

# Tron Legacy: A 21st Century Frankenstein

[Editor's Note: Movie spoilers ahead!]

A culture, like the human body, gives warning signs when it feels sick. If an infection enters the body, fever breaks out. This serves as a demand for treatment. Science fiction has served this purpose in modern culture since the first sci-fi novel, *Frankenstein*, appeared in 1818. A well-intended scientist creates new life that could impart immortality to all, only to immediately cast it aside. However, being an emotional creature, Frankenstein's creation will not be dismissed so easily and demands that his maker take responsibility and introduce him to the human community. Put very simply, all Frankenstein's Monster asked of his creator was to be loved! In the absence of love and acceptance the creature wreaks a terrible revenge and destroys his creator.

The story is so well-tread in popular culture that it provides a guiding motif for most sci-fi stories; thus it serves as a prophetic warning to all technological innovation. In literature, folklore and the movies, a monster means WARNING! "Victor's monster, then, which brings about his death, is a warning to us all. Monster derives from the Latin *monere*, to warn."[\[1\]](#) Science fiction acts as the Socratic gadfly of scientific advance. "From its very birth . . . modern science fiction has functioned as a critic of the scientific enterprise . . . . [It] both educates the general public in science and advises the scientists as to the appropriate projected goals of science . . . . [In] the context of explosive technological advance and 'future shock,' science fiction is the only literature that seriously attempts to explore the social consequences of scientific innovation."[\[2\]](#) Theologian Elaine Graham notes that the Greek word for monster is *teras*, which means something both abhorrent and attractive.

The monster is pure paradox and incarnates a contradictory state of existence. "It is both a sight of wonder—as divine portent—and loathing, as evidence of heinous sin."<sup>{3}</sup> Awful and "aweful," the monster embodies a liminal<sup>{4}</sup> being caught between two worlds. It represents the ambivalence of our creations. "Monsters embody fearful warnings of moral transgression . . . [they] herald new possibilities . . . the otherness of possible worlds, or possible versions of ourselves, not yet realized."<sup>{5}</sup> This is not unlike ancient maps that demarcate unexplored territory with the warning: "HERE BE MONSTERS!" So our popular fictional monsters beckon us to heed their cries to take care for what we create.

The film *Tron Legacy* (2010, directed by Joseph Kosinski) continues this theme for the next generation. The movie is so visually spectacular in 3-D that the audience may easily forget its prophetic warning in a clear case where the medium threatens to overpower the message. As a visual spectacle *Tron Legacy* transforms the original *Tron* (1982, Steven Lisberger) from a cult movie following filmed in animation and live-action into a magnificent film that is also an amusement park ride.

The story follows Sam Flynn (Garret Hedlund) a disinterested majority share holder in Encom, a giant computer software company, as he pulls pranks on the board. Sam responds to a mysterious page sent from his father's old arcade haunt and stumbles upon a teleport machine and is transported into *The Grid*.

Sam's father, Kevin Flynn (Jeff Bridges), was a radical who believed quantum teleportation represents the "digital frontier." Inside the computer, humanity can alter itself to create the perfect world. "In there is a new world! In there is our future! In there is our destiny!" Flynn emphatically states in a public address. He wants to reshape the human condition through digital manipulation. Flynn, Sr. discovers a serendipitous miracle in the process of creating utopia: a new

life form bursts into existence through spontaneous generation; he calls them "isomorphic algorithms" (ISO's). These self-forming programs hold the potential for solving all the mysteries of science, religion and medicine. They could end all disease and would be Flynn's gift to the world! However, Flynn's own created program CLU (Codified Likeness Utility)—designed to create perfection in The Grid—destroys the ISO's in a coup because they threaten their shared vision for creating perfection within The Grid. This traps Flynn in the digital world with the last surviving ISO, Quorra (Olivia Wilde), forcing them into hiding.

CLU (pronounced "clue"; Jeff Bridges playing his own clone) traps Sam in a vicious gladiatorial game—that he has stacked to be impossibly difficult, despite Sam's skill and determination—in an effort to lure Flynn Sr. from hiding. Quorra rescues Sam and brings him to his father. Flynn Sr. has been languishing all these years because he believes that his only viable option is to remain in his Zen Buddhist retreat. When Sam asks his father to fight CLU in order to escape with him back to the real world, his response is "We do nothing." The elder Flynn hopes against hope for the help of Tron, a warrior program designed to resist assimilation; but we discover that even Tron has been co-opted by CLU. The "Son of Flynn," as programs call Sam, botches an escape attempt, triggering a surprise rescue by Flynn Sr. and Quorra, who then seize the opportunity to exit through the rapidly closing window on the portal back to the actual world. Unfortunately, a Program steals Flynn Sr.'s memory disc in the process, giving CLU complete control over the entire Grid. Using his newfound power, CLU raises an army ready to escape the digital world and enter the real one. "Out there is a new world! Out there is our victory! Out there is our destiny!" CLU proclaims to his troops in Hitlerian Nuremburg Rally style.

