

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

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

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

Sci-fi combines a somewhat biblical understanding of mankind with an almost religious belief in technological progress. This fuels the popular fear that technology will rob people of their souls or individuality. The modern technological worldview is rooted in *materialism*: it affirms that people are basically machines who can be objectified, categorized and manipulated as any other object in nature. One film scholar notes this connection:

Scientism opened the doors for a mechanical view of mankind. . . . We are no longer special, no longer sacred – neither the form (body) nor the mind. “Let us conclude boldly then that man is a machine, and that there is only one substance, differently modified, in the whole world. What will all the weak reeds of divinity, metaphysic, and nonsense of the

schools avail against this firm and solid oak?"[Le Mettrie]. [Sci-fi] arises out of the tension between this kind of "rude" scientism and the Christian cosmology. Scientism "robs" humans of their very humanity and makes them out to be biological machines, much like the alien children in Village of the Damned. [\[1\]](#)

Reaching a Popular Audience

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

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

We normally think of sci-fi as promoting innovative technology that holds out optimistic promise for the future of mankind. This is generally true of print media produced by popular writers like Jules Verne, H. G. Wells or Isaac Asimov. However sci-fi film has taken another tack by appealing to commonly held suspicions of technological progress. An optimistic view of progress views new technology as a liberating force destined to lift the burdens of work, cure disease, improve

communication and free humanity from natural limits. A pessimistic view takes the opposite direction; instead of liberation it fears that new technology will create a new form of enslavement and dehumanization that will rob people of their individuality or their very souls.

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

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

Prometheus, 2012

Humanoid aliens seed earth with their DNA that creates humanity. They leave clues behind on how to find them in a distant galaxy. When earthlings discover their origins they uncover a plan for human extinction, revealing that the gods are hostile towards their own children. The movie raises classic theological and philosophical questions such as, Where did we come from? Why are we here? And, where are we going? Though never distinguishing between wishful thinking or religious truth claims, it presents faith as a choice for meaning, even in the face of the most hostile conditions. The cross remains a prominent and enduring symbol of hope and human redemption. Humans are worth saving and are not genetic mistakes that deserve extinction.

The Terminator, 1984

Robots represent both hope and fear of technological aspirations. They symbolize the incredible potential of

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

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

***The Matrix*, 1999**

In the not too distant future Artificial Intelligence (AI) becomes self-aware and identifies humanity as a threat and initiates a war, a common theme in science fiction. Humanity burns the atmosphere to create perpetual darkness in order to block the sun and deny the machines a power source. The machines respond by turning people into batteries and growing them in a huge incubator, kept alive in a vegetative state through feeding them the blood of the previous generation and by sending false impressions to the brain that simulate a

normal existence. Billions of people are given fabricated lives in a huge computer-simulated world called the Matrix. Zion, the only surviving human city, awaits deep underground for their savior Neo, rescued from the Matrix and believed to possess the power to fight the machines within the Matrix and free mankind.

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

The Book of Eli, 2010

The Book of Eli presents an explicitly Christian message of obedience to the voice of God in describing the spiritual journey and act of faith by the blind nomad Eli. Set in a post-apocalyptic world of the near future, a drifter finds his purpose in life through committing to memory the *King James Bible*, then spending thirty years traveling across the wasteland to an unknown destination. Along the way Eli encounters a ruthless mayor seeking the power of the book for his own political ends. In addition to the spiritual journey the movie depicts the dark side of faith when used to control and manipulate others.

The Invasion, 2007

The Invasion is an excellent remake of the original science fiction masterpiece *Invasion of the Body Snatchers* (1956, 1979) in which spores from outer space take over human bodies

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

Planet of the Apes, 1968

This 1960's protest film decries the potential genocide of nuclear war. Astronauts find themselves stranded on a strange planet where apes rule humans. The movie has several themes including the debate between evolution and creation, science and religion, church and state relations as well as racism and offers an accurate commentary on humanity as a creature that wages war on all those around it including himself. It is rare to find any movie that weaves so many themes into its message, while not revealing its main point until its climactic surprise ending.

The Day the Earth Stood Still, 1951

We do not need to see films based on the Gospels in order to find Christ at the movies. The presence of a Christ-like figure is usually signified when a heroic character with extraordinary powers dies and comes back to life, such as in the case of Klatuu, the representative of a galactic alliance who visits earth during the Cold War and warns that we must turn our efforts to peace or face annihilation because earth

poses a threat to the rest of the galaxy. Humanity's technical abilities now exceed its self-control, which will end in disaster if it does not turn to peaceful ends.

