2010

Attack of the Fallen! Cinematic Portrayals of Fallen Angels in Post 9/11 Science Fiction Film

Jessica Fitting
Pitzer College

Attack of the Fallen!
Cinematic Portrayals of Fallen Angels in Post 9/11 Science Fiction Film

Poster from "Legion" (Bold Films, 2010)

by Jessica L. Fitting

Attack of the Fallen!
Cinematic Portrayals of Fallen Angels in Post 9/11
Science Fiction Film

A Thesis Presented
by
Jessica L. Fitting

Submitted to the Department of Religious Studies of Pitzer
College in partial fulfillment of the requirements for the
Senior Exercise for the Bachelor in Arts.

Professor Erin Runions and Professor Gaston Espinosa

May 26th 2010

Abstract:

The science fiction films which feature the angel Gabriel (*The Prophecy* (1995), *Van Helsing* (2004), *Constantine* (2005), *Gabriel* (2007), and *Legion* (2010)) represent a trend in exploring specific socio-cultural issues of America. All of these films explore fears over the loss of faith in American culture in a post 9/11 society. They are comparable to the ways in which science fiction films of the 1950's addressed fears of the Cold War. By utilizing the alien invasion plot structure from the 50's, contemporary plots have a pre-defined structure and film language in which to explore the themes of a crisis of faith. The fallen angels featured in all these films have their textual basis in the apocalyptic Jewish text of 1 Enoch, which presents an alternate origin of evil tale to the one found in the Christian Bible, which attributes to wicked fallen angels and provides the religious archetypal themes, moral basis and story ark for the fallen angels of the films. Furthermore, the films evoke an "uncanny Other" through the use of the angel Gabriel, who is a familiar Christian figure but who is uncanny in his modern portrayals, allowing frightening fears of the loss of faith and Christian identity to be explored through a familiar figure. Finally, the fears of encountering a "Muslim Other" in a post 9/11 world, and the millennial fears of uncertainty, are the cultural factors that lead to this crisis of faith present in all of these films.

Table of Contents

Introduction

The 2005 film *Constantine* was an over-the-top religious thriller based on a comic book, featuring a limp performance by Keanu Reeves and a gender bending character of the archangel Gabriel. These are a seemingly odd mix of elements in a mainstream feature film. Rather than wonder why Keanu Reeves was cast, or why the depiction of hell looked surprisingly like Los Angeles, I wondered why a filmmaker would be so brave as to make the "bad guy" be an Archangel played by a woman who tries to bring the Antichrist to life. What an astonishingly refreshing storyline, where it is an angel as the antagonist, moreover an angel who is cast out of Heaven at the end! What Christian symbolism would account for this interesting angel, I wondered. This observation about the character of Gabriel within this film led to the discovery of other depictions of the angel Gabriel in recent films, and evidence for a trend in American film culture.

Not only is there a trend in recent films for religious and apocalyptic thrillers, but also in science fiction films which feature the angel Gabriel. Within the last fifteen years, there are five films which fall into this category: *The Prophecy* (1995), *Van Helsing* (2004), *Constantine* (2005), *Gabriel* (2007), and *Legion* (2010). This group of films explores several contemporary issues facing American culture within the medium of film, and these will serve as a basis for this thesis.

The science fiction films which feature the angel Gabriel all explore fears over the loss of faith in American culture in a post 9/11 world, and they are comparable to the ways in which science fiction films of the 1950's addressed fears of the Cold War. The fallen angels featured in all these films have their textual basis in the apocalyptic Jewish text of 1 Enoch, which attributes the origin of evil to wicked fallen angels and provides the religious themes and moral basis for the angels of the films. Furthermore, the films evoke an uncanny Other through the use of the angel Gabriel, who is a familiar Christian figure but who is uncanny in his modern portrayals. Finally, the fears of encountering a Muslim Other in a post millennial and post 9/11 world are the issues which lead to this crisis of faith which is present in all of these films.

While I believe that these films are indicative of a new trend in science fiction film, a trend which explores of loss of Christian faith, they are also an important part of the trend in apocalyptic film in general. There has been an abundance of apocalyptic, disaster ridden, and thoroughly frightening films which discuss an impending doom or an apocalyptic future. The recent film extravaganza *2012* by Roland Emmerich is a fabulous example of this trend. Chronicling the very literal end of the world from an ancient Mayan prophecy, apocalyptic fears are openly and extravagantly explored and realized on a large scale, in a medium seen by millions of Americans. Playing on 3,404 screens across America in its opening weekend in November 2009, it is not a coincidence that themes of the apocalypse are appealing to the public in the uncertain modern times of a post-millennial and post 9/11 landscape.[2]

Scholars agree that apocalyptic films are being desired and consumed by the public at large. The reason for this, according to Conrad E. Ostwalt Jr., is that "the popularity of movies with apocalyptic themes represents a response to the desperate sense of crisis the twentieth century seems to foster."[3] Apocalyptic themes have long been used to provide a structure to chaotic and uncertain times, from the writing of the Old and New Testaments and the text of 1 Enoch, to the alien invasion films of the 1950's, to the cycle of apocalyptic films of today. Ostwalt argues that "The apocalyptic model allows us to make sense of our lives by providing a means by which to order time"[4] and these films attempt to do the same. They were made to entertain, but also to offer structure, guidance, and reassurance to a confused post 9/11 America. This thesis will attempt to examine a small slice of this apocalyptic film drama, by looking at the films which feature the angel Gabriel.

There are three questions I hope to answer: What is the religious textual basis for the fallen angels in these films? What are these films actually about? And why has Hollywood made them? All are an attempt to place these films within a larger context of American religious culture and film history and see where the films fit within or differ from the respective disciplines.

Chapter one examines the textual basis for how fallen angels are characterized. I will briefly look at the tradition and motifs of apocalyptic literature, and then turn to the main text of 1 Enoch. In this apocalyptic text, I focus on the story of the Watchers, angels who descended to Earth to breed with humans and share their heavenly secrets with them. This in turn created the first evil on Earth,

through their monstrous children, and led to the punishment of the Watchers by God. They were the first 'fallen angels', and they are characterized as uncanny Others, by being both similar to and fundamentally different from humans.

Chapter two focuses on the Gabriel films, examining their structure and deeper meanings within them. I will show how each of the films follows an alien invasion pattern, a plot structure common to the 1950's SF films, which is fairly straightforward in its happy ending. Then after looking at the Gabriel and fallen angels of each of these films, I will show how these characters represent Others, who are similar to humans in their emotions and anxieties, but wholly different in their nature. Finally, I will show how the message in each of these films is one about a personal loss of faith, as seen through the faithless fallen angels.

Finally, chapter three explores the larger context of the Gabriel films to see what they mean in the context of American culture. A thorough examination of the SF films of the 1950's will show the anxieties of the Cold War, and how these anxieties were personified in the films. This will lead to a discussion of the post 9/11 and millennial fears that are personified in the modern Gabriel films, and how those interact with the plots. A final comment on the impact of the films upon Christian America will end the discussion.

The Gabriel films offer reassurance through experiencing a shared feeling of fear and anxiety which is drawn from contemporary culture. While the cinematic merit of these films has yet to be determined, they offer a social service by giving voice to the fears we all share. By examining these films, I hope not only to find out why there is a fear and anxiety that has bubbled up into these films, but also to

give further voice to contemporary anxieties. The uncanniness of Gabriel is crucial

to all of them, but there is a deeper meaning as well. A quote from one of the films

I examine gives perfect voice to this sentiment. As the hero of the film *Legion*, the

angel Michael tells the frightened humans he is helping to survive that "Being lost

is so close to being found."[5] If being found means finding a new identity of twenty-

first century America in a post 9/11 world, then perhaps these films aid in the

discussion of identity through mass culture.

Chapter One:

Angels and the Apocalypse in 1 Enoch

The fallen angels and the Gabriel of the science fiction films I examine in this larger thesis is presented in a way that makes those angels wholly different than but oddly similar to humans, making them an "Other". This is not a concept unique to these films, where angels are representative of an Other, but one which has its roots in apocalyptic literature. In order to have an appreciation for the apocalyptic and religious roots of the themes in these films, it is important to look at a textual basis for the characters of Other angels and Gabriel. The clearest example is of the pseudepigraphical text of 1 Enoch.

The characterization of the angels as both being fundamentally different from humans, yet being equal within the realm of divine judgment establishes them as the Other, different yet oddly and frighteningly similar. The frightening 'Other' in this narrative is a powerful and angelic one that is shown to be controlling, authoritative, knowledgeable, Holy, and monstrous when evil. Through an emphasis on judgment, morality, and celestial hierarchy in this apocalyptic Jewish text, it is clear how the angels come to represent the fears of the readers. By using angels in this story, rather than simply humans, the effect is to make the evil seem

even more evil and foreign, and the good angels to seem more glorified and Godly. Still, the angels come across as less alien to us, and more humanlike.

This chapter will begin with an examination of Jewish apocalyptic literature and to see why it is important and the way it can provide structure to a chaotic time. The story of the Watchers in 1 Enoch then provides the primary text for an analysis of the role of angels as Others, and they will first be seen as very separate, distinct, and superior to humans, in the celestial hierarchy of Enoch. Then it will be shown how the Watchers are at the same time placed on an equal level with humans because of the emphasis on the equal judgment by God over all beings. Finally, through an analysis of Edward Said and Sigmund Freud's ideas about Orientalism and the "uncanny" respectively, it will be shown how the Watchers represent Others that are different, but similar to humans in order to represent the ineffable apocalyptic fears.

Apocalyptic Literature: Definitions and Uses

Apocalyptic literature, in its broadest definition, is a genre of literature that foretells the end of time to provide structure to the chaos of the present. From the vivid and strange imagery of Revelations in the New Testament, to the otherworldly journeys of prophets and sages in the Old Testament, and to the tour of the heavens and the story of the fallen angels in 1 Enoch, apocalyptic as a genre is broad and has a variety of definitions. The use of apocalyptic language and symbolism as rhetoric, however, can very clearly be seen as giving structure and definition to chaos and uncertainty. By exploring the darkest, worst case scenarios,

apocalyptic literature can give structure and definition to an uncertain and chaotic future.