Sam and Quorra escape dramatically through the open portal with the help of Tron, who has finally decided that he fights

for the Users (the people who write the Programs). In a dramatic climax, Flynn reintegrates with CLU, destroying both of them.

The movie recapitulates the Frankensteinian fear of technology turning on its creator. CLU represents the dark *doppelgänger*<sup>[6]</sup>, or alter ego, of Kevin Flynn in his youthful days when he believed perfection was an attainable goal.

Biblical allusions emerge, as well. CLU demonstrates a Luciferian jealousy when Flynn discovers the ISO's and seeks their destruction to spite his creator's love for them. Trinitarian imagery abounds throughout the movie, especially in the continual triangular juxtaposition of Flynn the Creator, Son of Flynn and Quorra who represents new life and remains the heart and soul of the movie through her innocence. In one scene, Flynn resides in the background with a glowing halo over his head as Sam and Quorra sit adjacent to each other discussing the beauty of a sunrise, forming a perfect triangle in the center of the screen. This symbolism reminds us that humanity creates the digital world, much the same as the Creator did the real one, and this co-creation can just as easily turn on us. The human condition is one of rebellion against creation. CLU's programmed perfectionism seeks eradication of all that is other than itself including the reclusive creator Flynn and plans to extend that stultifying perfection to the non-digital world.

Flynn's problem, like that of Victor Frankenstein, is that he no longer cares for CLU, but runs away and hides from his darker self. He rejects his creation and does not seek to reintegrate him into the society into which he has been "born," just as Victor Frankenstein disavows his creation. Technology critic Langdon Winner gives us an excellent explanation of the *Frankenstein / Tron* analogy, relating it to our spiritual reality. Winner argues that we fail to take sufficient care as to the consequences of our creations or how these innovations may change our lives negatively, and then we

act shocked when they return to us as demonic powers instead of blessings. "Victor Frankenstein [Kevin Flynn] is a person who discovers, but refuses to ponder, the implications of his discovery. He is a man who creates something new in the world and then pours all his energy into an effort to forget. His invention is incredibly powerful and represents a quantum jump in the performance capability of a certain kind of technology. Yet he sends it out into the world with no real concern for how best to include it in the human community. . . . He then looks on in surprise as it returns to him as an autonomous force, with a structure of its own, with demands upon which it insists absolutely. Provided with no plan for its existence, the technological creation enforces a plan upon its creator." [\[7\]](#)

Sam emerges back into the real world with Quorra a changed man, refusing his father's Zen retreat and ready to assert responsibility for his company by taking it back from greedy executives. *Tron Legacy* warns of the dangers of the digital frontier including cell phones, online dating and WiFi. Only through our care to assert responsibility for our technology through ethical control will it bring positive change to the human condition. But the movie also offers hope in the astounding potential digital technology offers through Sam's transformation coupled with Quorra's ability. The movie is a welcome tonic to a perfectionist and paranoid age obsessed with an elusive ideal of perfection. Flynn Sr. states, "Perfection is not knowable, but right in front of us all the time." The movie proclaims that utopia, or human happiness, is not an ideal such as a computer program, but is found in our loved ones who are right in front of us.

## Notes

[1.](#) Eric S. Rabkin, "Imagination and Survival: The Case of Fantastic Literature" in Brett Cooke and Frederick Turner, eds. *Biopoetics: Evolutionary Explorations in the Arts* (Lexington, KY: ICUS, 1999), 304.

[2.](#) Joseph D. Miller, "The 'Novel' Novel: A Sociobiological Analysis of the Novelty Drive As Expressed in Science Fiction" in Brett Cooke and Frederick Turner, eds. *Biopoetics: Evolutionary Explorations in the Arts* (Lexington, KY: ICUS, 1999), 326.

[3.](#) Elaine L. Graham, *Representations of the Post/Human: Monsters, Aliens and Others in Popular Culture* (New Brunswick, NJ: Rutgers University Press, 2002), 53.

[4.](#) According to Encarta Dictionary: English (North America) accessed via Microsoft Word, "liminal" [liminl] means: "belonging to the point of conscious awareness below which something cannot be experienced or felt."

[5.](#) Graham, *Representations of the Post/Human: Monsters, Aliens and Others in Popular Culture* 53, 54.

[6.](#) Encarta Dictionary: "dop·pel·gang·er [dop(ə)lgæŋər]: 1. someone who looks like someone else; 2. spirit that looks like someone alive; 3. a spirit that some people believe looks like someone who is alive.

[7.](#) Langdon Winner, *Autonomous Technology: Technics-out-of-Control as a Theme in Political Thought* (Cambridge, MA: MIT Press, 1977), 313.

