (Johnson-Smith). Johnson-Smith provides a brief description of a handful of Stargate episodes, the use of a wormhole as a trans space/time and dimensional device

---

[10] In this exegesis, contemporary is regarded as the period in which the work was published or produced. For example, Stargate is contemporary from 1994 until present.

(novum), and a few paragraphs relating the humorous nature of the episode *Stargate SG-1: Wormhole Extreme* (DeLuise, 2001a).

Other than Dean Devlin's crediting von Däniken and Sitchin for the conceptual ideas behind the movie *Stargate* (Devlin and Emmerich, 2003), I have found no texts that discuss the mythopoeic role of the extraterrestrial gods concept in Stargate. A large volume of literature exists that refutes, debunks or in some way attempts to explain this concept in popular culture. For example, Suvin states:

> From Mr. Hubbard's *Dianetics* and Scientology to Mr. von Daniken's [sic] *Chariots of the Gods*, there are unfortunately many examples of the obscurantist fringe near or even in SF whose basic procedure is to blur the firm boundaries between imaginative literature and empirical reality (Suvin, 1978).

Suvin describes such writers as "pernicious ideological impostors" engaging in "a branch of the dope trade, an opium for the people" (Ib Id). In Ancient Astronauts and Cosmic Collisions, Stiebing suggests that the appeal of the extraterrestrial gods and cosmic catastrophe notions of Velikovsky, Hapgood, Hubbard, Pauwels, von Däniken, Sitchin, and others are widely accepted[11] because, "a communications problem had developed between professional scholars and laymen, a rift which seems to widen year by year" (Stiebing, 173). However, Stiebing offers no evidence to suggest that only laymen accept the extraterrestrial gods fallacy, and only professional scholars reject it. Indeed, Velikovsky and Hapgood were, and Sitchin, is a professional scholar[12]. In The Space Gods Revealed (Story), Story regards the popularity of the alien gods concept as a new mythology catering to a pop culture mentality. This opinion is supported by Colavito in The Cult of Alien Gods: HP Lovecraft and Extraterrestrial Pop Culture

---

[11] A Roper poll conducted in August 2002 showed that more than half of Americans believe extraterrestrials have visited Earth in the past. Of these, around 70% believed the US government was hiding the truth about alien visitations, and almost 90% believed in alien abductions. (Roper, 2002).

[12] Immanuel Velikovsky, a respected psychiatrist/psychoanalyst, was a co-founder of the Hebrew University of Jerusalem and founder and editor of *Scripta Universitatis*, a journal Einstein co-edited. Einstein wrote the forward to historian Charles Hapgood's book Earth's Shifting Crust, (Hapgood, 1958), and, according to his biography, Sitchin has an MA in economic history and is a Biblical scholar (Sitchin 1991).

(Colavito, 2005b) and From Cthulhu to Cloning (Colavito, undated), in which he traces the links between Lovecraft's fiction, religions such as Hubbard's Church of Scientology, and cults like Heaven's Gate and the Raelians. Until I contacted Colavito in July 2005 (Colavito, 2005a) he was unaware that the collective alien god mythology is central to the premise of Stargate.

Given that *Stargate SG-1* has just completed its tenth year of production, it has received in the literature seems to be an oversight. The extraterrestrial gods theme might be sloppy nonsense, but, as evidenced by the success of Hubbard's church, von Däniken's fallacies and the Stargate franchise, they are very successful sloppy nonsense.

This absence in the literature suggests that in order to understand how Stargate makes mythology technologically feasible and how this can be linked to fallacy narratives, it is necessary to consider the *processes* used in creating science fiction narratives in general, and the role mythology plays in society.

Cognitive estrangement and reconciliation

Verisimilitude…is not only used to legitimate a paradoxical 'truthful' lie, but is also essential to achieve literary perfection according to Cervantes (Miñana, 7).

While I do not suggest that Stargate could or even should strive for literary perfection, Miñana's principle applies to popular fiction: verisimilitude is an essential component of good storytelling. It provides a plausible grounding for the audience by using the familiar elements in our lives: our commonplace knowledge of the world, including our science, history, stories and myths.

In <u>American Science Fiction TV: Star Trek, Stargate and Beyond</u>, Johnson-Smith similarly states, "A remarkably high degree of plausibility is vital to science fiction" (20).

While there is no single agreed upon method for how science fiction achieves plausibility—indeed, there is no agreement on the definition of science fiction (Kincaid)—Suvin attempts to explain the process by imposing a form of scientific rigour:

> SF is distinguished by the narrative dominance of a fictional novelty (*novum*, innovation) validated both by being continuous with a body of already existing cognitions and by being a "mental experiment" based on cognitive logic (Suvin, 1978).

In <u>The Encyclopedia of Science Fiction</u>, Clute and Nichols state their disagreement with Suvin's exactitude and cite their reasons for including works such as those of Blackwood, Lovecraft, and Tolkien on the basis that they are "*rationalised* fantasy" (xiii) that use "SF devices" (313). They also refer to Scholes' "structural fabulation" (Op Cit)[13], and suggest a common thread is that science fiction narratives are logical and cogent.

Johnson-Smith breaks down the steps undertaken in science fiction narratives. She argues that the process of *familiarisation*—the grounding of the audience in the familiar—offers a high degree of plausibility and ensures a more receptive audience before engaging in cognitive estrangement which "narrates the dissolution of the very ontological structures that we usually take for granted" (Bukataman cited in Johnson-

---

[13] In contrast to Suvin, Clute and Nichols regard narratives that deal with mythology and alien god concepts as science fiction, provisional on such narratives being undertaken in a rationalised manner, "what Brian W. Aldiss has termed 'Shaggy God' stories: recasting of biblical myth into an sf framework" (Op Cit:500). Conversely, they regard the non-fiction works of, for example, von Däniken, as "pseudoscience" (Ib Id).

Smith, 23). Angenot (Angenot and Suvin), Philip K. Dick and others (Fowler), have described this process in science fiction as dislocation, strange newness, defamiliarisation, and disassociation (Elkins and Suvin).

Johnson-Smith further discusses how, following cognitive estrangement or *defamiliarisation*, science fiction represents our ontological structures back to us in new ways that are both familiar and yet different, often more appealing. This representation, the repackaging of the concept into a cogent framework, is the resolution of cognitive estrangement, or *refamiliarisation*.

While Clute disagrees that cognitive estrangement is the goal of science fiction, "much SF seeks to create the exact opposite to estrangement; that is, it works to make the incredible seem plausible and familiar" (Clute cited in Cute and Nichols, 313) he fails to recognize that the incredible (defamiliarisation) must first exist before it can be made plausible (refamiliarisation). Thus, Clute identifies the *goal* (refamiliarisation/making plausible) not the entire *process* (familiarization/defamiliarisation/refamiliarisation).

The writers of Stargate engage the audience in this *process* in several ways. For example, familiarisation is achieved by setting the series in a contemporary time on Earth in a non-fictional military base beneath Cheyenne Mountain. The protagonists belong to the Air Force, explore (mostly) Earth-like worlds inhabited by humans with recognisably humanoid cultures, and true-life USAF Chiefs of Staff[14] have played cameo roles. The Stargate artefact is a novum that facilitates cognitive estrangement by taking the characters, and with them, the audience, into an unfamiliar world, and also

---

[14] USAF Chief of Staff (1997-2001) General Michael E. Ryan appeared as himself in *Stargate SG-1: Prodigy* (2001) USAF Chief of Staff (2001-2005) General John P. Jumper appeared as himself in *Stargate SG-1: Lost City Part 2* (Wood, 2004).

lends a tangible cogency to the reconciliation of this estrangement—refamiliarisation—because it explains how it is achieved: by quantum physics and the creation of a wormhole. As Johnson-Smith argues, once the audience understands the role of the novum—in this instance the Stargate artefact—conditional on it adhering to certain cognitive rules established in refamiliarisation, it is incorporated into the body of the familiar. Its role does not have to be re-established.

I would argue that the more grounded the audience are in the elements of the familiar evoked in a particular narrative, the more receptive they will be to defamiliarisation and refamiliarisation. Subject to the refamiliarisation being contextually coherent and credible, it provides a solid grounding—a new familiarisation—for further defamiliarisations and refamiliarisations. Because the process is ongoing and, by its nature, adaptive, it can be used multiple times and in many layers throughout a story. Over time, each refamiliarisation is incorporated into the body of the familiar to form an increasingly complex story framework.

The net result can offer such a cogent and detailed verisimilitude that the framework can sometimes be (mis)read as fact, and fictional novums, such as the Stargate artefact, believed to be real-world devices. This belief can lead to the creation of fallacies. For example, Salla argues that:

> From the perspective of the Bush administration, control of the Sumerian Stargate would enable clandestine government organizations to continue their global campaign of non-disclosure of the ET presence (Salla)[15].

