

C.S. Lewis, the BBC, and Mere Christianity

Michael Gleghorn explains how a series of radio talks during WWII became one of Christianity's most cherished classics.

One can rarely predict all the consequences which will follow a particular decision. On September 1, 1939, Germany invaded Poland. Two days later, France and Britain declared war on Germany. World War II was officially underway. Back in England, C. S. Lewis was "appalled" to find his country once again at war with Germany. Nevertheless, he believed it was "a righteous war" and was determined to do his part "to assist the war effort."[\[1\]](#)

At this point in his life, Lewis was already a fairly successful Oxford don. "His academic works and lively lectures attracted a large student following."[\[2\]](#) Although he published a number of academic studies, Lewis also enjoyed writing popular literary, theological and apologetic works. In 1938 he published the first volume of his science-fiction trilogy, *Out of the Silent Planet*. And in 1939, as the war began, he was working on *The Problem of Pain*, a thought-provoking discussion of the problem of evil and suffering.[\[3\]](#)



It was this latter work which attracted the attention of James Welch, the Director of Religious Broadcasting for the British Broadcasting Corporation, or BBC. Welch and his assistant, Eric Fenn, were both committed Christians who firmly believed that Christianity had something vital to say to the men and women of England as they faced the horrors and challenges of war. According to Welch:

In a time of uncertainty and questioning it is the responsibility of the Church – and of religious broadcasting

as one of its most powerful voices – to declare the truth about God and His relation to men. It has to expound the Christian faith in terms that can be easily understood by ordinary men and women, and to examine the ways in which that faith can be applied to present-day society during these difficult times.[{4}](#)

After reading *The Problem of Pain* by C. S. Lewis, Welch believed that he had found someone who just might meet his exemplary standards of religious broadcasting. He wrote to Lewis at Oxford University in February 1941, and asked if he might consider putting together a series of broadcast talks for the BBC.[{5}](#) Lewis responded a couple days later, accepting the invitation and indicating a desire to speak about what he termed “the law of nature,” or what we might call “objective right and wrong.”[{6}](#) Although Lewis could hardly have known it at the time, this first series of talks would eventually become Book I in his bestselling work of basic theology, *Mere Christianity*.

Right and Wrong

Mere Christianity originated as a series of talks entitled *Right and Wrong: A Clue to the Meaning of the Universe*. Lewis pitched his idea to James Welch, the Director of Religious Broadcasting at the BBC, in the following terms:

It seems to me that the New Testament, by preaching repentance and forgiveness, always assumes an audience who already believe in the law of nature and know they have disobeyed it. In modern England we cannot at present assume this, and therefore most apologetic begins a stage too far on. The first step is to create, or recover, the sense of guilt. Hence if I gave a series of talks, I shd [sic] mention Christianity only at the end, and would prefer not to unmask my battery till then.[{7}](#)

In certain respects, this was a rather difficult time to be involved in religious broadcasting. Most of the talks were not pre-recorded, but were given live. And because of the war, the British government was anxious to insure that no information that might be “damaging to morale or helpful to the enemy” end up in a broadcast.[\[8\]](#) As Eric Fenn, the BBC’s Assistant Director of Religion, who worked closely with Lewis in the editing and production of his talks, later recalled, “. . . every script had to be submitted to the censor and could not be broadcast until it bore his stamp and signature. And thereafter, only that script—nothing more or less—could be broadcast on that occasion.”[\[9\]](#)

Lewis not only had to contend with these difficulties, however, he also had to learn (as anyone who writes for radio must) that this is a very precise business. Since “a listener cannot turn back the page to grasp at the second attempt what was not understood at the first reading,” the content must be readily accessible for most of one’s listening audience.[\[10\]](#) Additionally, the talks must fit within a narrowly defined window of time. In Lewis’s case, this was fifteen minutes per talk – no more, no less. As one might well imagine, Lewis initially found it rather difficult to write under such constraints.[\[11\]](#)

Eventually, however, the combination of Fenn’s coaching and Lewis’s natural giftedness as a writer and communicator paid off. The talks were completed and successfully delivered. The BBC was pleased with its new broadcasting talent and quickly enlisted Lewis for a second series of talks.[\[12\]](#)

What Christians Believe

This second series would be titled *What Christians Believe*. Since these talks would require Lewis to more directly communicate some of the core truths of the Christian faith, he sent “the original script to four clergymen in the Anglican,

Methodist, Presbyterian and Roman Catholic Churches for their critique.”[{13}](#) Although Lewis was a brilliant and well-read individual, he was nonetheless a layman with no formal training in theology. Since his desire was to communicate the central truth-claims of Christianity, and not just the distinctive beliefs of a particular denomination, he wanted to be sure that his talks were acceptable to a variety of Christian leaders. Although a couple of them had some minor quibbles with certain things that Lewis had said, or not said, they were basically all in agreement. This was important to Lewis, who later tells us, “I was not writing to expound something I could call ‘my religion,’ but to expound ‘mere’ Christianity, which is what it is and was what it was long before I was born and whether I like it or not.”[{14}](#)

The BBC was elated with this second series of talks, liking them even more than the first. According to Justin Phillips, who wrote a book on the subject, it was this second series of talks which most closely fulfilled James Welch’s original vision as Director of Religion for the BBC “to make the gospel relevant to a people at war. It speaks of the core doctrines of Christianity and explains them in plain English to the general listener.”[{15}](#)

Eric Fenn, who helped with the editing and production of the talks, wrote appreciatively to Lewis afterwards to tell him he thought they were excellent. He then asked if Lewis might consider doing yet another, even longer, series sometime in the near future.[{16}](#) Lewis would agree to the request, but he was beginning to get a little disenchanted with some of the unanticipated consequences of his success. Already a very busy man, with a variety of teaching, writing, and administrative responsibilities, Lewis now found himself, in addition to everything else he was doing, nearly overwhelmed by the avalanche of mail he was receiving from many of his listeners. This Oxford don was clearly making a powerful connection with his audience!

Why Was Lewis So Popular?

According to Justin Phillips, “Even though Lewis was a prolific correspondent himself, even by his standards it was all becoming a bit too much to cope with.”[\[17\]](#) Indeed, were it not for the able secretarial support of his brother Warnie, Lewis may *not* have been able to keep up with it all.

Jill Freud, one of the children evacuated from London at the start of the war, lived with the Lewises for a while. She recalled just how much help Warnie offered his brother, whom they called “Jack”:

He did all his typing and dealt with all his correspondence which was considerable – so huge it was becoming a problem. There was so much of it from the books and then the broadcast talks. And he was so meticulous about it. Jack wrote to everybody and answered every letter.[\[18\]](#)

Indeed, Warnie later estimated that he had pounded out at least 12,000 letters on his brother’s behalf![\[19\]](#) So what made Lewis so popular? What enabled him to connect so well with his readers and listeners?

In the first place, Lewis was simply a very talented writer and thinker. When it came to communicating with a broad, general audience, Lewis brought a lot to the table right from the start. But according to Phillips, the BBC should also be given some credit for the success of the broadcast talks. He writes, “The attention given to Lewis’s scripts by his producers in religious broadcasting made him a better writer.”[\[20\]](#)

Ironically, even Lewis’s rather volatile domestic situation may have contributed to his success. Lewis was then living with his brother, who had a drinking problem, a child evacuee from London, and the adoring, but also dominating, mother of a friend who had been killed in World War I. Phillips notes:

All this helped to 'earth' Lewis's writings in the real world. . . . It took him out of the seclusion of the Oxford don . . . and gave him a real home life more like that of his listeners than many of his professional colleagues.[{21}](#)

Finally, Lewis combined all of this with a rather disarming humility in his presentations. He wasn't pretending to be better than others; he was only trying to help. And his listeners responded in droves.

The Impact of the Broadcasts

The BBC eventually got a total of four series of talks out of Lewis. Each of the series was so successful that the BBC continued, for quite some time, to entreat Lewis to do more. But according to Phillips, Lewis was becoming increasingly disillusioned with broadcasting. The BBC issued one invitation after another, but nearly eighteen months after his fourth series concluded Lewis had turned down every single one of them.[{22}](#) Although he would eventually be tempted back to the microphone a few more times, the days of his broadcast talks were now a thing of the past. While he was glad to be of service in this way during the war, Lewis never really seemed to care that much for radio. Indeed, in one of his less serious moods, he even blamed the radio "for driving away the leprechauns from Ireland!"[{23}](#)

In spite of this, however, the impact of the broadcasts has been immense. Since first being aired on the BBC, these talks have generated (and continue to generate) a great deal of interest and discussion. *Mere Christianity*, a compilation of the talks in book form, continues to show up on bestseller lists even today.[{24}](#) And Phillips, speaking of the cumulative impact of *all* of Lewis's writings, observes that while numbers vary, "in the year 2000 some estimates put worldwide sales of Lewis's books at over 200 million copies in more than thirty

languages.”[\[25\]](#)

As the origin of *Mere Christianity* shows, however, we cannot often predict how it may please God to use (and perhaps greatly multiply) our small, seemingly insignificant, investments in the work of His kingdom. Lewis was simply trying to do his part to be faithful to God and to help his countrymen through the horrors of World War II. But God took his humble offering and, like the story of the loaves and fish recounted in the Gospels, multiplied it far beyond anything Lewis could ever have reasonably imagined.

This should be an encouragement to us. As we faithfully exercise our gifts and abilities in the service of Jesus Christ, small and inconsiderable though they may seem to be, we may one day wake to find that incredibly, and against all odds, God has graciously multiplied our efforts to accomplish truly extraordinary things!

Notes

1. Justin Phillips, *C. S. Lewis in a Time of War: The World War II Broadcasts that Riveted a Nation and Became the Classic Mere Christianity* (New York: HarperCollins Publishers, 2002), 4.
2. Ibid.
3. Ibid.
4. James Welch, *BBC Handbook 1942*, 59; cited in Phillips, *C. S. Lewis in a Time of War*, 78.
5. Phillips, *C. S. Lewis in a Time of War*, 80-81.
6. Ibid., 82.
7. Ibid.
8. Ibid., 33.
9. Interview with Eric Fenn by Frank Gillard for the BBC Oral History Archive, 4 July 1986; cited in Phillips, *C. S. Lewis in a Time of War*, 33.
10. Ibid., 88.
11. Ibid., 87-88.

