

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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The Gnostic Matrix

In the wake of the mega-hit movie The Matrix, which features gnostic themes, Don Closson examines gnosticism and the influence this philosophy has on our culture.

When The Matrix came out in 1999, it became an instant hit movie and a trend setter for the science fiction genre. The story takes place in a future dystopia where intelligent machines have taken over and are farming humans to generate electrical power. The matrix itself is a computer program that gives humans the illusion that they are living in a late

twentieth century world when, in reality, they are existing in womb-like pods that provide nutrients while siphoning off the natural electrical current that human bodies create. The movie is known both for its visual style and its references to many postmodern and religious ideas. The writers used a biblical motif throughout their story. The main character of the movie Neo, played by Keanu Reeves, is called the "one." He dies and comes to life again after being kissed by a love interest named Trinity. In this resurrected state he is able to destroy the evil agents within the matrix and appears to ascend into the heavens at the end of the movie. A ship called the Nebuchadnezzar is used by the rebel humans to hide from the intelligent machines and to search for the lost city of Zion. However, in spite of its use of many biblical terms, this is not a Christian movie.

In fact, *The Matrix* is syncretistic; it uses ideas from a number of religious traditions that are popular in American culture. Along with Christian notions, the authors have incorporated ideas from Zen Buddhism and Gnosticism. Gnosticism is a belief system named after the Greek word "gnosis" or knowledge. If the authors had been attempting to portray a Christian view of the human condition, they would have focused on sin and the need for a savior. Instead, the movie's characters find a kind of salvation in discovering secret knowledge and in realizing that the world is not what it appears to be. Neo becomes a Gnostic messiah, one chosen to be a way-shower out of the illusion of the matrix.

Gnostic gospels began to compete with Christianity in the second century after Christ. Our first clue to their existence is found in the writings of early Church Fathers like Justin Martyr and Irenaeus who defended Christian orthodoxy from these heretical ideas. The popularity of Gnosticism began to decline by the end of the third century and lay largely dormant until the recent discovery of Gnostic texts in Egypt in 1945. Now known as the Nag Hammadi Library, this remarkable

find was made available in English in 1977 and has been used by both religious leaders and secular scholars to argue that a Gnostic gospel should be considered alongside the orthodox Christian message.

In this article we will consider both the content of Gnosticism and influence Gnostic ideas are having on our culture.

The Birth of Gnosticism

In December 1945, an Arab named Muhammad Ali found a jar buried in the ground near Nag Hammadi, Egypt, that contained thirteen leather-bound codices or books dating from around 350 A.D. For the first time modern scholars had access to early copies of Gnostic writings which had previously been known only through derogatory references made by early Christians.

The core beliefs of the Gnostic gospel begin with the assertion that the world in its current state is not good, nor is it the creation of a good god. In fact, the cosmos is seen as a mistake, the action of a minor deity who was unable to achieve a creation worthy of permanence. The result is a world of pain, sorrow and death filled with human beings that long to be freed from a material existence. Deep within each person is a divine spark that connects humanity with the ultimate spiritual being who remains hidden from creation. The only hope for humanity is to acquire the information it needs to perfect itself and evolve out of its current physical state. The Gnostic Jesus descended from the spiritual realm to show the way for the rest of humanity, not to die as an atonement for sin, but to make available information necessary for self-perfection.

Although a common core of ideas is found within Gnostic writings, a variety of religious ideas were popular among its leaders. There are four second century Gnostic teachers who have contributed to our current understanding of Gnosticism.

Two consist of mythical reinterpretations of the Old Testament. The *Apocryphon of John* claims to possess a vision of John, the son of Zebedee. It offers a hierarchy of deities based on the names of Yahweh, ultimately concluding with a minor god named Ialdabaoth who is the angry and jealous god of the OT who falsely claims there is no other god beside him. The second writer named Justin authored *Baruch*, a work that mixed together Greek, Jewish and Christian ideas. Again, it portrays OT characters as minor deities, but both Hercules and Jesus have a role in this system. Gnostics baptized into this cult claimed to enter into a higher spiritual realm and swore themselves to secrecy.