Another example of misreading a cogent science fiction framework as fact that led to the creation of fallacy, is the technologised mythology of Lovecraft's extraterrestrial

---

[15] Salla holds a Masters in Philosophy from the University of Melbourne (1990), and PhD in government from the University of Queensland (1993) [Confirmed by UQ in email dated 09 January 2007].

gods[16]. Collectively referred to as the Cthulhu mythos, Lovecraft's tales ultimately

became so detailed that the Cthulhu framework and its novums, such as the grimoire, the

Necronomicon, are regarded as real in some circles (Joshi, 1996, Colavito, undated,

Church of Satan):

> Lovecraft's [Cthulhu] monsters are worshipped as devils by a group of 'magick'
> practitioners [and] the Church of Satan had to issue a statement telling its
> adherents that the Necronomicon was not real and thus is not a church text
> (Colavito, 2005a).

This ocurred despite Lovecraft's statement that he had no desire for his works to

be read as anything other than fiction:

> This pooling of resources tends to build up quite a pseudo-convincing background
> of dark mythology, legendry, and bibliography—though of course, none of us has
> the least wish to actually mislead readers (Lovecraft, 1934).

Familiarisation, defamiliarisation and refamiliarisation offer an explanation for

part of the narrative process whereby a verisimilitude can be created that is so cogent,

that the framework of the story, and its novums, are sometimes misread as real.

However, it does not explain why the alien god mythology in both science fiction and

fallacy has gained such widespread recognition. The connection is made by Parrinder,

who reminds us that, "[the] idea of cognitive estrangement takes its stand in the ongoing

battle between agnostic materialism and mystic idealism" (Parrinder, 21), where 'mystic

idealism' is narrated by our mythologies.

---

[16] See, for example, *The Call of Cthulhu* (Lovecraft, 1928) and *At the Mountains of Madness* (Lovecraft, 1936).

Mythology

According to Campbell, all mythologies contain two common elements: "the recognition of mortality and the requirement to transcend it" (Campbell, 1974: 22), and the belief that supernatural being(s) created us and/or our world and continue to have influence over our lives. Rank also refers to this commonality of myths in, "nearly all prominent civilisations" (Rank, 2004: 1), referring to Bastian's "idea of the people" or "elemental ideas" (Op Cit), while Campbell states:

> When these stories are interpreted, though, not as reports of historic fact, but as merely imagined episodes projected onto history, and when they are recognized, then, as analogous to like projections produced elsewhere, in China, India, and Yucatán, the import becomes obvious; namely, that although false and to be rejected as accounts of physical history, such universally cherished figures of the mythic imagination must represent facts of the mind: "facts of the mind made manifest in a fiction of matter," as my friend the late Maya Deren once phrased the mystery (Campbell, 1974: 12).

While Turner states that stories, which are based in myth, are essential for human cognition (Turner, 1996), Campbell argues that our mythologies provide our social structure, our laws and mores, allow us to clearly define our place in the cosmos, and provide for us what I would describe as a conceptual miscellaneous folder in which we can heap unknowns and intangibles that cannot otherwise be explained or rationalised. Our mythologies are not simply appealing, Campbell argues, they provide a life-supporting role in society:

> Such literally read symbols have always been—and still are, in fact—the supports of their civilisations, the supports of their moral orders, their cohesion, vitality, and creative powers. With the loss of them there follows uncertainty, and with uncertainty, disequilibrium, since life, as Nietzsche and Ibsen knew, requires life-supporting illusions; and where these have been dispelled, there is nothing secure to hold on to, no moral law, nothing firm (Op Cit., 10).

> Likewise, Tamney describes the components of folk-religions as being for the:

"welfare and security of the folk" (Tamney, 99).

Marx also recognises the usefulness of myth in maintaining social order and laws:

> It is a tradition handed down from our ancestors and the ancients and surviving in the form of the myths of later generations, that the heavenly bodies are gods and that the divine encompasses all nature. The rest was added in mythical form for the belief of the masses, as useful for the laws and for life (Marx).

When supplanted or falsified by science, which does not provide absolute truths but is an "eagerness for truths" (Campbell, 1974: 17) the symbolic meaning of mythologies, our "facts of the mind" (12), are rendered meaningless:

> All the old mythic notions of the nature of the cosmos [have] gone to pieces, [and] also all those of the origins and history of mankind (7).

Leaving an ontological void:

> According to our sciences, on the other hand, nobody knows what is out there, or if there is any 'out there' [sic] at all (17).

In The Hero With A Thousand Faces (Campbell, 1973), Campbell concludes by reflecting on Nietzsche's oft-cited quote, "dead are all the gods" (387), arguing that:

> It is not that there is no hiding place for the gods from the searching telescope and microscope; there is no such society any more as the gods once supported (Op Cit.).

Campbell's arguments parallel those of Bukataman, for not only does "science fiction narrate the dissolution of our ontological structures" (Bukataman cited in Johnson-Smith, 23), but so too does science narrate the dissolution of our ontologies—our life-supporting mythologies—leaving an ontological void.

I would submit that defamiliarising mythologies in a way that does not entirely debunk them, then representing them back to us in an appealing and cogent manner—the reconciliation of science and mythology that provides a rationale for both by technologising mythologies—offers an attractive, even preferred alternative to losing the

life-supporting social and psychological roles that Campbell argues myth plays in society. By being technologised, these mythologies become ideal novums in both science fiction, such as Stargate and some works of Lovecraft, and fallacies, such as those created by Salla, von Däniken, Sitchin and others, because they defamiliarise and refamiliarise the audience in a manifestly cogent manner.

Technologised mythology in fiction

Applying this to an earlier example in fiction, Lovecraft defamiliarises and refamiliarises his audience by asking them to do what mankind always had done before science defamiliarised myths: read them as literal histories. The novum is technologised mythology: the 'gods' are extraterrestrials who came from and still reside in the heavens—space and other dimensions—they created mankind as a slave race by mixing an essence of themselves with prehistoric simians, and established mankind's first civilisations. Verisimilitude is enhanced by Lovecraft's incorporation into his fiction, of the mythic elements first encountered in <u>Gilgamesh</u> (Mitchell), which Campbell described as the root source of most mythologies (Campbell, 1973: 108). The gods of Lovecraft's stories were the monstrous demigods of Sumerian, Babylonian, Phoenician, Egyptian and Greek mythology.

Similarly, in Stargate, the Goa'uld are the monstrous demigods—or false gods—of ancient mythology, while the Ancients created mankind and passed on their genes.

By employing technologised mythologies as novums to engage the audience in defamiliarisation and refamiliarisation, the scope for stories is unlimited, for not only can mythologies themselves be employed in narrative, but, as considered in the second

case study of this exegesis, the 'life supporting' role of mythology in society can be used in the process of defamiliarisation and refamiliarisation.

Technologised mythology in fallacy: the attraction of sloppy nonsense

Where defamiliarisation exists in reality, for instance, where events and/or physical objects cannot otherwise be adequately explained through our familiar narratives such as science and history, Velikovsky, Pauwells, von Däniken, Sitchin, and others, apply the same process, using the same novum, that Lovecraft used in fiction years earlier. The difference is that fallacy writers "palm off" in Brunner's words (Brunner, 80) the novums and subsequent narratives as non-fiction.

For example, Velikovsky proposed that heretofore inexplicable natural cataclysms and the downfall of civilisations (a pre-existent defamiliarisation or gap in contemporary knowledge) were brought about by cosmic events (refamiliarisation). He supported his proposition with references to ancient ruins, texts describing such events[17], plus the physical evidence of altered climates and impact craters, and drew conclusions based on false analogies and weak inductive reasoning.

Sitchin[18] disregards peer reviewed work on the impact of climate change during the Holocene[19] to unequivocally claim that agricultural technology—the Garden of Eden—was directed by extraterrestrials. He argues that the extraterrestrials responsible

---

[17] For example, the Papyrus Ipuwer (Ipuwer, undated), independently confirmed the plagues of Egypt during the time of Moses.

[18] See for example *The Twelfth Planet* (Sitchin 1991) and more recently, *The Lost Book of Enki: Memoirs and Prophecies of an Extraterrestrial god* (Sitchin 2004).

[19] See for example: *Upper Pleistocene-Holocene Climate and Vegetation of the Northern Jordan Valley (Israel)* (Horowitz, 1968), *Younger Dryas Forces Human Choices*, (Bartlett 1999), and *Beyond the Younger Dryas* (Weiss, 2002).

were the Anunnaki mentioned in the <u>Gilgamesh</u>, the same beings as the Nefilim of

Genesis 6[20] and that they created man as a slave race:

> Modern Man, *Homo Sapiens* [sic], is the product of the 'gods'. For, some time circa 300,000 years ago, the Nefilim took ape-man (*Homo erectus*) and implanted on him their own image and likeness (Sitchin, 1991: 305).