In order to see how the rhetoric can be used, it is important to give a definition of apocalyptic literature. Apocalyptic literature is revelatory literature; it involves the revelation of some kind of knowledge to the author or another person. The one who receives this revelation is often said to be a hero, though it is often written as attributed to a past hero or patriarch (i.e. written as Abraham or Moses), in order to give it greater authority. A third common characteristic is that the literature often involves descriptions of heavenly realms, and heavenly futures for humans.[1] The literature deals with the future course of history, the future of the world in general, and in revealing this through a heavenly body or figure.[2] Apocalyptic literature is about a revelation of knowledge about the future, given through a worthy human, who receives this knowledge more often than not through an angelic figure.

Having an angel guide is an important common theme among apocalyptic writings. During the time that many of these apocalyptic texts were written (sometimes called the "inter-testamental" period for falling between the completion of the Hebrew Scripture and before the creation of the Christian Testament), apocalyptic revelations were often said to be assisted by angels.[3] "As early as the time of Daniel and 1 Enoch there had grown up in Judaism a prolific angelic tradition"[4] where apocalyptic visions were often accompanied by angelic interpretation (as in Daniel)[5], or angelic guides as in 1 Enoch.

The most well known example of an apocalyptic text is the Book of Revelation, also called the Revelation of John, in the New Testament. The text is a revelation about the end of days, how it will happen, and the second coming of Christ, featuring fantastical imagery and symbolism. However, it is important to note that while the imagery may be fantastic (i.e. beasts with seven heads, a marriage supper of the lamb, series of seven trumpets etc.), symbolism is easy to be found, and clearly meaningful. This will return in later chapters, when seemingly fantastical imagery has deeper meaning despite outward appearances. The text of Revelation is all revealed to John through an interpreting angel who reveals this knowledge to him.[6]

Another important aspect of apocalyptic literature is that very often these texts are written during a period of upheaval, unrest or crisis. The text represents a worldview where there is a "failure of established belief systems that makes inexplicable change such a crushing burden…"[7] that can't be understood or processed. It is written when things are not understandable, when the established order has become unhinged, and when people are confused about why things are happening.

That is when apocalyptic literature can step in, to provide a clear cut structure of how the rest of time is going to play out; to provide a plan for the readers. There are a number of different theories on how apocalyptic rhetoric is used and purposes for it, but all of them stress the way it gives structure and meaning to chaos. For the aim of this thesis, it is not as important to have a clear cut definition of what is or isn't included as apocalyptic literature, as it is to see

why apocalyptic rhetoric is used and how it can be applied. The main religious text used here will be 1 Enoch, which along with Revelations is nearly always included in a list of apocalyptic literature. The definition described above of what the description of an apocalyptic text includes is sufficient.

There is certainly a high level of agreement among scholars that the structuring of the universe through apocalyptic literature is a key component of the uses of this literature, it is only in how they describe this and what they emphasize that differs. One clear way to see the use of apocalyptic literature is by identifying the three key motifs within it as time, evil, and authority, as Stephen D. O'Leary has in his book Arguing the Apocalypse. O'Leary thinks that "apocalypse is a symbolic theodicy, a mythic and rhetorical solution to the problem of evil as faced by every human society,"[8] under a monotheism with a "perceived contradiction between the experiential reality of evil and the belief in an omnipotent and benevolent creator."[9] In order to come to terms with the idea of evil existing alongside an omnibenevolent God, apocalyptic literature stamps time with an end-date for evil, saying it will end at a precise time as God steps in to mete out justice.

He places the emphasis on the apocalypse as being a solution to the existence of evil, through a definition of time and the use of divine authority. An end time eschatology then "offers the perfection (which is to say the annulment) of time as the redemptive solution to the problem of evil."[10] This concept of using apocalyptic literature in order to reconcile the idea of a good God with evil things by giving evil an expiration date supports the thesis that apocalyptic literature is

ultimately used to give structure to chaos because in doing so it gives a clear timeline of events of the future of the world.

According to O'Leary, the apocalyptic stories help to "locate humanity within a cycle or progression of cosmic time."[11] By reading this literature, one can understand that even during horrible or civil unrest, evil does have an expiration date. Not only is humanity given a specific place and an end time in apocalyptic literature, but O'Leary argues that the genre's greatest strength is in defining evil's end as well.

In his book <u>Contemporary Apocalyptic Rhetoric</u>, David Brummett argues for the contemporary uses of this language and symbology as rhetoric, and agrees that it is used to provide structure to a chaotic world. He writes that the apocalyptic rhetoric is used to comfort people through a "quick restoration of order through the fruition of a plan that has governed history all along."[12] When chaotic times become overwhelming, seeing the world through an apocalyptic lens puts it in perspective, showing that there is a plan for the future. Succinctly stated, Brummett agrees that "Revelation of a system of order within the cosmos is central to understanding how apocalyptic discourse addresses an audiences' pain and serves the audience…"[13] One cannot understand apocalyptic literature, in other words, without seeing how it affects the audience and addresses a need. The worth of the text is inherently tied in with the social purpose it serves.

A further point that Brummett makes is that there is a moral imperative to read the apocalyptic texts, because there is a contained warning within the very idea of them that if you don't read them you are at a loss. If one doesn't listen to the

apocalyptic warning, one is libel to be at a disadvantage to those that listened, so the texts themselves further propagate their own message and grant themselves authority. While that is hardly the main purpose of the apocalyptic literature, to scare people into reading it through peer pressure, it is important to see that the texts give themselves authority by purporting to know things that others do not. The people who do read the texts feel that they know more, are comforted and are better prepared for the future at having read these powerful authoritative texts. Having an idea of exactly what is going to happen at the end of time allows one to let go of the fear of it, and move beyond those worries to focus on the present.

A final view on the uses of the apocalyptic texts comes from Edward J. Ingebretsen's aptly titled book Maps of Heaven, Maps of Hell that purports that one can only understand the good (Heaven) through understanding the bad (Hell). His basic argument is that if there is the terror of being judged immoral by God at a future end time, it proves there is a God and that there must be a good reward for being righteous. It is a psychological argument that if you are scared of being bad, there must be a reason for wanting to be good, and exploring that fear can explain the righteous path to being good.

Ingebretsen's intention in analyzing the apocalyptic literature is to "read the Divine by tracing its shadows in the contrived, constructed, and generally formulaic terrors by which the Holy is, traditionally, deflected into and through public discourse."[14] Much of his analysis is in seeing how this plays out in popular culture, in analyzing the "maps of hell" put forth from Puritan religious imaginations, in writings like H.P. Lovecraft's stories, and in popular films like *The*

Exorcist. In all of these things, one can map back the definitions of righteousness from examining the definitions of horror, for the horror within them is not blindly described, it is described as an opposite, as something other than the good.

Apocalyptic literature is used to give structure, definition, and purpose to a chaotic world, often having been written during a time of uncertainty. It uses revelations about end times and heavenly knowledge in order to show what a good, moral world now should be like, and gives reassurance and structure by giving evil an end date and alleging to have the authority to do so. The horrors of life can be then be represented in apocalyptic symbology, language, and structure; the texts are providing an outlet for the expression of this fear. Now that it is clear what the purpose, definitions, and rhetorical effects of apocalyptic literature are, it will be clearer how the apocalyptic style informs the purpose of one apocalyptic text in particular, 1 Enoch.

1 Enoch and Pseudepigraphical Literature

Before talking about the content of 1 Enoch (also called Ethiopian Enoch), it is important to place it both within the larger context of Jewish Pseudepigrapha and later as a part of Jewish apocalyptic literature.

1 Enoch as it is read today comes from an Ethiopian text that was translated from Greek that was translated from the original Aramaic it was written in. The whole of 1 Enoch exists only in the Ethiopian Bible in full, with less complete versions from Greek manuscripts form the 4th-6th centuries. Fragments of the first book of 1 Enoch in Aramaic were found in the Dead Sea Scrolls at Qumran that

reaffirmed the translations, as well as a small bit of a 9th century Latin manuscript and a 12th century Syriac excerpt,[15] the latter two which probably were derived from Ethiopian manuscripts.

There are five distinct major parts of 1 Enoch that are recognized as being written at different times and compiled together later under one book. Even with the addition of texts from Qumran, it is hard to put a firm date on any of the sections. According to one scholar, the first section, The Book of Watchers chapters 1-36 was finalized in the mid to late third century BCE; the Book of Parables of chapters 37-71 were from the first century BCE; the Book of the Luminaries chapters 72-82 are from the 3rd century BCE (and is now considered the oldest); the Dream Visions of chapters 83-90 is from about 200 BCE, and the Epistle of Enoch of chapters 91-105 is from the 2nd century BCE.[16] As to the authors of the book, there is no doubt that there are numerous authors, and that all were Jewish from the Palestine region. Scholar R. H. Charles concludes that "The author of the earliest portions was a Jew who lived…in northern Palestine," and more importantly the fact that 1 Enoch is "as a whole, pre-Christian, may be regarded as definitively established."[17] 1 Enoch belongs placed along other apocryphal and pseudepigraphical Jewish texts, given its date and the fact that it is not generally included in Christian Bibles.

Since each section was written at a different time, and estimates put the range of all the books at over 300 years, it is hard to generalize about the time period in which it was written. The political, religious, economic and social issues of the time obviously influenced the writings and authors and can't be ignored,

"nor can the times themselves be understood apart from those books whose hopes and fears echo and re-echo the faith of God's chosen people."[18] The analysis of just The Book of Watchers yields a wide variety of possible influencing factors, from before the Maccabean period and possibly before the Exilic period.[19] There is some consensus that a number of the books were probably written before, during, or after the Maccabean Revolt, which were "critical times for the Jewish people…marked by a series of crisis which are reflected in one apocalyptic book after another."[20] It was during this time that great traditions were born (Chanukah) and also of great turmoil and tragedy.[21] The crisis of faith, of nation, of even life and death were clearly reflected by the outpouring of apocalyptic literature of the time, including most of the various parts of the pseudepigraphical text of 1 Enoch.

