Marshall McLuhan: The Medium is the Message

The High Priest of Pop-Culture

In this article we will begin an examination of someone who most people do not know, but who is considered by many to be the first father and leading prophet of the electronic age, Marshall McLuhan. A Canadian born in 1911, McLuhan became a Christian through the influence of G.K. Chesterton in 1937. He wrote his monumental work, one of twelve books and hundreds of articles, *Understanding Media: The Extensions of Man,* in 1964. The subject that would occupy most of McLuhan's career was the task of understanding the effects of technology as it related to popular culture, and how this in turn affected human beings and their relations with one another in communities. Because he was one of the first to sound the alarm, McLuhan has gained the status of a cult hero and "high priest of pop-culture".{1} This status is not undeserved, and McLuhan said many things that are still pertinent today.

His thought, though voluminous, is frequently reduced to one-liners, and small sound bites, which sum up the more complicated content of his probing and rigorous examination of the *media*, a word that he coined. Concerning the new status of man in technological, and media-dominated society, he said:

> *If the work of the city is the remaking or translating of man into a more suitable form than his nomadic ancestors achieved, then might not our current translation of our entire lives into the spiritual form of information seem to make of the entire globe, and of the human family, a single consciousness?{2}*

In statements like this, McLuhan both announces the existence

of a *global village*, another word he is credited for coining, and predicts the intensification of the world community to its present expression. All of this was done in the early 1960s at a time when television was still in its infancy, and the personal computer was almost twenty years into the future.

McLuhan is announcing what Lewis H. Lapham says is a world of people who worship the objects of their own invention in the form of fax machines and high speed computers, and accept the blessings of *Coca-Cola* and dresses by Donna Karan as the mark of divinity.{3} The fact that more people watch television than go to church is nothing new to us, but it was one of the tell-tale signs of a cultural shift in history for McLuhan; a shift which has been imperceptible to most, and devastating to all. If anyone doubts McLuhan's warning that "we become what we behold," he should reflect on the consuming desire of many average teenagers to be like Michael Jordan, Madonna, or Britney Spears: a desire that has resulted in a culture of plastic surgery and drive-by shootings to obtain tennis shoes.

Objects of Desire

In our continuing examination of Marshall McLuhan, the patriarch of media criticism, we will explore the totalitarian techniques of American advertising and market research on the unsuspecting consumer.{4} How this is accomplished, and the effects it has, were outlined in *The Mechanical Bride*, first published in 1951. The book dealt with the influence of print media on the male and female psyche. The objective of advertising men, said McLuhan, is the manipulation, exploitation, and control of the individual.{5} If this is true, then who, one might ask, was doing the controlling, and what was the desired effect?

The advertising companies were doing the controlling, and the desired effect was nothing loftier than selling products to unsuspecting customers. Making women into objects of desire by men, and then in turn selling the women the products to help

them achieve the effect of desirability, accomplished the entire enterprise. The advertising men succeeded in creating a market where one did not previously exist. The purpose here, and earlier for McLuhan, is not to vilify the advertising industry, rather it is to provide insight into how media functions. One such insight is McLuhan's description of the contemporary mindset of a woman under the influence of advertising geniuses. He said:

> *To the mind of the modern girl, legs, like busts, are power points, which she has been taught to tailor, but as parts of the success kit rather than erotically or sensuously. She swings her legs from the hip . . . she knows that a "long-legged girl can go places." As such, her legs are not intimately associated with her taste or with her unique self but are merely display objects like the grille on a car. They are date-bated power levers for the management of the male audience.{6}*

What McLuhan correctly ascertains is not the fact that women try to look attractive for men (presumably women have been doing this for a long time), but the idea of "polishing" each and every part for a kind of optimal performance. The modern woman has been taught through advertising bombardments that every feature of her physical makeup can be enhanced for the specific purposes of gaining a husband, a promotion, or just getting a door opened.

As one might suspect, there is a male counterpart to this advertising bombardment. The overwhelming superwoman, the possessor of beauty and grace in degrees hitherto unimaginable, demands an impossibly high standard of virility from her male counterpart. The result says McLuhan, are men who are readily captured by the gentleness and guile of women, but who are also surrounded by a barrage of body parts. The man is not won over, but slugged, and beaten down in defeat.{7}

Technology as Extensions of the Human Body

In our continuing look at Marshal McLuhan, the man who coined the term “global village” and the phrase “the medium is the message,” we will reflect on what he had to say about the various ways human beings *extend* themselves, and how these extensions affect our relationships with one another. First, we must understand what McLuhan meant by the term “extension(s).”

An extension occurs when an individual or society makes or uses something in a way that extends the range of the human body and mind in a fashion that is new. The shovel we use for digging holes is a kind of extension of the hands and feet. The spade is similar to the cupped hand, only it is stronger, less likely to break, and capable of removing more dirt per scoop than the hand. A microscope, or telescope is a way of seeing that is an extension of the eye.

Considering more complicated extensions, one might think of the automobile as an extension of the feet. It allows man to travel places in the same manner as the feet, only faster and with less effort. In addition, this extension enables one to travel in relative comfort in extreme weather conditions. Most individuals already understand the concept of extension, but many are unreflective when it comes to what McLuhan calls “*amputations;*” the counterpart to extensions.