12. Ibid., 134-35.
13. Ibid., 142.
14. C. S. Lewis, "Preface," in *Mere Christianity* (New York: Macmillan Publishing Company, 1960), vii.
15. Phillips, *C. S. Lewis in a Time of War*, 153.
16. Ibid.
17. Ibid., 155.
18. Interview with Jill Freud, 19 November 1999; cited in Phillips, *C. S. Lewis in a Time of War*, 157.
19. Walter Hooper, *C. S. Lewis: A Companion & Guide* (London: Harper Collins, 1966), 33; cited in Phillips, *C. S. Lewis in a Time of War*, 158.
20. Phillips, *C. S. Lewis in a Time of War*, 165.
21. Ibid., 183.
22. Ibid., 268.
23. C. S. Lewis, *Letters to an American Lady* (Grand Rapids: Eerdmans, 1967); cited in Phillips, *C. S. Lewis in a Time of War*, 276.
24. See, for example, www.bookvideoawards.com/bookstandard/images/BestSellersAwards_Program.pdf and peopleofthebook.us/2007/02/.
25. Phillips, *C. S. Lewis in a Time of War*, 279.

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Future Husbands and Cheerleaders: A Review of OMI's Cheerleader and Meghan

Trainor's "Dear Future Husband"

Meghan Trainor's song ["Dear Future Husband"](#) and OMI's song ["Cheerleader"](#) have striking similarities. Musically they are both fun and upbeat songs. Both songs engage with the idea of marriage and outline what they expect and value in their potential spouse. However, the two songs offer conflicting ideas of what a good husband and wife look like. It is almost comical that "Cheerleader," from a man's perspective, describes the potential wife as a mere cheerleader and "Dear Future Husband," from the woman's perspective even if only satirically, [\[1\]](#) describes the potential husband as a mere servant. That brings me to the final comparison: both songs expect the spouse to be an aid in providing whatever the artist desires.

However, there are some truths hidden in these songs about the role of husband and wife in marriage that can best be understood and even celebrated through a biblical understanding of marriage.

Marriage as a Deal

Meghan Trainor's song "Dear Future Husband" is basically a list of criteria that a man must accomplish or agree to before he is allowed to marry her. The song introduces the list by remarking "Here's a few things you'll need to know if you wanna be my one and only all my life." Trainor spells out examples of what she expects from her husband including taking her on dates, telling her she is beautiful, not correcting her, apologizing, buying her a ring, opening doors for her, and even letting her sleep on the left side of the bed. Then of course she adds the the catch-all requests such as "be a classy guy," "treat me like a lady," and "love me right."

The song also outlines what he will get in return as a reward

if he does everything right. She will only “be the perfect wife,” buy groceries, give “some kisses,” be his “one and only all [her] life,” give “that special loving” if he does exactly what she asks of him. Additionally, he will have to expect that she will be crazy (at least some of the time), she will correct but not be corrected, she will not cook, and they will favor her extended family over his. What a deal! And unfortunately that is exactly what marriage is conflated into—a deal, an exchange.

Most of these actions are pretty standard ways men show love to their wives. However, men should not and likely do not perform the acts because of a contractual agreement or because of expectations. How can this man show true unconditional and sacrificial love to his wife if he does these actions out of duty or hope of reward?

This marred picture of marriage is so faulty because it offers a picture of marriage that is a one-sided willingness to be served by her husband and then only serve him as a response. Even though the song lists loving actions in marriage, this picture of marriage is ultimately selfish, conditional, manipulative, and loveless.

Marriage as a Cheerleader

Looking to “Cheerleader,” the song offers a more hopeful and less distorted picture of marriage—however, we are still left wanting. The future wife in OMI’s song is a woman characterized by her support, affection, strength, physical beauty, readiness to serve, and faithfulness. All these attributes are biblically commendable and should even be sought after. Yet, what does OMI, as the future husband, offer to her? Fidelity and sex. In contrast to Trainor’s song, here the husband remains rightly faithful and offers sex because he values his wife so much, especially her ability to support him. [\[2\]](#)

However, again the picture seems woefully incomplete. The song portrays a limited picture of women by reducing his future wife to only a handful of attributes that benefit him. His wife should be more than a mere cheerleader. She is simply a tool he can pull out whenever he wants or needs her. The song further reduces—and in some ways even dehumanizes—her by focusing on the services she can offer him. As a result, she is not represented as her own person with her own needs and desires.

Marriage as a Picture of Unity



Ultimately marriage is a picture of Christ and the Church—a picture both songs catch a small glimpse of. When Trainor in “Dear Future Husband” desires (albeit via demand) for her husband to show her love by serving her and

affirming her, she desires something that is biblical. Husbands are called to nourish, cherish, honor, embrace, protect, and love their wives.[\[3\]](#) Having biblical standards in what to expect in a husband is what God wants, but not through demands and deals.

OMI also desires legitimate attributes in his wife. He values a wife who will support and affirm him. In Genesis God created woman with Adam’s need for companionship and assistance in mind.[\[4\]](#) Proverbs 31 describes an excellent wife as a woman who is strong, trustworthy and praiseworthy.[\[5\]](#) However, Proverbs 31 does not just define an excellent wife in those terms; the excellent wife is generous, wise, skilled, dignified, and uses her time buying, selling, trading, and providing for her entire household. So when OMI seeks an excellent wife, he gets a cheerleader—but if he were to look for a biblically defined wife of excellence then the proverb

would ring true, that “he who finds a wife finds a good thing and obtains favor from the Lord.”{6}

But neither artist has the full picture. Marriage is not an exchange of services—yes, spouses should serve each other; not out of duty but out of a thankful and loving heart. The element that is missing from both songs is the true and complete needs and desires of the opposite spouse. However, both songs together offer a fuller picture of what each spouse needs and desires. Ephesians 5 commands husbands to love their wives, something Trainor focused on, and for wives to respect their husbands, as OMI touched on through valuing affirmation from his wife.{7}

Genesis describes marriage as becoming one flesh, and following that theme Paul in Ephesians calls husbands to “love his wife as himself.”{8} By being one flesh, spouses should see their separate wills as one unified will and their separate body as one body. Paul writes that concerning this idea of unity, “For the wife does not have authority over her own body, but the husband does. Likewise the husband does not have authority over his own body, but the wife does.”{9} This picture of marriage is strikingly different from the deal-making, manipulating, and self-serving marriage according to Trainor and OMI.

The true beauty and blessing in marriage for the Christian, is ultimately that marriage is a picture of the relationship between Christ and the Church. Again in Ephesians, Paul refers to marriage by writing, “This mystery is profound, and I am saying that it refers to Christ and the church.”{10} When a man and a woman marry, they symbolize unity that is fully complete between Christ and His people.{11}

However, because of our sin we were incapable of being united with Christ. In order for Christ to marry his Church he had to make us clean and even righteous. Christ accomplished this by taking our place and dying on the cross for our sins so we

might receive the righteousness of Christ. In that way, when God the Father looks down at His Church He sees a people who are flawless and thus fitting to be united with His son. Christ is the perfect husband, and when we are complete in our glorification, we will be the perfect wife as the Church.

Marriage as a Broken Picture

Yet our marriage is only a picture—a flawed and imperfect picture. Husbands abuse wives, wives undermine their husbands, and spouses cheat on each other which can all lead to separation and divorce. God did not intend marriage to be



plagued by sin, and divorce and pain was not in his design.[\[12\]](#) However, we did sin and as a result sin has damaged our relationships, including marriage, in a deeply painful way.

Nevertheless, God still works to better our marriages. He sent the Holy Spirit to help believers in the process of sanctification—which is making us more like Christ. Both songs lack a place for sanctification. Trainor does not want to be confronted and OMI only wants to be affirmed.

But marriage is made for more than just affirming the good and ignoring the bad. Because men and women are different yet compatible, God uses marriage to aid in the process of making us more Christlike. Women tend to be more relational and emotional and men tend to be more protective and provisional. In marriage, the wife can learn from and value her husband's strengths and the husband can learn from and value his wife's strengths, as co-heirs with Christ. And when one spouse has wronged the other they can and should go to each other for confession, repentance and reconciliation that will result in more unity and ultimately aid in their sanctification.

With the power of the Holy Spirit working in us, even in our sinful state, we can still strive to symbolize our unity in Christ in our marriages. Married Christians should continually search the Bible for insight and direction on how to better serve and love their spouse. However, both married and single Christians all wait expectantly for the glorious wedding feast celebrating our unity to Christ.

Notes

1. There has been some debate about whether or not Trainor's song is supposed to be understood as a satire. I am more inclined to think it may be hyperbolic but I think it might be too generous to call it a satire. However, most conclude that if it is meant to be satirical it does not skillfully convey that message. For more of this conversation simply google "Dear Future Husband sexist satire" and you should have plenty of articles to start on.
2. Fidelity and sex should both be a fundamental part of a biblical marriage. See Hebrews 13:4.
3. Ephesians 5:28-29, 1 Peter 3:7, and Proverbs 4:7-9. All Bible verses are in the English Standard Version.
4. Genesis 2:18.
5. Genesis 2:18, Proverbs 31:10-11, 17, 28.
6. Proverbs 18:22.
7. Ephesians 5:33.
8. Genesis 2:24 and Ephesians 5:33
9. 1 Corinthians 7:4.
10. Ephesians 5:32.
11. Because marriage is a picture of the reality of our unity in Christ that is not yet fully realized, we value and guard the sanctity of it. That is why as Christians we should be mournful at the distortions of marriage such as divorce or homosexuality. Distortions in marriage are so offensive because they distort the truth that marriage is supposed to reflect. Because marriage should be highly regarded and protected the Bible uses harsh language when speaking about

sexual immorality and divorce (For example, see Malachi 2:16 for severity of husbands not loving their wives).

12. See Matthew 19:6 and 1 Corinthians 7:10-11.

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Bad Blood Reconciled: A Review of Taylor Swift's "Bad Blood"

Probe intern Sarah Withers contrasts Taylor Swift's Bad Blood song to the deep spiritual truths of the gospel of Christ.

Naomi, a young Taylor Swift fan fighting leukemia, adopted Swift's song "[Bad Blood](#)" as her theme song during her battle with cancer. In response to her [video](#) Naomi uploaded on YouTube, Taylor Swift contributed [\\$50,000 to Naomi's medical bills](#). Naomi through her heartwarming story was able to transform the song to make it inspiring and hopeful. However, as most know, the song is not about fighting terrible cancer but instead about a broken relationship. Although Swift did not disclose the antagonist, she no longer sees reconciliation as an option. By contrasting Swift's "Bad Blood" with Christ's reconciling blood, Christians are reminded of the transformative power of the gospel to bring healing and hope to broken relationships.

