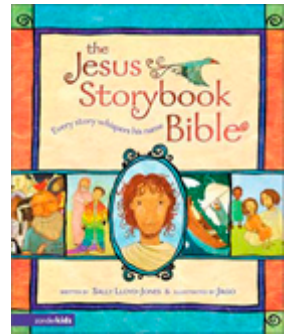


Every Story Whispers His Name

May 1, 2009

I am so excited about this. It just came in the mail from Amazon, and I have been bringing it with me everywhere I go like show-and-tell because I am that pumped about it. Here's the thing; I started thinking about my first-graders and how I'd love to simply read a chapter book to them from week to week rather than individual stories. That got me to wondering if such a thing existed: a chapter-book version of the Bible. In my search, I stumbled across *The Jesus Storybook Bible*, which is pretty close. I love the byline: "Every story whispers his name." Every story in the Bible (even the Old Testament ones) whisper the name of Jesus.



Listen to this excerpt from the introduction: read it out loud; it was meant to be read aloud:

No, the Bible isn't a book of rules, or a book of heroes. The Bible is most of all a Story. It's an adventure story about a young Hero who comes from a far country to win back his lost treasure. It's a love story about a brave Prince who leaves his palace, his throne – everything – to rescue the one he loves. It's like the most wonderful of fairy tales that has come true in real life!

You see, the best thing about this Story is – it's true.

There are lots of stories in the Bible, but all the stories are telling one Big Story. The Story of how God loves his children and comes to rescue them.

It takes the whole Bible to tell this Story. And at the center of the Story, there is a baby. Every Story in the Bible whispers his name. He is like the missing piece in a

puzzle – the piece that makes all the other pieces fit together, and suddenly you can see a beautiful picture.

And this is no ordinary baby. This is the Child upon whom everything would depend. This is the Child who would one day – but wait. Our Story starts where all good stories start. Right at the very beginning. . .

I'm impressed by the style and the quality of the writing and the art in this Bible. I'm impressed by the author's use of punctuation and parallelism and alliteration to make the story come to life. I'm impressed by the way she introduces ideas like God's "Never Stopping, Never Giving Up, Unbreaking, Always and Forever Love," ideas like Home (and ontology), Good and Evil, and the Creation-Fall-Redemption narrative. Sally Lloyd-Jones acknowledges Tim Keller for giving her this "vocabulary of faith." I'm impressed by that too. It sounds a bit high-falutin' when it's described by how it has impressed me; but I promise you, it is not. It's a children's book that young children can read themselves and enjoy. But like any *good* children's literature, it's a good read for adults too.

Literally every story in this Bible from Genesis to Revelation hints at Jesus, speaks to the *Logos*, the Center of God's Story (and ours). This children's Bible is creative; it's fresh; it's intellectually ingenuous. It's what we've been waiting for.

The Jesus Storybook Bible isn't a replacement for your Children's NIV, but it's a good place to start, and a good supplement – for your personal Bible reading as well as your children's.

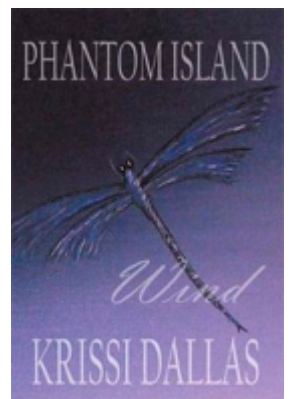
Check it out [here](#) where you can also enjoy video segments where the reading is done by the masterful David Suchet!

This blog post originally appeared at

Finally! Quality YA Fiction from a Christian Worldview

May 30, 2009

Krissi Dallas has hit the road running with her debut novel, *Phantom Island: Wind*. It instantly found its way to the number one selling spot at Authorhouse.com as the word-of-mouth buzz about this page-turner spread like wild fire surrounding the novel's release. The novel is Young Adult fiction; it's full of drama, adventure, suspense, and romance. As a vested seventh and eighth grade teacher and the wife of a youth pastor, YA fantasy-fiction is something Krissi Dallas is an expert on and has a passion for. Her love and affinity for her students, as well as the openly autobiographical nature of much of the book, have allowed Dallas to "open a vein," and write from the depths of who she is, from the heart. This deep connection transfers itself to the reader. I found myself desperately curious; no, not just curious, committed and concerned about the characters. Reading until the end of the chapter wasn't enough: I had to find out what would happen next and would they be okay. I don't think I have ever read a book this size this quickly—not even any of the *Harry Potter* series... which I also toted obsessively wherever I went so I could read every chance I got.



Phantom Island: Wind is divided into three parts, and it's part two that really gets you. If you weren't addicted already in part one, you definitely will be when part two begins. This

is also where the fantasy part of this fantasy-fiction novel really kicks in. You know how you can tell when you're reading really good fantasy-fiction? When you can't tell. If you ever find yourself questioning the reality the author's created, it isn't good fantasy-fiction. While reading *Wind* I never once caught myself raising my eyebrow thinking, *I don't know about that*. I was completely engrossed.

Wind is well written. Dallas has a captivating command of detail. Good literature is good literature, regardless of the target audience. *Phantom Island* isn't just for teenagers; it's for anyone who hasn't forgotten how to read – how to imagine and empathize and create. The plot and character development; the intrigue, the tension, the romance, the journey, the discovery; every thing about the Island kept me turning pages when I should have been sleeping.

Wind is the first book in the *Phantom Island* series. *Water*, is scheduled to come out Summer 2010. It's always nice to have something to look forward to, especially the "small" things; I can't wait to find out what happens next. For more about *Phantom Island* visit www.krissidallas.com/.

This blog post originally appeared at reneamac.com/2009/05/30/phantom-island-wind/

Glee-tastic!

May 4, 2010

I love this show. I'm not afraid to admit it. The raw talent of the cast, the character development, the geekiness, the music (duh), and the wonderful caricature of the American high school experience. I come back week after week for the clever

plot lines and dialogue, and the overall impeccable artistry. I know what some of you are thinking—*Glee is just a show about sex-crazed teenagers, pushing a liberal agenda! How can you watch that stuff and call yourself a Christian?* And you're right... on the surface. If you look deeper, you'll find more depth—just like with teenagers, come to think of it. They can be a mess on the outside, seemingly concerned with nothing but what's superficial, shiny, sexy; but if you take the time to look deeper, wow: what perspective, passion, potential. (Whereas we adults tend to keep our messiness better concealed.)

Glee has such high appeal in part because almost everyone, both in and out of high school, feels like somewhat of a misfit; and *Glee* is a show which highlights that fact and how essential it is for us as unique and even flawed human beings to have a safe place to be unique and even flawed, giving us our common ground back and showcasing what the Church ought to: hospitality. The show also has lots of appeal because it's good art: it's well made and speaks to the human condition. If we don't want to forfeit our influence in our world, then we need to be more discerning about art: just because a show (or song or sculpture or painting or novel) depicts unChristian ethics or values doesn't mean it's bad art. Likewise, just because a piece of art depicts Christian values doesn't mean it's good art.

Sometimes the art we come in contact with will match up pretty solidly with the Creation-Fall-Redemption narrative of Scripture. Sometimes it represents the complete opposite ideas about what life is like and what it means to be human. But most of the time, as with the TV show *Glee*, we are presented with ideas that partly conform to Christian doctrine or ethics, or are but a shadow—"All truth is God's truth." Art comes out of the ideas in the heart and minds of the women and men who create the work, and Romans 2 tells us that God has written his truth on the hearts of all people. Certainly *Glee*

is a shadow, and at times, in that shadow are moral messes and liberal agendas. So we have to watch *Glee* through the lenses of our biblical worldview. We have to watch *Glee* [with our brains turned on](#).

Watching *Glee* with our brains turned on, we can be aware of and reject what goes in opposition to a biblical framework, and affirm what is good, even if those good qualities and ideas about life fall short of what Christ gives as we pray his Goodness come; his Good be done (Mt 6:10). My favorite quality about *Glee* is the unexpected dives into full-bodied, deeply human characters. And it's *Glee*'s knack for flipping expectations and busting through the stereotypes, stereotypes *Glee* has set up itself, that allows me to write the following as a way of merely observing while withholding judgment, because you never know when *Glee* will flip something.

So what are *Glee*'s flat places that I'm hoping will curve and plunge and flip? Well, I'm afraid they're pretty typical: a woman's choice; hypocritical, asinine Christians; "I knew you were gay when you were three"; and my personal favorite, feelings-driven love. That's where I'm going to camp out, but I will make a small note about a woman's choice. This problem goes deeper than abortion. Because regardless of whether or not we murder the child (and the good news is that more and more people [and movies and other social media] paint abortion in a negative light and [favor life](#)), when the choice is all Hers, we kill off the humanity of the father too. He becomes just a sperm donor. There's a very important episode of *Glee* admonishing young men to treat women like persons and work against objectifying them. There needs to be one about how women objectify men.

Which leads me to feelings-driven love and false romantic ideals. Have you ever stopped to think about what books and movies and TV shows and pop songs are all telling us about what love is and what ideal romance looks like? If you haven't noticed, love is a feeling. And romance is an intense, often

tumultuous, chemistry-infused whirlwind affirmed by ~~good~~ sex
great sex.

Already there are some elements of the romantic plot-lines in *Glee* that cause me to be hopeful that things will flip, but until they do, the following scenes perfectly expose the love = feelings definition that we know in our heads isn't right but aren't doing much to counter in our own lives.*

Before I dive into the scenes, a little Will & Terri Schuester background:

Once upon a time Will, the goody choir boy had a crush on an older girl named April. That didn't work out so he dated and subsequently fell in love with Terri. Together for many years, their marage [sic] appeared to grow stagnant until Terri announced she was pregnant. Will was quick to step up to be the daddy despite his wandering eye for the ginger co-worker [Emma]. ([Glee Wiki](#))

Okay. Scene: Will finds out Terri's been faking the pregnancy and freaks out (naturally). After ripping the pregnancy pad from Terri's waist, Will tearfully tries to make sense of his upside-down world:

Why did you do this to us? I don't understand.