Likewise, von Däniken uses the same fallacies of reasoning to claim that the

Egyptian pyramids, and earthworks such as the Nazca lines, can only be extraterrestrial

in origin. Ignoring all other evidence[21], he declares, for example, that:

> There's no doubt; they are landing fields. The plain of Nazca is a gigantic abandoned airport (Reinl, 1970).

Hubbard, Pauwels and others[22] also support variations on the extraterrestrial gods

theme (Story, Stiebing, Newbrook and Groves, Gault, Colavito 2005b) by

technologising mythology.

While I do not argue that technologising mythology to resolve cognitive

estrangement definitively explains the attraction of sloppy nonsense, it seems clear that

the method is used by both science fiction authors such as H.P. Lovecraft and the

creators of Stargate, and fallacy writers such as Velikovsky, Pauwells, von Däniken and

Sitchin.

As a creative practitioner my aim is to create appealing narratives by building

credible worlds. The process of familiarisation, defamiliariarisation and refamiliarisation

and using technologising mythology as a novum, are versatile tools in world building.

These are demonstrated in the case studies.

---

[20] Several spellings exist: Nephilim, Nephelim, translated from the Hebrew *nˇfilim* (Bible.org, undated).

[21] For an alternative explanation see for example *Incredible Stories*, (McCleod, 2002).

[22] For example, *The Sirius Mystery* (Temple, 1998), *The Orion Mystery* (Bauval and Gilbert, 1995), and *The Biggest Secret: The Book That Will Change The World* (Icke, 1999).

CASE STUDY <u>Stargate SG-1: City of the Gods</u>

Expanding upon an existent technologised mythology

To be credible, sloppy nonsense—technologising mythology—must be carefully crafted. Stargate has a purpose-built framework that now forms part of the audience's familiar knowledge base. Because it was constructed using the novum of technologised mythology, it can readily accommodate secondary frameworks—what are commonly referred to as 'the weekly disasters'—novums based on the technologising of any and all mythologies. However, no mythology can simply be thrown into the Stargate framework without forethought. It must be trimmed and shaped to fit. This requires a thorough understanding of both the existent Stargate framework and the mythology to be technologised.

Because the crystal skull is a an artefact that exists in reality, and because the scope of the associated mythology is very large but barely touched on in Stargate, rather than create an entirely new novum, <u>City of the Gods</u> expands on the existent technologised mythology incorporated into the familiar Stargate framework[23]. This framework also includes two fictional planets/civilisations: Orban and Tollan. Orbanians most likely descended from Teotihuacánoes (Wood, 1999). While nowhere in the series is it stated that the Tollans descended from Teotihuacánoes, in non-fiction, Tollan is the considerably more ancient name of Teotihuacán. See, for example, (Pasztory, Moctezuma, Campbell, 1974).

---

[23] See Appendix 2 for notes on the season two episode *Crystal Skull* a synopsis of <u>City of the Gods</u>, the crystal skull artefact, and Mesoamerican mythology and architecture.

In reality, while Mesoamericans are olive-skinned with distinctively large, convex noses, the inhabitants of Teotihuacán are portrayed in artwork as a fairer-skinned, Roman-nosed people. By sheer chance[24], central casting in Los Angeles and Vancouver cast fair-skinned actors as the presumed descendents of Teotihuacánoes, the Tollans and the Orbanians.

Also, in reality, the scale of Teotihuacán and its architecture, the absence of writing or any other form of historical record to explain who built it, and the abrupt disappearance around 750AD of its two hundred thousand inhabitants, lends itself to a variety of interpretations. This historical ambiguity serves the same role as an ontological void. Because no scientific explanation is available to fill the knowledge gap, it can readily be filled with carefully crafted sloppy nonsense using the crystal skull as a novum. Where the audience may not already be familiar with the pre-existent ambiguity, they are simultaneously familiarised and defamiliarised with a blend of non-fiction and subjective interpretation:

> This [absence of writing] has left modern scholars with a highly speculative collection of theories as to the origins, purpose and finally, the ultimate fate of this city and its inhabitants… *It appears* as if the inhabitants deliberately erased all evidence of where they came from, and where they went (Whitelaw, 2005:222[25] emphasis added).

The emphasised phrase is subjective, and positions the audience to accept a cogent refamiliarisation that technologises the mythology of Teotihuacán and simultaneously inserts it seamlessly into the existent Stargate framework: descendants of the extraterrestrial Ancients who lived in Atlantis constructed Teotihuacán and the skull transport system.

---

[24] Personal discussions with Assistant Casting Director Ivy Isenberg, November 2005.

[25] Paraphrased from observations by Pasztory, Teotihuacán: An Experiment in Living, and Moctezuma, The Great Temple of the Aztecs: Treasures of Tenochtitlan.

> When Atlantis fell, thirteen skulls were rescued and given to a secret society, the Brotherhood of the Snake, who were charged to protect them throughout all time. Some of the descendents of this Brotherhood *were said to have* led their followers to a great land 'in the west'. *By all accounts*, this is the city we now know as Teotihuacán (Op Cit:232, emphasis added).

Central to the framework of the Stargate universe is that the cannibalistic[26], warlike Goa'uld pose as the mythological gods of human cultures. A direct cultural link between Teotihuacán and the Aztecs, which does not exist in the real world, was also an existent part of the Stargate framework, because an artefact found on the planet Orban references an Aztec goddess named Chalchiuhtlicue (Wood, 1999[27]).

Aztec mythology has a pantheon of bloodthirsty deities that can readily be adapted to fit the Stargate framework. In mythology, the god Huitzilopochtli, who founded the Aztec empire, was born with all the knowledge of his Mayan mother, Coatlicue. Carved and painted images of Coatlicue[28] bear a remarkably convenient resemblance to a principle antagonist in Stargate: the Goa'uld queen, Hathor (Turner, 1997). A characteristic of the Goa'uld is that they are born with all their mothers'[29] memories. By combining these elements in narrative, the defamiliarisation—that the Goa'uld Huitzilopochtli founded the Aztec empire—becomes cogent and believable:

> Daniel pointed to the [image of] writhing snakes clustered about Coatlicue's waist. 'This has always been interpreted as a skirt of snakes. But in fact she's probably—'
>
> 'Giving birth to them!' Sam's nostril's flared in disgust. 'It would explain how Huitzilopochtli supposedly emerged from Coatlicue "with all the knowledge of his mother".' (Whitelaw, 2005: 139).

---

[26] Goa'uld-possessed humans will ceremonially eat Goa'uld, but not human hosts (Mallozi).

[27] It was not stated in the episode that this was an Aztec goddess, however Stargate fandom is fastidious in recognising the exact origins of mythological elements.

[28] Goddess of Earth and fire; wears a skirt of writhing snakes and a necklace of human hands and hearts. For a more detailed explanation and images of Coatlicue, see Moctezuma.

[29] While Goa'uld are androgenous, they use female human hosts to reproduce (Turner 1997).

This example further illustrates that where the reader may not be familiar with Mesoamerican mythology outside of the Stargate universe, they are informed of relevant elements through exposition.

The reader is thus engaged in simultaneous familiarisation, defamiliarisation and a cogent refamiliarisation through the technologising of mythology, while the narrative is seamlessly incorporated into the framework of the broader Stargate universe.

CASE STUDY <u>Stargate Atlantis: The Chosen</u>

Creating a technologised mythology from existent novums

> Any sufficiently advanced technology is indistinguishable from religion.
> —Corollary to Clarke's Third Law (Whitelaw and Christensen, 2006b: 7).

The *Atlantis* franchise was only a few months old when Elizabeth Christensen and I[30] began developing stories for tie-in novels. In order to engage the audience in an unpredictable defamiliarisation and refamiliarisation we needed an interesting recombination of existent novums used in the 'weekly disasters'. Because the *Atlantis* framework was undergoing construction without blueprints and without the capacity to renovate, we had inadvertently built a very similar scenario to an episode due to air at the same time as the book was to be released. Rather than have our narrative regarded as a novelisation of what was in fact a very different story using a similar physical setting and concept (genetic hegemony), I altered the setting and employed the dual scientific and sociological *function* of Stargate mythology—in the Stargate universe mythology is a demonstrably scientific reality—as a novum.

In <u>The Chosen</u>[31], a manifest scientific aspect of the novum is a shield device in the form of palm-sized aquamarine crystals. The sociological aspect, equally manifest but less conspicuous to the reader, is that the Daleran society and economy, indeed their entire civilisation, has evolved in conjunction with, paradoxically, the technology-disabling shield device. Mythology on the planet Dalera is life supporting in the

---

[30] As the senior writer, my role was to take Elizabeth Christensen's core idea of a priesthood using its genetic ability to wield power over a society, and mentor Christensen through the writing process.
[31] See Appendix 3 for a synopsis.

sociological sense; it is the lynchpin of Daleran civilisation. It also is life supporting in the literal sense; the shields protect the people from the Wraith.