The term pseudepigraphical refers to what one scholar calls the "modern collection of documents brought together by teams of international specialists who judged, in the light of two hundred years of work on them, and from decades of experience with them, that they belong together under the rubric Old Testament Pseudepigrapha."[22] Another scholar simply states that "There is no agreed list of these pseudepigraphical or apocryphal writings."[23] However, while there may be disagreement over what texts fall under the Pseudepigrapha, 1 Enoch almost always falls into it. Defined here, it is a collection of extra-canonical texts that was written roughly from 200BCE to 200CE. They are so called Pseudepigrapha because of a Greek translation of a word signifying pseudonymous works, attributed to the fact that this group of writings (separate but similar to the Apocrypha) are for the most part written as attributed to famous biblical figures.[24]

However, because these texts are non-canonical does not mean their cultural significance is any lessened. It has been stated among scholars that 1 Enoch stands apart from other pseudepigraphical works as being perhaps the most important non-canonical work in terms of influence on Christianity, and even on its influence upon the Christian Bible.[25] R.H. Charles, one of the earliest Enochian scholars, recognizes 1 Enoch as "the most notable extant apocalyptic work outside the canonical Scriptures."[26]

Enoch is not a random figure; he is mentioned in Genesis and in the New Testament in the Letter of Jude. Some of the events of Enoch, and the children of the Watchers (the Nephilim) are mentioned in Genesis 6 where it says "The Nephilim were on the earth in those days—and also afterward—when the sons of God went in to the daughters of humans, who bore children to them." The events in Enoch are not entirely non-canonical, and the reference to the Nephilim is likely leftover from much older editions of the Old Testament which contained Enoch within them. Scholar Margaret Barker also argues there are other references to Enoch in texts such as Psalms.[27] The influence of the text is hard to empirically calculate, but for now it is clear that biblical scholars do not discount the text, which is enough to keep in mind for this chapter.[28] There is plenty of scholarly debate on Enoch, particularly on the Book of Watchers to which I will now turn.

Introduction to the Story of the Watchers

The Book of Watchers in 1 Enoch[1] and the story within it of the fallen

angels is a fascinating story that establishes themes of judgment and a heavenly

reward, shows a well ordered celestial hierarchy as Enoch is guided by heavenly

archangels, and ultimately presents an alternative origin of evil story. To begin, the

plot of the Book of Watchers needs to be explained.

The first book in Enoch is the Book of the Watchers. It begins with an

opening parable about how the book is a revelation to Enoch, "a righteous man

whose eyes were opened by God" (1:2).[29] After a brief section (ch 2-9) on how the

righteous will be rewarded and the unjust punished, the story of the fallen angels

unfolds:

> When the sons of men had multiplied, in those days, beautiful and comely
> daughters were born to them. And the Watchers, the sons of heaven, saw
> them and desired them. And they said to one another, 'Come, let us choose
> for ourselves wives from the daughters of men, and let us beget children for
> ourselves.'…[The Watchers are named] These and all the others with them
> took for themselves wives from among them such as they chose. And they
> began to go in to them, and to defile themselves through them, and to teach
> them sorcery and charms, and to reveal to them the cutting of roots and
> plants. And they conceived from them and bore to them great giants. (6:1
> and 7:1-2)

In the following chapters, the four archangels (Michael, Uriel, Raphael and

Gabriel) learn of the wickedness of the Watchers, ask God to intercede, and are

given orders to destroy the Watchers, their children, and to cleanse the Earth. The

Watchers then plead to Enoch to intercede on their behalf and beg forgiveness, but

---

[1] The text of 1 Enoch is hereafter referred to simply as Enoch, since neither the texts of 2
Enoch/Slavonic Enoch or 3 Enoch will be discussed.

God tells Enoch to "Say to them 'you will have no peace.'" (16:4) and punishes them. On a tour of the heavens with the angels as his guide, Enoch is shown the prisons of the fallen angels repeatedly, along with the "paradise of righteousness" (32:3). The first important part of this story to be examined is the nature of the angels and the Watchers, and how they figure into the heavenly realm.

Celestial Hierarchy and Authority in Enoch

One of the most important questions that arises in this story is who are these Watchers, and what were they like as good angels? The Book of Enoch makes the celestial hierarchy of the angels clearly distinct from that of humans, and Enoch's interactions with various angels show the reader the authority and power that the angels hold in the heavenly realm. Ultimately, a dichotomy between the sinful Watchers and the righteous archangels is established that promotes an apocalyptic structure and casts the two kinds of angels as extremes of one another to show a greater moral structure.

In Enoch, the archangels give Enoch a tour of the heavens, answer his questions, and divulge to him great secrets of the heavens. As in many apocalyptic texts, angels serve as "celestial guides or celestial interpreters"[30] leading the person receiving the revelation through the heavens, and helping to make the revelation clear. The angels act as guide, interpreter, mediator and wise man during Enoch's ascent to the heavens.

The exact number and function of each of the archangels differs depending on which account is read. In chapter 9 in the Book of Watchers, God orders the

four archangels (Michael, Sariel/Uriel,[31] Raphael and Gabriel) to punish the Watchers, each given a different task. Then later in chapter 20, seven archangels are named (Uriel, Raphael, Ruel, Michael, Sariel, Gabriel, Remiel) as "the holy angels who watch" (20:1), and each is defined by their duties, such as "Gabriel, one of the holy angels, who is in charge of paradise and the serpents and the cherubim."(20:7). In the Book of Parables there are the "four angels of the Lord of Spirits" (40:10), named as Michael, Raphael, Gabriel and Phanuel. There is clearly disagreement between and within the books as to which angel functions how, but the main point is that their repeated definitions emphasize them as archangels who are the epitome of holiness.

Though not important now, it is important to note for later that Gabriel, Michael, and Raphael are included in all lists of the names. When the archangels are given orders to destroy the Watchers, Gabriel is given the task of destroying the offspring of the Watchers (10:9). When the list of the seven archangels is given, Gabriel is the one "who is in charge of paradise and the serpents and the cherubim" (20:7), and later as one "who is in charge of every power" (40:9). While not singled out among the four, Gabriel is nevertheless one of the four most powerful angels encountered in Enoch.

As heavenly holy beings, who stand around God and watch over the nations, these are powerful beings. They are clearly associated with the divine, and are completely holy beings, separate from humans in every way. They are also nearly omnipotent as far as we can tell; answering every question that Enoch poses to them:

> Then Michael answered me, one of the holy angels… 'Enoch, why do you inquire and why do you marvel about the fragrance of this tree, and why do you wish to learn the truth?' Then I answered him—I, Enoch—and said, 'Concerning all things I wish to know, but especially concerning this tree.' And he answered me… (24:6-25:2)

Their all knowing, open, and generous nature is repeated again in several similar exchanges with Enoch in the Book of Watchers. They are shown again and again to be intelligent, mediating beings, holy in nature and omnipotent in knowledge.

Besides the archangels, there are also "Seraphim and Cherubim, and Ophanim, and those who do not sleep" (71:7) and also "angels that could not be counted, thousands of thousands and ten thousand times ten thousand" (71:8). These other choirs of angels are, in this and other apocalyptic literature, "arranged into a well-drilled hierarchy, with officers and ranks like those of a great army."[32] The development of this type of angelology, where there are multiple classes of angels and each has specific duties and a power attributed to them, is not specific to Enoch but is a common theme in apocalyptic literature.[33] The archangels with their charge of punishing the Watchers, are clearly established as the ultimate good (next to God) in the heavenly realm, and their importance cannot be stressed enough in their role in Enoch

It is important to say here that the heavenly knowledge imparted to Enoch was imparted to him because of his righteousness (12:1-4). He was shown around the four corners and the ends of the Earth because he was worthy of it, not because he was a randomly chosen human. In other words, he was special. Enoch received

heavenly knowledge and learned secrets about the heavens, about angels, and about God, because he was chosen.

The angel's authority and power is largely due to their impressive heavenly knowledge, and when the Watchers descend to Earth and spread this heavenly knowledge among humans (as opposed to Enoch's being chosen to learn it), this is called a sin. The knowledge that the angels hold is sacred and holy, to be shared only with the righteous. The sin of the Watchers is that they "taught all iniquity on the earth, and [had] revealed the eternal mysteries that are in heaven" (9:6), and "what was secret they revealed to human beings, and they led the human beings astray so that they committed sin" (64:2). What the Watchers did was reveal something that was meant to be kept in the heavenly realm, was revealed in error to the earthly realm.

What all of this has shown is to make the good angels more godly and revered, and the bad angels, the Watchers, seem more frightening, all of them separate from humans. The celestial hierarchy that is reinforced again and again shows the elite status of angels among all the beings of the universe, much closer to God than humans are in the heavenly realm. Even Enoch, though shown a tour of the heavens and given heavenly knowledge, cannot compare with the angels in terms of great holiness and authority. The events of the Book of Watchers create a dichotomy: "Thus the world of spirits is divided into two. On the one side are the angels who remain true to God, who execute his will…on the other side are the fallen angels and demons who obey the chief of the demons and commit all kinds of wickedness upon the earth."[34] A new hierarchy is set up through this narrative

where there are still different classes of angels, but among the archangels there are now the good archangels (Gabriel, Michael, Raphael etc.), and the Watchers. One is holy and good, while the other is sinful, but both hold heavenly knowledge.

The dichotomy of good and evil angels within the larger heavenly hierarchy provides a moral structure that supports it as an apocalyptic text where confusion over the future can be explained in black and white terms. There are no so-so angels; there are only good and bad ones. This dichotomy of the holy beings that attend the heavens and show Enoch around creates a further structure to the universe, proving that the universe has both good and bad, but not anything in between. While the Watchers come to be the epitome of sin and evil in this story, the archangels are cast as the ultimate good. They are both different from humans fundamentally, and in fact inhabit completely different spheres of life in the universe of Enoch, but as I will show in the next section angels can still sin and will be judged equally as humans.

The Watchers and the Theme of Divine Judgment

The strongest part of the story of the Watchers is to illuminate repeatedly how the Watchers are judged and punished according to Divine law. The story is not about exploring how the Watchers transgressed on Earth, it is concerned with establishing the firm, equal and ultimate divine judgment that is enacted on all beings under and within the heavens, angels included. While there are two sides to angels as represented in the Watchers and archangels, and they live in a separate

sphere from humans, judgment and punishment are equal for everyone and so the Watchers come to be equal to humans in some respects.