Destructive Power of Bad Blood

"Bad Blood," through the lyrics and video, paints a picture of the pain that is felt after someone is wronged in a relationship. The antagonist attacking her and "rubbing it in so deep" left Swift with a "a really deep cut." Many, if not

all of us, have felt the pangs of being cut deeply with words and actions in a relationship gone wrong. A quick read through the Psalms reveals victims of broken relationships crying out in pain. The Psalmist laments, “Even my closest friend in whom I trusted, who ate my bread, has lifted his heel before me.”[\[1\]](#)

Not only do broken relationships hurt initially and deeply, but often the pain lingers. Swift captures this experience through the lyrics, “Still got scars in my back from your knives, so don’t think it’s in the past, these kinds of wounds they last and they last.” Again the Psalmist writes, “I am restless in my complaint and I moan, because the noise of the enemy, because of the oppression of the wicked.”[\[2\]](#) One thing both the Psalms and Swift can agree on is that broken relationships and betrayal are deeply painful.

For Swift, not only is the relationship broken and painful, it is irreconcilable. She notes the hopelessness of the relationship, “I don’t think we can solve them (problems)” and “in time can heal but this won’t.” This is the most upsetting part of the song.

We all have had broken relationships, yet the ones that hurt the most are the ones that turn from feelings of hurt to feelings of hate. We should hate sin and the pain it brings with it, but we are called to love even our enemies. Ephesians 6 says that our battle is not against flesh and blood but against the “spiritual forces of evil.”[\[3\]](#) As difficult as it may be, we should guard our heart from future pain without hating the individual who hurt us. Thus, reconciliation should always be the ideal goal and in cases where reconciliation cannot or does not occur, forgiveness should still reign in our heart.

Healing Power of Christ’s Blood

It seems like an impossible request to forgive someone and

even move towards reconciliation with someone who betrayed and hurt us. This would be an unimaginable task if it were not for someone who did this for us first. The gospel is the perfect example of reconciliation.

When we sin, whether or not it affects anyone, we sin against God. Our most fundamental problem with sin is not that it hurts other people, but that it separates us from the love of God. Those who do not accept Christ as their savior are outside of the effect of Christ's atoning blood and therefore are not able to experience God's love. However, Paul in Ephesians says "But now in Christ Jesus you who formerly were far off have been brought near by the blood of Christ."[\[4\]](#)

Before we can offer true love and reconciliation to others, we must first receive love and be reconciled to God. The only way to turn our bad blood against God into unity with God is through the power of Christ's redeeming blood on the cross. Colossians states, "For in him all the fullness of God was pleased to dwell, and through him to reconcile to himself all things, whether on earth or in heaven, making peace by the blood of his cross."[\[5\]](#) His blood cleanses us so that we are filled with the selfless love towards others that the Scriptures ask of us.[\[6\]](#)

Our Fight against Bad Blood

Even for Christians who have been shown love and forgiveness, we still do not always experience an overflowing of love and forgiveness for those who wrong us. We still struggle with having bad blood towards our enemies. We still feel the pain of the broken relationships even though we are in Christ. As Christians, we look forward to a day when we will not feel pain, but while we still live in a fallen world, pain and hurt are very much part of our everyday lives.

However, the wrong that causes our pain has been or will be paid for. As Christians, if we are wronged by a believer in

Christ, remember that Jesus died for those sins as well as for ours.{7} Yes, we should still lament that even believers sin and cause pain, yet justice was important enough to Christ that He died for those sins.{8} For those who sin against us and remain outside of Christ, their wrongs will be righted at the cost of their own life in eternal wrath. The hope of sharing the gospel is to offer others the redemptive power of Christ which indeed makes the gospel good news!

Looking back to the Psalms, there is a life-giving trend even within the darkness and pain. Even in Psalm 88, which is considered to be one of the darkest Psalms, the psalmist still cries out to God. In our broken relationships with others, true reconciliation must start and end with the grace and justice of God.

God knew we had bad blood and provided a Savior to change our hearts. He still continues to hear our cries of pain and sent the Holy Spirit to continue to protect our hearts from holding on to the bad blood in our relationships.

Notes

1. Psalm 41:9 All verses are from the English Standard Version.
2. Psalm 55:2-3, see also Psalm 69.
3. Ephesians 6:12
4. Ephesians 2:13
5. Colossians 1:19-20
6. Hebrews 9:14
7. Ephesians 1:7
8. This is why I think St. Anselm was on the right track in *Cur Deus Homo*, when he argued that Jesus Christ had to become incarnate and die for our sins so that God's justice and grace could be made manifest. If God just ignored our sins, justice would not prevail—thank God He is both just and gracious through Jesus Christ!

How and Why We Should Biblically Analyze Songs

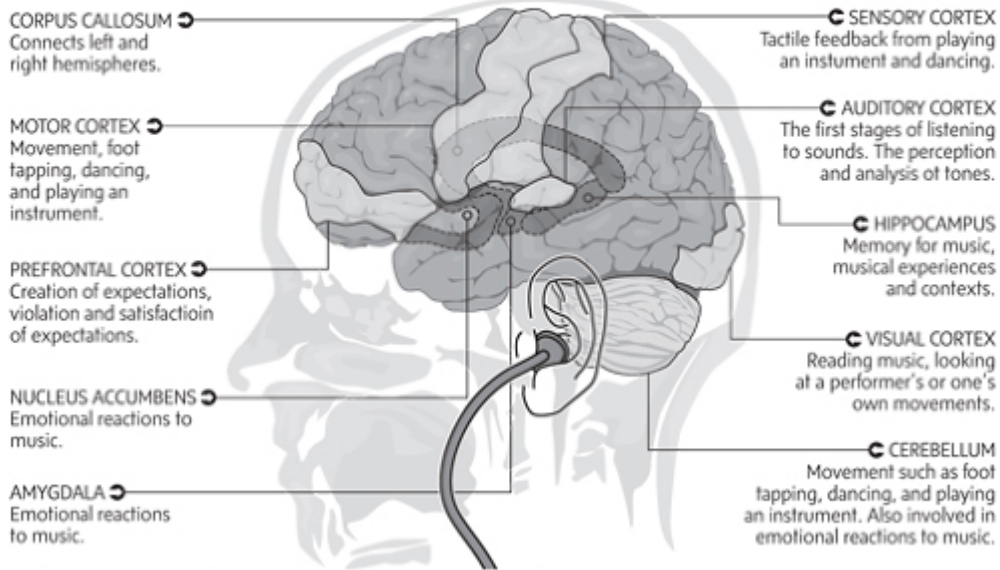
Probe intern Sarah Withers provides insight about thinking biblically about popular songs.

Numerous scientific studies have revealed that music is linked to relieving pain/stress, releasing endorphins, aiding coordination, increasing concentration, expanding memory, improving language skills, and lowering blood pressure, just to list a few.[\[1\]](#) Unfortunately, not all genres of music offer these benefits, so it would be quite misleading to say that critically analyzing songs can act as a remedy for migraines—however convenient and persuasive that claim might be!

While I may not be able to claim health advantages, powerful benefits can be gleaned for us and others by being aware and graciously critical of songs. I hope that I can provide how and why we should biblically analyze songs and challenge you to be a more thoughtful and gracious critical consumer of all types of music.

Music on the mind

When we listen to music, it's processed in many different areas of our brain. The extent of the brain's involvement was scarcely imagined until the early nineties, when functional brain imaging became possible. The major computational centres include:



MIKE FAILE/THE GLOBE AND MAIL ■ SOURCE: THIS IS YOUR BRAIN ON MUSIC: THE SCIENCE OF A HUMAN OBSESSION

How Do We Biblically Analyze a Song?

The most obvious first step to biblically analyzing a song is to actively listen to the lyrics and sometimes even watch the music video. It helps me focus and understand if I pull up the lyrics and read along as I listen. While I listen, I think about how the song makes me feel, what the song got right or wrong in its worldview, what I appreciate about the song, and any questions about possible meanings and interpretations. I also think about if or how I can relate to the song's message. Have I ever experienced, desired, or seen something similar to the song's message? If the answer is no, then maybe I could think about how seeing the songwriter's perspective could help me relate and communicate with someone with very different desires and experiences than my own.

Ultimately we biblically critique a song by shining the light of the biblical truths on it. No secular song gets everything right for the obvious reason that the gospel is not present. For some songs all that is missing is an explicit reference to the gospel, while other songs directly conflict with the

gospel. Yet, for even the more difficult songs, Christians can understand the song's message for the glory of God.

For example, Lana Del Rey's song "Born to Die"[{2}](#) provides the message that we should enjoy life because when we die there is nothing left for us. For those in Christ, that song is radically wrong about our purpose and destiny.

However, for those who are outside of Christ, that song paints a rather apt picture of their bleak destiny.[{3}](#) So yes, the song is very dark and upsetting, yet when I hear that song I can mourn for those outside of Christ and praise God that the lyrics of that song are not true for me. In that way, that song can incite worship and foster resolve to reach out to unbelievers-something Del Rey probably would never consider possible! That is the transformative power of the gospel, the greatest good news.

However, there are songs that Christians should avoid. Songs that are overly sexualized or demonic in nature may be too difficult to redeem.[{4}](#) Also some people are more affected by music than others. If you are not able to redeem the song by countering it with life-giving truths from Scripture and the song continues to bring you down, then you should not listen to it. Christians should pray for wisdom and guidance to know when to listen and engage and when to turn it off.[{5}](#)

Why Should We Care?

Since music is so integrated into our daily lives, many of us are consumers of music whether we are intentional about it or not. [The American Academy of Pediatrics in 1996](#) (AAP) found that 14- to 16-year-olds listened to an average of 40 hours of music per week. For a more conservative number, [RAIN \(Radio and Internet Newsletter\)](#) reported that students "spend an average of 7 hours and 38 minutes a day consuming media, 2 hours 19 minutes of which is spent listening to music."[{6}](#)

While these studies focus on teens and adolescents, it is fair to say that adults also listen to a fair amount of music, whether it is through headphones at work or the radio in the car. When it comes down to it, music is very much part of our everyday life. For some it can be avoided, but by most, it is accepted and greatly enjoyed.