Before the novum is used to defamiliarise and refamiliarise the audience, the audience is initially familiarised. In The Chosen, a protagonist introduces the novum, a form of shield technology, by using key phrases to remind the audience that similar technologies have been seen on other planets within the Stargate universe: "'The place with the marginally more civilized version of Lord of the Flies (28)'" and "around the official's neck, the pendant…looked suspiciously like a personal shield device"(59) [32].

The sociological function of the novum is also part of the Stargate framework; the audience is accustomed to narrative that inverts social and political perspectives.

The novum is thus familiar but also different because it combines previously seen elements in a new and plausible way.

However, part of the audience's familiar framework, and one I relied on to offer a stronger grounding than the Stargate framework, is that, for the most part, the audience is grounded in the moral codes of contemporary Western mythologies. It is predisposed to view genetic hegemonies—particularly when such hegemonies claim a divine (mythological) right to wield power—as flawed. Where scientific ideology has debunked mythology—and this is largely the case in the audience's real world—there can be no divine right. The readers' moral outrage is familiar and accessible, rendering the defamiliarisation, the muddying of this moral high ground, highly plausible. Perhaps more so because it resonates with the American zeitgeist:

> Any similarity that The Chosen has to the current situation in Afghanistan and Iraq is purely coincidental. The US does not have an exclusive on regime change;

---

[32] Respectively, episodes: *Stargate Atlantis: Hide and Seek* (Warry-Smith, 2004) and *Stargate Atlantis: Childhood's End* (Winning, 2004).

regime change has been occurring since we've had regimes, and history has shown us that the results are almost always ugly (Whitelaw, 2006a).

The novum in <u>The Chosen</u> defamiliarises the audience by representing back to them the paradox that exists in the Stargate framework: there is no logical flaw in the concept of divine right, because mythology is technologised, and those technologies are keyed to a limited number of people who bear the genes of the Ancients.

On the planet Dalera, it is a demonstrable fact that only those individuals who bear Ancient genes—the Chosen—can activate the power of the shields. To invoke that ability the Chosen must repress science and technology. Technologically repressed, with no comprehension of the science of genetics, the common people of Dalera are reduced to faith—technologised mythology becomes *de*technologised until only myth remains. When faith in mythology plays no manifest role in the lives of the generations between Wraith cullings, faith falters. When those who administer that faltering faith continue to act in a repressive manner—thou shalt not develop technology on pain of death by Wraith—the commoners, having no manifest need of their faith and having lost the conceptual (scientific) tools to comprehend that their faith is life-supporting, in a literal sense, abandon their mythology.

With the cornerstone of Daleran mythology removed, as Campbell reminds us, "there is nothing secure to hold on to, no moral law, nothing firm" (Campbell 1972: 10). Disenchanted with the Chosen and without faith, Daleran civilisation falls into social chaos. The Chosen, persecuted to the point where they can no longer provide protection when the Wraith come, rightfully blame the common people for their loss of faith:

> The Wraith can only attack successfully when people settle outside the limits of the shields and transport system that Dalera put in place. We see it as a technological limitation; they see it as a lack of faith. Either way, the end result is the same (Whitelaw and Christensen, 2006b: 78).

By combining existent novums in the Stargate Atlantis framework, a new novum was created that, while not adding to the Stargate mythology, facilitated the exploration of a society's need for mythologies. The novum, the technologised mythology of the Ancients, simultaneously acted to defamiliarise and refamiliarise the audience by presenting them with a new and paradoxical concept of faith. In Dalera's technologically-repressed society it is literally necessary for the Dalerans to have faith in the Chosen in order for the Chosen to provide physical protection.

REFLECTIVE CASE STUDY <u>Stargate Atlantis: Exogenesis</u>

Technologising mythology to resolve cognitive estrangement and facilitate narrative

While <u>City of the Gods</u> and <u>The Chosen</u> were both written with a desire to explore different aspects of mythology, <u>Exogenesis</u> was conceived as a character-driven piece that, "rummaged around the emotional baggage of the protagonist, McKay" (Whitelaw, 2006b). My writing partner, Christensen, who works as a civilian for the United States Air Force, also wanted to explore the moral conflict in military command structures, particularly when a civilian is within that structure and the chain of command is ill-defined.

The limitations imposed when writing <u>The Chosen</u> in the subset Atlantis framework no longer existed at the time of writing <u>Exogenesis</u>, as the spin-off series was sufficiently well-established to allow the SG-1 and Atlantis frameworks to merge into a broader Stargate framework.

This led to the question: what properties must I[33] imbue in my novum in order to execute a story where these character issues can be explored? To answer that question requires a thorough understanding of the parameters of the Stargate framework.

---

[33] Although our writing contributions were not mutually exclusive, my co-writer's role in this novel was largely character detailing and dialogue, while mine was mostly world building and narrative.

Restrictions

Working within a nine-year old Stargate framework—an *ad hoc* construction that cannot be renovated—imposes certain restrictions on tie-in novel writers (Fandemonium). Specific to Stargate, these are, broadly:

- At the completion of the novel, the recurring characters and the world they inhabit must be reset to zero. That is, they must be left in the same condition in which they were found at the beginning of the story.

- Plot devices (novums) cannot be plot contrivances. For example, alternative dimensions, dreams, altered states of awareness, psychotic breaks, and fantasy crossovers cannot be used as the central premise of the story. Events must occur because of scientific, technological and/or sociological or character-driven reasons.

- Physical settings and conflicts similar to those recently used or about to be used in episodes and novels should be avoided. For example, avoid erupting volcanoes, floods and ice worlds, plagues, bucolic or oppressed peoples suffering under unjust regimes, and major tactical battles against the Pegasus galaxy's principle antagonist, the Wraith.

- The work must meet the equivalent of a PG rating according to the Motion Picture Association of America guidelines (MPAA)[34].

Another practical restriction comes in the form of characters. In the *Atlantis* world there are six primary characters, three secondary, several recurring minor characters,

---

[34] The novels are vetted by MGM lawyers for this rating.

plus one or more 'temporary' protagonists and/or antagonists introduced into each 'weekly disaster'. The audience likes these characters and wants to see them working together to resolve (or create) problems. This is achievable on screen largely because camera angles and editing can define rapid point of view shifts. In narrative, six to ten viewpoints on a page is cluttered, confusing, and kills pace and dramatic tension.

Requirements and desired elements

To simultaneously maximise drama on a personal scale and resolve the problem of too many characters, wherever possible it is best, even on television (Gero), to separate characters into thematically linked sub-plots. To maximise drama and action, catastrophic events need to be large scale: "make it bigger", as Peter DeLuise, one of the show's directors, advises (DeLuise, 2001b).

Introducing multiple disasters and hence, multiple hurdles, allows for a credible separating of characters, sometimes isolating them from one another. This facilitates character-driven narratives because each of them is then confronted with different problems and perspectives, often in conflict with the immediate goals of the others. Because the thematic under-structure of Stargate is the concept of a team working together, the problems must be both thematically linked and allow for characters to move across scenes in different groupings to reach a solution to the larger problem. This requires a very organic framework for each sub-plot to thematically link to the main story and the broader Stargate framework.

Available components within the Stargate framework

The restrictions imposed on writers within the broader Stargate framework exist because of the rigidity and complexity of that framework. Nevertheless, it is that very complexity that provides a huge reservoir of 'off-the-shelf' components, including settings, character backgrounds and traits, and technology—both scientific and mythology based—that have been used as novums. Since these components form part of the audiences' familiar worlds, the audience is more receptive to the process defamiliarisation and refamiliarisation.

Plotting solutions

While the primary impulse was to write a character-driven story, taking into consideration the parameters of writing within the Stargate framework, I first listed all the natural disasters I could think of that had not yet been employed in the Stargate universe. It was a very short list: mud slides, acid rain, caustic dust, underwater avalanches, black smokers and runaway greenhouse effects. With the need to separate characters in mind, I then considered what 'off-the-shelf' novums were available to create some or all of these disasters.

Technologised mythologies presented the simplest and most comprehensive solution: the gods of our mythologies and their power to wreak havoc is familiar to the audience, allowing a level of devastation to be played out that could span several galaxies. As with <u>City of the Gods</u>, where the audience may not be familiar with 'off-the-shelf' novums, they are simultaneously familiarised, defamiliarised and refamiliarised through exposition. For example, terraforming technology:

'The Gadmeer.' Dr. Weir spotted the Colonel's blank look and explained. 'Several years ago SG-1 encountered a race that used a terraforming device to burn the surface of a planet, destroying its ecosystem before seeding it with life forms suited to their needs' (Whitelaw and Christensen, 2006a: 51)[35].

Creation mythology:

'They [the Ancients] created all life in our galaxy with a machine' (278)[36].