Every extension of mankind, especially technological extensions, have the effect of amputating or modifying some other extension. An example of an amputation would be the loss of archery skills with the development of gunpowder and firearms. The need to be accurate with the new technology of guns made the continued practice of archery obsolete. The extension of a technology like the automobile “amputates” the need for a highly developed walking culture, which in turn

causes cities and countries to develop in different ways. The telephone extends the voice, but also amputates the art of penmanship gained through regular correspondence. These are a few examples, and almost everything we can think of is subject to similar observations.

McLuhan believed that mankind has always been fascinated and obsessed with these extensions, but too frequently we choose to ignore or minimize the amputations. For example, we praise the advantages of high speed personal travel made available by the automobile, but do not really want to be reminded of the pollution it causes. Additionally, we do not want to be made to think about the time we spend alone in our cars isolated from other humans, or the fact that the resulting amputations from automobiles have made us more obese and generally less healthy. We have become people who regularly praise all extensions, and minimize all amputations. McLuhan believed that we do so at our own peril.

The Dangers of Over-extended Technology

We have discussed the idea of extensions and amputations caused by new technology, which is introduced into society. The automobile was previously mentioned as an extension of the foot. The car allows one to travel, just as the foot does, only faster and with less effort. The amputations which result would include loss of muscle strength in the under-utilized legs, and the reduction in the quality of air we breathe.

Something occurs when a medium like the automobile, used for transportation, becomes over-extended. The resulting amputations such as muscle atrophy, smog, and high-speed fatalities increase at a rate that challenges the benefits initially gained. Automobile fatalities, lung disease, and obesity caused by modern transportation begin to outweigh the benefits of getting to our destinations quicker and with less effort. The final movement is the reversal of the benefits. McLuhan said:

> *Although it may be true to say that an American is a creature of four wheels, and to point out that American youth attributes much more importance to arriving at driver's-license age than at voting age, it is also true that the car has become an article of dress without which we feel uncertain, unclad, and incomplete in the urban compound.{8}*

To this observation might be added the fact that we train children from a very young age to stand within a few feet of high-speed vehicles without being afraid. Less than two hundred years ago a screaming locomotive or a high speed automobile would have caused a person to flee in terror for their lives. We have slowly conditioned ourselves to not be afraid of something that is in fact extremely dangerous. Similarly, we know that speed limits of twenty miles an hour would almost certainly eliminate most car fatalities, but we also consider the advantages of getting to our destinations quicker to be worth the resulting death rate. Proof of this casual acceptance of the disadvantages of the car could be imagined if one were to consider the fate of a political candidate who ran on a platform of reducing the national speed limit to twenty miles per hour. We know the advantages, even before implementation, but we choose to accept the disadvantages because there is a privileging of all types of technological extension, even deadly and horrific forms.

We are now prepared to consider the specific types of extensions realized by the television, mobile phone, and computer. If we take McLuhan's lead then all of these must be simultaneously considered as extensions with both positive and negative amputations of previous technologies.

Four Questions Applied to Media

We are concluding our considerations of Marshall McLuhan's pertinence with an examination of ideas found in his last work, *The Global Village,* published in 1989, twenty-five years

after his monumental *Understanding Media: The Extensions of Man.* In his early works McLuhan focused on the rapid change in the five centuries since the development of the printing press and movable type, and the especially rapid developments of the twentieth-century. McLuhan died in 1980 and was beginning to see the first fruits of the television generations as well as the fulfillment of some of his predictions. He was deeply concerned about man's willful blindness to the downside of technology, yet McLuhan was not an irrational alarmist.

In his later years, and partially as a response to his critics, McLuhan developed a scientific basis for his thought around what he termed the *tetrad*. The *tetrad* allowed McLuhan to apply four laws, framed as questions, to a wide spectrum of mankind's endeavors, and thereby give us a new tool for looking at our culture.

The first of these questions or laws is "What does it (the medium or technology) extend?" In the case of a car it would be the foot, in the case a phone it would be the voice. The second question is "What does it make obsolete?" Again, one might answer that the car makes walking obsolete, and the phone makes smoke signals and carrier pigeons unnecessary. The third question asks, "What is retrieved?" The sense of adventure or quest is retrieved with the car, and the sense of community returns with the spread of telephone service. One might consider the rise of the cross-country vacation that accompanied the spread of automobile ownership. The fourth question asks, "What does the technology reverse into if it is over-extended?" An over-extended automobile culture longs for the pedestrian lifestyle, and the over-extension of phone culture engenders a need for solitude.

With the radio and television we have simultaneous access to events on the entire planet. However, television culture diminishes, or amputates, many of the close ties of family life based on oral communication. The simple act of turning on a television can reduce a room of people to silence. What is

retrieved is the tribal or interrelated view of man. What it becomes or returns to is the global theater, where people are actors on a stage. One need only witness the event status of an airplane crash or weather disaster.

On McLuhan's gravestone are the words "The Truth Shall Make You Free." We do not have to like or even agree with everything that McLuhan said, but we should nevertheless remember that his life was dedicated to showing men the truth about the world they live in, and the hidden consequences of the technologies he develops.

Notes

1. 1969 interview in *Playboy* magazine originally titled "A Candid Conversation with the High Priest of Popcult and Metaphysician of Media," pp. 53-74, in *The Essential McLuhan*, Eric McLuhan and Frank Zingrone (ed.), (New York: Basic Books, 1995), pp.233-69.