The other two second century forms of Gnosticism were more philosophically developed. Basilides of Alexandria and Valentinus, who wrote in Rome about 140 A.D., brought together secular Greek thinking with New Testament concepts. Basilides' starting point of absolute nothingness indicates that he may have encountered Indian Hindu ideas in Alexandria. He also regarded the God of the Old Testament as an oppressive angel. But the most important Gnostic concepts are those of Valentinus. It is his system that has been borrowed from by today's New Age followers.

The Gnosticism of Valentinus

Valentinus claimed to have learned his gospel message from a student of the apostle Paul named Theodas. At the center of this Gnostic system is the notion that something is wrong, that the human condition and experience is defective. Orthodox Christianity and Judaism both point to human rebellion as the source of this flawed existence; however Gnosticism blames the creator. Valentinus' version of creation begins with a primal being called Bythos who, after a long period of silence, emanates 30 beings called "aeons" (also known as the "pleroma"). Eventually, one of the lowest aeons, Wisdom or Sophia, becomes pregnant and gives birth to a demiurge,

Jehovah, who in turn creates the physical world. The world is not “good” as indicated by the Genesis account. It is flawed and a barrier to humanity’s redemption.

Valentinus argued that the fallen nature of the cosmos was not our doing, and that we each have the capacity to transcend the physical creation to achieve redemption. The key is to possess correct knowledge about reality. Like the humans suffering in the movie *The Matrix*, he believed that “the human mind lives in a largely self-created world of illusion from whence only the enlightenment of a kind of Gnosis can rescue it.”[\[1\]](#) Valentinus taught that both body and soul are part of the corrupt creation and that redemption is only for the spirit or inner man. His view of personal redemption has more in common with Hinduism and Buddhism than with orthodox Christianity. To the Gnostics, Jesus is significant only because of the knowledge he possessed and the example that he set, not for being God in the flesh or for being a sacrifice for sin. Because the illusion presented to us by the world can only be corrected by the right knowledge, any guilt we feel for our rebellion against an all-powerful holy God is false guilt; for such a God doesn’t exist.

The teachings of Valentinus had considerable impact on his world. Modern day Gnostics, however, don’t teach all of his ideas. Let’s see why.

Modern Day Gnostics

World religion scholar Joseph Campbell writes that, “We are all manifestations of Buddha consciousness, or Christ consciousness...,” and that our main problem is that we have merely forgotten this truth. He admonishes us to wake up to this awareness, which he adds, “is the very essence of Christian Gnosticism and of the Thomas Gospel.”[\[2\]](#)

The concept of a “Christ consciousness” is common in New Age literature. The origin of this idea can be traced back to

Gnostic ideas that competed with the traditional teachings of the Apostles in the early church.

As New Age thinking has progressed in its many forms, the use of Gnosticism as a theoretical underpinning has grown. Since English translations become widely available in the late 1970s, Gnostic texts such as the *Gospel of Thomas* and the *First Apocalypse of James* have been used in conjunction with Eastern religious writings to support both New Age radical environmentalism and neo-pagan feminist religion. Gnostic writings have motivated scholars like Elaine Pagels and Joseph Campbell to find parallels between Buddhism and Christianity. They have also lent support to the belief that it was a Christ (or Buddha) consciousness that made Jesus a powerful example of how humans can experience enlightenment. But are the Gnostic scriptures faithfully represented in these modern ideas?

Author Douglas Groothuis argues that the Gnostic worldview is often misrepresented by its modern adherents. For instance, Pagels and psychologist Carl Jung translate the teachings of the Gnostics into general psychological truths while rejecting their teachings regarding the origin and operation of the universe. It seems inconsistent at best to adopt the supposed outcomes of the Gnostic faith while rejecting its core teachings.

Neither does Gnosticism affirm current attitudes towards the environment found among many New Agers. Gnosticism teaches that all matter, including mother Earth, is seen as a deterrent towards reaching our true spiritual state. In fact, Gnosticism holds that all matter is a mistake. It is certainly not to be worshipped or revered as many of our pantheistic friends do.