Star Wars, 1977

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

Close Encounters of the Third Kind, 1977

Everyman Roy Neary experiences a close encounter with a UFO that sends him on a journey to discover its meaning. In the process he acts erratically, causing his wife Ronnie to leave him with their three children. The further he delves into the mystery, the more he discovers the truth behind his encounter: that extraterrestrials have visited earth and are seeking him out along with a select group of others. The movie vaguely resembles John Bunyan's famous allegory of the Christian life, *Pilgrim's Progress*. Aliens often represent transcendence in the movies, either as angelic messengers or demonic powers. *Close Encounters* may be interpreted as a spiritual journey that seeks out a higher purpose in life beyond mundane existence.

2001: A Space Odyssey, 1968

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

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

The star child is the first of a new race representing a spiritual rather than technological change. "Kubrick's vision reveals technology as a competitive force that must be defeated in order for humans to evolve." [\[5\]](#) The message of *2001* is that, though technology assists humanity in survival, it also threatens human existence.

A Final Word

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

Notes

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

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Scientology: Religion of the Stars – A Christian Perspective

Don Closson gives an overview of the Church of Scientology and its founder, L. Ron Hubbard, from a biblical perspective, including analysis of why it is incompatible with Christianity.



This article is also available in [Spanish](#).

Depending on your perspective, Scientology was either discovered or invented by the successful pulp and science fiction writer L. Ron Hubbard. He and his followers claimed to have uncovered deep secrets of the mind and spirit. But while adherents say Hubbard's discoveries can eradicate most of what ails humanity, critics argue that Hubbard invented a new religion with the same creative mind that fashioned popular works of science fiction. Hubbard's critics add that this new religion was formulated to make its founder and close associates very wealthy.

The details of Hubbard's life are highly contentious. The Church of Scientology offers a version that is remarkable in every way. According to the Church, Hubbard was studying Shakespeare and Greek philosophy soon after he learned to read. By age six, he had become a blood brother of the Blackfoot Indians and had learned their tribal secrets and legends, an honor that supposedly few white men could claim. The Church of Scientology also maintains that he became the youngest Eagle Scout ever, and by age nineteen had traveled over a quarter of a million miles to China, Japan, Guam, the Philippines, and other countries.[\[1\]](#) By his late teens they claim that he had absorbed the philosophies of the East. These facts are questioned by Hubbard's critics who have posted their counter-evidence on the Web and in published materials.



The Church claims that Hubbard combined his unique background with personal research that resulted in a manuscript titled "The Original Thesis" which laid the foundation for his book *Dianetics: The Modern Science of Mental Health*, published in 1950. This work sold over 150,000 copies that year alone and continues to sell well today. In 1953, Hubbard founded the first Church of Scientology in Camden, New Jersey, and eventually planted churches around the world. In 1967, he appointed himself Commodore of a small fleet of ships from which he managed his empire while sailing the Mediterranean

Sea. He returned to science fiction writing near the end of his life, publishing bestsellers *Battlefield Earth* and the enormous Mission Earth series.

Hubbard taught that the principles in Dianetics could do more for the common man than all the traditional psychological theories and therapies combined. Understandably, the American Psychological Association became alarmed. When challenged, Hubbard and his organization would sue health care professionals and anyone else who questioned their auditing therapy. Those who questioned the movement from the inside were labeled "Suppressive Persons," and were punished and driven from the Church.

The Worldview of Scientology: Cosmology

Scientology claims that its belief system does not conflict with the beliefs of Christianity. However, upon investigation the religion holds fundamental propositions about reality that create an impassible gulf between the two worldviews. If one accepts L. Ron Hubbard's view of the cosmos, it will impact every other worldview component. Scientology has unique beliefs about the nature of humanity, ethics, what happens at death, the direction of history, and even how we come to know what is true. These beliefs reveal differences that are not just surface issues; they go to the heart of our existence as human beings.

Scientology assures us that it leaves the nature of God or a supreme being undefined so that it is open to people of various faith traditions. However, it does make claims about the origin of the cosmos we live in and how things have gotten the way they are. In fact, these ideas have much in common with Gnosticism. It appears that L. Ron Hubbard, the founder of Scientology, was both aware of this ancient belief system and added original features to it in coming up with a new story of human origins.