2. *Understanding Media: The Extensions of Man* (Cambridge: The MIT Press, 1994), p.61

3. Lewis H. Lapham in the introduction to the thirtieth anniversary edition of *Understanding Media* (Cambridge: The MIT Press, 1994), pp.xx-xi.

4. See McLuhan's work *The Mechanical Bride: Folklore of Industrial Man* (New York: Vanguard Press, 1951). This is an intensive examination of the effects of advertising and comics in producing new perceptions about what we should and do desire, as well as why we believe these things will bring us happiness.

5. "The Mechanical Bride," in *The Essential McLuhan*, Eric McLuhan and Frank Zingrone (ed.), (New York: Basic Books, 1995), p.21.

6. “The Mechanical Bride,” in *The Essential McLuhan*, p.24.

7. Ibid. p.25.

8. *The Essential McLuhan*, p.217.

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Looking for God

Looking for God

> *If God had a name, what would it be?*
> *And would you call it to His face?*
> *If you were faced with Him in all His glory,*
> *What would you ask if you had just one question?*
> *Yeah, yeah, God is great.*
> *Yeah, yeah, God is good.*

God has made a comeback in pop music in recent years. In her song “One of Us,” Joan Osborne wonders what we might ask God if we stood face-to-face with Him.{1} Writer Tom Beaudoin sees a spilled pitcher of milk in the music video for R.E.M.’s “Losing My Religion” as a symbol of the loss of religious authority in the lives of Gen-Xers.{2} Madonna’s video for the song “Like a Prayer” is full of religious symbolism: an altar, a crucifix, candles, and other icons.{3}

Tom Beaudoin, a member of Generation X himself, says his generation is “strikingly religious.” They express their spirituality through pop culture rather than through institutional religion.{4}The shift from the word *religion* to *spirituality* is significant here. Having lost confidence in

institutional religion to provide satisfactory answers to important issues, Xers look elsewhere; often mixing ideas and religious expressions from a variety of sources as each person chooses for him or herself what to believe.

Beaudoin says Xers are on an "irreverent spiritual quest." Feeling abandoned by parents, churches, politicians, and even technology, they seek their own path in finding meaning for their lives. Campus minister Jimmy Long writes, "Xers are twice as likely as people in [the Boomer] generation to be children of divorce. Between 1960 and 1979 the American divorce rate tripled." He continues, "Fifty percent of today's teenagers are not living with both birth parents."{5}

Looking outside the home, Xers feel let down as they look at what the Boomer generation left them.{6} They were alarmed by the TV movie *The Day After* that was about the results of nuclear war. The spaceship Challenger blew up shortly after takeoff; Watergate was fresh in our cultural memory; environmentalists were pointing to the severe damage to nature caused by technology. Xers thus see themselves as fixers, as those who have to clean up the mess preceding generations made. But since their own backgrounds were often so difficult, many simply hope to take charge of their own lives.

Finding little stability around them to give them any confidence that there is such a thing a objective truth which remains the same, and thus no ultimate truth which makes sense of everything, they feel the burden of providing their own meaning of life and establishing their own moral standards. Jimmy Long quotes Eric, a Gen-Xer who speaks of the stress this puts on him. "There's too much pressure from outside," he says.

> *"Life gets pretty complicated when you have to think carefully about everything you do, deciding for yourself whether it's right or wrong. In the end there can be so many conflicts going on inside of you that you can't do anything,*

> *it becomes impossible to be happy with what you think at any point."*{7}

As a result of all this, when they want to find their place in this world, Xers turn to friends. Their small communities of friends provide a structure for truth and meaning. Consensus means more with respect to "truth" than logic and facts.{8} "Busters process truth relationally rather than propositionally," say Celek and Zander.{9} The emphasis on community in Xer culture reveals their desire to get along, not get ahead; to connect, not conquer.{10}

The modernistic search for utopia without invoking God has been turned on its head with the Buster generation. Their horizons and ambitions might be smaller than those of their parents, but they have an openness to the transcendent that their parents didn't have. Spirituality is now an accepted aspect of life; Xers are open to a sense of fellowship with something bigger than themselves.

In his collection of short stories, *Life After God*, Doug Coupland allows a man he calls Scout to tell about himself and his small group of friends. Scout tells about the early, carefree days of fun and camaraderie, a time of living in paradise in which "any discussion of transcendental ideas [was] pointless."{11} As time went by, however, they all saw their dreams fade in the realities of everyday life. Scout had this to say about his life:

> *Sometimes I want to go to sleep and merge with the foggy world of dreams and not return to this, our real world. Sometimes I look back on my life and am surprised at the lack of kind things I have done. Sometimes I just feel that there must be another road that can be walked—away from this person I became—either against my will or by default. . . .*

He continues:

> *Now—here is my secret: I tell it to you with the openness of heart that I doubt I shall ever achieve again, so I pray that you are in a quiet room as you hear these words. My secret is that I need God—that I am sick and can no longer make it alone. I need God to help me give, because I no longer seem to be capable of giving; to help me be kind, as I no longer seem capable of kindness; to help me love, as I seem beyond being able to love.*{12}

This first fully postmodern generation needs to understand that they aren't alone: we *all* need God.The good news is that God has not left us wandering in a dark place but has come looking for us. He is not aloof, off making other worlds, or too busy gussying up heaven to notice us down here. He has taken on our flesh and become one of us. What if God *was* one of us, Joan Osborne? He was! He looked like us, hurt like us, laughed like us. In this article I'm going to look at some of the characteristics of this God who became like us, to show how He has the answers Xers need.