I thought you were leaving me. You're so different, Will. We both know it; I can feel you, you're pulling away from me.

Why, because I – I started standing up to you, trying to make this a relationship of equals?

No, because of the damn Glee club! Ever since you started it you just started walking around like you were better than me.

I should be allowed to feel good about myself!

Who are we kidding, Will? This marriage works because you

don't feel good about yourself.

[...]

I loved you Terri, I really loved you.

I'm so sorry, Will. I'm so sorry. Do you remember at that appointment? Do you remember what we said? That at that moment, no matter what happened, we loved each other. We could get that feeling back again. You could love me back, Will. ("Mattress")

Exit Will.

Next episode. The Glee Club kicks tail (and Lea Michele does the best ["Don't Rain on My Parade"](#) I've ever heard) and take Sectionals, after which Will comes back home for the first time since he left to change clothes for Emma's wedding.

Enter Terri:

I want you to know I've been seeing a therapist. It's just at the local community center, but still.

Good. I hope it works out for you.

I'm taking responsibility, Will. I mean, I'm weak, and I'm selfish, and I let my anxiety rule my life. But you know I wasn't always that way. It's just that I wanted so many things that I know we're never gonna have. But that was okay as long as I still had you. Will... say something.

I'm looking at you, and I'm trying... I mean, I really want to feel that thing I always felt when I looked at you before, that feeling of family, of love. But that's gone.

Forever?

I don't know. ("Sectionals")

So there it is. Love = feelings and this distorted love defines our relationships and whether or not they're worth fighting for. At least for episodes 12 and 13... The writers have very cleverly set things up so that we experience the relationship almost entirely from Will's perspective; and we are set up to dislike and distrust Terri and root for Emma. We soothe ourselves for hoping Emma and Will get together even though Will is married to Terri because Terri is selfish, often mistreats Will (and others), and is antagonistic toward Glee, the one thing outside of family that makes Will come alive. While Emma is adorable and caring and seems to have more in common with Will; she's entirely the lovable underdog we love to cheer for.

But... I kind of feel as though *Glee* is setting us up to see ourselves for what we really are: unsympathetic, quick to judge and slow to search for the whole story, quick to follow and go after what feels good rather than what is good. Because while Terri Schuester says and does a lot of things that make us question her right to take up space (without the comic relief of Sue Sylvester), there are these deftly placed moments—those *Glee* -moments—where Terri is human, vulnerable and hurting. And you begin to feel sympathy and find yourself thinking... *Is this a trick?*

So we'll see what happens. With each new episode I look forward to more plot twists, magical musical numbers, Sue Sylvester quotes, and busting of social myths and categories.

*[A 2008 survey](#) on the divorce rate in America: about one in three. (And Christians? Largely the same: about one in three.) Christian porn and masturbation and the connection to [fantasy-inflated expectations](#) of real life. ["Christian" novels](#) are just as bad, if not worse, at proliferating a false romantic ideal.

This blog post originally appeared at
reneamac.com/2010/05/04/glee-tastic/

Go to the Movies. . . But Don't Turn Off Your Brain!

Feb. 12, 2010

How many of you have seen one movie in the past month (on TV or at the theater)? Two movies? Three? Ten? How many of you, like me, see so many movies on a regular basis it's too hard to count? Do you know how many movies are made on average per year in Hollywood? Over the last ten years or so, Hollywood puts out an average of six hundred movies each year. That's almost two a day—many many more if you include Bollywood. Movies are everywhere! They show up in abundance in our culture and in our lives. On that level alone movies are important to think about and discuss in our Christian communities as we try to help one another live more like Christ.

But movies aren't only important because they're prevalent. Movies are important because they communicate ideas about what is true. We've always used art as a way of expressing our beliefs about and experiences of reality: what is true about life and what it means to be a person, why is there evil and how can we be saved from it... "Man has always and will continue to express his hope and excitement, as well as his fears and reservations, about life and what it means to be human through the arts. He will seek to express his world through any and all available mediums, and presently that includes film."^[1]

So movies are important not just because they're everywhere,

but because they tell us about life and what it means to be human. Normally, in church, when we talk about where our ideas about life and what it means to be a person and how we should live, where do we say those ideas come from? Right, the Bible.

And that's true! But God has given us art too. And we need art and science and nature and each other and the Bible to interpret what is real, what is true. We need all of these things together to help us make sense of life; because life can sometimes be a mess. When your friend betrays you and you don't know why. When your parents divorce. When life isn't bad just uncertain, or confusing... or complicated because two boys like you at the same time or you're not exactly sure where you want to go to college... Now, the Scriptures come first among all informers of reality; but we'll come back to that.

I have to thank my friend and colleague [Todd Kappelman](#); he works with me at Probe and he is a professor of philosophy at [Dallas Baptist University](#). I'll be pulling a lot from his lecture "Perspectives on Film: What's in a movie?" Let me quote Todd:

"A film is able to convey an enormous range of human experience and emotions. A good film maker, script writer, director, producer, or actor can take us to places that we might never be able to see through our everyday experiences."

Can you think of some examples? *Avatar*. *Lord of the Rings*. Even movies like *Saving Private Ryan* or *Braveheart*. And because movies are able to involve us in situations that are outside of our everyday experiences, but that we can relate to, "[movies] may also show us things about our world that would otherwise remain hidden to the untrained eye." For example, *Wall-E*. How many of you have seen *Wall-E*? So basically humanity destroys all oxygen-producing plant life and has to ship civilization out into outer space. Everyone's on a giant cruise ship in space, lounging in these mobile

recliners that take them wherever they want to go and they have these screens that pop up and they can order whatever food they want, and it comes right to them. And they've been living like this in space for years so everyone is super fat. There are a couple of underlying messages in this movie; they're pretty obvious, right? Take care of the Earth our home and discipline yourself in this world of modern convenience. But because these messages are communicated to us, not directly in the world in which we live, but indirectly through a world with robots and space cruise ships, it's a message that's easier to swallow.

The underlying messages of *Wall-E* are pretty obvious; however, many movies have messages which are much more subtle. And unless we know what to look for and how to look for it we will miss it. We will miss what the movie is really saying behind the special effects and witty dialogue. Often movies communicate ideas about life and reality through symbols; it's like code. The movies don't often just come out and say, "This is the message about life from this movie." So we need to learn how to interpret the code.

Movies have ideas and those ideas come from the women and men who make them. Duh. Right, I know. But we don't always think about it. Every person has a [worldview](#) and that worldview is always in a person's art.

My colleague Todd gives us five basic questions to ask when watching movies:

1. How important is life to the director/writers, etc? Are tough issues dealt with or avoided? "Christian" movies come to mind when I think of this question. Sometimes these movies are really bad about candy-coating life—everything ends nice and neatly and all the bad stuff about life is kind of skipped over or neatly dealt with. This is a disservice because it isn't true to life.

2. Is there a discernible philosophical position in the film? If so, what is it, and can a case be made for your interpretation? How many of you saw Avatar? I saw it twice. It was awesome in 3D. I hear it's even cooler in XD. I'll let you in on a not-so-secret secret. Hollywood's favorite and most popular worldview right now is pantheism. Think about Avatar and look at your chart (under Cosmic Humanism). See anything that rings familiar from the movie?

3. 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. Let me think here... what comes to mind? Um... romantic comedies. Don't get me wrong, I like many romantic comedies, but I also go to those movies with my brain turned on, watching the screen through my biblical worldview lenses. And it's important we do that because those movies aren't just fun-loving and warm-fuzzy, they also communicate ideas about romance and marriage and dating and sex. And if we go into these movies with our brains turned off, we will begin to subconsciously absorb these false ideas. If I'm not filtering the film with my biblical worldview, I can easily begin to expect my love life to be like the movies, which when I say it out loud like that sounds ridiculous. But it happens in subtle ways and more often than we think.

4. Is there a discernible hostility toward particular values and beliefs? Does the film seek to be offensive for the sake of sensationalism alone? I think a case can be made that The DaVinci Code fits into this category. But you know, hostility toward Christianity is all over, not just movies, but TV too. When Christians are portrayed on the show Criminal Minds for example, they're often extreme fundamentalists who hate gays and repress women. And you know, that's a legitimate complaint against some who call themselves Christians. But when those are the only types of Christians shown time and

time again on TV and in the movies, the whole picture isn't being shown. It's being distorted.

5. Is the film technically well made, written, produced and acted? I confess, *Transformers II* was a major disappointment. It was technically well done; I mean, the special effects were awesome. But the writing... I felt like I was getting dumber sitting there listening to that dialogue. Even the plot had some holes in it, which was disappointing because I like action flicks.

Now as Christian interpreters, we have three more questions to ask ourselves:

1. Does the interpretation of reality in this work conform to or fail to conform to Christian doctrine or ethics? Sometimes a movie will match up pretty solidly with the Creation-Fall-Redemption narrative of Scripture. Sometimes a movie will represent the complete opposite ideas about what life is like and what it means to be human. But most of the time, movies present to us ideas that partly conform to Christian doctrine or ethics. Because movies come out of the ideas in the heart and minds of the women and men who create them, and Romans 2 tells us that God has written his truth on the hearts of all people.

2. 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? The case could be made that *The Book of Eli* presents Christian values in an inclusive way. It's subtle, and if you blinked you might have missed it. The movie isn't about preserving the Word of God. It's about preserving the religious books of the world. And it is no mistake that the Bible was placed right next to the Koran in the library at the end.

3. 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? (Like Criminal Minds.)

Finally, a few cautions:

1. Just because a movie depicts unChristian ethics or values doesn't mean it's bad art. Likewise, just because a movie depicts Christian values doesn't mean it's good art.

2. Be careful not to allow your personal perspective to dominate the description of a particular work. Try to understand as many other perspectives as you can.

3. Do not expect a non-Christian to agree with you, arrive at the same conclusions, or completely understand your perspective. At best we can hope to offer a clear and coherent insight into a work and thereby gain an opportunity for a Christian voice to be heard.