While the main part of the story is told in the Book of Watchers, the story is retold later in Enoch in the Parables in various spots (chs 39, 54-55, 64, 67, 69), and is retold in a parable in the Book of Dream Visions (ch 86), always in a similar way. In each of these spots, however, the emphasis is always on the punishment of the Watchers for doing these sinful deeds. In the Parables, they are mentioned after Enoch sees seeing the valley of their punishment for those of "unrighteousness in becoming servants of Satan and leading astray those who dwell on the earth."(54:6), then later that God will "judge Azazel and all his associates and all his host in the name of the Lord of the Spirits." (55:4). The importance of their judgment is stressed when Enoch is told, "'This judgment with which the angels are judged is a testimony for the kings and the mighty who possess the earth." (67:12). Nearly every sentence about the Watchers mentions that they are unrighteous, or are about to be judged, or are being punished. It is a morality tale if there ever was one.

It is clear that the language used for the Watchers emphasizes their judgment and eventual punishment. While the emphasis could have fallen on their sexual misdeeds and emphasizing how wrong that was, instead the emphasis falls on their punishment after they have transgressed and been captured. This emphasis in effect causes an emphasis on the divine law and judgment that has been meted out to them. Not only are they punished, but punished until eternity: "'This place is a prison for the angels. Here they will be confined forever.'" (21:10). Here it is

made clear they will be punished until eternity, not just for a little while. This punishment is long lasting, permanent, and signifies both the severity of their punishment and the indiscriminate nature of divine law; the divine law reaches both the heavens and Earth equally, and so is indiscriminate in nature.

On Enoch's journey through the heavens, while he is shown the punishment of the Watchers he is also shown the punishment of human sinners. In the progression of his journey he sees the place of punishment of the disobedient stars (Watchers) at 21:5, then the burning prison of the Fallen angels at 21:10, the mountain of the dead with the righteous, sinful, and not yet repented humans in chapter 22, the cursed valley for those that are forever cursed in chapter 27, and finally a paradise of the Righteous in chapter 28. His tour features the divine punishment of humans and angels equally in the sense that they are not separate or distinguished, but shown to Enoch concurrently and with equal importance placed upon them.

Not only is it divine law, but divine power that is indiscriminate to human or angel. As Enoch begins his ascent to heaven, the text states that "No angel could enter [God's] house and look at his face because of the splendor and glory, and no human could look at him." (14:21). Here again they are equal in being unable to look at God's face. The angels and humans are separate, but only barely, and not in terms of certain things like facing God or being punished.

A further point of comparison is in how the righteous Enoch is repeatedly shown to be good, while the Watchers are evil. Through this comparison, Enoch looks better while the Watchers look worse. The comparisons between the

Watchers and Enoch compare the former as those who "descend to earth to corrupt humankind with their teachings, and the latter, who ascends to heaven to receive salvific knowledge."[35] While Enoch is given a tour of the heavens, taught things as the "righteous scribe" (12:4) and rewarded with divine knowledge for his good deeds, the Watchers are punished for descending to Earth and teaching humanity about heavenly secrets. The link between them is striking, they are both related journeys in other realms (heavens or earth) and revelation of divine knowledge; they are clearly meant to be two opposite experiences. The Watchers become the epitome of what punishment for sins can be like, while Enoch is given the ultimate reward in a tour of heaven.

We can view this from Ingebretsen's perspective, where the intense emphasis on the Watcher's punishment is a way to also emphasize the good and the rewards in the universe. He writes that "terror came to signify a primary revelation of God's order (and thus, by extension, of *their* social order)…the experience of the Divine would signify both authority and apocalypse, revelation and disaster."[36] The judgment of the Watchers, by extension and through the praise of Enoch, stresses the justice, authority, and might of the Divine. The moral of the story is that "Veneration for the Law is whole-hearted; it is the real guide of life; punishment awaits those who ignore its guidance."[37] Divine judgment is the thing Enoch sees the most, so I argue that this emphasis is striking in giving equanimity to the punishment of both humans and angels, marking them as equals.

The story of the Watchers thus creates a motive to act righteously (through seeing the terrifying punishment of them), to have a sense of the divine rewards

(through Enoch's rewards), and to ultimately feel reassured of the structure of the universe. This theme from apocalyptic literature can be seen here, as the Watchers become a figurehead for the reassurance that bad deeds will be punished. The divine law that reaches all the way up to the heavens, down to earth, and even to angels is firm, unflinching, and forever, and it is this theme that is most important for the story of the Watchers. In a similar way, the origin of evil story that is presented within this book places both humans and angels on similar levels through the dissemination of sin.

The Sins of the Watchers and the Origin of Evil

The story of the fall of the Watchers in Enoch acts as an origin of evil story, explaining how sin on Earth through the actions of the Watchers. This is an important theological point in the text, as it places the blame for sin equally in the hands of humans and supernatural angels. By placing the blame in both human and supernatural hands, it places the two on equal levels in terms of culpability, and links the Watchers and humans as sometimes equals.

As already explained, when the angels descended to earth, procreated with humans and shared heavenly knowledge with humankind they were judged by God and punished for eternity. In one quotation, God tells the Watchers, "'You were in heaven, and no mystery was revealed to you; but a stolen mystery you learned; and this you made known to the women in your hardness of heart; and through this mystery the women and men are multiplying evils on the earth.'" (16:3-4). It is through both their intermingling and the spreading of secret knowledge that they

are punished. As has already been shown, this punishment is permanent and applicable for all great transgressors.

But what is so bad about breeding humans with angels and revealing secrets, and why is it punished so harshly? There are several reasons; one is that it is unnatural for humans and angels to breed, and for their knowledge to mix. This creates a "corruption of the natural order, lawlessness"[38] that makes chaos and sin run rampant on the earth. The celestial hierarchy that places angels on a higher plane and with higher authority than humans makes it clear that angels and humans are separate; they are not meant to be together. The horrible Nephilim which caused so much chaos and sin is put back in order by the end of the book; only through the judgment, binding of the Nephilim, and punishment of the Watchers and elimination of sin on Earth is order restored.

Another reason that this is so terrible is that it has given humans secret heavenly knowledge that was not meant to be shared. The knowledge of such things as the heavens, metallurgy, spirit summoning gave divine knowledge to humans but it was meant to be kept in the heavens and shown only to the most worthy (like Enoch) of humans. [39] "It was not the divine secrets themselves which were evil," writes one commentator, "but that it was man's misuse of them which was the cause of the troubles."[40] This suggests it was in fact equally the fault of the angels and the humans. The Watchers brought the knowledge, but the humans took it up and used it and thus sinned by using divine secrets.

In this version of the origin of evil, it is equally the fault of the Watchers and the humans. The Watchers lusted after women, their fault; then the Watchers

procreated with human women, both of their faults; then the Watchers imparted

knowledge of the heavens, their fault, which the humans took up and used,

humans' fault. They could not have sinned without each other, and so the blame for

it lies with both human and supernatural beings.

However, an interesting thing happens with this story when angels lower

themselves to earth and breed with human women- they become equal to humans.

They (the angels) are no longer so terribly different from us (humans). It is already

established that they are born different from humans, and certainly the angelic

guides of Enoch are very different from him. However, in that the angels and

humans are punished equally under God's laws, in the way that both are

responsible for the origin of evil, and finally in the way that they are equaled

through the sharing of divine secrets, they come out as equal but different on earth.

It is important, however, to see how this differs from the usual story in Genesis:

> The story of the Watchers in 1 En. 6-16 makes clear that their descent from
> heaven precipitated the proliferation of both misery and moral decline
> among humans before the flood…[quotes Enoch 32:6] Raphael's terse
> summary of Gen 2-3 strikingly neglects to mention the Serpent, God's
> command not to eat the fruit of the Tree, and the disobedience of Adam and
> Eve. In other words, it omits the very details that other exegetes would use
> to transform this biblical narrative into   an etiology of all human sin
> and suffering…the true genesis of human sin and suffering is attributed to
> the antediluvian activities of the fallen angels.[41]

While it is not as important here to debate the semantics, symbolism or

exact theology of the origin of evil in Enoch, it is important is to see that through

this story, humans and the Watchers are put on equal levels in some way.

In fact, there is some mention of this phenomenon in the text. As the narrative discusses the kinds of heavenly knowledge that the Watchers shared with the humans, it says, "For humans were not created to be different from the angels, so that they should remain pure and righteous" (69:11). In a different translation it is given a slightly different connotation: "For men were created exactly like the angels, to the intent that they should continue pure and righteous."[42] Here is proof from the text that while humans and angels come from separate spheres and their comingling on Earth is all the more horrific because of their differences, they are in fact similar in crucial ways. They are frighteningly similar and yet different fundamentally.

The creation of sin on Earth and the divine judgment both illuminate the fact that angels and humans are equal in many ways. Through it was their differences that made their comingling a sin their similarities are what are important for the moral of Enoch: Divine judgment of sins and reward of the righteous. By seeing their differences glossed over by Divine law to emphasize their similarities angels are put in the peculiar category of separate yet same. This can be explained by describing them as "Others", which are frighteningly familiar and yet different.

The Watchers as 'Others'

As was established in the previous sections, the Watchers are both separate and the same as humans. They are separate in the celestial hierarchy, in how they function when acting righteously (as the good archangels), and in what their roles

in the universe are. However, they are the same in that both groups are judged in the same manner, and were responsible for the dissemination of sin upon humankind. These seem like irreconcilable conclusions, that the angels/Watchers are both the same and different. However, the theory of the Other can explain this. Through Freud's theory of the uncanny, and Said's theory of Orientalism, it is possible to view the Watchers and ultimately angels in general as "other than" human. They are different from humans in their fundamental nature, but in their actions and perceptions they become similar enough to humans to become Others.

The concept of something familiar yet unfamiliar, unknowable yet recognizable, and frightening but not always dangerous has been discussed by many authors in many different disciplines. To have an Other is a common feature of science fiction novels and films, in order to represent something familiar yet scary, that isn't quite what you would expect. The most applicable theories of an Other for this research are Edward Said's Other in Orientalism, and Sigmund Freud's concept of the "uncanny". The first one, Said's was used to describe how the West viewed the East in the 19th century and tried to make sense of the differences between their cultures, while within an Imperialist scheme.