Although female divinities are part of the Gnostic hierarchy of emanations and the New Age journal *Gnosis* devoted an entire issue to the Goddess movement, the Gnosticism of the early

church era was decidedly not feminist. The divinity Sophia is at the heart of the problem facing humanity; her offspring brought into existence the physical world from which the Gnostic must escape.

Women in general do not fair well in the Gnostic texts. The *Gospel of Thomas* quotes Peter as saying, "Let Mary leave us, for women are not worthy of life." Jesus supposedly adds, "I myself shall lead her in order to make her male, so that she too may become a living spirit resembling you males. For every woman who will make herself male will enter the kingdom of heaven."[\[3\]](#) Jesus shows no sign of Gnostic influence in the New Testament. He never demeans women for being female, nor does he suggest that they become men.

Finally, Gnostic texts are used to support the New Age doctrine of tolerance for those on a different spiritual journey, and the popular belief in reincarnation. But Groothuis notes that "several Gnostic documents speak of the damnation of those who refuse to become enlightened, particularly apostates from Gnostic groups."[\[4\]](#) It's interesting that these passages aren't often taught by New Age followers.

The Reliability of Gnostic Texts

Is the *Gospel of Thomas* a more reliable witness to the real teachings of Christ than the New Testament? Is it factually more trustworthy? Famed Bible scholar F. F. Bruce is pretty blunt regarding the competing truth claims. He writes, "There is no reason why the student of this conflict should shrink from making a value judgment: the Gnostic schools lost because they deserved to lose."[\[5\]](#) Few would question the historical record that Gnosticism was rejected by the church in the second and third centuries. But what about today? Are there valid reasons to reevaluate the legitimacy of the Gnostic writings?

First, a decision must be made between the two conflicting depictions of Christ. The content and the literary style of the Gnostic writings compared to the biblical record are so different that they cannot both be accurate.

It's significant to note that the Gnostic texts do not offer a recounting of the life, teachings, death, and resurrection of Jesus. Much of what is attributed to Jesus is detached from any historical setting. *The Letter of Peter to Philip* depicts Jesus "more as a lecturer on philosophy than a Jewish prophet."[\[6\]](#) The Apostles supposedly ask Jesus, "Lord, we would like to know the deficiency of the aeons and of their pleroma."[\[7\]](#) Jesus responds with Gnostic teachings about God the Father and a female deity whose disobedience results in the physical cosmos. This is not the Jesus of the New Testament.

Another question regarding Gnostic texts is their date of origin. The documents found at Nag Hammadi are quite old, probably dating from A.D. 350-400. The original writings are even older, but not prior to the second century A. D. Thus, the consensus of most scholars is that they appeared after the New Testament had been completed. The *Gospel of Truth*, which is attributed to Valentinus, actually quotes the New Testament at length. It would be odd to accept its authority over the New Testament.

Unfortunately, the documents have also experienced considerable physical deterioration. The English translation of The Nag Hammadi Library exhibits many ellipses, parentheses, and brackets that point to gaps in the text due to this deterioration. Since most of the texts have no other manuscript copies available, their accuracy is questionable.

There is also the question of authorship. The *Letter of Peter to Philip* is usually dated at the end of the second century or possibly into the third.[\[8\]](#) Since this is long after Peter's death, it is considered to be pseudepigraphic, falsely

attributed to a noteworthy individual for added credibility.

Finally, the most popular and ardently defended text, the *Gospel of Thomas*, was not mentioned in the early church until the early third century.

The Gnostic view of Jesus was rejected by the early church and should be rejected today.

Notes

1. >Stephan A. Hoeller, *Valentinus: A Gnostic For All Seasons*, <http://www.gnosis.org/valentinus.htm> on 12/20/2002
2. Douglas Groothuis, *Jesus In an Age of Controversy* (Eugene, OR: Harvest House Publishers, 1996), 74.
3. *Gospel of Thomas*, 114.
4. Groothuis, 100.
5. F. F. Bruce, *The Canon Of Scripture*, (InterVarsity Press, 1988), 277.
6. Groothuis, 104.
7. Ibid.
8. Ibid., 107.

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