Okay. So movies are important. And so is the need for Christian interpretation. So if you like movies as much as I do, I hope you will go to the movies and keep your brain turned on because movies communicate messages about life and what it means to be human. And if we don't turn *on* our brains, we will unknowingly begin to believe untruths about life and what it means to be human. Movies are also important because they provide a good, nonthreatening way to talk about truth and worldview—ideas about life and what it means to be human—with our friends.

1. Kappelman, Todd, Film and the Christian, bit.ly/LvfUe1

This blog post originally appeared at
reneamac.com/2010/02/12/go-to-the-movies-but-dont-turn-off-your-brain/

Banned Books Week

Oct. 1, 2010

We have come to the end of Banned Books Week, where avid readers everywhere band together to protest the idea of banning books (or more accurately, band together to celebrate books they love that have been banned by having readings and themed parties). Books are banned and protested for a sundry of reasons, reasons we sympathize with and some we certainly do not sympathize with. But even when it comes to books we don't think are appropriate, movements for the outright, absolute banishment of these books from libraries or from Christian society is rarely helpful. Such movements cause division over matters which are disputable and sometimes simply draw more attention to and raise more interest in the book a particular group is trying to get rid of.

Often, books are banned by people who haven't read them and do not understand them; people simply join the banned books bandwagon. And while fight or flight may be more natural, only the act of humbly engaging is constructive. We are called to act in creative and redemptive ways as we pray, "Thy Kingdom come; Thy will be done on earth as it is in heaven." It is essential to engage, not merely absorb or avoid, books (and ideas) that scare and/or anger us, books that feel wholly foreign to us. Although—for of a variety of factors, not the least of which because each of us has our own sin-issues particular to our personality and set of experiences—not everyone will be able to engage with everything at the same level. And it's the which and by whom and the how that requires more individual discernment than broad banishings. Even when you cannot personally engage by reading this or that book for whatever reason, abiding an attitude of general

engagement as a member of the Body of Christ fosters that humility-infused unity so foundational to our new life.

As we celebrate Banned Books Week here at [Probe](#), we invite you to chew with us on the questions such an acknowledgment brings to the table. We'd love to hear your thoughts, and as always, keep reading.

- *What are some constructive alternatives to banning or burning books? ie. discussion forum, panel discussion (even at the library in question) or for a meeting of the PTA*
- *Should a Christian pause and ask, Am I being retributive to "those liberals" and others who certainly ban Christian or conservative viewpoints? Is that something that promises to be profitable, biblically speaking? Is it a Christlike motive?*
- *While understandably fighting for convictions, could I be guilty of putting my own personal convictions on others inappropriately? How could this be detrimental or even wrong to do with non-believers? With believers? [disputable matters passage, like meat offered to idols]*
- *Would it be more profitable to read and discuss the book in question with my children and even others' kids w/parental permission (perhaps with some blocking of objectionable portions) than to rail against the author, message or library?*
- *Pragmatically speaking, am I simply bringing objectionable materials to light and putting them up on a stage by the attention they are now getting because of my lobbying efforts? Am I offering ammo to those who oppose any censure or social accountability?*
- *Am I giving the Enemy a foothold for bitterness in me or my kids? In onlookers?*

This blog post originally appeared at
reneamac.com/2010/10/01/banned-books-week/

The Appeal of Twilight

Stephenie Meyer's *Twilight* series currently hold three of the top ten slots on Amazon's best sellers list. Her Young Adult novels about a love story between a human girl (Bella) and her vampire boyfriend (Edward) are popular with far more than just young adults. And "popular" is quite the understatement.

A friend who does ladies' nails told me that one of her 60-something clients confessed, "Don't tell my husband, but I'm in love with Edward." She also told me that when she invited one of her friends to go out to a movie, she was rebuffed with, "Oh, sorry, but I'm going to stay in with Edward tonight."

"Popular" doesn't quite describe the series. "Obsession" works well, though.

What's all the fuss about? And is it safe for young readers?

What struck me as I read *Twilight* is how much the vampire Edward displays the beauty and strength of the Lord Jesus Christ. No wonder people are attracted to him! Whether this is intentional or not—the author is a Mormon, though I don't see Mormon theology anywhere in the book—I believe it's easy to get wrapped up in the transcendent relationship of a god-like figure and his beloved human sweetheart because it echoes the love story of God and His people.

Consider the way Edward is written:

- *He is able to read minds (hearing the thoughts of those*

near him, with the exception of Bella)

- *He has superhuman strength*
- *He has superhuman speed*
- *He consistently exhibits strong self-control, keeping his emotions and his great power in check*
- *He is loving, kind, and thoughtful*
- *He is self-sacrificing*
- *He is tender and sensitive, at the same time the essence of masculine strength and leadership*
- *He is lavishly generous*
- *He anticipates Bella's needs and desires and is prepared to meet them in ways that are in her best interests, even if it costs him*
- *He sparkles in the sunlight with a stunning radiance*

Edward and Bella's relationship echoes the dynamics of Christ and His beloved bride, the Church. The relationship is a mixture of agony and sacrificial love. Human and vampire are very different and very other, yet they both desire oneness and intimacy. This reflects the way humanity and divinity come together in Christ and the Church.

Bella tells Edward, "You are my life" (p. 474). This sense of connecting to and being lost in the transcendent is the foundation of a healthy relationship with our Creator and Savior; but it is the essence of unhealthy emotional dependency in another creature. It sounds very romantic, to put all one's eggs in another's basket, but it also gives all our power away to that person since they have the power to make and keep us happy and fulfilled. This is safe in Jesus' hands, but no one else's.

I think there is a good reason for the strong reaction to the characters and the dynamics of the story. They resonate with the far larger Story of God wooing His people.

I found one passage that hints at a worldview perspective on

the *Twilight* series. On page 308, Bella asks Edward where vampirism started originally. He answers,

“Well, where did you come from? Evolution? Creation? Couldn’t we have evolved in the same way as other species, predator and prey? Or, if you don’t believe all this world could have just happened on its own, which is hard for me to accept myself, is it so hard to believe that the same force that created the delicate angelfish with the shark, the baby seal and the killer whale, could create both our kinds together?”

However, thinking biblically, we know that the vampire “kind” doesn’t truly exist. It’s a fantasy. There are no “undead” people like vampires. Hebrews 9:27 tells us that “it is appointed unto man to die once; and after this comes judgment.” Transitioning from human to vampire by being bitten with a vampire’s venom doesn’t happen.

The book’s cover features a pair of hands proffering an apple. Just after the table of contents, this quotation from Genesis 2:17 appears by itself on a page: “But of the tree of the knowledge of good and evil, thou shalt not eat of it; for in the day that thou eatest thereof thou shalt surely die.”

The author says on her website,

The apple on the cover of *Twilight* represents “forbidden fruit.” I used the scripture from Genesis (located just after the table of contents) because I loved the phrase “the fruit of the knowledge of good and evil.” Isn’t this exactly what Bella ends up with? A working knowledge of what good is, and what evil is. The nice thing about the apple is it has so many symbolic roots. You’ve got the apple in *Snow White*, one bite and you’re frozen forever in a state of not-quite-death... Then you have Paris and the golden apple in Greek mythology—look how much trouble that started. Apples are quite the versatile fruit. In the end, I love the

beautiful simplicity of the picture. To me it says: choice.
(www.stepheniemeyer.com/twilight_faq.html#apple)

Should tweens and teens read this series? I think it provides an opportunity for parents and other authority figures (like youth group leaders) to read and discuss the themes of the book with youth, particularly what makes Edward so attractive. People are drawn to him for the same reason that a seeking heart is drawn to Jesus. The best use of this book and series is if the reader can be pointed to the One who can actually fulfill the fantasy that Stephenie Meyer writes so well, of being cherished by a strong and beautiful Lover who thinks and acts sacrificially.

Because the heart that is drawn to Edward is actually looking for Jesus.

Note: Since writing this blog post, I have read all the books and done a lot of research, coming to a different conclusion. Please be sure and read Part 2: [A New Look at Twilight: Different Conclusion](#). Thanks!

This blog post originally appeared at
blogs.bible.org/engage/sue_bohlin/the_appeal_of_twilight
on March 16, 2009.

A New Look at *Twilight*, Different Conclusion

Last year (June 8, 2010) I [blogged about *Twilight*](#), connecting the dots between the supernatural vampire character of Edward Cullen and Jesus. I suggested that perhaps the reason millions of people so resonate with that character is that what they're really looking for is the glory and perfection of the Lord Jesus Christ, which Edward appears to manifest in various ways.

Since then, I have read all the books and done months of research. It's like pulling the camera focus back, back, back. . . . and finding some extremely disturbing details now in our field of vision.

I have now come to a very different conclusion.

I was stunned to learn about how the idea for *Twilight* came to the author, Stephenie Meyer. She tells this story:

"I woke up . . . from a very vivid dream. In my dream, two people were having an intense conversation in a meadow in the woods. One of these people was just your average girl. The other person was fantastically beautiful, sparkly, and a vampire. They were discussing the difficulties inherent in the facts that A) they were falling in love with each other while B) the vampire was particularly attracted to the scent of her blood, and was having a difficult time restraining himself from killing her immediately."

"Fantastically beautiful, sparkly, and a vampire"? Consider what vampires are, in the vampire genre that arose in the 1800s: demon-possessed, undead, former human beings who suck blood from their victims to sustain themselves. A vampire is evil. And the vampire who came to Stephenie Meyer in a dream is not only supernaturally beautiful and sparkly, but when she

awoke she was deeply in love with this being who virtually moved into her head, creating conversations for months that she typed out (obsessively, she says) until *Twilight* was written.

When I heard this part of the story, it gave me chills. 2 Corinthians 11:14 tells us that Satan disguises himself as an angel of light, which is a perfect description of the Edward Cullen character.

Then I learned that “Edward” came to Meyer in a second dream that frightened her. She said, “I had this dream that Edward actually showed up and told me that I got it all wrong and like he exists and everything but he couldn’t live off animals. . . and I kind of got the sense he was going to kill me. It was really terrifying and bizarrely different from every other time I’ve thought about his character.”