Musical lyrics are also sticky. It never ceases to amaze me how I can still easily sing along to songs from my childhood the second the second it plays. Yet, when discussing my project of biblically analyzing popular music, a common response is that people often do not listen to the lyrics, but rather just enjoy the melody and beat. The AAP (1996) reported that "in one study 30% of teenagers knew the lyrics to their favorite songs," which would seem to affirm that initial claim.

With those intuitions and findings, it would be easy to undermine this project as interesting but unimportant. However, the same AAP (2009) article cited the Knobloch-Westerwick *et al.* study that "although young listeners might not understand all the details in lyrics, they recognize enough to obtain a general idea of the message they bring."

Moreover, the fact that we do remember song lyrics well after we have stopped listening to them shows that we are aware of the words even if we are not actively thinking about the message. In many respects we have become passive consumers of information and entertainment, especially when it comes to music. It is in light of this passivity that we should strive to be active listeners.

Every song with words carries a message, although some are more obvious and dangerous than others. For example, current artists such as Macklemore, Hozier, Lana Del Rey, and Lady Gaga proclaim more explicit messages and agendas in their songs-something as Christians we should be aware of and ready to critique. The AAP (1996) claimed that "awareness of, and

sensitivity to, the potential impact of music lyrics by consumers, the media, and the music industry is crucial.”

Although the rate and impact of the consumption of songs can be debated, there are still benefits of being aware of and engaging with our culture through songs.

What Are the Benefits?

Well, there are three main benefits to biblically analyzing songs. First, we refine our ability to enjoy music. For many this will be very counterintuitive. People I have talked with have feared that if they are too critical of the music’s message, then they will no longer be able to enjoy it. I will agree, there are some songs that might be ruined by listening critically to the lyrics. However, Christians should likely avoid listening to those songs anyway.

Even with songs we don’t like, we can still enjoy them for their musicality and benefit from some insights, however hard to find. The vast majority of songs are redeemable even though they may counter the gospel. Where God provides the songwriter with common grace insights, there is an opportunity to redeem the song. Remember Lana Del Rey’s song; I am still able to enjoy her powerful use of a darker sound and message, but I am also reminded of the hope I have in the gospel.

If we get to a point where we become cynical and antagonistic towards our music culture, we should remember that God gave us music and culture as a gift. The Psalms are examples of a great variety of songs that were written to offer the expression of truth about God, humanity, and our world. The obvious difference is that the Psalms are God-breathed and inspired—yet there are often truths that can be gleaned even from secular and popular songs. After all, we are all made in God’s image and bear His music-loving traits.

Another benefit of analyzing songs is the ability to learn

about our culture and the people influenced by it. Regardless of whether the lyrics are true, they are believed to be true by the songwriter and often by people in our culture. Part of the appeal of songs is that they are relatable. Relatability makes the song powerful and influential.

We can gain invaluable insight into the thoughts of our culture and younger generations through the lyrics of songs. Many songs provide commentary on our culture's view of alcohol consumption, drug use, violence, relationships, sexuality, freedom, and self-worth. By learning what the songs say about such topics, we can be better equipped to understand where people are coming from.

The final benefit which naturally flows from the previous one is being able to relate and engage with our culture. By engaging with themes in songs, we are ultimately practicing how to engage with people. I was talking with a group of high school students about one of Macklemore's songs called "Starting Over" which is about his relapse as an alcoholic. The song is marked with shame, a deep sense of failure, and loss of identity. Before listening to the song, I encouraged them to listen to the lyrics as if a person was talking with them. With that perspective, students would be less likely to immediately judge him as a failure, and instead would be more likely to empathize and relate as we are all failures and slaves to sin outside of Christ.

By being aware of songs, we can better engage the lies of our culture and counter them with the truths of Scripture.[\[7\]](#) The AAP (1996 & 2009), encourages parents to "become media-literate" which means "watching television with their children and teenagers, discussing the content with them, and initiating the process of selective viewing at an early age." Later in the article, the authors even suggest that parents should look up the lyrics and become familiar with them. Even if you are not a parent, as Christians one way we can help

correct lies of our culture is through conversations about popular music.

Paul wrote in 2 Corinthians 4:6, "For God, who said, 'Let light shine out of darkness,' has shone in our hearts to give the light of the knowledge of the glory of God in the face of Jesus Christ." It is our hope and joy that we have been redeemed and my prayer that Christians will show others the light of Christ.

So, the goal of analyzing songs from a Christian perspective is not merely an academic exercise that challenges critical thought, but to move us to action. Peter claimed that Christians were saved so "that you may proclaim the excellencies of Him who called you out of darkness into His marvelous light."[\[8\]](#) Ultimately we should be encouraged to talk, relate, empathize, and love others. Through songs we can help others to "See to it that no one takes you captive by philosophy and empty deceit, according to human tradition, according to the elemental spirits of the world, and not according to Christ."[\[9\]](#)

Notes

1. Another article that was particularly helpful was from the [eMedExpert](#). However, if you just search "benefits to music" (or the like) and you will be overwhelmed by how many articles develop all the unique benefits to music.
2. The video includes sexual content, brief drug use, and a violent image at the end.
3. I should note however, that the song seems to hold the message of mere extinction at death. As Christians, we believe that souls are immortal which means even the non-believer persists. For those outside of Christ, they will experience death as eternal wrath and destruction. See John 3:36, Roman 6:23, Matthew 25:46, 2 Thessalonians 1:9, and Revelation 21:8.
4. To address briefly the pushback on the idea that we can or should "redeem culture": The confusion rests in the nuanced

difference in meaning of the word “redeemed.” I use the word “redeemed” in this context to mean something closer to transformed by truth, not redeemed in the sense God has redeemed believers. Yes, Scriptures never call us to “redeem culture” but God does call us to let the light of truth shine. By engaging culture with the truth of Scriptures, Christians can make aspects of culture honoring to God, thus in that sense redeeming them. For example, pornography falls under the category of “unredeemable,” meaning that there is no way someone could make pornography honoring to God. However, with different aspects of culture this task is possible and I think should be encouraged.

5. See Hebrews 5:14.

6. RAIN cited [The Kaiser Family Foundation study](#) for these statistics. The report also broke down how the kids and teens were listening to the music, finding that on average per day they listen to 41 minutes of music on their iPod and similar devices, 32 minutes of music on computers (iTunes and Internet radio), and 32 minutes listening to the radio.

7. See Ephesians 6:17-20 and 2 Corinthians 10:1-6.

8. 1 Peter 2:9.

9. Colossians 2:8

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Honey I’m Tempted: A Review of Andy Grammer’s “Honey, I’m Good.”

You might have heard rising musical artist Andy Grammer’s new song called [“Honey, I’m Good.”{1}](#) The song’s catchy and upbeat

music and positive message might have caused you to dance a little in the car. Among many popular songs today, I think Christians do have a reason to be encouraged about this song and its message. Grammer explicitly portrays the theme of faithfulness in relationship through the closing line, "I will stay true." This song does offer hope of self-control and faithfulness in a culture that seems to value those virtues less and less. However, the Scripture offers much more insight about faithfulness and fleeing temptation.

Fidelity and Self-Control

The lyrics reflect the truth that God meant romantic relationships to be exclusive. The song's writer, Nolan Sipe, captures the parameters of love: "My baby's already got all of my love." Although the woman may not be his wife, the connection seems natural to God's mandate for marriage as exclusively between one husband and one wife. In that way He made it beautiful and pure.

Jesus, the Apostle Paul, and even John in Revelation all invoke marriage as a picture of Christ as the husband and the Church as His bride. So the special love and acts accompanying marriage should not be shared outside the relationship, just as our love and worship of Christ should not be offered to any idols. Sexual immorality and affairs are so offensive because they rob the spouse of love saved for them alone, thus destroying what God intended for marriage and victimizing the spouse. So when a song calls for fidelity in romantic relationships, that is something Christ-followers can get behind.

"Honey, I'm Good." engages with idea of temptation by describing a situation in which a man is fleeing the very real and near pull to be unfaithful. Without much detail, the song narrates the fight to turn down the apparent advances of a physically attractive woman. Sipe accurately conveys the tragedy of falling into lustful temptation by writing the

lyrics, “Now better men than me have failed, drinking from that unholy grail.”

Although the song does demonstrate the power and danger of sexual lust, the Bible offers more wisdom on just how dangerous lust really is to faithfulness. As Christians we should continually look to Scripture for further insight and grounding because, although the writer gets it right, there’s no basis for this ethic other than loyalty felt in the moment—something that could quickly and easily change. God understands our temptation and warns against entertaining lustful desires in Matthew 5:28 by equating such fixation on forbidden fulfillment with the act of adultery.

Lust is not only dangerous because it is so offensive to God but also because it is powerful. Peter claims that lust wages war against our souls in 1 Peter 2. Additionally, lustful desires can and often are accompanied by lies that tell us our sexual immorality will make our lives better and will be consequence-free. Through prayer and meditation in Scripture we are equipped to fight lustful desires and lies. By the power of God’s Spirit within us, we can win over what the Bible refers to as our flesh. Before Paul calls the Colossians to “Put to death therefore what is earthly in you: sexual immorality...,” he entreats the believers he cares so deeply about to “Set your minds on things that are above, not on things that are on earth” because “you have been raised with Christ.”[\[2\]](#)

The Lie of Temptation

Andy Grammer sings in the chorus “I’m good, I could have another but I probably should not. I got somebody at home, and if I stay I might not leave alone.” Recognizing the temptation is laudable, but there is danger in thinking along the lines of “I could probably have another.” As Christ-followers, I think we often put too much faith in our ability to resist temptation and are not wise about actively fleeing temptation

like God repeatedly calls us to do in Scripture. It may be true that we “could probably have another” whatever or whoever “another” may be, but we ought to default to fleeing.

Furthermore, we often tell ourselves when we are struggling with a sin or temptation that we can conquer this sin or flee this temptation alone. But sometimes it is not as easy as refusing another drink at the bar. Often temptation sneaks up on us when our guard is down. This is why God gave us our fellow brothers and sisters in Christ. We need the accountability of God’s Word and our Christian community—because most of the time we cannot fight the battle alone, something the song does not touch on.

Don’t Just Reject, Abstain!

Despite Sipe’s lyrics at the beginning of the chorus, the end of the chorus concludes with fleeing temptation when he writes, “No, honey, I’m good, I could have another but I probably should not, I gotta bid you adieu.” As a Christian, I am glad to see this insight reflecting the Bible’s command.