God: A Person Who Sees and Feels

> *If God had a face, what would it look like?*
> *And would you want to see,*
> *If seeing meant that you would have to believe,*
> *In things like Heaven and in Jesus and the Saints,*
> *And all the Prophets and . . .*
> *Yeah, yeah, God is great.*
> *Yeah, yeah, God is good.*
> *Yeah, yeah, yeah, yeah, yeah"* {13}

What *does* God look like? He doesn't have a physical body. But what does He "look" like character-wise? Those of us born before Gen-X have a hard time understanding that many in this generation have no real understanding of the God of the Bible, the one in whom we ask them to commit their very souls. Who *is*

this God, anyway? Let's consider some of His characteristics.

A Person, Not a Force

First of all God is a *Person*, not some Star Wars "force." Because we're created in His image we can learn some things about Him from looking at ourselves. As we are persons, He is a Person. "He possesses life, self-consciousness, freedom, purpose, intelligence, and emotion,"{14} just like us. Thus it could rightly be said that the Old Testament patriarch Abraham could be called "the friend of God" (James 2:23). One cannot be a friend with a "force." Because God is a Person He can be involved in our lives, unlike a force, which cannot relate to us on a personal level.

One Who Sees . . .

Furthermore, this is a God who *sees*. The Bible teaches, "The eyes of the Lord are in every place, watching the evil and the good." (Prov. 15:3) We're told that He knows completely. God knows when the sparrow falls from the sky; He even knows the number of hairs on our heads! (Matt. 10:29-31)

More importantly, God knows our hearts (Acts 1:24). Those who recognize their need see this as great news. If, on the other hand, this makes us fearful because we know the badness in our hearts, we're also told that "He knows how we are formed; he remembers that we are dust" (Psa. 103:14). God doesn't look for those who meet His standard, for none of us can. He looks for the one who will believe and then obey. In fact, it's at the place of our greatest need that He meets us.

. . . With a Father's Eyes

Beyond that, God presents Himself to us as a father, as *the* Father. Unlike many fathers today, God takes His fatherhood seriously. He provides for our needs (Matt. 7:11). Like a shepherd looking for a lost sheep, God looks for the one who strayed away; not wishing that any should remain lost. There's a story in the New Testament about a father whose younger son asks for his inheritance only to squander it on wild living. He winds up feeding pigs to earn his food. Finally, he comes to his senses and returns home, prepared to be as one of the hired men, to give up his rights as a son. As he is approaching his home, his father sees him coming down the road. In his joy, the father gathers up his robe and runs down the road to embrace the son (and in those days men didn't typically act in such an undignified way), and he welcomes his son home. The father in the story represents God the Father.

One Who Feels

Even more than seeing, God *feels.* He truly "knows our pain." In Jesus, we see a God who weeps over the hardness of His people, who has compassion on those who are sick and on those caught in sin. He knows the feeling of rejection, having been rejected even by those who were close to him. When he was put to death by crucifixion he felt the weight of sin even though he had never sinned. And while bearing our sin, he felt forsaken by God, alienated, as it were, from his own Father.

In short, God is a Person who reveals Himself as the Father who knows all about us, as one who understands our hurts and who cares. This is a God who is in touch. This is a God to believe in.

The God Who Reaches Out

Loves and Cares

The character Scout in Doug Coupland's book, *Life Without God,* says he needs God. One reason, he says, is "to help me love, as I seem beyond being able to love."{15} The implication, of course, is that God has the capacity to help people love. To do this He must be a God of love Himself.

The Bible says that God *is* love (I John 4:8,16). It is a part of His very *nature* to love. This love is shown throughout Scripture in God's dealings with His people. Some critics see God in the Old Testament as angry and vengeful. But they are selectively focusing on the actions of a just and holy God in responding to wrongdoing. They overlook the love of God poured out on His people as He cared for them, protected them, and provided for their needs. *Lovingkindness* is a word used many times in descriptions of God. "But You, O Lord, are a compassionate and gracious God, slow to anger, abounding in love and faithfulness," (Ps. 86:15).

This love isn't just for the elite, for "super people." God cares for the "regular people." "For there is no partiality with God," the Bible says (Rom. 2:11; Acts 10:34). In fact, He chastises His people for treating the influential differently than others (James 2:1-7), and for attending to all their religious duties, but not demonstrating true love to those in need. "Learn to do right!" He says. "Seek justice, encourage the oppressed. Defend the cause of the fatherless, plead the case of the widow" (Isa. 1:17). The second greatest commandment, in fact, is to love our neighbor as ourselves (Luke 10:27-37), and our neighbor is anyone who is in need. Jesus reached out to the outsiders: the prostitutes, the lepers, and the poor. Those who knew their problems were the one's most drawn to him.