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## Glee-wind: Grilled Cheesus

Oct. 16, 2010

*Episode background: Major character Finn Hudson accidentally burns his grilled cheese sandwich, imprinting one side of it*

*with the face of Jesus Christ. Finn takes this as a sign to take his nominal Christianity more seriously, irony intended by the writers it seems as Finn begins to pray to his sandwich which he now refers to as Grilled Cheesus. Every trivial and selfish thing Finn asks of Grilled Cheesus comes to pass; meanwhile, Finn's Glee Club friend Kurt might be losing his father to heart disease – it doesn't dawn on Finn to pray for Kurt or his father; instead he prays that he might be quarterback again.*

*Most of the Glee kids turn to their faith in trying to deal with the news of Kurt's father and more poignantly, the immense pain of their friend. Kurt refuses to be comforted with his friends' prayers or anything which derives from religious faith, which he considers ridiculous, irrelevant, and ignorant.*

So... Grilled Cheesus the sacred sandwich very well may be the most sacrilegious (and hilarious) thing since [Monty Python](#). But the episode as a whole really brought some very important spiritual issues to the table. Issues like: It's okay to publicly deny faith but not proclaim it. Conundrums like: You can't prove God doesn't exist and you can't prove he does. Problems like Hell; questions like: Why does it sometimes seem God answers prayers about winning football games but not about real human pain and suffering. It also highlights the fact that, for many, intellectual objections toward, and knee-jerk reactions against, religion are often on some level a shield protecting deeply painful, deeply real experiences: Sue's inability to pray hard enough to help her "handicapable" sister, Kurt's being rejected and marginalized and bullied by those who should love him most. Sure, both Sue and Kurt misunderstand certain aspects of God's nature and the way he works in the world. But so what? That can't really be addressed until we walk with them in their pain, like Mercedes does. Mercedes didn't give up on loving Kurt even after he rejected her and ridiculed her religion out of the abyss of

his pain. She wasn't pushy. She just loved him. She "had [him] at 'fabulous hat'."

This episode seems to reject Sue's wrong, but widely held, understanding of separation of Church and State. The episode seems to reject Kurt's aggressive atheism (so at least it's equal opportunity religious tolerance), growing him from this position to one that's more open – to others' spirituality and how that affects the way they inevitably relate to him if nothing else. "Grilled Cheesus" rejects the [moralistic therapeutic deism](#) rampant among Christian teens (and adults); and through Emma's talk with Finn it also rejects over-spiritualizing everything that happens. The episode affirms the reality of religious doubt and uncertainty and the often person-relative struggles of everyone's own spiritual journeying, which we should affirm. It affirms religious pluralism, which we reject. (See Bethany Keeley-Jonker's post at ThinkingChristian.com which makes [this](#) important point about Mercedes's pluralism.)

There's much, much more to dig out and explore in this episode, which isn't uncommon for *Glee*. And there are multiple possible interpretations among all that lies beneath, and that isn't uncommon for *Glee* either; things are often complicated and ambiguous. [You can't judge Glee by a single episode](#), or by what's on the surface. It's a project where characters and ideas are allowed to grow and develop in [real-life messiness](#).

This blog post originally appeared at  
[reneamac.com/2010/10/16/glee-wind-grilled-cheesus/](http://reneamac.com/2010/10/16/glee-wind-grilled-cheesus/)

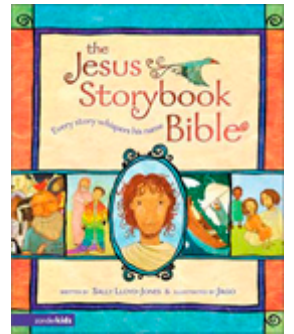
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# Every Story Whispers His Name

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.

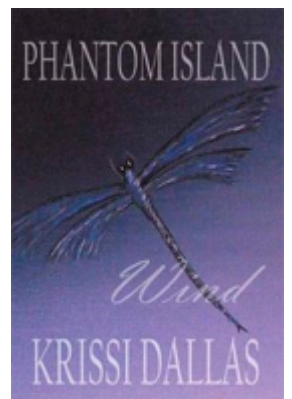
Check it out [here](#) where you can also enjoy video segments where the reading is done by the masterful David Suchet!

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/](http://www.krissidallas.com/).

This blog post originally appeared at  
[reneamac.com/2009/05/30/phantom-island-wind/](http://reneamac.com/2009/05/30/phantom-island-wind/)

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## 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 marriage [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.

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\*[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.

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# 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."<sup>[1]</sup>

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.

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1. Kappelman, Todd, Film and the Christian, [bit.ly/LvfUe1](http://bit.ly/LvfUe1)

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

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# 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?*

# 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](http://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.

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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](http://blogs.bible.org/engage/sue_bohlin/the_appeal_of_twilight)  
on March 16, 2009.

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# 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.

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

This blog post originally appeared at [blogs.bible.org/engage/sue\\_bohlin/a\\_new\\_look\\_at\\_twilight\\_different\\_conclusion](http://blogs.bible.org/engage/sue_bohlin/a_new_look_at_twilight_different_conclusion)

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## 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,"<sup>{1}</sup> 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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