However, as we think about this song as Christians we should hold ourselves to the higher standard Christ has given us. We should not only flee temptation like the song suggests, but we should actively avoid situations where temptations arise. When I first heard this song on the radio I was surprised at the message but I could not help but wonder why that man was in this position to begin with. My first thought was, “Don’t go to the bar or club if there are women there who want to seduce you!”

Whenever it is possible to avoid temptation, we are required to do so. Matthew beautifully encourages us how to deal with temptation when he quotes Jesus in the Garden of Gethsemane, “Watch and pray that you may not enter into temptation. The spirit indeed is willing, but the flesh is weak.”[\[3\]](#) With that being said, sometimes it is not possible to avoid situations

where compromise could arise. For example, if you are a man it may not be practical or even loving to avoid all women all the time as a measure against adultery. However, you should equip yourself mentally and spiritually and have backup from a fellow believer (a “spiritual wingman”) for unavoidable tempting environments.

Overall, I think we can dance and be thankful for the Christian morals that can be gleaned from Andy Grammer’s song “Honey, I’m Good.” I also hope that if we hear that song on the radio we will be reminded of the insight and commands that God gives us to flee temptation.

Mostly importantly, we need to remember that when it comes to temptation, we ultimately have the strength to fight it by the power of the Holy Spirit working through us and through Christian encouragement and accountability. And if we fall into temptation we also need to meditate on the promises of the gospel. Through Christ’s death and resurrection, God gives us full forgiveness even though consequences may still remain.

Notes

1. Warning: The music video shows homosexual couples and has mild language. I do not address either in this article but am instead focusing on the overall message of the song.

2. Colossians 3:1-5, All Bible Verses are in the English Standard Version

3. Matthew 26:41

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Don't Take Me to Church Without the Gospel: A Review of Hozier's "Take Me to Church"

What started as a music [video](#) on YouTube as a statement against the abuse of the homosexual community peaked as the second most popular song according to Billboard Top 100 in early 2015. With its powerful music and damning words towards the Church, I was compelled to research and find the meaning and implications of Hozier's song "Take Me to Church." In the song, Hozier captures the sacrifice of religion without the truth and hope of the gospel.

The chorus, especially, paints a rather bleak picture of the seemingly pointless sacrifice of religion. In it Hozier writes,

"I'll worship like a dog at the shrine of your lies
I'll tell you my sins and you can sharpen your knife
Offer me that deathless death
Good god, let me give you my life."

Through the song, Hozier rightly grasps the element of sacrifice required of faith. Matthew, Mark, and Luke all include parallel passages that call Christians to deny themselves, take up their cross, and follow Jesus.

Christians' Meaningful Sacrifice

Sam Allberry, author of [Is God Anti-Gay?](#) and associate pastor at St Mary's Church in Maidenhead, UK, spoke at Covenant College recently about Christianity and homosexuality as someone who struggles with same-sex attraction himself. He expounded upon this idea of the sacrifice of Christians when he told the story of someone with a same-sex partner who asked

him, "What could possibly be worth leaving my partner for?"

This question of sacrifice is essential for everyone faced with the gospel to ask. There is a cost; you will have to deny yourself, whether it's the issue of same-sex sexual practices, alcohol abuse, pride, or even just laziness.

If the message of the Bible stopped there, we would be left with the hopeless and purposeless sacrifice that the song portrays. However, the Bible does not start or end with our sacrifice. Romans 5 points Christians to Christ's ultimate sacrifice for us by proclaiming that ". . . God demonstrates His own love for us in this: While we were still sinners, Christ died for us." Those who trust in Christ will never have to pay the price of our own sins because Christ did it once and for all on the cross while we were still in sin. We can entrust Him with our lives because He first gave His perfect life for us. Even though we are steeped in sin as Hozier points out through the lyrics "We were sick but I love it," Christ does not leave us in our sickness. In fact, He heals us, showing us hope in something much greater than our sins.

Allberry concluded that the answer to the question presented to him had to be: the gospel—only the gospel is worth leaving everything for. The gospel is truly *the* good news for everyone, because through His sacrifice the lyric rings true, "only then I am clean."

So our sacrifice is meaningful in Christ not because our sacrificing saves us but because it is a response of the saving grace Christians have already received. Christians can give up our old way of life because Christ has given us new life. In Ephesians 4, we are called to this painful process of "putting off our old self which belongs to your former manner of life and is corrupt through deceitful desires, and to be renewed in the spirit of your minds, and to put on the new self, created after the likeness of God in true righteousness and holiness."

How Should We Respond?

It is legitimate to wonder what we as Christians should do with songs and a culture that seem to attack or misrepresent the Church. I do not think we should respond to such songs by posting combative comments online or by changing the radio station every time the song plays. Rather, we should appreciate the song for its musicality and learn from its lyrics. I see two main takeaways:

First, I think we should reflect on what songs say about our culture's view of the Church and how we as the Church can respond to this marred image. In an [interview](#) by Gigwise, Hozier says that "It hasn't been a good year for the Church-it hasn't been a good hundred years for the Church." In some ways, I agree with Hozier that, especially on the topic of homosexuality, we have not loved those outside and inside the Church well. I mourn for those abused by the Church for their sexual sin as the song and music video illustrate. Sometimes the Church has fallen short of showing truth in love as commanded by Scripture. Instead the Church often fails to speak truth by accepting the sin of homosexuality or lovelessly alienating, and trying to legalistically "fix" the sin.

Second, the core of our religion as Christians must remain the gospel; without it the lyric would ring true: "Every Sunday's getting more bleak, a fresh poison each week." In 1 Corinthians 15, Paul says that as Christians, "We are of all people the most to be pitied" if the gospel—the message of Christ's death and resurrection that reconciles us to God—is not true. I would challenge you, as I have been challenged, to continually ask yourself, "How does the gospel apply?" Wherever the gospel is missing so is truth, hope, and joy.

While I struggle with messages of hopelessness, I marvel in the promise that the gospel is true and there is hope for us who rest in the salvation of Christ both in this life and the

next. I look forward to Heaven with my Lord and Savior, and yes, it is something worth leaving everything for.

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“Culture in Conflict” Conference MP3s



Conference Recordings

Kerby Anderson:

[Being Christian in a Post-Christian Society](#)

[Truth Decay](#)

[Basic Christian Evidences](#)

Dr. Ray Bohlin:

[The Privileged Planet and Intelligent Design](#)

[Evidence for the Existence of God](#)

[The Reliability of the Bible](#)

Sue Bohlin:
<u>Thinking Clearly About Sexual Confusion</u> <u>Helping Teens Understand Homosexuality</u> <u>Raising Gender-Secure Children</u>
Ray and Sue:
<u>Guys are From Mars, Girls Are From Venus</u>

On Black Holes and Archangels

Dr. Terlizze too often hears from Christian leaders and laymen that film, philosophy, literature, music, mythology, etc. (arts and humanities), are polluted wells that Christians do better to avoid rather than risk contamination. Yet no such warning is ever given about science and technology, always readily accepted under the rubric of natural revelation, except for some strange birds like Jacques Ellul or Neal Postman. "On Black Holes and Archangels" attempts to bridge this hypocritical divide in knowledge through raising art to the status of science as a legitimate source of knowledge concerning God and the human condition. As professor Lewis Sperry Chafer once wrote, theology uses "any and every source."

Reversal of Theological Priorities

When theology students talk about general revelation they mean science. God shows himself through the natural world; the movement of the stars, the rhythms of biology, the complexity of chemical synthesis, the beauty of the Grand Canyon and the like. Invariably, they almost always neglect human nature as a prominent theological source in acute reversal of



theological priorities.

Comparatively, the bible says very little about the nature of the cosmos and the animal kingdom; instead it focuses on Adam's Race (humanity), Adam's prominence as divine vice-regent, his fall from innocence, the pain and suffering ensuing from a ruptured relationship with the Maker; the creation of the Hebrew people and the sacrificial offering of his Son (the Second Adam [Romans 5:12-19; 1 Corinthians 15:45]) in the plan of redemption.

The Bible is mostly about Israel's reluctance to serve God. Their obstinate disobedience, their refusal to recognize absolute righteousness of the One God, the pleading of the prophets to return to the Truth; their judgment and horrifying dissolution, but final salvation thanks only to the divine mercy of their heavenly Father, "all Israel will be saved" (Romans 11:26). Israel serves as paradigm for all people, as the new creation of humanity in the Second Adam that brings the renewal of God's creation, the natural world; "A shoot will spring from the stem of Jesse . . . the lion shall lay down with the lamb . . . they will not hurt or destroy in all My holy mountain, for the earth will be filled with the knowledge of the LORD" (Isaiah 11:1-9; 27:6).

The theological reversal of priorities places science and reason over religion and faith, which interprets human nature in light of the cosmos rather than the cosmos in light of human nature and salvific transformation; as Adam goes so goes nature; "Cursed is the ground because of you [Adam];" "the creation will be set free from the slavery of corruption into the freedom of the glory of the children of God" (Genesis 3:17; Romans 8:19-22).

This reversal is reminiscent of C. P. Snow's critical paradigm called the *Two Cultures*.[{1}](#) Snow elucidated the theory that modern epistemology splits between science and the humanities,

or said simply, between religion and science, between subjective and objective knowledge, creating an imbalance that favors one way of knowing over the other. Any juxtaposition in knowledge will result in the denigration of religion or science that fails to recognize their inherent compatibility.

Evangelicals are quick to latch onto the split in knowledge, recognizing science's superiority as source of knowledge and engine for technological acceleration in a theological reversal of priorities that recognizes all things scientific and technological as gifts from God, even offering metaphysical justification for technological acceleration under the theological rubric of general revelation, yet disparaging the humanities as a polluted well. However, science is not general revelation, it is only the philosophical lens used to interpret it—which is not incorrect, just incomplete. A consistent application of general revelation must include the humanities as a valid source of knowledge on human nature as equal to science: philosophy, religion, literature, art, film, etc., all present a valid interpretation of human nature that serves as sources for theology. L. Sperry Chafer's argued decades ago that theology uses "any and every source."[\[2\]](#)

What is General Revelation?