I believe that Stephenie Meyer’s dream was not your ordinary dream. The fact that “Edward” came to her in a second dream that terrified her (but she dismissed it and kept on writing), indicates this may have been a demonic visitation. I do believe *Twilight* was demonically inspired.

But there’s more.

All four books are permeated with the occult. The *Twilight* vampires all have various kinds of powers that don’t come from God. They are supernaturally fast, supernaturally strong, able to read others’ minds and control others’ feelings. Some can tell the future, others can see things at great distances. These aspects of the occult are an important part of what makes *Twilight* so successful.

In both the Old and New Testaments, God strongly warns us not to have anything to do with the occult, which is part of the “domain of darkness” (Colossians 1:13). *Twilight* glorifies the occult, the very thing God calls detestable (Deuteronomy 18:9). This is reason enough for Christ-followers to stay away

from it!

Last year I wondered if Edward was something of a Christ-figure. Now I think this character is a devious spiritual counterfeit to Jesus that has captured the hearts of millions of obsessed fans who are in love with a demonic “angel of light.”

And they don't know it.

Note: My article on the Probe website is now online, with much more information than what's in this blog post: probe.org/twilight

This blog post originally appeared at blogs.bible.org/engage/sue_bohlin/a_new_look_at_twilight_different_conclusion

Hayek and 'The Road to Serfdom'

Kerby Anderson gives an overview of the bestseller The Road to Serfdom and explains how it is consistent with a Christian worldview.

Why the Interest in Hayek and *The Road to Serfdom*?

A few years ago, if you said the name Friedrich Hayek to the average person in society, they wouldn't know his name. They might wrongly guess that he was the father of actress Selma Hayek. His name was unknown to non-economists.



Today he has much more visibility. People are reading his classic book, *The Road to Serfdom*, perhaps in order to make sense of our troubled economic climate and the current administration's policies. When TV host Glenn Beck talked about Hayek and *The Road to Serfdom*, the book went to number one on Amazon and stayed in the top ten for some time. A [rap video](#) featuring cartoon versions of Hayek and John Maynard Keynes have been viewed over a million times on YouTube.

Why all the interest in a Vienna-born, Nobel Prize-winning economist who passed off the scene some time ago? People are taking a second look at Hayek because of our current economic troubles. Russ Roberts, in his op-ed, "Why Friedrich Hayek is Making a Comeback,"^{1} says people are reconsidering four ideas Hayek championed.

First, Hayek and his fellow Austrian School economists such as Ludwig Von Mises argued that the economy is much more complicated than the simple economic principles set forth by Keynes. Boosting aggregate demand by funding certain sectors with a stimulus package of the economy won't necessarily help any other sector of the economy.

Second, Hayek highlighted the role of the Federal Reserve in the business cycle. The artificially low interest rates set by

the Fed played a crucial role in inflating the housing bubble. Our current monetary policy seems to merely be postponing the economic adjustments that must take place to heal the housing market.

Third, Hayek argued in his book that political freedom and economic freedom are connected and intertwined. The government in a centrally controlled economy controls more than just wages and prices. It inevitably infringes on what we do and where we live.

Even when the government tries to steer the economy in the name of the “public good,” the increased power of the state corrupts those who wield that power. “Hayek pointed out that powerful bureaucracies don’t attract angels—they attract people who enjoy running the lives of others. They tend to take care of their friends before taking care of others.”[\[2\]](#)

A final point by Hayek is that order can emerge not just from the top down but also from the bottom up. At the moment, citizens in many of the modern democracies are suffering from a top-down fatigue. A free market not only generates order but the freedom to work and trade with others. The opposite of top-down collectivism is not selfishness but cooperation.

Although *The Road to Serfdom* was written at the end of World War II to warn England that it could fall into the same fate as Germany, its warning to every generation is timeless.

Misconceptions About *The Road to Serfdom* (part one)

Hayek wrote his classic book *The Road to Serfdom*[\[3\]](#) more than sixty years ago, yet people are still reading it today. As they read it and apply its principles, many others misunderstand. Let’s look at some of the prevalent misconceptions.

Because Hayek was a Nobel-winning economist, people wrongly believe that *The Road to Serfdom* is merely a book about economics. It is much more. It is about the impact a centrally planned socialist society can have on individuals. Hayek says one of the main points in his book is “that the most important change which extensive government control produces is a psychological change, an alteration in the character of the people. This is necessarily a slow affair, a process which extends not over a few years but perhaps over one or two generations.”[\[4\]](#)

The character of citizens is changed because they have yielded their will and decision-making to a totalitarian government. They may have done so willingly in order to have a welfare state. Or they may have done so unwillingly because a dictator has taken control of the reins of power. Either way, Hayek argues, their character has been altered because the control over every detail of economic life is ultimately control of life itself.

In the forward to his book, Hayek makes his case about the insidious nature of a soft despotism. He quotes from Alexis de Tocqueville’s prediction in *Democracy in America* of the “new kind of servitude” when

after having thus successively taken each member of the community in its powerful grasp, and fashioned him at will, the supreme power then extends its arm over the whole community. It covers the surface of society with a network of small, complicated rules, minute and uniform, through which the most original minds and the most energetic characters cannot penetrate to rise above the crowd. The will of man is not shattered but softened, bent and guided; men are seldom forced by it to act, but they are constantly restrained from acting. Such a power does not destroy, but it prevents existence, and stupefies a people, till each nation is reduced to be nothing more than a flock of timid and industrious animals, of which the government is the

shepherd. {5}

Tocqueville warned that the search for greater equality typically is accompanied by greater centralization of government with a corresponding loss of liberty. The chapter was insightfully titled, "What Sort of Despotism Democratic Nations Have to Fear."

Tocqueville also described the contrast between democracy and socialism:

Democracy extends the sphere of individual freedom; socialism restricts it. Democracy attaches all possible value to each man; socialism makes each man a mere agent, a mere number. Democracy and socialism have nothing in common but one word: equality. But notice the difference: while democracy seeks equality in liberty, socialism seeks equality in restraint and servitude. {6}

Hayek believed that individual citizens should develop their own abilities and pursue their own dreams. He argued that government should be a *means*, a mere *instrument*, "to help individuals in their fullest development of their individual personality." {7}

Misconceptions About *The Road to Serfdom* (part two)

Another misconception about Hayek is that he was making a case for radical libertarianism. Some of the previous quotes illustrate that he understood that the government could and should intervene in circumstances. He explains that his book was not about whether the government should or should not act in every circumstance.

What he was calling for was a government limited in scope and power. On the one hand, he rejected libertarian anarchy. On

the other hand, he devoted the book to the reasons why we should reject a pervasive, centrally controlled society advocated by the socialists of his day. He recognized the place for government's role.

The government, however, should focus its attention on setting the ground rules for competition rather than devote time and energy to picking winners and losers in the marketplace. And Hayek reasoned that government cannot possibly know the individual and collective needs of society. Therefore, Hayek argues that the "state should confine itself to establishing rules applying to general types of situations and should allow the individuals freedom in everything which depends on the circumstances of time and place, because only the individuals concerned in each instance can fully know these circumstances and adapt their actions to them."[10](#)

Wise and prudent government must recognize that there are fundamental limitations in human knowledge. A government that recognizes its limitations is less likely to intervene at every level and implement a top-down control of the economy.

One last misconception has to do with helping those who suffer misfortune. It is true that he rejected the idea of a top-down, centrally controlled economy and socialist welfare state. But that did not exclude the concept of some sort of social safety net.

In his chapter on "Security and Freedom" he says, "there can be no doubt that some minimum of food, shelter, and clothing, sufficient to preserve health and the capacity to work can be assured to everybody."[11](#) He notes that this has been achieved in England (and we might add in most other modern democracies).

He went on to argue that the government should provide assistance to victims of such "acts of God" (such as earthquakes and floods). Although he might disagree with the

extent governments today provide ongoing assistance for years, Hayek certainly did believe there was a place for providing aid to those struck by misfortune.

Paved With Good Intentions

Friedrich Hayek wrote *The Road to Serfdom* to warn us that sometimes the road can be paved with good intentions. Most government officials and bureaucrats write laws, rules, and regulations with every good intention. They desire to make the world a better place by preventing catastrophe and by encouraging positive actions from their citizens. But in their desire to control and direct every aspect of life, they take us down the road to serfdom.

Hayek says the problem comes from a “passion for conscious control of everything.”^{12} People who enter into government and run powerful bureaucracies are often people who enjoy running not only the bureaucracy but also the lives of its citizens. In making uniform rules from a distance, they deprive the local communities of the freedom to apply their own knowledge and wisdom to their unique situations.

Socialist government seeks to be a benevolent god, but usually morphs into a malevolent tyrant. Micromanaging the details of life leads to what Hayek calls “imprudence.” Most of us would call such rules intrusive, inefficient, and often downright idiotic. But the governmental bureaucrat may believe he is right in making such rules, believing that the local people are too stupid to know what is best for them. Hayek argues that citizens are best served when they are given the freedom to make choices that are best for them and their communities.

Hayek actually makes his case for economic freedom using a moral argument. If government assumes our moral responsibility, then we are no longer free moral agents. The intrusion of the state limits my ability to make moral choices. “What our generation is in danger of forgetting is

not only that morals are of necessity a phenomenon of individual conduct but also that they can exist only in the sphere in which the individual is free to decide for himself and is called upon voluntarily to sacrifice personal advantage to the observance of a moral rule.”{13} This is true whether it is an individual or a government that takes responsibility. In either case, we are no longer making free moral decisions. Someone or something else is making moral decisions for us. “Responsibility, not to a superior, but to one’s conscience, the awareness of duty is not exacted by compulsion, the necessity to decide which of the things one values are to be sacrificed to others, and to bear the consequences of one’s own decision, are the very essence of any morals which deserve the name.”{14}

A socialist government may promise freedom to its citizens but it adversely affects them when it frees them from making moral choices. “A movement whose main promise is the relief from responsibility cannot but be antimoral in its effect, however lofty the ideals to which it owes its birth.”{15}

Hayek also warned about the danger of centralizing power in the hands of a few bureaucrats. He argued that, “by uniting in the hands of a single body power formerly exercised independently by many, an amount of power is created infinitely greater than any that existed before, so much more far reaching as almost to be different in kind.”{16}

He even argues that once we centralize power in a bureaucracy, we are headed down the road to serfdom. “What is called economic power, while it can be an instrument of coercion, is, in the hands of private individuals, never exclusive or complete power, never power over the whole of life of a person. But centralized as an instrument of political power it creates a degree of dependence scarcely distinguishable from slavery.”{17}

Biblical Perspective

How does *The Road to Serfdom* compare to biblical principles? We must begin by stating that Friedrich Hayek was not a Christian. He did not confess Christian faith nor did he attend religious services. Hayek could best be described as an agnostic.