As the strength of Western powers grew in the 19th and 20th centuries and interactions with the far East began to become more commonplace, Westerners were unable to fully accept the new culture, concepts, and even people of the East as the same as themselves, and they were simply considered Other. Colonialism seemed to prove to the Western powers that they knew better and were better than the East, and so the East was not only different but inferior in every way. "To say

simply that Orientalism was a rationalization of colonial rule is to ignore the extent

to which colonial rule was justified in advance by Orientalism"[43] writes Said,

implying that the preconceptions of what the Other people of East were like then

informed Colonialism, which reinforced the concepts of Orientalism based on the

West's power and authority.

To put it simply, Orientals were "not me" according to the West. For Said,

the most loathsome part of this was in describing East as "irrational, depraved

(fallen), childlike, 'different'"[44] with connotations that made them more sexual,

emotionally unstable, and backwards. The West was described as everything the

West aspired to be, and the unknown Orientals became everything they weren't. In

other words, it served to "polarize the distinction"[45] between the two different

sides, to differentiate them completely. The function of such a theory can be to

control, codify, and provide an outline for something that is frightening and

unintelligible, "Orientalism is better grasped as a set of constraints upon and

limitations of thought than it is simply as a positive doctrine."[46] To classify a thing

by what it is not (i.e. not the West) is to create a distinction between them that is

permanent and rigid, in order to elevate one group above another in a power

relationship

While Orientalism focuses on creating two polar opposites for the benefit of

one of them, Freud's theory of the uncanny is used to describe something frightful

and yet familiar. "The uncanny is that class of the frightening which leads back to

what is known of old and long familiar."[47] It describes things which are peculiar,

curious, a little bit scary, and not understandable. Unlike Said's theory, which is

used in order to describe something as simply other-than-myself, Freud's theory is more for describing something that is oddly frightening, but in a way that is ineffably or indescribably familiar.

The examples that Freud gives of this theory are dolls coming to life, of frightening children's stories, and even referring to " a living person as uncanny, and we do so when we ascribe evil intentions to him…we must feel that his intentions to harm us are going to be carried out with the help of special powers."[48]. Things that create this uncanniness are situations "where there is intellectual uncertainty whether an object is alive or not", when there is anxiety over trying to define something, or around "something familiar that has been repressed."[49] It is an uncomfortable feeling, applied to something indescribably familiar.

To apply these two theories to the angels and the Watchers, we can see that the Watchers are what I will call Others. As in Orientalism, they are often described by how they are different- the emphasis in Enoch on the arrangement of heavenly order, and the different kinds of angels, an emphasis in the origin of evil story that the intermingling with humans was so terrible because they are different from humans, all show the differences. There is also much of Freud's theory of the uncanny in the story of the Watchers- the Watchers become uncanny when they descend to Earth and breed with humans, becoming something not quite angelic but surely not human, and the way that they are judged and punished as humans are, but are singled out for being angelic elsewhere.

What this does is to place the Watchers as embodiments of uncanny fear and confusion. They come to symbolize inexpressible and potent fears of the

readers of this text, and their literary power is strengthened through it. Both Said

and Freud's theories serve to define something else in order to give structure to the

people creating the definition, so by seeing the Watchers as Other, one can see

them as definable yet still horrifying angelic creatures.

It is from this perspective that we can describe the Watchers as Other. The

text of Enoch sets them up as divine angels who are separate from humans, but who

share in the human culpability for the creation of sin and change into something

different when they descend to mingle with humans. They are ineffable, familiar

yet uncanny, definitely different from us, but at the same time familiar as angels.

By seeing the Watchers as Other we are able to view their story in Enoch as one of

describing something fundamentally different than, but also familiar and

frightening to us as humans.

Conclusion

The text of Enoch provides a classic example of dualism in Jewish

apocalyptic. There are angelic guides and there are the Watchers, there is righteous

Enoch and the sinful Watchers, there are the Heavens and there is Earth, there is

good and bad. The power of the story of the Watchers, by presenting them as Other

figures, makes the choice between good and bad more understandable for the

reader.[50] The dualism presented in this story is one where "it is a dualism that

safeguards against all encroachments on the sovereign power of the one, true and

only God…"[51] in order to offer reassurance of a higher order. Seeing the Watchers

fall, be judged and then punished is ultimately reassuring. It shows that the evil

Watchers are Others, they are not us, and they are not good. We are reassured of our place in the universe.

While the angels are clearly different from humans, and certainly more frightening and/or awe-inspiring, they nonetheless live in the same universe and are judged equally like humans. The judgment of the Watchers proves that this is a universe of equal justice for all, where the laws of God are unequivocal. The celestial hierarchy, where archangels preside closer to God and humans can't possibly learn the kinds of divine knowledge they have without divine permission, creates a structure and reinforces the differences between angels and humans, clearly marking 'them' as different from 'us'. Then, the origin of evil story within the Book of Watchers brings the angels closer to humans, as the Watchers intermingled with humans and were equally culpable for the introduction of sin. Finally, we can see all of this to set up the idea of the Other in the Watchers. They are frightening in their power, but oddly equal in many respects while in contrast, the holy archangel guides of Enoch seem even more divine, even more knowledgeable and holy.

The Watchers' story is about choosing good or evil, sinful pleasure or heavenly God. As in much of Jewish apocalyptic literature, the text presents "an ethical issue in which men and women were faced with a choice between good and evil and in which they were to be held responsible, not only for their own wicked deeds, but also for the wickedness and corruption of the world at large."[52] As in much of apocalyptic texts, the story of the Watchers is meant to give structure to a time of chaos and uncertainty, and it does. By placing the Watchers as Other, they

symbolize the chaotic and unknowable fear of the readers, and give a face to it. 1 Enoch presents a world where God's law is enacted upon all beings, where the righteous will be shown the heavens and paradise, and where something as powerful and frightening as a divine creature on earth will be punished alongside the human sinners. It is reassurance that there is a plan, and there is structure.
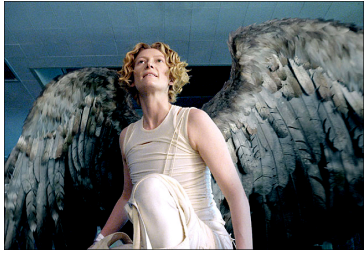
Chapter Two:

The Cinematic Fallen Angel

There is a common denominator between the five films I examine in this thesis—
the character Gabriel within a science fiction film. While the group of films it may
include is small, the meaning behind the simplicity of their similarity is
astonishing. After having examined the scriptural basis for the portrayal of fallen
angels as "Others" within 1 Enoch, it is now time to see this concept in action in
these films, and examine how the uncanny fallen angels play a role in each of these
films.

These five films appear upon first glance to be entertaining, special effects
ridden, religious science fiction films that have come out in the last ten years or so.
Their box office performances were in most cases fairly profitable, and while the
acting may not be superb, they usually feature big name movie stars. However,
beneath their entertaining exteriors, these films represent a surprising trend in
popular science fiction films to portray fallen angels, and particularly the Angel
Gabriel, with a specific plot line and in a particular genre of science fiction. These
films are actually dealing with fears about the loss of faith, using the old
conventions of 1950's alien invasion plotlines to reassure the audience that having
faith is crucial in modern times.

This chapter will begin with an examination of the science fiction genre, its definitions and conventions, and then explore the plot structure of an alien invasion film. Next, I will look at the general outline of the films, the characterization of Gabriel in each of them, and then the characterization of the fallen angels. Finally I will explore how the fallen angels represent a loss of faith, and in fact the alien invasion pattern is used to explore the fears of an invasion of loss of faith in modern times.

The Science Fiction Genre

In order to appreciate the films I will be discussing and to understand what aspects of them are typical of the genre, I want to first discuss the history and conventions of science fiction as a genre. Science fiction (hereafter referred to as SF) is a genre that often defies definition, and while it may be easy to exclude certain things like a Western film as clearly not that of SF, defining what is included in SF is more challenging. One writer said that "there are almost as many definitions of science fiction as there are critics who have attempted to define it as a genre."[2] However, there are clearly certain influences upon the film genre worth noting.

The period around the industrial revolution and the turn of the century gave birth to the genre, as society and conceptions of humanity were rapidly changing. Through writers like Jules Verne (*From the Earth to the Moon* and *Twenty Thousand Leagues Under the Sea*), H.G. Wells (*The Time Machine*, *War of the Worlds*, *The Invisible Man*), and Robert Louis Stevenson (*The Strange Case of*

Dr.Jekyll and Mr. Hyde)[3], visions of strange worlds and fantastic adventures were described and imagined in a fantastic new way. Almost concurrently, film was a new medium emerging at the turn of the century that allowed for unprecedented artistic expression. The most important person in early SF film (and also film in general) is George Méliès.

Méliès' contribution to film and in particular SF film is monumental. He created over 500 short films from 1896 to 1914, and he created many of the special effect techniques used commonly in film in the early years. His most famous short is *Le Voyage dans la lune* of 1902 "which is often cited as the first 'science fiction' film."[4] Importantly, Méliès was also aware of modern life, current events, and current concerns. He made sure that his films were "not only interested in fantasy and fun, but…exhibit the anxieties brought about by the fast changing landscape of an increasingly industrialized society."[5] While Méliès' films are not as well known today, it is important to see how fantasy and social commentary have been tied together from the very beginning of the genre.

As the medium of film developed, so did SF as a film genre. "What could once only be speculated upon in the imagination might now be brought to vivid life in the new medium,"[6] and creativity in film flourished. Other early important SF films that expanded the genre included the pre-war expressionist German film *Metropolis* (1927), the serial short episode series *Flash Gordon* (1936)[7], and the boom in the 1950's post-war era with films like *War of the Worlds* (1953), *The Day the Earth Stood Still* (1951), and *The Thing* (1951), among others.[8] Since then, the

genre has grown exponentially, and an in-depth description of the important films of the genre is beyond the scope of this chapter.