And the Ancients' willingness to allow this machine to be used with impunity:

'Last year, the almighty Ascended [Ancients] weren't averse to letting Anubis use that same machine to wipe out all life and recreate the galaxy to his taste.'…
'This is an entire galaxy!' Lorne sounded justifiably affronted. 'It's a little more than a computer.'
Radek shrugged. 'Perhaps a very large Petri dish?' (279)

This example familiarises the audience with the notoriously atavistic nature of the Ancient 'gods'—Ascended Ancients—and the sheer scale at which they operate.

Small climate-changing devices associated with terraforming are also known (Turner, 1998), and the Ancients' fear of nanites already established (Azzopardi, 2005). Combining these components allows for the creation of a new novum, an exogenesis machine that can be programmed to use nanites to terraform any planet in novel ways.

The magnitude and variety of problems generated by the exogenesis device in Exogenesis facilitates the separation of characters and requires them to work on different aspects of the same problem, often in conflict with one another. One group is physically isolated on the mainland, while McKay is isolated on Polrusso. Weir closes the iris when McKay is presumably in transit through the Stargate, and there is conflict in the evacuation priorities between Atlantis and the *Daedalus*:

---

[35] *Stargate SG-1: Scorched Earth* (Wood, 2001).
[36] *Stargate SG-1: Threads* (Mikita, 2005b).

Atlantis suddenly resembled a leaky rowboat, springing holes faster than Elizabeth could block them, while the passengers squabbled over whose baggage just had to be saved (Whitelaw and Christensen, 2006a: 83).

There is also conflict between Sheppard, Weir, and Caldwell, between the cliff dwellers and the gifted but physically-deformed Polrussons, and between Halling and Teyla over their reaction to impending death. Ultimately, the novum facilitates the resolution of the larger conflicts, if not always in the way the characters or audience might expect. The cliff-dwelling Polrussons do not see the fulfilment of a ten thousand year old dream, but they are reconciled with their offspring and the promise of a greater dream.

Adding a temporal distortion field to the exogenesis machine allows events in Exogenesis to occur in discrete locations over a compressed time frame, adds the drama of a virtual ticking clock, and allows the *Atlantis* world and its inhabitants to be reset to zero at the end of the novel, while the audience is again reminded that such technology exists:

> 'temporal distortion fields had been employed elsewhere in this galaxy in order for people to be given time to Ascend [sic].'
> Sheppard winced. 'Been there, done that, lost the six months to prove it.' (285) [37].

By combining aspects of familiar 'off-the-shelf' novums to technologise the creation mythology, the audience is familiarised, defamiliarised and refamiliarised in a cogent manner, desirable narrative and character elements are used, restrictions imposed by the Stargate framework are met, and the newly-created technology is linked to the broader Stargate framework.

---

[37] *Stargate SG-1: Threads* (Mikita 2005b) and *Stargate Atlantis: Epiphany* (Fearnly).

Linking mythology with the Stargate framework

Using a technologised mythology as a novum to fulfil the requirements for <u>Exogenesis</u> also requires seamlessly linking real world mythology to Stargate mythology.

In Stargate, the indifferent protagonists—and sometimes antagonists—are the Ancients, who bear the names, and, often, the attributes, of the gods, demigods and heroes of ancient Greece and Rome. In Earth mythology, Plato described Atlas as the first king of Atlantis (Plato). In the Stargate framework, however, Moros was the Ancient leader of Atlantis ten thousand years ago (Mikita, 2005a). Extrapolating from this in <u>Exogenesis</u> allows for the possibility of an antagonistic relationship between the Ancients Atlas and Moros, the latter of whom might conceivably have displaced Atlas from a position of power. The audience is already familiar with Moros' anger towards another Ancient, Janus, for creating a functioning time machine (Op Cit.), and yet this anger is at odds with the Ancients' use of temporal devices under other circumstances (Fearnly). This contradiction is resolved in <u>Exogenesis</u> by suggesting that Atlas and Janus were aligned, and Moros' objections to the temporally-enhanced exogenesis machine were personal:

> Worse, Moros ordered Atlas and Janus to destroy their work [on the exogenesis machine] in preparation for the return to Earth. Such hypocrisy greatly angered Atlas, for temporal distortion fields had been employed elsewhere in this galaxy in order for people to be given time to Ascend (Whitelaw and Christensen, 2006b: 285).

Using a terraforming device in a compressed time frame of days or weeks, by Ancients who were known to have recreated all life in the Milky Way Galaxy, also conveniently connects to the creation myth in Genesis.

Biblical mythology is, according to Campbell, Rank and others, a derivation of Sumerian and Babylonian mythology that first appears in written form in the Epic of Gilgamesh. While there are several references to Biblical mythology in Exogenesis, using the creation god, Ea, from Gilgamesh, as an Ancient character in Exogenesis sidesteps the potentially delicate marketing issue of using the Judeo-Christian God as a character in Stargate.

Ea, god of primordial waters, is credited with creating Earth, sometimes credited with creating mankind through genetic manipulation, and also of warning the Sumerian Noah (variously named) of a great flood the other gods send to destroy mankind (Mitchell, 2004, Heidel, 1999). In Exogenesis, Ea is an Ancient terraforming engineer who, despite her actions and grief, regretted her behaviour:

> She'd harbored [sic] immense guilt: on behalf of Atlas, for his defiant experiment; her people as a whole, for their disregard of the humans on Polrusso; and even herself, for being willing to sacrifice an entire galaxy to what she perceived as the greater good (Whitelaw and Christensen, 2006b: 314).

Nabu's role in Exogenesis also mirrors that of his mythological counterpart. In Babylonian mythology, he is Ea's grandson, the god of wisdom and writing who rides a winged dragon. Regarded as a lesser or demigod, he has the power to alter the length of a human life by writing their destiny on a stone tablet. In Exogenesis, Nabu is a half human -half Ancient who rides a dragon-like Dart; a scholar who intercedes with the destiny of the genetically-altered humans.

Using the audiences' grounding in the familiar

The second case study, <u>The Chosen</u>, demonstrates how the role of mythology in society and a solid grounding in the familiar can predispose an audience to a certain viewpoint. In <u>Exogenesis</u>, while Polrussons have never seen their mythological nemesis (myths of the Stargate framework being manifest), the audience, familiar with the reality of the Wraith, is also predisposed to believe that the Wraith are the cliff-dwellers' evil nemesis. As with <u>The Chosen</u>, <u>Exogenesis</u> uses this grounding in the familiar to create a narrative that, in keeping with Stargate stories, inverts socio-political perspectives. There are no Wraith, but the cliff-dweller's terror of their myths drives them to abandon their genetically-deformed offspring to the desert storms.

Summary

While Christensen and I did not approach <u>Exogenesis</u> with the specific intent of writing a mythology-centred story, beyond its primary function as a novum, technologising mythology provided practical, comprehensive and interesting ways of constructing the creative work, facilitating seamless insertion into the Stargate framework while working within the limitations of, and exploiting, that framework.

Conclusion

Bukataman, Parrinder, Suvin and others have variously described science fiction as engaging in a process of defamiliarisation, narrating the dissolution of ontological structures. This results in cognitive estrangement, where cognitive estrangement is the void between agnostic materialism and mystic idealism.

Campbell argues that science also narrates the dissolution of ontological structures, for science offers no absolute framework for existence but only what he describes as an 'eagerness for truths'. Thus, fallacy and science fiction both engage in and exploit cognitive estrangement.

Despite their opposing epistemologies, both mythology and science are attempts to articulate our world. In an attempt to reconcile the cognitive estrangement between science and mythology, to refamiliarise us, alien god fallacies bridge the conceptual gap by regarding mythology as literal histories rather than 'facts of the mind made manifest in a fiction of matter' (Campbell, 1974: 12). When presented in a technological framework, alien god fallacies appear to offer substance, because they claim that science, and the practical application of science—technology—does indeed explain all mysteries and unknowns, it's just that the passage of time has muddied the details and we've lost touch with the extraterrestrials who created us through this technology. In effect, alien god fallacies attempt to offer a manifest ontology.

The construction of fallacies—the technologising of mythologies—is founded on weak rhetoric and a 'fiction of matter' and as such is flawed 'sloppy nonsense' and should not be read as anything other than an appealing, creative conceptual bridge.

It is the appealing nature of this conceptual bridge, this superficially credible framework, which makes technologising mythology a useful plot device, or novum, for reconciling cognitive estrangement in science fiction.

This is particularly true of Stargate, for, as Devlin reminds us, Stargate was developed specifically to exploit existing concepts: 'to bridge the gap of all the creatures of legend' (Devlin and Emmerich, 2003). It does so most effectively by crafting a framework that, at its core, uses the two primary elements of Campbell's 'life supporting' role in society: the creation myth and the quest for immortality. As demonstrated in the case studies and creative work, in building on this core mythological structure, new novums are rendered to fit within and reinforce the existing framework.