Most evangelical theology divides revelation or God's self-disclosure into two categories called general revelation and special revelation, a division of knowledge going back at least to Saint Thomas Aquinas, receiving its greatest expression in the early modern period with the theory of the *Two Books* by Francis Bacon. The first book of the knowledge of God comes from the natural world, discerned and interpreted by reason, open to all—hence general knowledge; modern science and philosophy grounded in rationalism develops from this theological base. The second book of knowledge of God was considered Holy Scripture, discerned and interpreted through

faith supported by reason—hence it is not open to all, only the faithful.

General revelation refers to the knowledge of God outside of the Bible in nature, history, and personal experience; it is open to all people and anyone can understand it. Special revelation refers to the knowledge of God revealed in the Bible alone, such as the dual nature of Christ as the God/Man, the Trinity, the story of redemption and the knowledge of salvation. It is special because only those who accept the word of God by faith know these truths discerned by the Spirit of God (1 Corinthians 2). The two forms of revelation always complement each other. However, special revelation has greater authority than general revelation as the exclusive source for knowledge of salvation. We are saved through special revelation and never through general revelation which largely teaches humanity's need for God, but offers no solution because that will only be found in special revelation.

God's presence is revealed in nature but in a very limited way. Humanity actually knows very little about God from general revelation. People talk about "the love of God" but that is not a concept drawn from the natural world. The poet Tennyson said "nature is red in tooth and claw," meaning nature is cruel and unforgiving. The reality of nature as hostile and uncaring does not reflect the character of God. We know God is love, only because the Bible, not nature, tells us He is love (John 3:16; 1 John). Seeing a grizzly bear mother eating her young on a nature documentary convinced me of the truth of Tennyson's statement.

General revelation means God reveals himself through the humanities as well as the sciences. The opening of the evangelical mind begins with a view of revelation that takes the arts and humanities as seriously as the sciences as a valid source of knowledge.

On Black Holes and Archangels

As the astronomer sees and reflects the divine glory of the cosmos, so the philosopher, musician, novelist and film artist reflects the inner light of soul—as complicated, profound and stunning as the swirl of galaxies, as explosive as a supernova and as deep and forbidding as a black hole! Artists explore remote and inhospitable depths of inner space. They transport the human spirit to destinies Magellan, Columbus and Verrazano never dreamt of; where Voyager will never encounter, where the telescope sees blindly . . . where angels fear to tread!

Art explores inner recesses of human nature and delivers subjective knowledge on topics such as anxiety, alienation, despair, boredom, hate, faith, love, fear, courage, lust, oppression and liberation, not quantifiable or objective, but just as real and valuable to Christian theology as the scientist's observations. Theologian of Culture Paul Tillich insightfully argued that art was the spiritual barometer of culture: "Art is religion."[\[3\]](#) In order to understand culture and the ultimate questions it asks in relating the Gospel message, the theologian must turn to philosophy, literature, paintings, music, etc.

Science and art are not in competition. Just as reason and faith complement each other as sources of knowledge, so subjective and objective knowledge act as two halves of the same coin—the union of the left and right sides of the brain. "Historian of Evil" Jeffrey Burton Russell writes,

This question of how we know seems unfamiliar because we have been brought up to imagine that something is either "real" or "not real," as if there were only one valid world view, only one way to look at things, only one approach to truth. Given the overwhelming prestige of natural science during the past century, we usually go on to assume that the only approach to truth is through natural science . . . it seems to be "common sense" . . . there are multiple truth systems, multiple

approaches to reality. Science is one such approach. But . . . science is . . . a construct of the human mind . . . based on undemonstrable assumptions of faith. There is no scientific proof of the bases of science. [There is] no real difference between the subject and objective approach to things . . . science has its limits, and beyond those limits there are, like other galaxies, other truth systems. These other systems are not without resemblances to science, but their modes of thought are quite different: among them are history, myth, poetry, theology, art, and analytical psychology. Other truth systems have existed in the past; still more may exist in future; we can only guess what thought structures exist among other intelligent beings.[*{4}*](#)

Only novelists, film makers, poets and theologians can communicate the possible thought structures of angels, demons or ETI's. How does the thought process of an archangel differ from that of seraphim and cherubim? The *Star Trek* franchise may be our best introduction to alien civilizations in the absence of any hard evidence.

***Elysium*: The Acceleration of the Status Quo into Outer Space**

The recent (2013) science fiction movie *Elysium* depicts the human condition as it has existed throughout human history and extends it to the space station Elysium. In the year 2154, the class difference between the haves and the have not's appears in bold relief. Elysium is a haven for the wealthy and technologically powerful elite who rule the sub-proletariat peoples of earth living in squalor, misery and deprivation. Los Angeles is reminiscent of the shanty towns of Rio de Janeiro or São Paulo today. The few control the many through the accumulation and withholding of wealth and technological power, especially medical machines "Med-Bays" that reverse cell damage and heals all sickness and disease, granting

virtual immortality. A self-appointed champion of the people Max Da Costa (Matt Damon) with nothing left to lose—since his exposure to a fatal radiation dose has left him with five days to live—mounts an assault on Elysium and accomplishes the impossible, a revolution that gains control of the space station's computer system and the robot guardians, turning them against the establishment and bringing relief to the people of Earth.

Elysium serves as a great cinematic example of liberation theology and window into the human condition that never changes despite technological acceleration that empowers the few to control the many. In any late stage of civilization, from Egypt and Rome to modernity, the same conditions prevail: the elite rule the many and technology makes no difference in alleviating social inequalities. Technological advance, as the movie portrays, only accelerates the status quo so that the struggle for freedom and equality of all people simply takes place off the earth on a space station.

The Enlightenment idea of progress envisions a global advance of humanity across all social lines. Any concentration of power and wealth in an elite group to the neglect of the rest of the planet, regardless of how technologically advanced or socially integrated, is not progress but regress. *Elysium* reflects contemporary global conditions—the status quo, the way things actually are, projecting them one generation or forty years into the future.

When technological acceleration grants the world equal social conditions, such as the elimination of poverty, hunger and disease in Africa and Latin America as in the Western world, or the ready accessibility of health care in the United States as in the Netherlands or Canada, then we do justice to the noble word "*Progress*." In the absence of social equality, technological growth renders the same absolute social imbalances and universal disillusionment in the modern world as existed in the late Roman Empire, the concentration of

power in an elite, ruling ruthlessly over the masses without hope of change, except on a global scale that moves rapidly towards dissolution, where robot guardians replace the Praetorian Guard.[\[5\]](#)

“Nein! Nein! Nein!”

There is no saving knowledge of God in history, science, economics, philosophy, math or whatever. NO! NO! NO! I am in complete agreement with Karl Barth on this point: “Nein! Nein! Nein!” No! Absolutely not! Never! The saving knowledge of Christ comes only through the word of God and centers on the work of Jesus Christ for all mankind. The knowledge of God in general revelation is not saving knowledge of the Gospel. If one could know God through the means of general revelation then it would make special revelation and the coming of Christ superfluous and useless. General revelation only condemns and functions for Gentiles like the Law of Moses for Jews (Romans 1:18-32; Galatians 3).

General revelation prepares humanity for special revelation. Knowledge of God and the human condition in general revelation creates the need for special revelation. General revelation shows humanity its sinfulness and need for a savior; “How majestic is Your name in all the earth. Who have displayed Your splendor above the heavens . . . What is man that Thou art mindful of him?” (Psalm 8:1-4). Job gave the only possible answer as a finite being when reminded of wonders of God’s creation: “I know You can do all things . . . I declared that which I did not understand . . . I retract and I repent in dust and ashes” (Job 42:1-6). “The wrath of God is revealed from heaven against all ungodliness and unrighteousness of men who suppress the truth in unrighteousness” (Romans 1:18). General revelation demonstrates God’s absence from humanity; it reveals the “UNKNOWN GOD” (Acts 17:23).

Special revelation meets that need for reconciliation with God in the Gospel of Jesus Christ. Salvation cannot come from any

other avenue than special revelation, a major theological premise the great theologian Karl Barth staunchly defended. According to Barth, all revelation is special revelation and all revelation imparts the saving knowledge of Christ.

General revelation brings the knowledge of God's absence, consciousness of alienation from the divine, much as the Mosaic Law brings the awareness of sin (Romans 1-3); but only to set us up for the knowledge of the Savior that comes from hearing the gospel of Christ preached (Romans 4-10). "Faith comes by hearing and hearing by the word of Christ" (Romans 10:17).[\[6\]](#)

Notes

1. C. P. Snow, *The Two Cultures* (London, UK: Cambridge University Press, 1959).
2. Lewis Sperry Chafer, *Systematic Theology, Vol. One* (Dallas, TX: Dallas Seminary Press, 1947), 5. Chafer defined systematic theology as "A science which follows a humanly devised scheme or order of doctrinal development and which purports to incorporate into its system all truth about God and His universe from any and every source."
3. Paul Tillich, *Theology of Culture* (New York: Oxford University Press, 1964), 7.
4. Jeffrey Burton Russell, *Mephistopheles: The Devil in the Modern World* (Ithaca, New York: Cornell University Press), 18, 19.
5. Carroll Quigley, *The Evolution of Civilizations: An Introduction to Historical Analysis* (Indianapolis, IN: Liberty Fund, 1979); Roderick Seidenberg, *Posthistoric Man: An Inquiry* (Chapel Hill, NC: The University of North Carolina Press, 1950); Albert Schweitzer, *The Philosophy of Civilization* (Buffalo, NY: Prometheus, 1987, 1949); Lawrence J. Terlizzese, *Hope in the Thought of Jacques Ellul* (Eugene, OR: Cascade,

2005).

6. Emil Brunner, *Natural Theology: Comprising Nature and Grace* by Professor Dr. Emil Brunner and the reply *No!* by Dr. Karl Barth (Eugene, OR: Wipf & Stock, 2002, Reprint).

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Prometheus, God and Film: 10 Science Fiction Movies with a Theological Theme

Dr. Terlizzese looks to see if we can find a Christian worldview perspective or, at least, questions which need theological answers in a number of popular science fiction movies. He finds some good themes and bad themes and offers advice on how to view movies of all types.

Sci-fi films have never been more popular than they are today. Witness this summer's offerings: *Prometheus* (see below), *Chronicle*, *The Hunger Games* even the comic book-inspired *Avengers* and the romantic comedy *Seeking a Friend for the End of the World* feature elements of science fiction. And like most arts and literature, they contain elements of theology. This genre borrows a basic aspect of the Christian worldview concerning the value and meaning of individuals in a world of technological conformity.