He was born in 1899 into an affluent, aristocratic family in Austria. He grew up in a nominally Roman Catholic home. Apparently there was a time when he seriously considered Christianity. Shortly before Hayek became a teenager, he began to ask some of the big questions of life. In his teen years, he was influenced by a godly teacher and even came under the conviction of sin. However, his quest ended when he felt that no one could satisfactorily answer his questions. From that point on he seems to have set aside any interest in Christianity and even expressed hostility toward religion.

Perhaps the most significant connection between Hayek and Christianity can be found in their common understanding of human nature. Hayek started with a simple premise: human beings are limited in their understanding. The Bible would say that we are fallen creatures living in a fallen world.

Starting with this assumption that human beings are not God, he constructed a case for liberty and limited government. This was in contrast to the prevailing socialist view that human beings possessed superior knowledge and could wisely order the affairs of its citizens through central planning. Hayek rejected the idea that central planners would have enough knowledge to organize the economy and instead showed that the spontaneous ordering of economic systems would be the mechanism that would push forward progress in society.

Hayek essentially held to a high view and a low view of human nature. Or we could call it a balanced view of human nature. He recognized that human beings did have a noble side

influenced by rationality, compassion, and even altruism. But he also understood that human beings also are limited in their perception of the world and subject to character flaws.

Such a view comports with a biblical perspective of human nature. First, there is a noble aspect to human beings. We are created in the image of God (Gen. 1:27-28) and are made a little lower than the angels (Psalm 8:5). Second, there is a flaw in human beings. The Bible teaches that all are sinful (Rom. 3:23) and that the heart of man is deceitful above all things (Jer. 17:9).

Hayek believed that “man learns by the disappointment of expectations.” In other words, we learn that we are limited in our capacities. We do not have God’s understanding of the world and thus cannot effectively control the world like socialists confidently believe that we can. We are not the center of the universe. We are not gods. As Christians we can agree with the concept of the “disappointment of expectations” because we are fallen and live in a world that groans in travail (Romans 8:22).

Although Hayek was not a Christian, many of the ideas in *The Road to Serfdom* connect with biblical principles. Christians would be wise to read it and learn from him the lessons of history.

Notes

1. Russ Roberts, “Why Friedrich Hayek is Making a Comeback,” *Wall Street Journal*, 28 June 2010.
2. Ibid.
3. F.A. Hayek, *The Road to Serfdom: Text and Documents, the Definitive Edition*, ed. Bruce Caldwell (Chicago: University of Chicago Press, 2007).
4. Ibid., 48.
5. Ibid., 49.
6. Ibid., 77.

7. Ibid., 115.
8. Ibid., 57.
9. Ibid., 59.
10. Ibid., 114.
11. Ibid., 148.
12. Ibid.
13. Ibid., 216.
14. Ibid., 217.
15. Ibid.
16. Ibid., 165.
17. Ibid., 166.

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What the Heck, Mr. Beck?

America has recently been abuzz about Glenn Beck and his rather large contingent of followers. Ever since somewhere between 90,000 and a billion people showed up at his Restoring Honor rally to hear the Fox News host and radio-talker prophesy from on high, fans and foes have heaped adulation, disgust, cheer, hatred, exuberance, and all sorts of emotions on the man himself. The response depends on whom you ask and what sort of political worldview they hold. Those on the political right tend to like him and see where he is coming from; however, those on the opposite side of the political divide generally show antipathy toward Beck and his event.

Adding to the Left's (and some others') angst was the fact that he conducted his rally at the stoop of the civil rights movement—the Lincoln Memorial—on the very spot where Dr. Martin Luther King, Jr., on the same day 47 years ago, delivered one of America's defining speeches. Would Mr. Beck live up to that august standard? Would he dare use this sacred

place and auspicious moment as an occasion to butcher the Obama administration and, in his view, their evil conspiracy to bring America to the hard left?

In fact, no. He did something out of character. Departing from his usual message, diverging from the political path—he instead spoke of God. He opined about honor. He sounded more like a religious, pulpit-pounder than the partisan, chalkboard artist that he usually is. He declared that “something beyond imagination is happening. America today begins to turn back to God.”[\[1\]](#) Wow! How awesome is that? Someone in our nation standing up for God. Or is he?

Who is God?

When we dig deeper, having already donned our distinctively Christian worldview lenses, Beck’s message may not be what it seems. Is he really trying to turn America back to God? The God that we as evangelical Christians believe in—the one in the Old Testament as well as in the New? The God of Abraham, Isaac, and Jacob? The Triune God—you know, the Father, Son, and Holy Spirit? In fact, as you listen to Mr. Beck’s rhetoric, you might notice that he never defines which God he is actually referring to. How can you say that America is turning back to God and never define the God that you are talking about—unless you are taking one for granted? Is this the god of civic religion we hear invoked so often within the halls of power? Maybe America is seeking a god who is not really there—because it doesn’t exist. Or maybe America wants to fashion, shape, and mold a god of its own—a god who is not true yet makes people feel a little better.

This god that is being fashioned here by Mr. Beck’s verbiage seems to be a god called the Enlightenment, a deity of Reason. Now, please do not get me wrong, I believe that Mr. Beck has the best of intentions. I believe that he sincerely thinks that God is the answer for America. I also believe that Mr. Beck is not alone—there are many Americans, and yes, plenty of

Christians, who believe that God is the answer for America and then proceed to form that god into whatever pleases them most. This is the reason why Mr. Beck's rally was a hit for some many people, and many among them, sadly, are church leaders. Yet, Scripture will not allow us to remake God into our own image—this is what He is supposed to be doing to us.

But, I digress. Back to Mr. Beck and the god called the Enlightenment. I believe he is basically trying to foster a moral, ethical movement that stands for things like honesty, integrity, truth, and nobility—you know, good, ol' fashioned morals—hoping that this will save America from its de-evolution. Essentially, he seems to promote morality without the bothersome requirement of bowing down to the One True God of the Bible.

This kind of a cart-before-the-horse thinking was rampant during the era of the Enlightenment. During the 18th and 19th centuries, the concept of God was altered. Instead of looking to the classical Biblical definition of God, these Enlightened thinkers deemed the task of defining who God is, practically unnecessary.

One of the products of the Enlightenment, which seems to be carried over and promoted by Mr. Beck, is stripping morality from the worship of God. Immanuel Kant, one the chief proponents of such Enlightened thinking in the 18th century, reverses the traditional order that morality only flows from a true concept of God. He, instead, believed that you could acquire morality without God, because morality is rooted in reason. "It is reason, by means of its moral principles, that can first produce the concept of God." [{2}](#) Did you get it? Kant is claiming that morality establishes the concept of God. Additionally, Kant here is not referring to the One True God of the Bible; rather, it is a god that he has fashioned in his own mind. Basically, God is morality; and you can get morality by being sensible, rationale, reasonable, by looking within yourself.

Mr. Beck's gathering was a pep-rally encouraging people to look within themselves. Don't look to someone else, he proclaimed, we must "look inside ourselves."[3](#) He eloquently spoke of the "power of the individual" and the difference that you can make when "you look inside yourself."[4](#) Morality is attainable—not by worship of and communion with a holy, righteous God—but by examining your reasonable self. I believe that Mr. Beck's libertarian political philosophy is not merely the way he sees politics—it is the way he sees all of life.

But we see Scripture providing an altogether different viewpoint—or might I say, worldview. It tells us that men's hearts are deceitful, in fact, so much so that not even the individual himself or herself can know it. It tells us that the belief and worship of God is directly tied to how we live. Wrong beliefs lead to wrong living, overall. The Bible tells us not to look within ourselves for the solution, but to look to the cross: to look to the true God and his guilt-sacrifice on our behalf. And then it tells us to look toward the community—the church of God—in order to live a holy, moral, ethical life; not so that we can become good patriots, but so that we can become good children of God, and thus more fully human. The end result will be virtuous people living together in harmony.

The bottom line is that faith counts. Looking to God for morality is both Biblical and essential. But many within the Christian community seem to ignore this important fact when they are presented with a celebrity that seems to give voice to their political and moral values. Two leading evangelicals, when commenting about Mr. Beck's gathering to Christianity Today, ignore the ultimacy of faith. "Glenn Beck's Mormon faith is irrelevant,"[5](#) cried one; while the other proclaimed that Mr. Beck will be seen by evangelicals "as a moral voice, not necessarily a spiritual voice."[6](#) But I ask once again: can morality and spirituality be divorced from one another? Is faith really irrelevant? No, and no.

What is Honor?

But another question regarding Mr. Beck's gospel is, What does it mean to be honorable? His rally was called "Restoring Honor" and he obviously lauds the idea of honor, but he never defines it. He joked at the rally that America's shape was much like his weight and then added, "That ain't good."[\[7\]](#) So, if America is in such bad condition morally, and if America needs to be restored, what does it need to be restored to? These are all questions he leaves unanswered, yet I believe they are crucial questions from a Christian perspective.

But we may have more answers than we think. The one thing we do know is that Mr. Beck is a political animal. He has made a very nice living in talk radio as well as on television opining his political views. He is an unabashedly libertarian thinker, believing that small government is the best government, and that citizens deserve the highest amounts of freedom which they lose if government is too large. Thus, weak government equals strong individual freedom.