One unfortunate bi-product of this complex framework, this carefully crafted sloppy nonsense built for the sole purpose of creating a cogent and entertaining fictional universe, is that some of the audience have (mis)read the framework as real. As with alien god fallacies, the Stargate framework and its technologised mythologies should not be read as anything other than appealing fictional concepts. As for those who chose to believe otherwise, as John Brunner pointed out:

> All too often people become willing accomplices in their own duping, discounting or ignoring evidence to the contrary of what it suits their taste to believe (Brunner, 93).

Appendix 1: Stargate framework

The Stargate framework is built on the concept that a highly-advanced extraterrestrial species, the Ancients, created life in several galaxies, including the Milky Way Galaxy. Several million years ago, those Ancients who did not die from a mysterious plague in the Milky Way Galaxy either fled to the Pegasus Galaxy in the city-ship, *Atlantis*, or Ascended to a higher plane of existence. Something of the Ancients' genetic inheritance was left behind. Although humans are physiologically different, they are outwardly similar and around one in sixteen thousand humans carry activated Ancient genes. Subsequent to the departure of the Ancients, long-lived, parasitic reptilian aliens, the Goa'uld, discovered Ancient technology, came to Earth in prehistoric times, enslaved mankind by claiming to be gods, and founded human civilisations. Because the Goa'uld were constantly at war with one another, they took large numbers of humans to other planets to become slave labourers or soldiers in opposing Goa'uld armies. Goa'uld spaceships, employed to travel between star systems in close proximity to each other, used pyramids as landing platforms. The Goa'uld could also traverse the galaxy by means of a ring-shaped gate—the Stargate. Five thousand years ago humans on Earth rebelled against the Goa'uld and buried the Stargate. The discovery and use of that Stargate in the twentieth century has opened Earth to predation by the Goa'uld. It has also revealed the existence of the Ancient's city-ship, *Atlantis*.

Previously located in Antarctica, the city-ship *Atlantis* left the Milky Way Galaxy for the Pegasus Galaxy several million years ago. Here, it was submerged beneath the ocean until the arrival of an exploration team from Earth. The team discovered that the Ancients had also created life—including human life—in the Pegasus Galaxy. A viral-

infected human species evolved into a hive creature, the Wraith, who regard humans and

Ancients as food. Those Ancients who failed to Ascend survived the Wraith by

submerging the then floating city of Atlantis. They also keyed critical technology to

their genes thereby preventing its use by the Wraith and humans who may be under

Wraith control. Ten thousand years ago the last Ancients abandoned Atlantis and the

humans of the Pegasus Galaxy and returned to Earth via the Stargate. In 2004 a team of

humans from Earth arrived in Atlantis via the Stargate, after which the city surfaced.

(Devlin and Emmerich, 1994), (Wright and Glassner, 1997-2007, Wright and Cooper,

2004—, Gosling, 2005, and Gibson).

Appendix 2: Mesoamerican framework

Quetzalcoatl

In Mesoamerican mythology, Quetzalcoatl, the feathered serpent son of the goddess Coatlicue, is a benevolent god who created mankind. He is predicted to return to Earth at the end of the world, which, according to the Mayan calendar, will occur in the Gregorian year, 2012. See for example, The Mayan Prophecies (Gilbert, 2006). When Quetzalcoatl is depicted in artwork in human form, he is a white-skinned, bearded man. As he preached Christian principles some scholars suggest that Quetzalcoatl was Jesus on his South American campaign. See, for example, Topiltzin Quetzalcoatl: The Once and Future Lord of the Toltecs (Nicholson, 2000).

Crystal skulls

Three life-sized clear quartz-crystal skulls were reportedly found in Central America in the nineteenth and twentieth centuries. The cultural origins of the skulls cannot be verified, and their composition precludes radiometric dating. The skulls pose an archaeological mystery because they have been carved against the grain—considered impossible using today's techniques—and no tool marks appear on the surface, even at a microscopic level. The skulls are believed by some to have originated in Atlantis, and to hold mystical or therapeutic properties. See, for example, Dorland's interpretation of Hewlett-Packard's analysis of the skull (Dorland, 1992) and a counter-explanation by Nickell (Nickell and Fischer, 1998).

Teotihuacán

Teotihuacán was named by the Aztecs centuries after the city was abandoned. In the Aztec Nahuatl language, which is still in use today, Teotihuacán means, literally, the City of the Gods (Moctezuma, 1994). The Mayans are commonly credited with having built the city, but this is post hoc reasoning based on the Mayan use of the Teotihuacán architectural style. The builders of Teotihuacán are unknown, although some credit the Totonacs (Aveni, 2001).

Television episode *Stargate SG-1: Crystal Skull*

Quetzalcoatl's race, enemies of the reptilian Goa'uld, use a crystal skull mounted within a hollow Mayan pyramid for the same purpose as the Stargate, that is, for near instantaneous intergalactic transport. The skull transport system, however, is designed so that the Goa'uld cannot use it. The skull transport system is a novum.

<u>Stargate SG-1: City of the Gods</u>

In 750AD, Quetzalcoatl was almost killed in battle with the Goa'uld queen, Coatlicue. Intent on revenge, Coatlicue came to Earth seeking to enslave Quetzalcoatl's worshippers, the Teotihuacánoes. A dying Quetzalcoatl used crystal skulls to facilitate evacuation to four worlds, including Tollan and Orban. The five hundred year time gap between the decline of Teotihuacán and the founding of the Aztec civilisation is resolved in the novel by having Coatlicue's ship damaged in battle. She does not reach Earth[38] until 1100AD. Mating with a human, Coatlicue gave birth to many Goa'uld, who took as hosts the most adept warriors and became living gods. After locating the crystal skulls,

---

[38] The Goa'uld are extremely long lived.

the Aztecs, under the control of their Goa'uld gods, invaded the four refugee worlds. Tollan and Orban withstood invasion, a third world retaliated with bioweapons and became uninhabitable, while Xalotcán[39] succumbed. Because Coatlicue was on the run from her Goa'uld father, Ra, she and her offspring abandoned Earth and set up residence on Xalotcán, where much of the narrative takes place.

---

[39] Literally, the fifth world of existence on the Aztec/Mayan calendar.

Appendix 3

Synopsis <u>Stargate Atlantis: The Chosen</u>

When the Ancients fled the Pegasus Galaxy for Earth, one remained behind, banished to a distant planet because she fell in love with a human and bore his children. To protect her adopted people, Dalera manufactured devices that disable inorganically-powered technology and repel energy weapons such as those used by the Wraith to cull human 'cattle'. The devices require two conditions to operate. Being keyed to Daleran genes, they can only be used by her descendents, and activate only in the presence of inorganically-powered technology. Strategically located, the shields create overlapping 'technology dead zones'. Dalera intended that her descendants would multiply and disperse so that, over time, the entire planet would be protected from the Wraith.

With the Stargate in orbit, Daleran society is isolated from other human cultures. Dalera left (Ascended or died) and those who operate the shields are regarded as the Chosen of Dalera. Because the Wraith only cull Dalerans every ten generations, and because the shield technology inhibits technological development and segregates power, it takes only a few generations for the purpose of that technological repression, and the historic role of the Chosen and their shields, to be forgotten. During these periods the Chosen are marginalised. When the Wraith return the Chosen reclaim their place as protectors and leaders—until the Wraith leave again. To protect themselves against cyclic persecution the Chosen accumulate wealth during the times they are in power and retain it during periods between Wraith cullings by locking themselves and the wealth in an enclave. They do not breed with the common people.

The story takes place at a time when inbreeding has reduced the Chosen to a handful of elderly males and the Wraith are beginning a new cycle of harvesting the Dalerans. The Chosen's failure to protect the current generation reinforces the common people's belief that the Chosen are despots.

The Atlantis team, who are endowed with the gene and have been granted access to the enclave that contains ten thousand years of accumulated wealth, give a small number of common people gene therapy so that they can activate the shields and protect their civilisation. However, knowledge that gene therapy—a 'potion'—exists that could be given to all, destabilises the class structure and the religious and social foundations of the culture—their life-supporting mythology—the manifest 'divine' right of Dalera's Chosen to operate the shield. The result is a bloody revolution on the eve of a major Wraith attack.

Bibliography

Andriano, J.D. 1999. *Immortal Monster: The Mythological Evolution of the Fantastic Beast in Modern Fiction and Film*. Greenwood Press, Westport.

Angenot, M. and D. Suvin. 1979. "Not Only but Also: Reflections on Cognition and Ideology in Science Fiction and SF Criticism." *Science Fiction Studies* 6 (18) Part 2. http://www.depauw.edu/sfs/backissues/18/angenot18art.htm (accessed 12.05.06).

Aveni, A. 2001. *Skywatchers: A Revised and Updated version of Skywatchers of Ancient Mexico.* University of Texas Press, Albuquerque.