Sci-fi combines a somewhat biblical understanding of mankind with an almost religious belief in technological progress. This fuels the popular fear that technology will rob people of their souls or individuality. The modern technological

worldview is rooted in *materialism*: it affirms that people are basically machines who can be objectified, categorized and manipulated as any other object in nature. One film scholar notes this connection:

Scientism opened the doors for a mechanical view of mankind. . . . We are no longer special, no longer sacred – neither the form (body) nor the mind. “Let us conclude boldly then that man is a machine, and that there is only one substance, differently modified, in the whole world. What will all the weak reeds of divinity, metaphysic, and nonsense of the schools avail against this firm and solid oak?”[Le Mettrie]. [Sci-fi] arises out of the tension between this kind of “rude” scientism and the Christian cosmology. Scientism “robs” humans of their very humanity and makes them out to be biological machines, much like the alien children in Village of the Damned. [\[1\]](#)

Reaching a Popular Audience

The sci-fi genre asks, What is human nature?[\[2\]](#) In light of technological advance, how we define humanity becomes more crucial as technology changes not just the natural world, but humanity itself. It has become imperative not only for philosophers, but for everyone to ask, how is technological advance transforming human nature? The failure to perceive change caused by new technology creates a serious problem for an age so enormously influenced by it. Sci-fi movies serve as a philosophical treatise for average people who are not professionally trained, raising questions and issues that would otherwise be lost on the common person because of their intolerable abstraction.

The movies speak the common language of our times. When teachers want to make an idea concrete or illustrate a point, they grope for an example from a popular movie. Most people love movies and to be able to relate abstract concepts through

such a relevant medium will certainly create a profound effect.

We normally think of sci-fi as promoting innovative technology that holds out optimistic promise for the future of mankind. This is generally true of print media produced by popular writers like Jules Verne, H. G. Wells or Isaac Asimov. However sci-fi film has taken another tack by appealing to commonly held suspicions of technological progress. An optimistic view of progress views new technology as a liberating force destined to lift the burdens of work, cure disease, improve communication and free humanity from natural limits. A pessimistic view takes the opposite direction; instead of liberation it fears that new technology will create a new form of enslavement and dehumanization that will rob people of their individuality or their very souls.

Given the popularity of movies and the latent theological premise of many sci-fi films, the following list presents an incomplete, but important sample of theology in sci-fi movies. It is intended to help Christians read the movies from more than a literalist perspective by paying attention to the metaphors and symbols that constitute their meaning. These movies may contain objectionable material, but more importantly, resonate with redemptive themes worth analyzing.

Movies are cultural day dreams, serving as modern folklore and morality tales. They signify a shared message of hope or fear not always transparent without analysis. So let's get started!

Prometheus, 2012

Humanoid aliens seed earth with their DNA that creates humanity. They leave clues behind on how to find them in a distant galaxy. When earthlings discover their origins they uncover a plan for human extinction, revealing that the gods are hostile towards their own children. The movie raises classic theological and philosophical questions such as, Where

did we come from? Why are we here? And, where are we going? Though never distinguishing between wishful thinking or religious truth claims, it presents faith as a choice for meaning, even in the face of the most hostile conditions. The cross remains a prominent and enduring symbol of hope and human redemption. Humans are worth saving and are not genetic mistakes that deserve extinction.

The Terminator, 1984

Robots represent both hope and fear of technological aspirations. They symbolize the incredible potential of technological capability and human replacement. Robots are mechanical people that embody the fears of extreme rationalization. Cartesian philosophy identified reason as the definition of human nature, which takes its final form in the computer. Robots are nothing more than embodied computers. Sometimes the movies picture them as our slaves and protectors. Robots enable people to live work-free lives as with Robby the Robot from *Forbidden Planet* (1956) who undoubtedly depicts the most iconic and loveable of all movie robots. However, most robots represent something evil and ominous as in *The Terminator*.

The premise states that computer intelligence Sky Net became self-aware and immediately perceived humanity as a threat and initiated a nuclear strike. Some people survived to fight back and achieved ultimate victory led by the messianic figure John Conner sent to rescue humanity from techno-enslavement and termination. Human victory over the machines necessitated that Sky Net send a robot agent back in time to eliminate the mother of the rebel leader. Commentators read the plot as loosely based on the story of the Birth of Christ. *The Terminator* encapsulates the abiding fear that mankind will one day destroy itself through the use of its own technology. That which was meant to enhance human life will one day annihilate it. The need for salvation remains paramount as the last installment *Terminator Salvation* (2009) indicates.

The Matrix, 1999

In the not too distant future Artificial Intelligence (AI) becomes self-aware and identifies humanity as a threat and initiates a war, a common theme in science fiction. Humanity burns the atmosphere to create perpetual darkness in order to block the sun and deny the machines a power source. The machines respond by turning people into batteries and growing them in a huge incubator, kept alive in a vegetative state through feeding them the blood of the previous generation and by sending false impressions to the brain that simulate a normal existence. Billions of people are given fabricated lives in a huge computer-simulated world called the Matrix. Zion, the only surviving human city, awaits deep underground for their savior Neo, rescued from the Matrix and believed to possess the power to fight the machines within the Matrix and free mankind.

In addition to the obvious messianic overtones the series presents a complicated patchwork of different religious ideas from Christianity and Buddhism to Greek mythology as a counterpoint to the Cartesian philosophy that reason alone ultimately defines human nature. The computer best embodies the logical conclusion of rational thought and the loss of human freedom that results from the universal acceptance of rationalism. *The Matrix* demonstrates an acute historical irony in rejecting rationalism and looking to premodern religious ideas to define human nature and provide meaning to life, even though these ideas are considered anachronistic in a secular and technological age.

The Book of Eli, 2010

The Book of Eli presents an explicitly Christian message of obedience to the voice of God in describing the spiritual journey and act of faith by the blind nomad Eli. Set in a post-apocalyptic world of the near future, a drifter finds his purpose in life through committing to memory the *King James*

Bible, then spending thirty years traveling across the wasteland to an unknown destination. Along the way Eli encounters a ruthless mayor seeking the power of the book for his own political ends. In addition to the spiritual journey the movie depicts the dark side of faith when used to control and manipulate others.

The Invasion, 2007

The Invasion is an excellent remake of the original science fiction masterpiece *Invasion of the Body Snatchers* (1956, 1979) in which spores from outer space take over human bodies by emptying them of free will and any unique qualities as individuals, making everyone soulless and identical. The message is clear: that a world without free will may be more peaceful and happy, but would be horribly inhuman. What price are we willing to pay for peace, security and harmony? If these qualities are not derived from love then we do not have a world worth living in. In the absence of freedom, a nightmarish world of automatons pretending to be humans assumes control. They are bodies without souls. In the chilling words of the original movie, "Love, desire, ambition, faith—without them life's so simple."[\[3\]](#) This may be life in unison, but it is more like the life of a grove of trees all getting along rather nicely. This movie franchise argues for the idea that love and choice are essential aspects of our humanity without which life loses its purpose.

Planet of the Apes, 1968

This 1960's protest film decries the potential genocide of nuclear war. Astronauts find themselves stranded on a strange planet where apes rule humans. The movie has several themes including the debate between evolution and creation, science and religion, church and state relations as well as racism and offers an accurate commentary on humanity as a creature that wages war on all those around it including himself. It is rare to find any movie that weaves so many themes into its message,

while not revealing its main point until its climactic surprise ending.

The Day the Earth Stood Still, 1951

We do not need to see films based on the Gospels in order to find Christ at the movies. The presence of a Christ-like figure is usually signified when a heroic character with extraordinary powers dies and comes back to life, such as in the case of Klatuu, the representative of a galactic alliance who visits earth during the Cold War and warns that we must turn our efforts to peace or face annihilation because earth poses a threat to the rest of the galaxy. Humanity's technical abilities now exceed its self-control, which will end in disaster if it does not turn to peaceful ends.

Star Wars, 1977

Science fiction generally focuses on the power of reason and technology. *Star Wars* follows a different tack, making faith and religion central. The movie sets the action in the familiar device of good vs. evil, but adds the dimension of faith being more powerful than technical ability in the promotion of both good and evil. The *Star Wars* franchise contrasts with that other perennially popular space melodrama *Star Trek*, which often belittles notions of God, faith and religion. Based on the secular humanism of its creator Gene Roddenberry, technology or human potential trumps faith and religion. In contrast, *Star Wars* derives from the ecumenical ideas of George Lucas, where faith represented by "the force"—for better or worse—is more powerful than raw technological ability.

Close Encounters of the Third Kind, 1977

Everyman Roy Neary experiences a close encounter with a UFO that sends him on a journey to discover its meaning. In the process he acts erratically, causing his wife Ronnie to leave him with their three children. The further he delves into the

mystery, the more he discovers the truth behind his encounter: that extraterrestrials have visited earth and are seeking him out along with a select group of others. The movie vaguely resembles John Bunyan's famous allegory of the Christian life, *Pilgrim's Progress*. Aliens often represent transcendence in the movies, either as angelic messengers or demonic powers. *Close Encounters* may be interpreted as a spiritual journey that seeks out a higher purpose in life beyond mundane existence.

2001: A Space Odyssey, 1968

2001 lives up to its reputation as the greatest science fiction movie ever made. The movie begins with a tribe of hominids on the brink of starvation. An extraterrestrial force endows them with the gift of technology in the form of animal bones used to hunt for food and murder their opponents. The action then moves to outer space when the murder weapon is flung into the air and transforms into a space ship, suggesting continuity between the earliest technology and the most advanced.

Mankind finds itself on the brink of encountering extraterrestrial (ET) life near Jupiter. A small crew travels to the location of a beacon with the assistance of an onboard supercomputer, the HAL 9000, who (he is strangely human) becomes threatened by the crew who want to turn off his higher cognitive ability. HAL murders the crew except for one member who escapes and finishes the mission. After his encounter with the ET, Commander Bowman converts into an angelic figure, or star child who returns to earth. Director Stanley Kubrick comments on the meaning of this scene when he says of Bowman, "He is reborn, an enhanced being, a star child, an angel, a superman, if you like, and returns to earth prepared for the next leap forward in man's evolutionary destiny."[4](#)

The star child is the first of a new race representing a spiritual rather than technological change. "Kubrick's vision

reveals technology as a competitive force that must be defeated in order for humans to evolve.”[\[5\]](#) The message of *2001* is that, though technology assists humanity in survival, it also threatens human existence.