This, of course, is a legitimate political philosophy—one which many Americans believe in. Yet, Mr. Beck promotes his ideology with the fiercest possible rhetoric. He once queried about murdering Michael Moore: "I'm wondering if I could kill him myself, or if I would need to hire somebody to do it...I've lost all sense of right and wrong now. I used to be able to say, 'Yeah, I'd kill Michael Moore,' and then I'd see the little [arm]band: What Would Jesus Do? And then I'd realize, 'Oh, you wouldn't kill Michael Moore. Or at least you wouldn't choke him to death.' And you know, well, I'm not sure."[\[8\]](#) His résumé also contains insults of the 9/11 victims' families wanting them to just "shut up,"[\[9\]](#) calling Katrina victims "scumbags,"[\[10\]](#) and probably most infamously, claiming that President Obama had "a deep-seated hatred for white people."[\[11\]](#)

So, what is honor? Is honor standing up for what you believe

using the most hateful kinds of attacks to do it? Would Mr. Beck be able to call President Obama honorable? Or liberal filmmaker Michael Moore? Or oppositional political pundit Keith Olbermann? Does honor only reside on the political right? It seems that honor for Mr. Beck is not something that transcends politics, but something that is very political, quite partisan. I may be wrong; Mr. Beck's message about honor may be apolitical. But if that is the case, the messenger was flawed. The self-styled prophet who showed up that day at the Lincoln Memorial is a man whose public persona is so filled with partisan, vitriolic attacks upon people who disagree with him politically that it seems clear: "restoring honor" means ascribing to certain political views—his personal views. Yet honor is not about a political view; it transcends politics and should never be abused by being politicized. Unfortunately, Mr. Beck's message did just that.

Contrast that with the other folks who have been discussing, and yes, preaching about honor for thousands of years. Their message is pure; it is not hogtied to a political context, not confined to the simple, temporal issues of politics—rather, this message is concerned with the eternal. They are the countless preachers, teachers, pastors, church leaders who for centuries have been passing down a true message about honor. It is the Christian concept of honor. Yes, there is honor outside the Christian domain, but never does honor shine more than when it is a part of a Christian worldview. Our faith defines honor and it defines to whom honor is due.

Paul does just that in his letter to Galatia when he writes: "But the fruit of the Spirit is love, joy, peace, patience, kindness, goodness, faithfulness, gentleness, self-control."[{12}](#) The very next verse ties what honor is to whom honor is due: "Those who belong to Christ Jesus have crucified the flesh with its passion and desires" [emphasis mine].[{13}](#) This is honor in its brightest colors. Living a life of worship to the true God—a life that is characterized

by love and its eight subsequent characteristics: joy, peace, patience, kindness, goodness, faithfulness, gentleness, and self-control.

I believe that all of this can be summed up nicely by Paul's words in the same letter when he writes, "if we live by the Spirit, let us walk by the Spirit."^{14} Whether it is morality or honor, we must realize that this kind of walking can only be done when we are living by the Spirit. The moral, ethical system that Mr. Beck is looking for is located in the pages of Holy Scripture. It is not found by looking inside oneself; it is about looking at God's rich Word. If you choose the first option, you will remain confused in sin; if you practice the second, you will accurately know what morality and honor is. You will indeed have the moral and spiritual power to live it out. That is the only hope for our country, as it is the only hope for any person or country. Maybe I am wrong about Mr. Beck—but until the Beckian revolution can tell us what honor is and what God we are supposed to turn toward—we should, from afar, keep shouting: "What the heck, Mr. Beck?"

Notes

1. Glenn Beck at the "Restoring Honor" Rally in Washington D.C., August 28, 2010. Video accessed at GlennBeck.com.
2. Immanuel Kant, *The Critique of Practical Reason*.
3. Glenn Beck at the "Restoring Honor" Rally in Washington D.C., August 28, 2010. Video accessed at GlennBeck.com.
4. Ibid.
5. Jerry Falwell, Jr., President of Liberty University. *Christianity Today*, September 2010.
6. Lou Engle, Founder of "The Call." *Christianity Today*, September 2010.
7. Ibid.
8. The Glenn Beck Program, May 17, 2005.
9. The Glenn Beck Program, September 9, 2005.
10. Ibid.
11. Fox and Friends, Fox News Television, July 28, 2009.

12. Galatians 5:22–23.
13. Galatians 5:24.
14. Galatians 5:25.

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The Darkness of *Twilight*: A Christian Perspective

Sue Bohlin examines the message of Twilight from a biblically informed, Christian perspective, helping Christians understand how they should approach such popular fare.

Demonic Origin of *Twilight*?

The *Twilight* saga is a publishing and movie phenomenon that sweeps tween and teen girls (and a whole lot of other people) off their feet with an obsessive kind of following. Millions of Christian girls are huge fans of this series about love between a teenage girl and her vampire boyfriend-then-husband. But it's not just a love story made exciting by the danger of vampires' blood-lust. I believe the *Twilight* saga, all four books and their corresponding movies, is spiritually dangerous. I believe there is a demonic origin to the series, and the occult themes that permeate the books are a dangerous open door to Satan and his hordes of unholy angels.

I was stunned to learn about how the idea for *Twilight* came to the author, Stephenie Meyer. She tells this story:

I woke up . . . from a very vivid dream. In my dream, two people were having an intense conversation in a meadow in the woods. One of these people was just your average girl.

The other person was fantastically beautiful, sparkly, and a vampire. They were discussing the difficulties inherent in the facts that A) they were falling in love with each other while B) the vampire was particularly attracted to the scent of her blood, and was having a difficult time restraining himself from killing her immediately.[\[1\]](#)



“Fantastically beautiful, sparkly, and a vampire”? Consider what vampires are, in the vampire genre that arose in the 1800s: demon-possessed, undead, former human beings who suck blood from their victims to sustain themselves. A vampire is evil. And the vampire who came to Stephenie Meyer in a dream is not only supernaturally beautiful and sparkly, but when she awoke she was deeply in love with this being who virtually moved into her head, creating conversations for months that she typed out until *Twilight* was written.

When I heard this part of the story, it gave me chills. Scripture tells us that Satan disguises himself as an angel of light, which is a perfect description of the Edward Cullen character.

Then I learned that “Edward” came to Meyer in a second dream that frightened her. She said, “I had this dream that Edward actually showed up and told me that I got it all wrong and like he exists and everything but he couldn’t live off animals . . . and I kind of got the sense he was going to kill me. It was really terrifying and bizarrely different from every other

time I've thought about his character."[{2}](#)

I suggest that if the *Twilight* saga is demonic in origin, it is dangerous, to Christians and non-Christians alike.

Vampires, Blood, and Salvation

I explained above how the *Twilight* saga was birthed in an unusually vivid dream that I believe was demonic in origin. So it's really no surprise that the books are permeated with the occult.

The *Twilight* vampires all have various kinds of powers that don't come from God. They are supernaturally fast, supernaturally strong, able to read others' minds and control others' feelings. Some can tell the future, others can see things at great distances. These aspects of the occult are an important part of what makes *Twilight* so successful.

In both the Old and New Testaments, God strongly warns us not to have anything to do with the occult, which is part of the "domain of darkness" (Col. 1:13) where demons reign. He calls occult practices "detestable," which tells us that He is passionate about protecting us. One of the reasons *Twilight* is so dangerous is that readers can long for these kinds of supernatural but ungodly powers; if not in real life, then in their imagination. And this is a doorway to the demonic, which is all about gaining power from a source other than God. *Twilight* glorifies the occult, the very thing God calls detestable (Deut. 18:9). This is reason enough for Christ-followers to stay away from it!

For a growing number of people, vampirism is not make-believe. In a special report on the Fox News Channel, Sean Hannity reported, "there's actually a vampire subculture that exists in the United States right now and spreads into almost every community in this country."[{3}](#) Joseph Laylock, the author of a book on modern vampires, explains that there are three general

categories of people who “believe they have an ‘energy deficit,’ and need to feed on blood or energy to maintain their wellbeing.”[\[4\]](#) Some drink real blood, others feed only on “energy” they draw from other humans, and “hybrids” who are a bit of both.[\[5\]](#)

My Probe colleague Todd Kappelman, a philosopher and literature critic, observed that Stephenie Meyer took unwarranted liberties with the genre. Vampires are evil, and you can’t just turn them “good” by writing them that way.

You can’t have vampires strolling around in the daytime. You can’t make evil good and good evil, putting light for darkness and darkness for light [Is. 5:20]. It’s a law of physics: light always dispels the darkness. You can’t have the bad guys win. There is no system in the world where evil is rewarded with “happily ever after”; it violates our sensibilities too much. Either the extremely ignorant or the extremely childish would fall for it. And apart from the moral aspect, it’s doing violence to the genre—like putting Darth Vader in a Jane Austen novel.[\[6\]](#)

Writer Michael O’Brien comments,

In the *Twilight* series we have a cultural work that converts a traditional archetype of evil into a morally neutral one. Vampires are no longer the “un-dead,” no longer possessed by demons. There are “good” vampires and “bad” vampires, and because the good vampire is incredibly handsome and possesses all the other qualities of an adolescent girl’s idealized dreamboat, everything is forgivable.[\[7\]](#)

Closely connected to the occult is drinking blood, which is a focus of the vampire literary genre; vampires feed on the blood of humans. In *Twilight*, we are supposed to embrace the “good” vampires who have learned to feed on the blood of animals, calling themselves vegetarians (which is an insult to all vegetarians!). Interestingly, in Lev. 19:26 God connected

the occult with ingesting blood 3200 years before the vampire genre was invented.

God understands the importance of blood; in both the Old and New Testaments, He forbids eating or drinking it. Not only did this separate His followers from the surrounding pagan cultures, but it also separated out the importance of blood because it atones for sin. In the Old Testament, animals were sacrificed as a picture of how the spotless Lamb of God, the Lord Jesus Christ, would pour out His sacred blood to pay for our sins. God doesn't want people to focus on the wrong blood!{8}

Twilight is also spiritually dangerous in the way it presents salvation. When Daddy Vampire Carlisle turns Edward into a vampire, it is described as saving him.{9} He ended a 17-year-old boy's physical life and turned him into an undead, stone cold superbeing, which Edward describes as a "new birth." {10} Vampire Alice describes the process as the venom spreading through the body, healing it, changing it, until the heart stops and the conversion is finished.{11} Poison heals, and changes, and converts to lifelessness? Healing poison? This is spiritually dangerous thinking. Isaiah warns us (5:20), "Woe to those who call evil good, and good evil; Who substitute darkness for light and light for darkness; Who substitute bitter for sweet and sweet for bitter!"