However, a definition of what is included in the genre is still important, and while it seems impossible for scholars to decide on a definitive definition, I'll offer a few here. In a philosophical discussion of what exactly a genre is, and what its purpose can be, Raphaëlle Moine in *Cinema Genre* says that the SF genre deals with "problems posed by otherness, conceived of in this genre as a mode of intrusion."[9] For Moine, genres exist to serve a social purpose as collective social commentary, of exploring different psychological issues (like otherness for SF), and of communicating ideas in a pre-defined structure.[10]

In their book *Blockbusters: A Reference Guide to Film Genres*, Mark Graves and F. Bruce Engle offer their take on the genre of SF film. They name as the key aspects a "Focus on Science and Technology and the Anxieties They Create", and an "Emphasis on the Unknown (Time, Space, and Setting)", and a plot where "any situation might qualify as science fiction by slightly shifting perspective, making the real seem hyperreal, or by exposing a rift or tear in the fabric of accepted reality and stability." Their definition of a plot that makes a real situation slightly hyperreal or twisted is especially salient.

Another definition of the genre by Patrick Lucanio in his book *Them or Us: Archetypal interpretations of Fifties Alien Invasion Films* says that to distinguish SF from the horror genre, "The science fiction film, by contrast, has as its major characteristic an emphasis on the depiction of a continuous, or historical, world" where the monsters or creatures of the plot "are presented as living beings from a

disjunctive reality."[11] Lucanio believes that "the horror film offers a supernatural force grounded in a theological, closed world; the science fiction film offers a natural force grounded in a physical, historical context."[12] While he wants to make clear the distinction between the horror and science fiction dramas (which he sees as philosophically different in their theologies), there is a clear overlap in the plots, characters, and themes and acknowledges that there is "a tradition that ignores the differences between them."[13] However, his point about plots in SF as existing with a 'real' and defined world is true, and important to most stories in SF.

Perhaps the best definition for this genre is to emphasis the psychological side of the genre. Through the explorations of foreign worlds and of horrifying or fantastic inventions or creatures, SF creates a rich subtext of psychological drama that I think is inherent to the genre. In my view the best definition of SF includes this aspect, and Christine Cornea writes that the genre lies between the "marvelous and the uncanny…[where] the marvelous focuses upon the supernatural, upon that which stands outside of the known world, while the uncanny narrative is concerned with the inner workings of the unconscious mind."[14] SF often has two distinct layers- the outer layer which deals with the aliens, or the technology gone insane, or the scientist, or the supernatural; then there is the inner layer in which the uncanny fears, desires, hopes, and concerns emerge. This in effect takes Lucanio's concepts of horror and SF as being two distinct pieces (one with real world and one with supernatural concerns) and layers them on top of each other, so that there is an inner and outer layer to be dealt with.

In fact, the use of the word "uncanny" in the definition above is not a random choice of word, but harks back to Sigmund Freud's theory of the uncanny. As I discussed in my first chapter, Freud's theory describes something that is oddly frightening yet curious but in a way that is ineffable or indescribable, like a doll coming to life or someone not acting like themselves.[15] Taking for example a classic film like *Invasion of the Body Snatchers*, a man comes back from a business trip and finds his neighbors oddly changed, yet he can't tell why at first, and only later discovers they have been taken over by aliens. This is a classic example of the uncanny, where something ordinary and everyday is slightly warped, slightly changed so that the situation is frightening and unnerving.

The reasoning that Freud gives for this unfamiliar aspect is repression, that the fears or desires behind this uncanny object have simply been hidden in the guise of the uncanny. In his book, Lucanio claims that "the tradition of horror and science fiction criticism…is based on a Freudian dogma concerning the depiction of our repressed fears and desires."[16] While Freud's exact theories about repression are not necessary to be discussed here, what is important is the idea Lucanio presents is all SF film is based on representing repressed or hidden fears and desires. While I will go into this idea in depth in chapter three, what I want to emphasize here is the idea that all SF films can be read for representing something deeper than what is on the surface, something that is dealing with the ineffable or repressed fears of modern times.

No clearer can this be seen than in the landmark SF films of the 1950's that came to define the genre. While on the surface they dealt with issues like giant

blobs, radioactively enlarged insects, creepy monsters or alien invaders, underneath they were dealing with deeper issues. What the deeper issue was varies, whether it was dealing with fears of outsiders, of communism or of nuclear war, but I will discuss the issue of the meaning behind 1950's films in greater depth in chapter three. What I want to turn to now is seeing what the films claim to be about on the surface, and examine what is called the "alien invasion pattern" that is present in many of the SF films of the 1950's, and is a pattern that can be seen again and again in these films.

Alien Invasion Films

As in many genres, SF has certain plot structures that are common to the genre. Just as there is a common plot outline for a romantic comedy, or of a western, SF has the alien invasion plotline that is one common one to it. As the author of *Blockbusters: A Reference Guide to Film Genres* described it, "invasion plots rival journey and quest motifs as the most popular form of science fiction story, particularly in certain eras of cinema history, such as the 1950's."[17] As I began to analyze these films, which all on the surface were simply tied together by the genre and the character Gabriel, I realized they all followed the exact same plot structure, and so it is worth taking the time to examine how this plot structure works and why it functions the way that it does.

The general structure follows what one would imagine-- aliens appear, they are fought, and humans prevail. However, many more specific plot points occur as well, which Lucanio has laid out in ten steps:

1. Someone, usually the scientist hero, sees the invader appear on earth.
2. The observer is not believed by those he tells; in many instances, he is mocked and scorned.
3. Unexplained happenings occur, such as bizarre killings, people disappearing, and/or large scale destruction.
4. Society searches for rational explanations for the strange occurrences, but the observer's explanations are rejected as unreasonable.
5. The scientist hero begins a lonely battle against the invader and the mocking society. The scientist is determined to save society in spite of himself.
6. The invader makes its presence known, usually by ravaging a highly populated area.
7. Society desperately turns to the scientist hero for leadership even though it may still be suspicious of his abilities.
8. The scientist hero offers a rational explanation for the invader's presence as well as a plan to repel the invader; society rallies in a common cause.
9. The battle, or contest, is waged the invader is repelled (usually destroyed).
10. Humanity acknowledges that it has been arrogant in presuming its role in the cosmos.[18]

While of course some variations occur in films, this general pattern wherein a hero/scientist sees the invaders appear on earth, is at first ignored, the invader wreaks havoc and eventually the hero/scientist is believed and makes a plan to successfully fight off the invaders, was used in dozens of films in the 1950's such as *It Came from Outer Space, The Beast from 20,000 Fathoms, Invaders from Mars, The Thing*, and *Earth Vs. The Flying Saucers*.[19]

Now, something that may seem apparent from the titles above needs to be addressed, which is the ridiculousness of these films. Their titles are absurd, the special effects seem atrocious now, and the acting is often melodramatic and silly. However, numerous scholars have been quick to point out in their analysis of the films that their ridiculousness belies their true nature. For one reason, while SF is a legitimate genre, it is often considered lower or degraded from genres like drama or

romance or even the western at times. The assumption that the genre of SF matters less "allowed these films a freedom not possessed by the more serious realistic dramas of the time"[20] to be able to explore a greater breadth of ideas, hopes and fears, and even images not considered appropriate in other genres. Furthermore, and more importantly, as Lucanio points out:

> This very ridiculousness gives strength to the films; their characters and events—heretofore considered absurd—often help to elicit the meaning and value of the films….we can discover meaning in these films by raising their 'absurdity' to a manageable and meaningful level, by seeing in these films—through their simple plot outlines and polarized, stereotyped characters—the meaning and value that arises from their simplicity.[21]

Just as you cannot judge a book by its cover, a film of the alien invasion oeuvre cannot be judged on its ridiculous title or absurd seeming plotline, because there clearly is something deeper there and a reason that the genre flourished.

There is a slight variation on the alien invasion structure that is important to examine, and which Lucanio calls the "Prometheus Variation". The general pattern is the same, there are still invaders, there is still a hero who figures out what's going on and isn't believed at first, and the invaders are repelled; however, in this variation the "invader's presence is the direct result of man's intervention in the natural order of the cosmos."[22] This creates a much greater emphasis on why these events are occurring, and placing the blame within our world.

While in the normal variation of the alien invasion, there is no rhyme or reason for the invasion and while the films certainly are dealing with issues and fears, the problems are not originating on earth. However, with the Prometheus

variation the message becomes that "man should not meddle with the natural order of things."[23] Often, this culpability lies with a mad scientist, who has been performing crazy experiments that create terrible things like "atomic zombies" or a Frankenstein monster, which are the invaders of said 'alien invasion' pattern. While usually the blame for the invasion always lies solely and definitively with the invaders in this different pattern humans are to blame for the events that occur. As we will see later, the films I examine more closely follow this pattern, where there is an emphasis on the culpability of humans for the invasion.

The question then is why do the films I am about to examine use this structure in their plots? Why would they want to follow a tried and true pattern that certainly would have been predictable to movie goers? The answer to this question goes back to my discussion of apocalyptic literature in chapter one—the alien invasion pattern is a way to create structure and delineate responsibility in an otherwise chaotic world, just as apocalyptic literature also did. The alien invasion plot structure helps to place the problems of alien invasion (or the symbolic problems with which it is dealing with) within a cycle of events, where evil will eventually be conquered.[24]

Watching a film that follows the alien invasion pattern can help to make the evil personified in the film less frightening once it is destroyed. As Cindy Hendershot wrote in her film about 1950's film, using an alien invasion plot to explore modern fears places the evil as "something outside of the bounds of human time and also outside of the scope of human responsibility"[25] (though in the Prometheus variation the latter part would not be true). Through its stock characters

of the scientist/hero and the invaders, among others, the alien invasion pattern helps

to make a "division of the world into heroes and villains"[26] to create greater moral

structure. The reassurance from clearly knowing who is evil and who is not is a

reassuring departure from real life, where things are not so black and white, but

seeing that onscreen can help to calm and relieve anxieties of the viewer. Finally,

the scholar Conrad E. Ostwalt Jr. wrote on apocalyptic films that "the ultimate

ordering of time, in order to overcome chaotic time, is granting humanity the ability

to control the end."[27] Reassurance and structure are what gives the alien invasion

pattern its worth, and through watching a film with such rigid reassurance one can

be relieved and reassured, knowing that the films will end within an hour and a

half.