Reaches Out by Identifying and Drawing Near

What this reveals is a God that doesn't stand aloof, but who

draws near. From the beginning of the human race, He has been reaching out to us. When the first people sinned, God took the initiative to repair the breach. He established the people of Israel, and constantly sought after them, even when they were in open rebellion. This was all a precursor to God's most astonishing move. His love for us was so great that He chose to become one of us; He didn't stay apart from us, but rather He identified with us in the person of Jesus of Nazareth. Although he was God, He emptied Himself, and was "made in human likeness," and became a servant (Phil. 2:7).

As the shepherd searches for his sheep, God came looking for us. "Being in very nature God," the Bible says, Jesus "did not consider equality with God something to be grasped, but made Himself nothing, taking the very nature of a servant, being made in human likeness. And being found in appearance as a man, He humbled Himself and became obedient to death—even death on a cross!" (Phil. 2:6-8). Jesus became a man so he could bring mankind to Himself. And He did it by becoming one of us. This is a God to believe in.

The God Who Receives, Redeems, Reconciles, and Restores

Receives

One of the problems many Gen-Xers have is the feeling that they aren't acceptable. The child saw the departure of a parent through divorce as a personal rejection. Such familial rejection, whether real or just perceived, colors a child's attitude about himself and his acceptability. Sadly enough, many Gen-Xers deal with feelings of shame, thinking they aren't good enough. "If Dad or Mom left, I must not be worth much," they think.

Even in cases where both parents were present, children were

often left to raise themselves because of their parents' jobs. "They were the first full-blown 'latchkey children,'" say Celek and Zander, "coming home to a house where nobody was home."{16} What might at first seem like wonderful freedom often resulted in fear and a sense of aloneness. Even day care wasn't always enough to relieve the sense of being alone. Again, this felt like abandonment to many kids.

God isn't like fallen people, however. He receives anyone who will come to Him. He never turns anyone away, and He never leaves. We need not fear enemies from without, difficult tasks ahead, or the lack of provision for our needs (Deut. 31:6; Josh. 1:5; Heb. 13:5). "I will never fail you or forsake you," is His promise, a promise that has been affirmed by His people for centuries.

Redeems

The value God places on us is revealed by the fact of Jesus' death by crucifixion. By His death He *redeemed* us; He bought us out of slavery only to make us children of God. We are no longer "owned" by our old way of life. The slave standing on the block has been bought and paid for—not to remain as a slave but to become a child! The price we couldn't pay, Jesus did.

Reconciles

Gen Xers can have problems getting close to people because of the rejection they have felt. After all, for many, even parents were aloof from them; why should they get close to others? They may not feel like they *can* get close to others.

We're told in the book of Romans that God has taken the initiative to bring us close to Him, to reconcile us to Himself. Whereas formerly we were alienated from Him, now we can come near to Him in open communication. "We have peace with God through our Lord, Jesus Christ," the apostle Paul wrote (Rom. 5:1). God breaks down the walls for us.

Restores

Once our sin is taken care of through faith in Christ and we are reconciled with God we begin the process of being restored in the image of Christ. There is a fundamental change in us when our spirits are made alive through Christ. Building upon that, the Spirit of God begins slowly changing us from the inside out, conforming us to the image of Jesus, and making us like Him. This restoration will be complete when we are with Him.

Summed Up in the Cross and Resurrection

All this is summed up in the work of Jesus on the cross. He paid the ultimate price for us, and enabled us to be reconciled to the Father. And we're told that in His death He called all people to Himself (John 12:32). Furthermore, when He rose from the grave, coming to life never to die again, He showed us what our hope is: our own resurrection, revealing our full restoration in His image. This restoration begins here on earth through the work of God's Spirit in us. It will be made complete when we are raised up, never to die again.

In the life, death, and resurrection of Jesus, we see God receiving, redeeming, reconciling, and restoring. God has done the work. This is a God to believe in.

The God Who Can be Trusted

When those who are the most important to them have lied to people, they become distrustful. David Hocking tells of a woman who, after her parents had divorced, had been put in a special institution. Her parents rarely visited. When she was old enough to be on her own she began wandering from town to town, experiencing abuse and broken promises. As a result she didn't trust anyone. Rev. Hocking says, "As I began telling her of God's love for her, she asked, 'Can He be trusted?' I answered, 'Of course. He's God!' She countered, 'Why should I

trust Him? Everyone else has let me down!’{17}

What does it take to build trust in a person? Hocking gives three factors: telling the truth, doing what is right and fair, and being reliable. Do these characteristics describe God?

Tells the Truth

Because God is holy or separate from all that is sinful, He is morally pure. As such He cannot lie. “It is *impossible* for God to lie,” says the New Testament (Heb. 6:18). If He says He will do something, He will do it (Num. 23:19). The people of Israel discovered that God was true to His word in fulfilling His promises. He gave them the land He had promised them, and over and over He spared them when they turned away from Him because of the covenant He had made with their forefathers. And because He cannot lie, those who believe can rest in the promises of His constant presence and of eternity with Him (Titus 1:2; Matt. 28:20).

Does What is Right and Fair

We also can count on God to do what is fair or just. If He couldn’t be depended on to do that, we would have no reason to trust Him. What if He arbitrarily changed the rules on us and judged us by a different standard? A student complains that his teacher grades inconsistently. She seems to be arbitrary in assigning values to projects, and often gives no clear word on what she expects. He says she isn’t being fair. A boss shows favoritism among his employers, advancing those who are his friends, while leaving the truly worthy behind. Not fair, we say.