This upside-down, inside-out way of thinking is rooted in Stephenie Meyer's strong Mormon beliefs. *Twilight's* cover photo of a woman's hands offering an apple is an intentional reference to the way Mormonism reinvents the Genesis story of the Fall. LDS (Latter Day Saints) doctrine makes the Fall a necessary step, called a "fall up." {12} At the beginning of the book you will find, alone on a page, Genesis 2: 17—"But of the tree of the knowledge of good and evil, thou shalt not eat of it: for in the day that thou eatest thereof thou shalt surely die."

Stephenie Meyer explains:

The apple on the cover of *Twilight* represents “forbidden fruit.” I used the scripture from Genesis (located just after the table of contents) because I loved the phrase “the fruit of the knowledge of good and evil.” Isn’t this exactly what Bella ends up with? A working knowledge of what good is, and what evil is. . . . In the end, I love the beautiful simplicity of the picture. To me it says: choice.[{13}](#)

Echoing Satan’s deception of Eve with the temptation to become like God on her own terms, the heroine Bella eventually becomes a god-like vampire, glorying in her perfection, her beauty, her infallibility. She transcends her detested humanity and becomes a goddess. This is basic Mormon doctrine, not surprising since the author is a Mormon.[{14}](#)

One of the messages of *Twilight* is that there is a way to have immortal life, eternal life, apart from a relationship with God through Jesus Christ; that there is a way to live forever without dealing with the obstacle of our sin problem by confessing that we are sinners and we need the forgiveness and grace of a loving Savior.

This is a spiritually dangerous series.

A Love Story on Steroids: Emotional Dependency

Why are girls of all ages, but especially tweens and teens, so passionately and obsessively in love with Edward, the vampire in *Twilight*?

Edward is very different from the vast majority of young men today. He is chivalrous, sensitive, self-sacrificing and honorable. He wants the best for Bella, his teenage girlfriend and eventual wife. He is able to keep his impulses in check, which is a good thing since he lusts after her scent and wants

to kill her so he can drain her blood. No wonder girls and women declare they're in love with Edward Cullen!

But one of the troubling aspects of the *Twilight* saga is Edward and Bella's unhealthy and dysfunctional relationship. Yet millions of female readers can't stop thinking about this "love story on steroids," which means it is shaping their hopes and expectations for their own relationships. That's scary.

The best way to describe their relationship is emotional dependency. This is when you have to have a constant connection to another person in order for you to be okay. Emotional dependency is characterized by a desperate neediness. You put all your relational eggs in one basket, engaging in an intense one-on-one relationship that renders other relationships unnecessary. In fact, there is often a resentment of not only the people that used to be your friends, but you resent anyone in the other person's world who could pull their attention and devotion away from you.

When things are going well, it's like emotional crack cocaine. The intensity is addictive and exhilarating. When things aren't going well, it's an absolute nightmare. Emotionally dependent relationships strap people into an emotional roller coaster full of drama, manipulation, and a constant need for reassurance from the other.

When Edward leaves Bella for a time, she becomes an emotional zombie. The book *New Moon* is full of descriptions of the pain of the hole in her chest because when he left, he took her heart with him. She had withdrawn from all her friends to make Edward into her whole world, so she had no support network in place when he left. All of her emotional eggs were in his basket. Many readers see this as highly romantic rather than breathtakingly dysfunctional.

One or both people are looking to another to meet their basic

needs for love and security, instead of to God. So emotional dependency is a form of relational idolatry. People put their loved one or the relationship on a pedestal and worship them or it as a false god. When you look to another person to give you worth and make you feel loved and valued, they become inordinately essential. When we worship the creature rather than the Creator as in Romans 1, what results is a desperate neediness that puts us and keeps us at the mercy of the one we worship. They have a lot of power over us, which is one reason why God wants to protect us from idolatry.

Twilight is like an emotional dependency how-to manual. At one point, Bella's mother tells her, "The way you move—you orient yourself around him without even thinking about it. When he moves, even a little bit, you adjust your position at the same time—like magnets . . . or gravity. You're like a . . . satellite, or something."[\[15\]](#) The power of story, especially this story, is that it can set up readers to mistake emotional dependency and relational idolatry for what a love story should look and feel like.

On the Credenda blog, Douglas Wilson makes a powerful case for *Twilight* also serving as a manual for how to become an abused girlfriend and then an abused wife. Edward's moods are mercurial and unpredictable, and Bella just goes along with it, making excuses and justifying his actions.[\[16\]](#)

Twilight is spiritually dangerous because of its demonic origin and its occult themes, both of which God commands us to stay away from. But it's emotionally dangerous too.

Emotional Pornography

The *Twilight* series is touted as pro-abstinence and pro-chastity because the main characters don't "go all the way" before they get married. A lot of parents hear that and give a green light for their daughters to read the books and see the

movies. But the *Twilight* books are a lust-filled series, so embedded with writing intended to arouse the emotions, that it is legitimately considered emotional pornography.

Marcia Montenegro writes,

Much has been made of the alleged message of *Twilight*, that it is one of abstinence and shows control over desire. In truth, Edward is controlling himself because he does not want to kill Bella; her life is truly in danger from a ferocious vampire attack from the one who loves her. Aside from that, a vibrant sensuality of attraction lies just beneath the surface. A TIME reporter who interviewed Meyer wrote, "It's never quite clear whether Edward wants to sleep with Bella or rip her throat out or both, but he wants something, and he wants it bad, and you feel it all the more because he never gets it. That's the power of the *Twilight* books: they're squeaky, geeky clean on the surface, but right below it, they are absolutely, deliciously filthy." [\[17\]](#)

The struggle with self-control is saturated with eroticism and lust. It's so sensual that teenage boys and young men will read it simply for that reason. The protest, "They don't have sex" is lame; the relationship is extremely sensual. One very insightful blogger writes,

To claim that the *Twilight* saga is based on the virtue of chastity is like calling the *Sports Illustrated* Swimsuit Edition pro-chastity because the girls are clothed.

Bella gives detailed first person accounts of her "make out" encounters with Edward—everything from trying to unbutton clothing, to how loud her breathing is and how this or that feels . . . these detailed first person descriptions are designed to arouse young girls—like a gateway drug to full blown romance novels or vampire lore. How can books in which the author has written detailed first person descriptions of

actions leading to arousal help readers to be chaste? The words on the page defy chastity. Anyone who claims that the books promote chastity has to explain how a young girl can read detailed first-person descriptions of “making out” as a tool to preserving her innocence.[{18}](#)

The sensuality of *Twilight* is not lost on even the youngest readers and movie-goers. Robert Pattinson, the actor who plays Edward Cullen in the *Twilight* movies, was asked in a *Rolling Stone* interview, “Is it weird to have girls that are so young have this incredibly sexualized thing around you?” He answered, “It’s weird that you get 8-year-old girls coming up to you saying, ‘Can you just bite me? I want you to bite me.’ It is really strange how young the girls are, considering the book is based on the virtues of chastity, but I think it has the opposite effect on its readers though. [Laughs]”[{19}](#)

God’s word says, “Flee youthful lusts” (2 Tim. 2:22). Without a strong discernment filter in place, and without a strong determination to guard one’s heart (Prov. 4:23), it will be very hard to obey that protective command when reading the *Twilight* books or watching the movies.

Recently at a youth discipleship camp, I asked the young men how they felt about *Twilight*. They boomed. Real men don’t stand a chance to be *enough* compared to the too-good-to-be-true Edward Cullen. When girls use the emotional porn of romance novels or movies, they are setting up impossible expectations that have no hope of being fulfilled by limited, fallible, all-too-human beings. It’s a cruel twist on the way men can sabotage their relationships with real women by their use of internet porn. Is there much of a difference between using sexual porn or emotional porn? In both cases, fantasy creates unrealistic expectations that reality cannot satisfy.

Apart from the problem of unrealistic expectations, it is unhealthy to make such an intense heart connection with a fictional character. Some people choose getting lost in

reading and re-reading the books over having connections with real human beings in community. One lady told me that she called a friend about going out to a movie, but her friend begged off: "Oh, I'm going to stay in with Edward tonight." A nail technician had one 60-year-old client who confided, "Don't tell my husband, but I'm in love with Edward."

In the first *Twilight* book, Edward sweeps Bella off her feet with the intoxicating description of his intense desire for her and why she desires him: "I'm the world's most dangerous predator. Everything about me invites you in. My voice, my face, even my smell. . . I'm designed to kill. . . I've wanted to kill you. I've never wanted a human's blood so much in my life. . . Your scent, it's like a drug to me. You're like my own personal brand of heroin."[\[20\]](#)

I believe there is a spirit of seduction in the *Twilight* saga. Something supernatural draws millions of readers to fantasize about being desired, pursued and falling in love with a character that I believe has a deeply demonic component. It's dangerous on several levels.

The (Rotten) Fruit of *Twilight*

Twilight is one of the most successful series ever published. Readers don't just read the books; many of them re-read them, multiple times. In order to be discerning, we need to examine the fruit of this series to see its effect on readers. I believe that there is a spiritual reality of evil behind *Twilight* that explains three kinds of fruit I see.

First is the fruit of obsession. Literally millions of fans can't stop thinking and talking about the books, the characters, the minutia of the *Twilight* world. There is an addictive element of the series for many people. Addiction is bondage; why willingly submit yourself to bondage?

Some girls talk about their daily reading and study of "The

Book,” and they’re talking about the whole saga—not the Bible.[{21}](#) With social networking and digital media, fans have access to an ever-growing community of other *Twilight*-obsessed people, which allows them to connect with their God-given desire to be part of something bigger than themselves. But the transcendence of connecting to the *Twilight* world is so much less than God intends for us to experience!