A Final Word

Humanity now needs a spiritual transformation, not more technology, in order to survive. Although we find this theological message in an unusual source, it still represents an important warning we have yet to heed.

Notes

1. Per Schelde, *Androids, Humanoids and Other Science Fiction Monsters* (New York: New York University Press, 1993), 125.
2. Deborah Knight and George McKnight, “What is it to be human? *Blade Runner* and *Dark City*” in *The Philosophy of Science Fiction Film*, ed., Steven M. Sanders (Lexington, KY: The University Press of Kentucky, 2008), 26.
3. M. Keith Booker, *Alternative Americas: Science Fiction Film and American Culture* (Westport CT: Praeger, 2006), 63.
4. Stanley Kubrick quoted in Thomas A. Nelson, *Kubrick: Inside a Film Artist’s Maze* (Bloomington, IN: Indiana University Press, 2000), 133.
5. Daniel Dinello, *Technophobia! Science Fiction Visions of Posthuman Technology* (Austin: University of Texas Press, 2005), 99.

Redeeming The Hunger Games: From a Christian Worldview Perspective

Although not explicitly anti-Christian, The Hunger Games presents a very disturbing future world where children are forced to fight one another to the death. Sue Bohlin presents solid, biblically based concepts on how we are to consider movies in general and redeeming questions we should ask of this movie if one chooses to see it. Viewing movies with the intent of understanding the worldview behind the movie can help us present our Christian worldview in a way that communicates with the people around us.

Should Christians read (or see) *The Hunger Games*? Some people make strong arguments for avoiding any contact with the books or movie. No one will lie on their deathbed and say, "Oh, how I regret missing *Hunger Games*." But this is the latest "big thing" to hit our culture; is there a way for Christ-followers to redeem it and not simply consume it as entertainment?

This separatist (and unrealistic) position confirms an unhealthy false dichotomy between "things of the world" and "things of the spirit realm." We need to see the world as one reality where Christ rules over all and has something to say about everything. It would be better to ask, "How does the Bible relate to *Hunger Games*?" It would be better to compare biblical truths and biblical values to any body of work people are reading or viewing or listening to, the way that we can better judge the crookedness of a stick by laying it next to a straightedge.

Developing our critical thinking skills protects us from absorbing and internalizing ungodly ideas, creating yet more

“cultural captives” who are more conformed to the surrounding cultures than the Word and character of God.

“It’s just a story. . .”

Many people dismiss concern over blockbuster novels and movies by saying, “Come on, it’s just a story, it’s *fiction!*” But we need to be *more* careful about how we process ideas and images that come through story, since most people’s defenses are down with this genre, and they just absorb the story without thinking or analyzing. That’s a major contributing factor to cultural captivity in the church—people have been absorbing the ideas and values of the culture through music, TV, movies, books, and even just personal conversation, without comparing them to what God says.

When people take in and digest *Hunger Games* as mere entertainment, their unthinking discernment puts them in the same category as the Capitol spectators who have no concept of the atrocity of human beings being sacrificed for their diversion. But if you are deeply troubled by its depiction of the broken reality of life in a fallen world, if you are able to think about the implications of the story, then you are interacting with the books and movie with wisdom.

I think the best way to build wisdom and develop critical thinking is by asking questions that help us evaluate what we read or see.

For example, something is terribly wrong in the world that author Suzanne Collins paints in *Hunger Games*. Our souls rebel against the evil, the sense of “not right-ness” in it. We need to ask ourselves (and others), *What is the “terribly wrong”?* *And where did that sense of right and wrong come from?* I suggest that the visceral reaction comes from the imprint of God, the *imago Dei*, on our souls. The rightness of the image of God on our souls contrasts painfully with the crookedness of the dystopian world of *Hunger Games*.

The presence of evil and sin in the books is not bad in and of itself; as in the Bible, they are never glorified or promoted. The result is that most readers/viewers react along moral lines: murder and betrayal are bad, sacrifice and loyalty are good. This is a legitimate and edifying use of literature and film.

Questions to Ask

My colleague Todd Kappelman, an accomplished literature and film critic, suggests several thoughtful questions to ask about films and books:

- *How important is life to the director/writers etc.? Are the tough issues dealt with or avoided?*
- *Is there a discernible philosophical position in the film? If so, what is it, and can a case be made for your interpretation?*
- *Is the subject matter of the film portrayed truthfully? Here the goal is to determine if the subject matter is being dealt with in a way that is in agreement with or contrary to the experiences of daily reality.*
- *Is there a discernible hostility toward particular values and beliefs? Does the film seek to be offensive for the sake of sensationalism alone?*
- *Is the film technically well made, written, produced and acted?*[{1}](#)

Christian thinker Leland Ryken proposes three more questions that the Christian ask when interpreting a work of art:

- *Does the interpretation of reality in this work conform or fail to conform to Christian doctrine or ethics? (The answer may be mixed for a given work.)*

- *If some of the ideas and values are Christian, are they inclusively or exclusively Christian? That is, do these ideas encompass Christianity and other religions or philosophic viewpoints, or do they exclude Christianity from other viewpoints?*
- *If some of the ideas and values in a work are Christian, are they a relatively complete version of the Christian view, or are they a relatively rudimentary version of Christian belief on a given topic?*[{2}](#)

Our good friend Dan Panetti from Prestonwood Christian Academy has assembled a deeply insightful white paper for parents to use in talking about *Hunger Games* with their children, to help them build a biblical worldview analysis of something students are intent on reading or seeing anyway. (And it's not just older students, either. One of my friends' eight-year-old son insisted on going to see the movie. His mother told me, "He was attracted by the movie trailers and he knew people reading the book. He was enticed by the action, but kids killing kids did bother him [but not that much].")

I am grateful for Dan's generosity in allowing us to share his questions in this article, and to make his entire PDF document available for you on our website [here](#). Below are three of the nine major themes he highlights for discussion. I invite you to read through his paper to sharpen your own critical thinking skills!

And that's how we redeem *The Hunger Games*.

The Hunger Games Trilogy Parent Book Discussion

by Dan Panetti, Prestonwood Christian Academy – Plano, Texas

Substitutionary Atonement

The most important theme of this book, in my opinion, is the concept of substitutionary atonement (or penal substitution).

God made him who had no sin to be sin [or be a sin offering] for us, so that in him we might become the righteousness of God. – 2 Corinthians 5:21

Katniss voluntarily takes the place of her sister Primrose as the “tribute” from District 12—essentially Katniss took the place of Primrose replacing her sister’s life with her own. Compare this story to the story of the sacrifice of Jesus in our place. While Katniss is willing to give her own life to protect her younger sister, Jesus was willing to give His life as a ransom for ours...while we were yet sinners—still IN rebellion against His Father! While Prim was young, “innocent” and weak and Katniss was far more skilled and able to defend herself; it was Jesus who was perfect and sinless dying for us!

Violence

The primary complaint aired about *The Hunger Games* (both the books and the movie) related primarily to the violence; and, yes, the books and movie do have a violent theme and depictions. The first question is whether the violence is appropriate or simply gruesome for effect. Both Collins (the author) and those responsible for the movie do a remarkable job of actually restraining the emphasis on the violence. This does not mean that the books and movie are appropriate for all ages—quite to the contrary. But in discussing this concept with your own children you can point out the fact that there are times in human history when people have had to stand up and fight for what they believe in. Engraved into the wall of the Korean War Veterans Memorial is the statement, “Freedom is not free.” Katniss lives under an oppressive government and is forced to fight not only to protect herself and those she loves, but in the second and third book she fights for an ideal of something that is greater than just herself. Later we

will discuss the ideals of the Founding Fathers of our nation and their decision to throw off an oppressive government agreeing to pledge their lives, their fortunes and their sacred honor. Unlike previous generations, this generation is not as familiar with the cost of freedom born by those who give their lives in service to our nation. *The Hunger Games* reminds us that there are some things that are worth fighting for—and even dying for – meaning there will be a certain level of violence along the way.

Freedom is a fragile thing and is never more than one generation away from extinction. It is not ours by inheritance; it must be fought for and defended constantly by each generation, for it comes only once to a people. Those who have known freedom, and then lost it, have never known it again. ~ Ronald Reagan

Ethical Dilemmas

One of the most fascinating aspects of *The Hunger Games* is the presentation of numerous ethical dilemmas – questions where you could ask yourself, “What would I do if I were in that situation?”

Examples of ethical dilemmas for conversation purposes:

Is lying wrong? Is lying always wrong? Would you be willing to lie to protect the life of another person? Would you be willing to lie to save your own life?

Obviously Katniss finds herself faced with these fascinating ethical dilemmas and she has choices to make. Whether she is inside the arena fighting for her life or leading a rebellion against President Snow and the oppressive government, Katniss is often faced with the choice of either having to lie or someone (including herself) having to pay the ultimate price of their lives!

Is killing wrong? Is killing another person always wrong? Would you be able to kill another person to save the life of someone you loved? Would you be able to take the life of another person to save your own life?

Again Katniss finds herself faced with these difficult situations. At the end of *The Hunger Games*, Katniss and Peeta decide that they would rather die than kill one another—and although Katniss hopes that those in control would rather have two victors than none, the reality is that both Katniss and Peeta take the poisonous berries with the intent of killing themselves.

Katniss struggles with this dilemma when she makes an alliance with Rue and when she remembers that Thresh let her live when he could have killed her. Why is it so difficult for Katniss to take the life of another while others in the arena appear to be so cavalier and nonchalant about it?

If you want to discuss more about ethical dilemmas, I suggest you read *The Hiding Place* by Corrie tem Boom. Corrie and her family were Dutch Christians who helped hide numerous Jews during WWII. Eventually Corrie and her family were arrested and sent away to concentration camps – her father and sister both died in a concentration camp.

As Christians we should look to God's Word for guidance in making decisions about life. Psalm 119:105 reminds us that God's Word "is a lamp to our feet and a light for our path." Proverbs 3:5-6 tells us to "Trust in the Lord with all your heart and lean not on your own understanding; in all your ways acknowledge him, and he will make your paths straight." Wise counsel is also strongly encouraged in Scripture. Proverbs 15:22 says, "Plans fail for lack of counsel, but with many advisers they succeed."

Notes

1. www.ministeriosprobe.org/MGManual/Movies/Movies2.htm

2. www.ministeriosprobe.org/MGManual/Movies/Movies3.htm

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See Also:

[The Hunger Games: A hunger, a game or a calculated viewing option for Christians?](#)