God is not like this. He plays straight. He tells us what He expects, and He shows no partiality in His judgments. “Righteous are You, O Lord,” says the Psalmist, “and Your laws are right,” (Ps. 119:137). Likewise, He demands justice of us: “How blessed are those who maintain justice, who constantly do

what is right," (Ps. 106:3).

Can Be Depended Upon

Finally, God can be counted on. He is faithful to His word and His character. Knowing what He is like teaches us what He does. And one of His characteristics is being always the same: "For I, the Lord, do not change," He says (Mal. 3:6). He is the one "who does not change like shifting shadows" (James. 1:17). God is faithful forever to his own nature.

He is also faithful to his decrees and his promises. "I foretold the former things long ago, my mouth announced them and I made them known;" He said. "[T]hen suddenly I acted, and they came to pass," (Isa. 48:3). He promised Sarah a child in her old age, and He gave her one (Gen. 21:1). King Solomon said, "not one word has failed of all the good promises he gave through His servant Moses," (1 Kings 8:56).

God can be trusted. He tells the truth, He does what is fair, and He can be counted on. This is a God you can believe in.

Notes

1. Joan Osborne, "One of Us," on the album *Relish*, Uni/Mercury, 1995. Downloaded from http://lyrics.astraweb.com:2000/display.cgi?joan_osborne%2E%2Erelish%2E%2Eone_of_us, Feb. 17, 2001.

2. Tom Beaudoin, *Virtual Faith: The Irreverent Spiritual Question of Generation X* (San Francisco: Jossey-Bass, 1998), 53.

3. Cf. Beaudoin, 74-75.

4. Beaudoin, xiii-xiv.

5. Jimmy Long, *Generating Hope: A Strategy for Reaching The Postmodern Generation* (Downers Grove: Intervarsity Press,

1997), 43.

6. See Jerry Solomon, "Generation X", an overview of this generation.

7. Long, 48, quoting Andrew Smith, "Talking About My Generation," *The Face*, July 1994, p. 82.

8. Tim Celek and Dieter Zander, *Inside the Soul of a New Generation: Insights and Strategies for Reaching Busters* (Grand Rapids: Zondervan, 1996), 46.

9. Celek and Zander, 51.

10. Celek and Zander, 31-32.

11. Douglas Coupland, *Life After God* (New York: Pocket Books, 1994), 273.

12. Coupland, 310, 313, 359.

13. Osborne, *One of Us*.

14. David Hocking, *The Nature of God in Plain Language* (Waco, Texas: Word Books, 1984), 65.

15. Coupland, 359.

16. Celek and Zander, 55.

17. Hocking, 145. I am indebted to the author for the outline of this section.

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Christmas Film Favorites

Todd Kappelman highlights some favorite films of the Christmas season, encouraging Christians to enjoy the films while separating the sacred from the secular.

A Christmas Carol

In this article we will examine several classics of film and television that have become perennial favorites during the Christmas season. We'll start with a review of Charles Dickens' *A Christmas Carol*. The 1938 Metro Goldwin Mayer version is our primary reference, although there are several remakes and versions that would be worthy of our attention. Dickens' *A Christmas Carol* remains one of the all-time favorite seasonal films and is worthy of an annual viewing for a number of reasons.



The primary reason that the *Carol* is still important is that Christmas has become a commercial disaster that tends to focus our attention on the material aspects of the season and neglect the spiritual and humanitarian dimensions. *A Christmas Carol* must be understood as the loud cry of a Victorian prophet sounding the warning of the evils of poverty. The settings in Dickens' stories, illustrating the abysmal conditions in nineteenth century England, have long been understood to be a valuable reminder of the social inequities during the industrial revolution. This is the background of the famous Christmas tale.

The film opens with Ebenezer Scrooge's nephew Fred playing in the snow with several young boys. One of the boys is Tiny Tim, the handicapped son of one of Scrooge's employees, Bob Cratchet. The story develops quickly as the merry and cheerful lives of every man, woman, and child in England are contrasted

with the disgruntled and miserable life of Scrooge (Reginald Owen). Scrooge is a rich business man with want of nothing, and yet he cannot, or will not, find it in his heart to enter into the spirit of the season. At midnight on Christmas Eve all of this will change as he is visited by the three ghosts of Christmas past, present, and future.

The ghost of Christmas past shows Scrooge his childhood school and friends. He remembers the time as mixed with joy and confusion. Joy because of his friends, and confusion because his father does not participate in the season in the same manner as other families. It is at this point that he becomes hardened as a young man and turns to a life of greed.

When the ghost of Christmas present comes, Scrooge is shown how other people are spending the evening. This is where he learns that Christmas may be enjoyed in spite of being poor and that it is a time of opportunity for those who have material blessings to share with those who do not.

Finally, when the ghost of Christmas future comes, Scrooge is shown the grave that awaits him. He inquires whether one may not change his ways and thus alter his destiny. Although the ghost, who is actually the Grim Reaper, does not respond Scrooge surmises that this must be possible or the ghosts would not be visiting him in the first place. Scrooge learns his lesson in the end and has what amounts to a “conversion” for Dickens. The film and story conversion amount to a humanitarian change of heart and are thin on the Christian emphasis in spite of the presence of worship services and praying families. What we should take with us from the film is the fact that we can learn from the past and appropriate it in the present for a better future. Likewise we can use the Christmas season as an opportunity to focus on that which really matters, which for Christians is the birth Jesus Christ.