Azzopardi, M. 2005. *Stargate Atlantis: Hot Zone*. Produced by Wright, B. SciFi Channel/MGM/Sony. [TV series: Canada/USA].

Bartlett, K. 1999, April. "Younger Dryas Forces Human Choice." *Geotimes,* 44 (4). http://www.geotimes.org/apr99/newsnotes.html (accessed 25.05.04)

Bauval, R. and A. Gilbert. 1995. *The Orion Mystery: Unlocking the Secrets of the Pyramids.* Three Rivers Press, New York.

Beeler, S. and L. Dickson (ed.) 2006. *Reading Stargate SG-1 (Reading Contemporary Television).* I.B. Tauris, London.

Bible.org. Undated. *Bible Notes:* http://www.bible.org/netbible/gen6_notes.htm#612. (accessed 04.05.06).

Brantlinger, P. 1980. "The Gothic Origins of Science Fiction." *NOVEL: A Forum on Fiction,* 14(1): Autumn: 30-43.

Booker, K. M. 2004. *Science Fiction Television.* Praeger, Westport.

Bramley, W. 1993. *The Gods of Eden*. Avon Books, New York.

Brunner, J. 1976. "Science Fiction and the Larger Lunacy." *Science Fiction at Large.*

Victor Gollancz, London: 74-103.

Bukataman, S. 1993. *Terminal Identity: The Virtual Subject in Post Modern Science.*

Duke University, London.

Campbell, J. 1973. *The Hero with a Thousand Faces.* Princeton University Press,

Princeton.

Campbell, J. 1974. *The Mythic Image.* Princeton University Press, Princeton.

Church of Satan. http://www.churchofsatan.com/Pages/FAQnecronomicon.html

(accessed 07.01.07).

Clute, J. and P. Nichols (ed). 1999. *The Encyclopedia of Science Fiction.* Orbit, London.

Colavito, J. 2005a, 30 July 2005 8:29am. Re: "From Cthulhu to Cloning." [Email to

Whitelaw, S.].

Colavito, J. 2005b. *The Cult of Alien Gods: HP Lovecraft and Extraterrestrial Pop

Culture.* Prometheus Books, New York.

Colavito, J. undated. From Cthulhu to Cloning.

http://jcolavito.tripod.com/lostcivilisations/id34.html (accessed 02.03.06).

DeLuise, P. 2001a. *Stargate SG-1: Prodigy.* Produced by Wright, B.

Showtime/MGM/Sony. [TV series: Canada/USA].

DeLuise, P. 2001b. *Stargate SG-1: Wormhole X-treme!* Produced by Wright, B.

Showtime/MGM/Sony. [TV series: Canada/USA].

Devlin, D. and R. Emmerich. 1994. *Stargate.* Metro-Goldwyn-Mayer. [Feature film:

USA].

Devlin, D. and R. Emmerich. 2003. *Stargate: Ultimate Edition.* MGM [DVD: USA].

Dorland, F. 1992. *Holy Ice: Bridge to the Subconscious.* Galde Press, Lakeville.

Elkins, C. and D. Suvin. 1979. "Preliminary Reflections on Teaching Science Fiction

    Critically." *Science Fiction Studies,* 19 (6): Part 3.

    http://www.depauw.edu/sfs/backissues/19/elkinssuvin19art.htm (accessed

    11.05.06).

Elrod, P. N. and R. Conrad. 2004. *Stepping Through the Stargate: Science, Archaeology*

    and the Military in Stargate SG-1. Benbella Books, Dallas.

Fandemonium. 2004. *Publisher's Guidelines.*

    http://www.stargatenovels.com/submissions.shtml (accessed 10.09.06).

Fearnly, N. 2006. *Stargate Atlantis: Epiphany*. Produced by Wright, B. and R. Cooper.

    SciFi Channel/MGM/Sony. [TV series: Canada/USA].

Fowler, B. 2001. "The Science of Fiction." *New Humanist* 116 (1).

    http://www.newhumanist.org.uk/volume116issue1_more.php?id=115_0_18_0_C

    (accessed 15.10.06).

Gault, R. T. 2000. "The Quixotic Dialectical Metaphysical Manifesto: The Morning of

    the Magicians." http://www.cafes.net/ditch/motm1.htm (accessed 24.03.06).

Gero, M. 2004. *Stargate Atlantis Siege, Part I & II podcast.*

    http://www.scifi.com/atlantis/downloads/podcast/ (accessed 3.06.05).

Gibson, T. 2005. *Stargate SG-1 The Illustrated Companion Season 7 and 8.* Titan,

    London.

Gilbert, A. 2006. *The End of Time: The Mayan Prophecies Revisited.* Mainstream

    Publishing, Edinburgh.

Goodspeed, M. 2005. *Velikovsky's Ghost Returns.*

    http://www.rense.com/general63/vel.htm (accessed 07.03.06).

Gosling, S. 2005. *Stargate Atlantis The Official Companion.* Titan, London.

Gosling, S. various. Stargate SG1 and Stargate Atlantis magazines. Titan, London. http://www.titanmagazines.com/ (accessed 20.10.06).

Hapgood, C. 1958. *Earth's Shifting Crust.* Pantheon Books, New York.

Haseman, B. 2006. "A Manifesto for Performative Research." *Media International Australia incorporating Culture and Policy, theme issue "Practice-led Research."* 118: 98-106.

Heidel, A. (ed. and trans.) 1991. *The Babylonian Genesis.* University of Chicago Press, Chicago.

Hodge, J. 1988. "New Bottles—Old Wine: The Persistence of the Heroic Figure in the Mythology of Television Science Fiction and Fantasy." *Culture.* 21 (4): Spring. 37-48.

Hoppenstand, G. 2005. "Editorial: Series(ous) SF Concerns." *Journal of Popular Culture* 38 (4): 603-604.

Horowitz, A. 1968. *Upper Pleistocene-Holocene Climate and Vegetation of the Northern Jordan Valley Israel*. The Hebrew University of Jerusalem, Jerusalem.

Hubbard, L.R. 1995. *Dianetics: The Modern Science of Mental Health*. Bridge Publications, Los Angeles.

Icke, D. 1999. *The Biggest Secret: The Book That Will Change The World.* Bridge of Love Publications, London.

Kaminer, W. 1999. *Sleeping with Extra-terrestrials: The Rise of Irrationalism and Perils of Piety.* Pantheon, New York.

Kincaid, P. 2003. "On the Origins of Genre." *Extrapolation*. 44(4) http://www.paulkincaid.co.uk/article02.htm (accessed 10.12.07)

Ipuwer. undated (6th century BC). *Papyrus Ipuwer from Papyrus Leiden 334.*

Translation available from http://www.specialtyinterests.net/ipuwer.html

(accessed 23.05.06).

Johal, J. 2006. *Canadian Movie Industry a Slave to the Loonie.* 15 April

http://www.Vancouver.com/globaltv/national/story.html?id=b7452177-7de6-

4973-b891-eed3971a7e87 (accessed 16.04.06).

Johnson, C. 2005. *Telefantasy.* British Film Institute, London.

Johnson-Smith, J. 2005. *American Science Fiction TV: Star Trek, Stargate and Beyond.*

I.B. Taurus, New York.

Joshi, S. T. 1996. *H.P. Lovecraft: A Life.* Necronomicon Press, London.

Knight-Jadczyk, L. 2004. *The Cassiopaea Experiment: The Stargate Conspiracy Book*

Review. http://www.cassiopaea.org/cass/stargate.htm (accessed 12.06.06).

Lovecraft, H. P. 1928. "Call of Cthulhu." *Weird Tales* 11 (2)

http://sprg.ssl.berkeley.edu/~wcoburn/hpl/cthulhu.html (accessed 06.01.07).

Lovecraft, H. P. 1936. "At The Mountains of Madness." *Astounding Stories* 16 (6).

http://sprg.ssl.berkeley.edu:80/~wcoburn/hpl/mountains.html (accessed

06.01.07)

Lovecraft, H. P. January 13, 1934. *Letter regarding the Necronomicon to Miss Margaret*

Sylvester: http://www.hplovecraft.com/creation/necron/letters.asp (accessed

05.04.06).

Mallozi, J. 2002. *Stargate SG-1: Summit*. 2002. Produced by Wright, B. SciFi

Channel/MGM/Sony. [TV series: Canada/USA].

Marx, K. 1902. "Part II, Chapter Five: The Meteors." *The Difference Between the*

Democritean and Epicurean Philosophy of Nature.

http://www.marxists.org/archive/marx/works/1841/dr-theses/ch08.htm (accessed 28.03.07)

McLeod, L. 2002. *Incredible Stories.* Granada, London.

Mikita, A. 2005a. *Stargate Atlantis: Before I Sleep*. Produced by Wright, B. SciFi Channel/MGM/Sony. [TV series: USA].