Introduction to the Gabriel Films

The binding tie between this handful of films I am about to examine is very

simple- they all are within the genre of SF as I have defined it previously, and

feature the archangel Gabriel in a key role. It is as simple as that, and yet this

simple binding tie has come to be much more intricate and meaningful than an

initial viewing of the film would indicate. To understand the deeper analysis later, I

will lay out the general plotline of the film and its major characters.

The oldest film I am examining is the 1995 film *The Prophecy*, directed by

Gregory Widen and featuring Christopher Walken as the malevolent angel

Gabriel.[28] The film was a modest success, with a budget of $8 million and a

domestic gross of $16,115,878.[2] Its success can be measured more accurately by the fact that it spawned four DVD sequels and continues to be a cult hit.[29]

The plot concerns a young detective, Thomas Daggett, who is given a new case about a strange man (actually an angel), and thinks that there is more to the case than meets the eye. It turns out he is right, and Thomas meets the angel Gabriel and discovers Gabriel is trying to gain the soul of the most evil man on Earth because Gabriel wants to use this evil soul of the human to create a new hell on Earth because he is jealous of how much God loves humans. In the climax, Lucifer himself appears to stop this new hell on earth from being created, and together with Thomas they succeed in stopping Gabriel and sending him to hell. In the end, Thomas declares that he feels a renewed faith, and that he must work hard to keep that faith. The moral of the story as seen by Gabriel's loss in faith of God, the threat of hell on earth, and Thomas' monologue at the end suggest that one must have faith, no matter what happens.

The next film is *Van Helsing*, which was released in 2004, and features a mash up of classic Universal Studios monsters with Dracula, Dr.Jekyll and Frankenstein's monster all appearing in the film. It was the most expensive and the successful of the films I am analyzing, with a budget of $160 million, and a worldwide gross of $300,257,475. The Gabriel in this film is the human Gabriel Van Helsing, played by Hugh Jackman, who is unaware of his past as an archangel but is told by nemesis Dracula that he was the "left hand of God"[30], among other clues that point to his identity.

---

[2] The budgets and grosses came from IMDB.com and BoxOfficeMojo.com

The hero, Van Helsing, is a mysterious figure who works for the "Knights of the Holy Order" in Vatican City, which appears to do supernatural crime fighting, and has no memory of his past. He is given a new assignment, to go to Transylvania and help stop Count Dracula, a figure for which he seems to have some strange memory of. After many adventures, Van Helsing figures out ways to stop Dracula from figuring out a way to bring his thousands of vampire children to life which would amount to the killing of all humankind. Battle is waged, Dracula is killed and Van Helsing survives after learning that he had killed Dracula before as a mortal man, and might in fact be the archangel Gabriel. Finally, all is well in Transylvania and just as Van Helsing has come to learn that it is his duty to continue to fight supernatural evil and learn about forgiveness, so does the message of the film also urge viewers to accept their role in the universe, strive to do good, and love God.

The third film I am examining is 2005's *Constantine*, starring Keanu Reeves. It also had a large budget, of $100 million, and reaped a worldwide gross of $230,884,728, a very successful film. The Gabriel of this film is the classical archangel Gabriel, though played androgynously by a woman, Tilda Swinton (more on that later).

The title character, Constantine, is a supernatural fighting 'good guy', though with a classic antihero bad attitude. At the beginning, he exorcises an unusual demon from a little girl and is attacked by an insect like demon thing in the street, and generally knows something is up. Constantine finds out that someone is trying to use the Spear of Destiny that pierced Christ's side in order to birth the

Antichrist on earth, so this obviously must be stopped. Constantine discovers it was the otherwise good Gabriel behind this plot, because Gabriel wants to make humans suffer hell on earth to truly be worthy of entering heaven, but with help from the Devil himself Constantine stops this from happening. All ends well, Gabriel is punished by being turned into a human, and Constantine realizes being a good Christian often requires blind faith, for better or worse.

The smallest film of the bunch is *Gabriel*, a 2007 Australian film that has become a cult hit in America. Though it was only released on DVD through Sony Pictures here, it has spawned dedicated fan sites, was nominated for an award by the Australian Film Institute[31] and the director and main actor have gone on to bigger brighter things[32]. The cost of it was a respectable $180,000 (a lot for an Australian film), though DVD sales reports are hard to find. However, the mythology and theology in *Gabriel* is perhaps the most interesting of the bunch.

Gabriel is set in a purgatory- like place, where people whose fates are undecided are waiting to be judged. Angels (called 'Arcs' for Archangel) and demons ('Fallen') are sent there to sway the people towards good or bad, and the story concerns one angel, Gabriel, being sent there. Gabriel arrives and realizes that he alone must stop the other fallen because the other Arcs can't do it. He rescues several Arcs who had failed at their job or became fully human, kills some Fallen, and there is generally a lot of violence on both sides. The dramatic ending occurs when he finds out the Arc Michael has switched sides to become a Fallen, but Gabriel must kill him anyway in a rain-drenched climax scene. In the end, Gabriel decides to become fully human to try to help everyone in purgatory and stop the

Fallen from ever returning, a true hero's sacrifice. His final monologue makes clear that though God is hard to understand, its worth working to understand him.

Finally, the film *Legion* was just released in January 2010 with a smallish budget of $26 million, but a domestic gross as of 2/25/10 of $39,437,265. While this has not been a blockbuster, it opened at #2 its week of release, second only to *Avatar*.[33] It has perhaps the clearest religious agenda of the films I am examining. The Gabriel of this film is the traditional Archangel Gabriel, who is sent down to do God's work on Earth.

All the action in this film happens in a small diner in the middle of nowhere. God has decided that humanity, being beyond redemption, must be wiped out again like Noah's flood. The angel Michael, following his heart, has decided to disobey God's orders and try to protect humanity instead. Some strange and frightening things happen at the diner one day, and eventually Michael (now a human) shows up to help them survive the coming onslaught of angels sent to kill humanity, and protect the unborn would-be-messiah baby of one of the women at the diner. Everyone in the diner and Michael fight off the onslaught of angels along with the archangel Gabriel sent to kill them, and Michael is defeated in battle but soon resurrected by God to fight off Gabriel for good, and all ends well. The baby and mother escape into this now post-apocalyptic world, Michael goes back up to heaven after learning his lesson, and Gabriel has been taught a lesson. Everyone is assured that staying true to God is the most important thing, and everything will work out in the end in a new brighter future.

As I've hopefully made clear, all of these films' plots can be roughly charted according to an alien invasion plotline. But, it is clear that all of these films follow a pattern where an invader/presence is made known to the hero, the hero must fight it despite objections from society, and the invader is repelled. So far I have glossed over the figure of Gabriel, but now the central figure of Gabriel must be analyzed in the films.

The Archangel Gabriel: Bad Guy, Good Guy, Hero Etc.

Whether he is playing a classic archangel figure, or a martial arts style warrior angel, or something completely different, the Gabriel figure in each of these films is crucial to the plot and to the meaning of the story. While his role is sometimes playing the role of the antagonist and sometimes the protagonist, he is ever present in these films representing the theme of fallen angels. I propose that the use of Gabriel instead of other angel figures is somewhat arbitrary, that it is simply his presence in the Christian Gospel of Luke that has kept his persona present in Christian imagination. However, it is the familiarity of Gabriel as an angelic figure that allows him to play the role of the uncanny figure in these films, where he is known and familiar (to a Christian audience), and yet unfamiliar and often frightening in his roles in the films. The Gabriel in each of these five films is very differently characterized, and yet is always associated with fallen angels, is always portrayed as uncanny in his frightening yet familiar characterization, and is always a main character. First, I will examine what the nuances of each characterization are like in the films.

In the films *The Prophecy*, *Constantine*, and *Legion*, Gabriel is characterized according to the classical archangel figure, while in *Gabriel* and *Van Helsing* he is somewhat different. This 'classical' Gabriel in three of the films carries out duties to God like those in the bible Duties like those in the Bible (Daniel 8:15, Luke 1:10, Rev.12.7), where is a servant to God, performs duties like protecting humans and acting as a messenger.[34] In Daniel, Gabriel acts as an interpreter, in Luke he announces both Elizabeth and Mary's pregnancies, and in Revelation, Michael and other angels lead the war in heaven against Satan.[35] This Gabriel is part of the classical celestial hierarchy, a heavenly creature that is subservient to God and ordered to protect humans. In fact, in all three of these films the central conflict with Gabriel (an antagonist in all three) arises because Gabriel is frustrated with God's relationship with humans. The characterization furthermore matches that in 1 Enoch, the subject of chapter one, where Gabriel is sent to do God's bidding by destroying the Nephilim.[36]

In *The Prophecy*, Gabriel is trying to bring hell on earth because he hates that God loves humans more than angels. When Lucifer explains to the main character Thomas why Gabriel is so angry he says "God has put you in his grace, and put them aside", meaning angels have become loved over humans. Angels' subservience to God is fundamental to their being, as another archangel Simon explains "Sometimes you just have to do what you're told. That's who we are." Despite his repeated transgressions (he eventually is turned into a human at the end of the *Prophecy II*), Gabriel is still a familiar figure as an angel. He has his horn,

attributed often to Gabriel for blowing the horn to signal the end of time,[37] and is one of many Archangels that acts on God's behalf.

For *Legion*, the characterization is similar, though while Gabriel here is still the antagonist he is loyal to God's will to wipe out humans. Ultimately, he realizes that he has acted wrongly in not protecting humans, as Michael did. In explanation of this, Michael says to Gabriel "You gave him what He asked for, I gave him what He needed" referring to serving God. As in *The Prophecy*, the Gabriel figure in this film does not truly, deep down understand God's will and wasn't properly looking out for humans. Besides his motivations, Gabriel in this film is clearly a soldier in God's army, with a suit of armor and military vocabulary, classic to the angels in the Bible, especially in Revelations.