Miracle on 34th Street

Miracle on 34th Street, much like *A Christmas Carol,* is an example of the humanitarian variety of Christmas films.

Miracle on 34th Street opens during the Macy's Annual Thanksgiving Day Parade. The man who has been hired to play Santa is drunk, and the organizer, a Mrs. Doris Walker (Maureen O'Hara), is desperate to find a suitable stand-in. Fortunately the real Santa, a.k.a. Kriss Kringle (Edmund Gwenn), has been wandering the streets of New York and reluctantly agrees to help out. After the parade is over he begins to work at Macy's as the store's Santa Claus and causes quite a commotion.

Being the real Santa Claus, Kringle puts the children first and the commercialism last among his job concerns. He has been instructed by the store manager to influence the children to ask their parents for toys that are in abundant supply and thus help to sell the store's surplus merchandise. Kringle laments the request and will have nothing to do with further commercializing the season.

Kringle elects instead to listen seriously to the children's requests and send their parents to rival department stores if necessary to secure the desired presents. This causes the store's manager and Mrs. Walker great concern about what Mr. Macy, the owner, will do when he finds out. The customers could not be happier with the store and it is considered a great humanitarian gesture on the part of Macy to put the children ahead of the profits. Other stores follow suit, and there is a citywide, then nationwide, movement to assist customers and children ahead of the store's interests.

There is a major plot twist when Santa is brought to a competency hearing in the New York County Court because he claims to be Santa Claus. His trial is front-page news, and everyone anxiously follows the story to see if the court will

find in favor of the existence of Santa Claus or rule that it has all been a commercial hoax of the tallest order.

Mrs. Walker's daughter, Susan (Natalie Wood), has been watching the story unfold and serves as a prop for those who posture themselves more realistically to the Christmas myth of Santa Claus and reindeer. The little girl has been raised by her divorced mother to accept nothing but the sober truth about life; there are no fairy tales, myths, or Santa for this young girl.

However, when Santa is found to exist in actuality by the court there is a new opportunity for both the girl and her mother to reconsider their skepticism. The mother willingly concedes the existence of Santa Claus, but the daughter is much more demanding concerning what is necessary for her to believe. The emphasis of the story is not Christian specifically, but rather humanitarian. The lesson is that if one will turn from one's crass commercialism and embrace one's fellow man the true spirit of the season can be enjoyed. As Christians we should be happy that a classic such as this warns us against the pitfalls of materialism, yet cautious about adding too much by way of Christianizing the story.

How the Grinch Stole Christmas

As we continue in our survey of Christmas films you will notice the difference between films such as Dickens' *A Christmas Carol*, which have a more humanitarian emphasis, and films like *It's A Wonderful Life,* with a stronger Christian emphasis. The film we now turn to consider, Dr. Seuss' *How the Grinch Stole Christmas*, conveys more of the humanitarian message. This is the first of two animated classics to be reviewed.

The tale is set in Whoville where the inhabitants are preparing for their Yuletide celebration. The Whovillians enjoy a classic Christmas similar to that of most middle-class

suburbanites. There are plenty of presents for the children, snacks and food of every conceivable kind, trees, fireplaces and even “roast beast.”

The Grinch (Boris Karloff, voice), a villainous creature with a twisted and defective spirit due to his tiny heart, lives in the mountains of Whoville. He is devising a scheme to steal Christmas from the townspeople below by taking the trees and gifts and food. The Grinch’s rationale is that Christmas is somehow dependent on these things. If he steals them it will cause the Whos to wake up on Christmas morning and “find out that there is no Christmas.”

The Grinch pulls off the heist and returns to his mountain hideout with every tree, gift, and crumb of food from all the Who houses only to discover a most startling surprise on Christmas morning. The Whos in Whoville awaken and begin to sing songs in spite of having no presents or food. The Grinch cannot understand how Christmas can come “without ribbons and packages, boxes and bows.” He had expected the Whos to “all cry boo-hoo.” Instead, he finds that Christmas does not come from a store. At this discovery the Grinch’s heart grows three sizes. He has seen the true meaning of Christmas.

There is an extremely important message in Dr. Seuss’ cartoon classic. Christmas does not come from a store and we should not participate in the commercial trappings of the season to the detriment of the real reason we have cause to celebrate. The season is about Christ, the Savior of the world, and it should be used as an occasion to celebrate this fact with fellow Christians and witness to those who are lost. We can learn from the Whovillians that Christmas can come without all of the whistles and bells that have become so much of the emphasis in our contemporary celebrations.

The message that we should be careful of is the simple humanitarian turn that is so frequently substituted for the real message. The Grinch has a change of heart, much like the

change of heart experienced by Scrooge in *A Christmas Carol*, and Mrs. Walker in *Miracle on 34th Street*. It should not be inferred that this is a complaint against Dr. Seuss for not rendering a Christian message; that was certainly not his intent. It is, however, a reminder that the Christmas season is not a success just because we use it as an occasion for good will to our fellow men. It is true that the world needs more good will between men, from the nuclear family to international affairs. But Christ said that "I came that they might have life, and have it abundantly." True abundant life and good will which will last for eternity are found in a personal relationship with Christ. Keep this in mind and have a truly merry Christmas.