Mikita, A. 2005b. *Stargate SG-1: Threads*. Produced by Wright, B. SciFi Channel/MGM/Sony. [TV series: USA].

Miller, R. 1987. *Bare-faced Messiah: The True Story of L. Ron Hubbard.* Michael Joseph Books, London.

Miñana, R. 1999. *Verisimilitude in the Spanish Golden Age: Cervantes and the short novel.* PhD thesis. Pennsylvania State University.

Mitchell, S. 2004. *Gilgamesh: A New English Version.* Free Press (Simon and Schuster), New York.

Moctezuma, E. 1994. *The Great Temple of the Aztecs: Treasures of Tenochtitlán (New Aspects of Antiquity).* Thames and Hudson, London.

MPAA: Motion Picture Association of America Ratings. http://www.mpaa.org/FlmRat_Ratings.asp (accessed 06.01.07).

Moyers, B. and G. Lucas. 2001. *Joseph Campbell and the Power of Myth: interviews with George Lucas on Mythology*. Lucasfilms [TV documentary: USA].

Kelly, E. M. (Chairman) 2006. "Science and Technology: Public Attitudes and Public Understanding." *Science and Engineering Indicators*. National Science Board, Arlington. 7-1 - 7-11. http://www.nsf.gov/statistics/seind06/c7/c7h.htm (accessed 08.05.07).

Newbrook, M. and C. Groves. 1999. *Stop Laughing This is Sirius*. *The Skeptic,* 19 (4): 56-59.

Nicholson, H. 2000. *Topiltzin Quetzalcoatl: The Once and Future Lord of the Toltecs.* University Press of Colorado, Boulder.

Nickell, J. and J. Fischer. 1988. *Secrets of the Supernatural: Investigating the World's Occult Mysteries.* Prometheus Books, New York.

Parader, C. 1993. *Genealogical Guide to Greek Mythology*. Paul Astroms Forlag, Jonsered.

Parrinder, P. 1980. *Science Fiction: Its Criticism and Teaching*. Methuen, London.

Pasztory, E. 1997. *Teotihuacán: An Experiment in Living.* University of Oklahoma Press, Norman.

Pauwels, L and J. Bergier. 1964. *The Morning of the Magicians*. Stein and Day, New York.

Picknett, L. and C. Prince. 1999. *The Stargate Conspiracy.* Little, Brown and Co (UK). London.

Plato. 427BC-347BC. *Critias.* http://www.gutenberg.org/dirs/etext98/criti10.txt (accessed 13.05.05).

Rank, O. 2004 (1908). *The Myth of the Birth of the Hero: A Psychological Exploration of Myth.* John Hopkins University Press, Maryland.

Read, D. 2006. *Gateworld Grills Joe Flanigan* http://www.gateworld.net/news/2006/01/gateworldgrillsjoeflanigan.shtml. (accessed 08.04.06).

Reinl, H. 1970. *Chariots of the Gods*. Terra-Filmkunst GmbH. [VCI Entertainment Home Video: DVD].

Reinl, H. 1963. *In Search of Ancient Astronauts*. Produced by Savadove, L. Narrated by

    Sterling, R. Alan Landsburg Productions/Tomorrow Entertainment Presentation.

    [TV documentary: USA].

Roper Poll number: C205-008232. 2002. *UFOs & Extraterrestrial Life American's*

    Belief and Personal Experience. http://dataserv.libs.uga.edu/roperpoll/index.html

    (accessed 18.05.06).

Salla, M. E. 2003. *An Exopolitical Perspective on the Preemptive War against Iraq.*

    http://www.exopolitics.org/Study-Paper2.htm (accessed 05.04.06).

Schweitzer, D. C. 2004. *Ton & Traum: A Critical Analysis Of The Use Of Sound Effects*

    And Music In Contemporary Narrative Film. PhD thesis. Ohio University,

    Athens.

Scifi.com. 2006. *SciFi Unveils Motel, Snap, Gods.*

    http://www.scifi.com/scifiwire/index.php?category=2&id=35778 (accessed

    2.05.06)

Sitchin, Z. 1991. *The Twelfth Planet.* Bear & Company, Santa Fe.

Sitchin, Z. 2004. *The Lost Book of Enki: Memoirs and Prophecies of an Extraterrestrial*

    God. Bear & Company, Santa Fe.

Stargate Solutions: http://www.stargate-sg1-

    solutions.com/wiki/Special:Search?search=Genii&go=Go (accessed 11.11.06).

Starr, J. *The Niburian Council.* http://www.nibiruancouncil.com (accessed 4.04.06).

Stiebing, W. H. 1984. *Ancient Astronauts and Cosmic Collisions.* Prometheus Books,

    Amherst.

Storm, J. 2005. *Approaching the Possible: The World of Stargate SG-1.* ECW Press,

    Toronto.

Story, R. 1976. *The Space Gods Revealed.* Harper & Row, New York.

Sum, E. 2006. *Wraith be Dead?*

> *http://www.gateworld.net/articles/columns/sum/wraith01.shtml* (accessed 20.09.06.)

Suvin, D. 1978. "On What Is and What Is Not an SF Narration; With a List of 101 Victorian Books That Should Be Excluded From SF Bibliographies." *Science Fiction Studies* 5(14). http://www.depauw.edu/sfs/backissues/14/suvin14art.htm (accessed 11.12.07)

Suvin, D. 1979. *Metamorphosis of Science Fiction.* Yale University Press, New Haven.

Tamney, J. 2004. "Presidential Address: The Failure of Liberal Morality." *Sociology of Religion,* Summer 2005 (66): 99-120.

Temple, R. 1998 (1st issue 1976). *The Sirius Mystery.* Random House, London.

Turner, B. 1997. *Stargate SG-1: Hathor*. Produced by Wright, B. Showtime/MGM. [TV series: Canada/USA].

Turner, B. 1998. *Stargate SG-1: Touchstone*. Produced by Wright, B. Showtime/MGM. [TV series: Canada/USA].

Turner, M. 1996. *The Literary Mind: The Origins of Thought and Language.* New York: Oxford University Press.

Velikovsky, I. 1950. *Worlds in Collision.* Doubleday, New York.

Velikovsky, I. 1955. *Earth in Upheaval.* Doubleday, New York.

von Däniken, E. (a) http://www.jaas.de/index.php?langneu=uk (accessed 21.06.06).

von Däniken, E. (b) http://www.mysterypark.ch/ (accessed 21.06.06).

von Däniken, E. 1969. *Chariots of the Gods?* Souvenir Press Ltd., London.

Watson, L. 1973. *Supernature*. Coronet Books, London.

Webre, A. L. undated. *Exopolitics*. http://ww.exopolitics.com (accessed 21.04.06)

Weiss, H. 2002. "Beyond the Younger Dryas: Collapse as Adaptation to Abrupt Climate Change in Ancient West Asia and the Eastern Mediterranean." In *Environmental Disaster and the Archaeology of Human Response,* Vol. 7 ed. Bawden, G. a. M. R. 27. Maxwell Museum of Anthropology, University of New Mexico Albuquerque. 75-98.

Whitelaw, S. 2005. *Stargate SG-1: City of the Gods.* Fandemonium, London.

Whitelaw, S. 2006a. *Podcast interview for Supanova Pop Culture Expo April.* http://supanova.joffrestreetproductions.com/ (accessed 10.07.06).

Whitelaw, S. 2006b. Stargate Atlantis Exogenesis: Book Plan submitted to Fandemonium and MGM.

Whitelaw, S. and E. Christensen 2006a. *Stargate Atlantis: Exogenesis.* Fandemonium, London.

Whitelaw, S. and E. Christensen 2006b. *Stargate Atlantis: The Chosen.* Fandemonium, London.

Warry-Smith, D. 2004. *Stargate Atlantis: Hide and Seek*. Directed by Produced by Wright, B. and R. Cooper. Showtime/MGM. [TV series: Canada/USA].

Winning, D. 2005. *Stargate Atlantis: Childhood's End*. Produced by Wright, B. and R. Cooper. SciFi Channel/MGM/Sony. [TV series: Canada/USA].

Wood, M. 1999. *Stargate SG-1: Learning Curve*. Produced by Wright, B. Showtime/MGM. [TV series: Canada/USA].

Wood, M. 2004. *Stargate SG-1: Lost City, Part 2*. Produced by Wright, B. Showtime/MGM. [TV series: Canada/USA].

Wood, M. 2001. *Stargate SG-1: Scorched Earth*. Produced by Wright, B. Showtime/MGM. [TV series: Canada/USA].

Wright, B. and J. Glassner, J. 1997-2007. *Stargate SG-1*. Showtime/SciFi Channel [TV series: Canada/USA].

Wright, B. and R. Cooper. 2004—. *Stargate Atlantis*. SciFi Channel/MGM/Sony. [TV series: Canada/USA].