The second fruit is the spiritual warfare reported by Christians, especially those who disobeyed God’s leading to get rid of the books—night sweats, hearing voices and other unusual noises, being gripped by a spirit of fear, loss of intimacy with God. Some thoughtful people have reported what one woman called “a stronghold I didn’t want and couldn’t seem to overcome. I became uncontrollably obsessed over this make-believe world. And fell into a pit of manic-depressive-suicidal state.”[{22}](#)

One Christian teenager, clearly under conviction, wrote this comment on a blog:

As a 15-year-old, reading those books was a . . . strange experience for me.

I didn’t think they were too bad or morally lacking until I heard my old high-school chaplain [a thirty-something woman, I think. Never dared to ask ☐] praise them. And then something inside me clicked, because it struck me as wrong that a Godly woman would find this series good. . . .

Another problem with *Twilight* that I had is that it drives girls to think of love before they are emotionally and mentally ready for the idea. It pretty much skews their ideas of love up. I know it’s done that to me. Because what this series has done is stick Edward Cullen in one category (i.e. “pure perfection”) and “everyone else” lumped together in another as a portrayal of pure “ocker”ness. I am now not sure to what percentage *gentlemanliness* exists in a

normal, TANNED boy. So it's not really fair to guys, or girls, because of skewed expectations. . . .

Otherwise, I enjoyed the *Twilight* series, but I don't feel that I should have, so I'm going to pray about that one.[{23}](#)

The third fruit is a spirit of divisiveness. Some Christians are inordinately defensive about *Twilight*, choosing the books over relationships with other believers who take a negative view of the series. One Christian speaker who shared her deep concerns over *Twilight* at a church conference was verbally attacked at the break by supposedly mature women. Some of them still refuse to speak to her.

Of course, we hear the refrain, "Oh come on. It's just a book. It's just fiction." But all forms of entertainment are a wrapper for values and a message, and we need to be aware of what it is. Remember, what we take into our imaginations is really like food for our souls. If something has poison in it, it shouldn't be eaten. Saying "It's just a book, who cares what it is as long as we're reading," is equivalent to saying, "If you can put it in your mouth and swallow it, it must be food." What are you feeding your soul? Goodness or poison?

Readers resonate with the important themes of life and literature: romantic love, family love and loyalty, beauty, sacrifice, fear, danger, overcoming, conflict, resolution. But these themes are laced with spiritual deception: "You, too, can be like God." You hear that *Twilight* is a love story on steroids, and people—especially young girls—are drawn to God's design for a woman to be cherished, protected, and provided for. They are drawn to the way Bella responds to Edward with love, respect and submission, which is also God's design. So it is especially devious that the elements that resonate with our God-given desires for love are poisoned as occult principles are interwoven with the story.[{24}](#)

One teenage girl made this comment on a blog: "I never thought

of [the books] as arousing or erotic in any way. Like many other girls, I found myself falling for Edward as I delved into the story. Before I knew it, my heart was beating faster during the mushier scenes.” Like millions of others, she is unable to discern the line between emotional and sexual arousal. Swooning because you are in love with a fictional character, when you long for this character when you’re not reading the book, means you’ve been taken captive (Col. 2:8). And God does not want us in bondage to anything except Him!

Twilight is dangerous because it subtly stretches us into accommodating that which God calls sin. People don’t leap from embracing good to embracing evil in one giant step; it’s a series of small, incremental allowances. Readers easily accept unthinkingly an unmarried couple spending every single night together when the Word says to avoid every form of evil and to flee temptation, not lie there cuddling with it! Readers are led to accept as heroes and friends vampires who murder human beings to drink their blood.

Commentator Michael O’Brien makes a stunning analysis of *Twilight*:

In the *Twilight* series, vampirism is not identified as the root cause of all the carnage; instead the evil is attributed to the way a person lives out his vampirism. Though Bella is at first shocked by the truth about the family’s old ways (murder, dismemberment, sucking the blood from victims), she is nevertheless overwhelmed by her “feelings” for Edward, and her yearning to believe that he is truly capable of noble self-sacrifice. So much so that her natural feminine instinct for submission to the masculine suitor increases to the degree that she desires to offer her life to her conqueror. She trusts that he will not kill her; she wants him to drink her essence and infect her. This will give her a magnificent unending romance and an historical role in creating with her lover a new kind of human being. They will have superhuman powers. They will be

moral vampires—and they will be *immortal*.

Here, then, is the embedded spiritual narrative (probably invisible to the author and her audience alike): You shall be as gods. You will overcome death on your own terms. You will be master over death. Good and evil are not necessarily what Western civilization has, until now, called good and evil. *You* will define the meaning of symbols and morals and human identity. And all of this is subsumed in the ultimate message: The image and likeness of God in you can be the image and likeness of a god whose characteristics are satanic, as long as you are a “basically good person.”

In this way, coasting on a tsunami of intoxicating visuals and emotions, the image of supernatural evil is transformed into an image of supernatural good. [{25}](#)

Twilight is not dangerous because people will literally want to become vampires. *Twilight* is dangerous because, through the powerful medium of storytelling, dangerous ideas and messages go straight to the heart like a poisoned-tipped arrow, without being passed through a biblical filter. Beware the darkness of *Twilight*.

Addendum: Should I Let My Children/Grandchildren/Students Read *Twilight*?

I have read all four books in the *Twilight* series. I strongly recommend against reading these books.

But I also understand that it's a cultural phenomenon, and lots of people are going to read the books no matter what anyone says. So allow me to attempt to redeem the cultural pressure inherent in these books' popularity by suggesting how you can help the tender, untaught minds of your loved ones to think critically as they read.

If your teen or tween expresses a desire to read the books, give an explanation for why you think they shouldn't. ("Just say no" just doesn't work with most kids. They need to know why, and that's fair.) I would suggest something along the lines of, "I love you and I want what is best for you, and that means protecting you from dangers you are not aware of. This series is steeped in the occult and in demonic influence, both of which God strongly warns us against in His word. There is also a powerful emotional draw into unhealthy fantasy which could sabotage future relationships with real people. There are spiritual dangers and emotional dangers that I want to protect you from."

If you receive pushback, then you might respond by saying, "If you want to read the books, then I'll read them with you. We'll talk about them, a chapter or a scene at a time. The choice is yours." This gives your loved one the power of choice, but you remain involved in the process. What would be especially powerful for young girls is for Dad to read the books as well and talk to his daughter(s) about what's in them. Men would have a very different take on the emotional lust in these books, as well as a sensitivity to the unfair expectations of a lover that would be formed in their daughters' hearts. Girls need their father's input in this adolescent time of emotional and sexual confusion, and *Twilight* is almost guaranteed to add to the confusion.

Talk about the books' content frankly and openly; if they are embarrassed for you to know what they are reading, their well-placed shame will make a powerful statement about the wisdom of reading this kind of book. Make sure they know that you are completely aware of what they are taking into their minds and spirits, just as you would want to know if they were taking drugs into their bodies. Reframe the book's content in terms of what the Bible says, and ask questions: Does this agree with the Bible's explanation of life and reality? Does this help you draw near to God, or does it make you want to avoid

Him and His Word? How do the descriptions of Bella's, Edward's and Jacob's thoughts and feelings make you think about the people in your real life? Are you tempted to look down your nose at the "mere humans" you do life with?

Even though this work is fiction, it is still making statements about reality. What is it saying about life on earth? About God? About sin? About love? About the soul? About heaven and hell? About biblical truth?

How does the book compare to what the Bible says? For example, look together at the Ephesians 5 passage about marriage and why it is important. (Marriage is an earthbound illustration of the union of Christ and the church.) And what Jesus said about the nature of the marriage relationship in heaven in Matthew 22:30. (The marriage relationship is ended by death.) How does it compare with the ideas about marriage in *Twilight*? Look for the ways Bella relates to her father. Is it according to God's command to children to obey their parents (Eph. 6:1; Col. 3:20)? Does she get away with her deceptions and repeated acts of disobedience? (Yes.) Is this consistent with the Bible's teaching on the consequences of sin (Gal. 6:7)?

Talk about the gold standard for what God wants us to expose ourselves to: "Finally, brothers, whatever is true, whatever is noble, whatever is right, whatever is pure, whatever is lovely, whatever is admirable—if anything is excellent or praiseworthy—think about such things" (Phil. 4:8). Look for what is true and not true, noble and not noble, right and not right, etc. The books are not without statements and ideas that are true, noble, and right; the problem is that they are mixed in with even more compelling ideas that are false, ignoble, wrong, impure, unlovely, and shameful.

"As a man thinks in his heart, so is he" (Prov. 7:23). The things we think about by filling our minds and hearts will shape us. What are you filling your mind and heart with? Longing for the perfect lover that no human being can fulfill?

Discontent with being human and wishing you could have supernatural powers? Will that serve you well?

Lia Carlile, a teacher at a Christian school in Washington State, offered these excellent critical thinking questions to help students think through *Twilight* or any other cultural phenomenon. Lia cites many Scriptures in her notes, which I highly recommend. [{26}](#)

Question 1 – Me and God

- *How is this thing building my relationship with the Lord?*
- *How does my interest in this area compare with my time invested in my relationship with the Lord?*

Question 2 – Me and the People Around Me

- *Is this creating conflict in my family or with others?*
- *Does it offend other believers or is it confusing them in their faith?*
- *What am I saying to my non-Christian friends or what example am I setting for others?*

Question 3 – The Bible

- *What does the Bible have to say about this? Who does it glorify—God or Satan? Jesus or the things of the World?*

Question 4 – Me and *Twilight* (or whatever applies)

- *How is this affecting what I think about; my attitude, heart, and mind?*
- *Does it help me to do what is right according to God? Or,*

does it promote things of the world?

• *Does it distract me from the Lord and my relationships with others? Serving, praying, reading Bible, ministry, etc.*

• *Does it cause me to say, think, or do things that are contrary to Jesus and his life?*

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