It's A Wonderful Life

We are offering a list of suggestions for films which may be enjoyed by the whole family as both a point of fellowship and an opportunity for reflection during the Christmas season. The film we'll now consider is Frank Capra's 1946 classic *It's A Wonderful Life*. This film has achieved a cult status as the embodiment of why we should be thankful as well as a reflection on the dignity and value of every individual regardless of one's perceived worth.

The film is the story about a young man named George Bailey (James Stewart) who is saved from suicide by a guardian angel named Clarence (Henry Travers). In the opening sequence the people in Bedford Falls are giving thanks to God for what George has meant to them. The scene of the action then changes to the celestial heavens where Joseph, Clarence, and God are discussing the need to intervene in George's life.

George's father, the owner and executive officer of Bailey Building and Loan, suffers a stroke at the beginning of the film and George, the eldest of two children, must assume his father's position. George foregoes his desires to travel and go to college. Instead he remains in Bedford Falls and marries

a childhood acquaintance named Mary Hatch (Donna Reed). He and Mary are poor but extremely happy during the early years of their marriage. The events in George's life will become unbearable when the Building and Loan is in danger of a scandal and foreclosure through no fault on his part. Considering his life insurance policy, he concludes that he would be better off dead than alive.

The dramatic action of the film shifts when Clarence, George's guardian angel, rescues him from his suicide attempt. In response to George's statement that everyone would be better off if he were dead, Clarence offers George a guided tour of what Bedford Falls would be like if he had never been born. One of the first and most startling discoveries George makes concerns Mr. Gower, a druggist whom he worked for when he was a young boy. George had prevented Gower from making a deadly mistake in filling a prescription that would have killed a patient. However, on this occasion George was not there to prevent the accident. Without George Bailey, Gower spent twenty years in prison and became an alcoholic.

The events continue to unfold as George learns that the men saved by his brother Harry in World War II were killed because George had not saved his brother from drowning when they were young. George's wife, Mary, has become an old maid and his children Zu Zu, Tommy, and Janie were never born. The town is no longer called Bedford Falls, but Pottersville, after George's arch rival and evil banker Mr. Potter (Lionel Barrymore). The entire town—from the druggist, to the girl next door, from the saloon owners to the librarian —is different as a result of George's having never been born. There is an oppressive cloud over the town as it mourns the loss of a citizen it never knew.

The idea that all men have a purpose can only be understood in light of a world created by a God who designed that purpose and gives all men a chance to fulfill their end. Frank Capra's classic *It's A Wonderful Life* can serve as a reminder to all

this Christmas season that God puts each and every individual here for a specific purpose. It truly is a wonderful life!

A Charlie Brown Christmas

We conclude our series on films and television specials of the Christmas season with what many believe to be one of the most overtly Christian programs in the genre, Charles Schultz's *A Charlie Brown Christmas*. Thus far we have looked at *A Christmas Carol, Miracle on 34th Street, How the Grinch Stole Christmas,* and *It's a Wonderful Life*. The major division between these films and specials is that some have a merely humanitarian theme, and others have a more or less classic Christian interpretation of Christmas. We have mentioned that there is nothing wrong with the humanitarian emphasis as far as it goes, but Christians should understand the finer distinctions between the two renderings of the meaning of Christmas.

A Charlie Brown Christmas opens with Charlie Brown in his usual state of mild depression, searching for the meaning of something. This time it is the true meaning of Christmas. He proclaims to Lucy that it just does not feel like Christmas and that his problem is that he just doesn't understand it. Lucy charges Charlie Brown five cents and tells him nothing of any value; her solution is a naturalistic approach with a focus on monetary gain.

Charlie Brown's little sister, Sally, is a prototypical adolescent. She proclaims that all she wants for Christmas is everything that is coming to her; she wants her fair share. She represents the voice of all who equate Christmas primarily with a time of getting presents. It is sad when a child believes this about Christmas; it is tragic when an adult holds the same view. Lucy interrupts the exchange between Charlie Brown and his sister Sally to announce that we all know that Christmas is a big commercial racket. The truth here is that we all know that Christmas has become a big commercial

racket; the tragedy is that we do so little about it.

The scene changes again when Charlie Brown is put in charge of the Christmas play and must find an appropriate Christmas tree. In true Charlie Brown fashion he selects a pitiful specimen that is losing all of its nettles and cannot support itself. The tree becomes a symbol for Charlie Brown and the limp and pathetic status of our contemporary celebration of Christmas; something has gone terribly wrong. Lucy's jaded expectations and Sally's crass materialism have only led Charlie Brown to a deeper state of depression. The answers have failed to comfort him, thus the season looks bleak and hopeless. This leads to his final cry for someone who knows the true meaning of Christmas to come forward.

Linus, the blanket introvert virtuoso, enters and assumes center stage. As the existential hero of the story, the true meaning of Christmas has not eluded him. He tells Charlie Brown that he will now give an account of what Christmas means. In a direct quotation from Luke 2:10-11, Linus tells them of the annunciation by the angel concerning the birth of the baby Jesus.

> *And the angel said unto them, Fear not: For, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Savior, which is Christ the Lord. (KJV)*

In this, the most overtly Christian of the Christmas specials we have discussed, there is a clear and unmistakable account of the true meaning of the Christmas season. Have a merry Christmas and a happy New Year!

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