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 it 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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Rise of the Planet of the Apes and Social Consciousness

Rise of the Planet of the Apes (2011, Rupert Wyatt) continues a long movie franchise history of social commentary begun with the original science fiction classic *The Planet of the Apes* (1968, Franklin J. Schaffner). The first movie teemed with theological and political themes from race relations, to church and state struggles, to religion versus science debates, to the evolution and creation controversy, to issues of law and nature and finally nuclear fear. The apocalyptic

masterpiece contains one of the greatest surprise endings in movie history with astronaut George Taylor (Charlton Heston) cursing humanity for its murderous tendencies in front of the ruined Statue of Liberty.

The original movie was followed by a sequel and three prequels that never regained the intrigue and depth of the first movie and were criticized for their plunge into movie mediocrity. *Rise of the Planet of the Apes* is based loosely on the 1972 prequel *Conquest of the Planet of the Apes* (J. Lee Thompson). Not an official remake, *Rise* moves away from the idea of a slave revolt that seizes power as the only recourse for the oppressed, to focus on the inherent danger of scientific transgression against natural limits.

A trailer for the recent ape flick repeats a recurring theme in the social criticism of new technology when it states: "Our greatest discovery will become our greatest threat." The invention of a cure for neural disease leads to intelligence enhancement in other primates as an unintended consequence and creates a species of ape capable of competing mentally with human beings. The lead character Will Rodman (James Franco) believes he has discovered a cure for Alzheimer's through a gene therapy method involving the injection of the virus ALZ 112 into chimpanzees, which allows the brain to heal itself at the cellular level. The therapy has the side–effect of increasing memory, cognitive capacity and intelligence. When the experimental chimp attacks its handlers the Gen-sys Corporation scraps the project, but not before the chimp gives birth to a highly intelligent baby that Will adopts to save from extermination. The baby chimp is named Caesar (Andy Serkis) by Will's father Charles (John Lithgow), who also suffers from Alzheimer's and is temporarily cured by the virus–therapy. Will persuades Gen-sys to restart the program with a revised virus called ALZ 113 that drastically increases chimp intelligence, but proves lethal to humans.

After Caesar attacks a neighbor while trying to defend

Charles, he is committed to an ape sanctuary where he devises a plan of escape and seizes the ALZ 113 for his fellow Simian inmates. The apes manage to escape from the prison, wreak havoc on San Francisco and overpower a police blockade on the Golden Gate Bridge in efforts to take refuge in the Redwood National Forest. Meanwhile, the ALZ 113 has been accidentally exposed to humans, causing a global epidemic. We are left to believe the apes will adapt and thrive in their new habitat as the human population is decimated by a new viral plague of its own making, thus giving rise to the "planet of the apes."

The movie is obviously not a prequel to the 2000 remake of the original, but a reboot, an attempt to restart the series with a different line of thought. It places the blame for the intelligent origins of apes on the technological tampering with genes in the search for a cure to neural disorders and the desire to enhance human intelligence. The film remains apocalyptic in its social criticism, but locates the new threat in biotechnology rather than nuclear weapons, as in the original series. The one voice of conscience, Caroline Aranha (Freida Pinto), who is Will's girlfriend and zoo veterinarian, tells him that the gene therapy "is wrong. . . . You are trying to control things that are not meant to be controlled." The film offers a warning regarding the overly optimistic expectations of scientific capability to reverse the natural process of aging and dying. The ultimate negative association is made by comparing the experimental procedure of gene manipulation to the mythological character of Icarus, the man who flew too close to the sun and drowned after his wax wings melted. The allusion appears on a TV set in the background during the ape rebellion that reports on the Icarus manned space mission that was poised to enter the Martian atmosphere. We discover later through a newspaper headline, after the apes have escaped, that the rocket may be "Lost in Space?"

The latest installment in the franchise falls short of the original glory of the 1968 film, but foreshadows the arrival

of more movies in the series, hopefully soon. These new movies will unfold linearly from this new starting point that centers on a social consciousness concerning the potential dangers of biotechnology, which has largely replaced nuclear paranoia as the source for our fears of the future and belief that science has spun out of control. This science fiction series continues to present a challenge to our thinking about the belief in the limitless potential of technological progress in an accessible and entertaining format.

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