Gnosticism competed with the early Christian church and was written about and refuted by church leaders. It combined ideas from Jewish, Christian, and pagan sources, and taught that the material universe is a mistake; in fact, it is evil. Its focus was on enlightened individuals who came to see this physical world for the illusion and mistake that it really is. By discovering secret knowledge, this person would lead others to the truth and eventually help them to transcend the trap of this earthly prison. Hubbard claimed to have been one of these enlightened people and that he had acquired knowledge that no other person has ever possessed, calling himself a “celestial mediator.”

Hubbard used the acronym *MEST* to represent the material, energy, space, and time of our universe. He argued that MEST is the product or projection of a vast number of spirit creatures called *thetans* who became bored with a non-material existence and decided to emanate a universe to play in. Over a long period of time, these thetans forgot that this reality, this universe, is a product of their own design, and they began to perceive it as being real.

According to Hubbard, this “agreed upon” reality is not the product of a self-existing creator God who exists outside of the cosmos as the Judeo-Christian worldview teaches, but is instead an illusion and a barrier to overcome in order to advance as an individual. Much like Hinduism and Buddhism, Scientology finds that the reality in which we dwell is part of our problem instead of a gift from a holy God. This belief alone should be enough to keep Christians from trusting in the gospel according to Hubbard.

The Worldview of Scientology: Human Nature

Hubbard claimed to have mastered Eastern thinking at an early age, so it is not surprising that his view of human nature

borrowed from Hindu and Buddhist thought. Much like Vedanta Hinduism, Scientology teaches that the only real component of humanity is an inner spirit being or spiritual spark. According to Hubbard, our minds are just a database of pictures or a conduit for the spirit, and that our bodies, along with the rest of the cosmos, are only imagined and are a hindrance to discovering the truth about our real nature.

Scientology teaches that this inner spirit being is a thetan that is both "good" and "divine." It is a being of infinite creative potential that projects or creates the universe in partnership with all other thetans. Thetans are immortal creatures who dwell in illusionary physical bodies, but over time have become confused and now believe that their physical bodies are real.

According to Scientologists, thetans who have not benefited from the practices of Scientology are trapped in a reactive state of mind and cannot operate normally. In this state, humans are more like conditioned machines rather than individuals with a free will. Even worse, they have collected negative experiences called *engrams* as they have migrated again and again into new bodies in a never-ending cycle of reincarnation. Each of these engrams must be tracked down by a trained Church of Scientology auditor and removed before a person can advance to a healthier mental state.

Once freed by the practices of Scientology, the thetan within is promised increased freedom, intelligence and even spiritual powers. This increased capacity is claimed by many who have been "cleared" through auditing. Church publications make no guarantee regarding the results of auditing, but they do say that "auditing techniques work 100 percent of the time if they are applied correctly."[\[2\]](#)

According to Hubbard, the problems facing humanity are educational rather than moral; a lack of training, not rebellion against a holy God. We are not morally deficient,

but instead ignorant of our true nature. Our only “fall” is our belief that we are primarily physical beings rather than spiritual entities.

Scientology offers us a plan for self improvement; through hard work and applying Hubbard’s discoveries, anyone can reach a god-like existence. Through successful auditing, you too can become an OT or Operating Thetan, and wear Scientology’s OT bracelet, a sign that you have reached “total spiritual independence and serenity.”[\[3\]](#)

This is directly in conflict with the message of Christianity which states that our problem is a moral one, and the only solution is accepting the gift of forgiveness provided by Christ’s death on the cross.

Scientology and Knowledge

Hubbard was enthralled by creative people and the creative process. As a successful screen and science fiction writer, he placed the artist at the pinnacle of culture. He wrote that “A culture is only as great as its dreams, and its dreams are dreamed by artists.”[\[4\]](#) His stated desire was to better the entire culture by improving the lives of its most creative thinkers. As a result, the Church of Scientology built Celebrity Centres around the world for the special needs of artists and celebrities. Here, celebrities can go through the necessary process of auditing to clear themselves of negative engrams that is provided by the Church, while in an environment that keeps fans and the paparazzi at a distance. Artists are also highlighted in Scientology’s publications, and celebrity Church members Tom Cruise, Kirstie Alley, and John Travolta are all outspoken proselytizers for the church.

Part of Scientology’s attraction to, and reliance on, artists and celebrities results from Hubbard’s view of reality and the nature of knowledge itself. He believed that reality is the projection of billions of thetans who created it out of

boredom. Matter, energy, space, and time have no independent or objective reality; they are dependent on thetan creativity. Hubbard argued that truth itself is so strange that a typical person cannot distinguish between science and science fiction. At one point Hubbard compared being a thetan to the fantasy world in *Alice in Wonderland*. He noted that thetans can “mock up [invent, or make] white rabbits and caterpillars and Mad Hatters,” implying that they would find themselves right at home in Lewis Carroll’s *Wonderland*.[\[5\]](#)

Only operating thetans can see reality for what it is and Hubbard claimed to have greater insight than everyone else. Since Hubbard was considered to be the most enlightened thetan, anything he declared to be true was to be accepted by his followers without question. He used and nurtured this obedience when the Church came under attack by individuals and the government, especially when someone inside the organization began to question his authority. As noted earlier, those who disagreed with Hubbard were labeled “Suppressive Persons” and marked as fair game to be deprived of property via lawsuits or even to be physically injured by other Scientologists.

Christianity acknowledges and celebrates humanity’s artistic gifts which they believe reflect our being created in the image of God, the ultimate creator and artist. It also affirms the role of reason in the process of investigating the nature of God’s creation. But as the book of Hebrews says, “in these last days he has spoken to us by his Son . . . through whom he made the universe.”[\[6\]](#) Our faith is in this Jesus, not the words of L. Ron Hubbard or the Church of Scientology.

Scientology and the Christian Faith

I recently received an email from someone who was dialoguing with a Scientologist. The Scientologist confidently claimed that Jesus died on the cross because the Jews could not accept his Buddhist teachings. She explained how Jesus had studied in

China and become a Buddhist prior to his ministry in Palestine, and that the traditional view of what Jesus taught and why he died was only an opinion. Finally, this follower of L. Ron Hubbard and the Church of Scientology argued that one's sins can be forgiven only if a person pays to experience the auditing process offered by the church and eventually become an OT or Operating Thetan.

Other beliefs held by Scientologists add to the chasm that separates it from biblical Christianity. People who have left Scientology claim that it teaches a "back-story" to the current human condition. But only those who have attained the highest levels within the organization are given access to the information.

Hubbard's story goes something like this. Seventy five million years ago an evil leader called Xenu decided to eliminate the excess population from a galactic confederacy consisting of twenty-six stars and seventy-six planets. With the help of psychiatrists, he tricked billions of people into submission and exported them to the planet Teegeeack or Earth. The paralyzed victims were stacked around active volcanoes in which hydrogen bombs were placed. According to the story, the bombs were detonated and the disembodied souls or thetans were captured and brainwashed into believing in the existence of a God and the devil. Hubbard blamed the evil Xenu for planting the ideas of Catholicism and the image of crucifixion into the minds of the hapless thetans. This process also deprived the thetans of their own sense of identity, resulting in their clinging to the few physical bodies that remained after the explosions.

As a result, those who have not benefited from Scientology's auditing process are possessed by a collection of dysfunctional thetans trying to control their every thought and action. Once cleared by Hubbard's auditing, all the confusion supposedly disappears. There is more to this "history according to L. Ron Hubbard," but it quickly becomes

obvious that Scientology and its founder are teaching another gospel.

Either one can be saved via Hubbard's auditing process, which promises to give people "total spiritual independence and serenity," or we are saved by placing our faith in what Jesus Christ did on the cross, but not both.^{7} Either we are divine-like beings who can overcome all our moral and mental deficiencies in the Church of Scientology, or we are creatures that were created "good" but are fallen due to rebellion against a holy God. To argue that the two systems are compatible doesn't make much sense.

Notes

1. *What is Scientology?* (Bridge Publications, 1993) p. 26-32.
2. *Ibid.*, 93.
3. *Ibid.*, 150.
4. *Ibid.*, 259.
5. John Weldon, *Scientology: From Science Fiction to Space-Age Religion* (Christian Research Institute, Statement DS-170, 1993). PDF available at www.equip.org/free/DS170.pdf
6. Hebrews 1:2
7. *What is Scientology?*, 150.