While in *Constantine* Gabriel is similarly an agent of God who falls out of the classical hierarchy, what is interesting about this characterization is that Gabriel is played by a woman, Tilda Swinton. The gender of angels is something that indeed has come up before in academia. Angels are usually considered asexual,[38] but often are depicted as men, and many of their names (Michael, Gabriel, Raphael) seem definitively masculine. Traditionally, the masculinity or femininity of an angel in art has often depended upon the context, where Cherubim angels often appear more feminine while depictions of warrior angels or of Michael in particular are more masculine.[39] In fact, in Milton's *Paradise Lost*, a classic text for the conception of angels in popular culture, he describes angels as being able to assume either gender as they wish in order to have sex.[40] In *Constantine*, no gender pronouns are used, Gabriel is simply referred to as Gabriel, possibly indicating that

the filmmakers have decided to keep Gabriel an androgynous asexual figure. So,

while it is an interesting idea to portray Gabriel using a woman, it is not actually

something that adds to the originality of the character (except maybe in the

fantastic performance by Swinton), other than to confirm the mythology of angels

as androgynous. In terms of her motivations as Gabriel, she wants to make sure that

humans are truly worthy of God's love by unleashing a hell on earth. In fact

Gabriel has a monologue to humans making her intentions quite clear:

> You're handed this precious gift, right? Each one of you granted redemption
> from the Creator - murderers, rapists, and molesters - all of you, you just
> have to repent, and God takes you into His bosom. In all the worlds in all
> the universe, no other creature can make such a boast, save man. It's not
> fair. If sweet, sweet God loves you so, then I will make you worthy of His
> love. I've been watching for a long time. It's only in the face of horror that
> you truly find your nobler selves. And you can be so noble. So, I'll bring
> you pain, I'll bring you horror, so that you may rise above it. So that those
> of you who survive this reign of hell on earth will be worthy of God's
> love.[41]

The Gabriel of *Constantine* wants desperately to be a good angel for God,

to do the right thing, but she is desperately misguided and Gabriel is ultimately

stopped by Lucifer (though it is implied that God would have stopped it shortly

after). She is evil, yes, and definitely fallen, but her portrayal is slightly

sympathetic. The uncanny performance of Swinton in this film, playing an angel

who is not like the traditional figure and who has anger and emotions frighteningly

beyond what the Christian is used to, creates a characterization that makes her

motivations more sympathetic and understandable to humans. Her anger especially,

is something that can be keenly felt and understand by others who are struggling with their faith.

In somewhat non-traditional roles are the Gabriels' of *Van Helsing* and *Gabriel*. Both of these figures are still angels, but their roles are not according to the traditional Christian hierarchy. However, both are the protagonist and are motivated to try to understand their role in the universe despite being unsure of God's intentions and are the "good guys". In *Van Helsing*, Gabriel Van Helsing is a mysterious figure who can't remember his past beyond the last seven years but has flashes of memories from hundreds of years ago. The cardinal whom he works for in the Knights of the Holy Order says to him that "When we found you crawling up the steps of this church, half dead, it was clear to all of us that you had been sent to do God's work." Other clues to his identity come from Van Helsing himself who says "My life, my job—my curse—is to vanquish evil" which fits his role as an archangel, protector of humanity.

We can be sure he is the angel Gabriel (in whatever iteration that may be) when first we are told by another character that Dracula was killed as a man by the "left hand of God," and then Van Helsing finds out he was the one who killed Dracula before he was a vampire, and Dracula tells him that "It must be such a burden, such a curse, to be the left hand of God". This last line, which mostly only serves to confuse Van Helsing who seems unwilling to figure out his true identity, implies that perhaps Van Helsing's loss of memory is a penance for past sins. The theme of forgiveness is repeated by Van Helsing throughout the film, and we can draw the conclusion that perhaps Van Helsing transgressed or grew weary of his

duties and is now a human as a penance for this. Since this Gabriel is in fact human, we are not given much insight into his role in the celestial hierarchy. Here it is clear what the intention of Gabriel Van Helsing's figure in the film is, to work through the issue of a religious identity crisis in a thoroughly human (and not angelic) way.

The Gabriel of the Australian film *Gabriel* is perhaps the furthest from the traditional characterization, and is also the only film not set on Earth. This Gabriel is one of seven Arcs who are sent to a purgatory like place for confused human souls, to do battle against the Fallen (fallen angels or demons). He is still a loyal servant to God, and in fact is portrayed as the most loyal and faithful of the seven Arcs. In fact, Gabriel decides in the end to stay in purgatory in order to save the people there once and for all, and his last monologue is spoken to the God figure in the film, "the Source": "I need to understand how this happened. In time, you will form new Arcs, and all of this will be forgotten, I can't let that happen, I won't let it happen. You threw me far from grace, and now I fall onto it. I hope I see you again." However, despite the change of language and terminology, Gabriel is still an archangel figure who was close to God and trying to do his will. "You have felt love and contentment of a pure existence," Gabriel says to another Arc, indicating that while this world is different from the Christian universe of the other films, it is still about faith and God. Gabriel here is again associated with fallenness and dealing with his religious identity.

Now that it can be seen that the Gabriel in all of these films, despite the unusual settings and the not necessarily biblical storylines, is still a Gabriel that is

an archangel, a messenger and warrior for God. But why has it been Gabriel as a

common denominator? Why not another angel, or why not a completely made up

angel? I offer the simple explanation that Gabriel is the most well known of the

Judeo-Christian angels, and a known angel is used in order to heighten the sense of

the uncanny in these films. The announcement of Mary's pregnancy in Luke in the

Christian Testament is a monumental moment in Christian theology, one that is

known throughout Christianity. Gabriel, as the messenger to deliver this special

news, is singled out in that text and which gives him his notoriety. Gabriel is not

necessarily known for any special qualities that set him apart from the other

archangels—he is seen as a messenger in the Old Testament in Daniel, and even at

the Annunciation he has no special powers or defining characteristics. Even in non-

canonical sources (i.e. Enoch) he is not given special attention over other

archangels, and is merely one among them.

In fact, perhaps the Archangel Michael is well more known, for his various

appearances in the Bible, especially in Revelation Ch. 12 when he slays the great

dragon in heaven. In light of Michael's role as a warrior, Gabriel is remembered

more as a peaceful and even friendly angel, and this may be why he is used more

frequently than Michael in these films. Gabriel is used to the films' advantage to

play off the idea of the uncanny, to sculpt a characterization of Gabriel based on

what is already known in order to create new stories and mythology around him in

these films.

The definition of Freud's theory of the uncanny is "undoubtedly related to

what is frightening" but "which leads back to what is known of old and long

familiar." [42] It is familiar but frightening, unnerving but known, something not quite right. In the same vein the Gabriel of these films is a figure that is well known to a Christian audience, but in these films is portrayed quite differently, and often as the antagonist. Whether antagonist or protagonist, this Gabriel acts human in his emotions but is angelic and holy in character. He is both angelic and human, both them and us, but in unnerving way. This idea could not be said any better than it is by the character of Thomas in *The Prophecy*, talking about the nature of angels:

> Did you ever notice how in the Bible, whenever God needed to punish someone, or make an example, or whenever God needed a killing, he sent an angel? Did you ever wonder what a creature like that must be like? A whole existence spent praising your God, but always with one wing dipped in blood. Would you ever really want to see an angel? [43]

The question is all too true, for the Gabriel figures depicted in these films are not happy Cherubim who exist merely to strum on harps in the clouds. Instead they are vengeful, emotional, and often frightening celestial figures. We all know who angels are from popular culture, and I argue that a Christian audience would know Gabriel specifically from the Annunciation, and so to twist the character of an angel into a SF figure is a definitive way to use the uncanny to represent something familiar yet foreign. In sum, while Gabriel is used not for any particular qualities he has but more for his notoriety, he is still used as shorthand in all these films as an uncanny figure associated closely with fallen angels. His uncanny characterization makes the actions of the Gabriels in these films more understandable to the audience than would the actions of a classical Angel who takes a back seat to the actions of humans. The audience can then sympathize with

the emotions of Gabriel (of his struggle over the loss of faith), while at the same time keeping a safe distance from this strange angelic Other.

However, while I hope to have made clear that Gabriel is used for uncanny characterization to make his actions relatable to humans, there is still the issue of why all these films also use the story of fallen angels. Every single one of these films not only features Gabriel, but features a character that is a fallen angel (whether it be Gabriel or not). Not only is this extremely significant to puzzling out the reason that all these SF films have a common denominator, but it is significant in determining why these films feature angels at all.

Fallen Angels and their Relation to Enoch

While I argued in the last section that these films choose to use Gabriel as a common denominator in order to include a main character who is frightening yet familiar (the uncanny), his character is overlaid upon the storyline of Enoch as its basis. This section will suggest that in fact the characters that are the fallen angels represent the absolute most sinful position an angel, or by extension a human, can be in. This state of absolute sin is actually a state in which the characters have completely lost their faith. Finally, the fallen angels come to represent an Other, as they do in Enoch, one which is similar to humans in that it can lose faith, but different in that they are angels, and that this is used to represent the loss of faith in humans.

To say fallen is to mean an angel who is now on Earth, is usually human, and most importantly is farther from God. The Jewish Encyclopedia defines a

fallen angel as "angels who, for willful, rebellious conduct against God, or through weakness under temptation, thereby forfeiting their angelic dignity, were degraded and condemned to a life of mischief or shame on earth or in place of punishment."[44] This definition exactly fits those rebel angels, the Watchers, in 1 Enoch who "taught all iniquity on earth" (9:6) and "transgressed the command of the Lord" (21:5).[45] The symbolism of what a fallen angel means has been already shown evident in Enoch, and there is clearly a textual basis for the characterization of the evil of fallen angels.

In the text of Enoch, the fallen become the ultimate and first source of evil because they have chosen to leave the heavens and transgress on Earth. The fallen angels of Enoch contribute the "origin of evil in the world to the cohabitation of fallen divine beings with the daughters of humanity which resulted in the generation of malevolent offspring and all manner of evil in the world."[46] As I explored in the first chapter, these fallen angels represented an uncanny Other, through being similar to yet frighteningly different from humans. The exact same ways that that characterization was evoked in Enoch is evoked here in the films, through the use of familiar angels like Gabriel as I've already mentioned and through fallen angels being compared with humans. In both Enoch and here, there is a fear that the angels are too frighteningly similar to humans, which is the true fear of the uncanny.

I would argue that Enoch is the most direct textual basis for the fallen angels in these films, but that is a very bold statement and which is hard to back up. How can we be sure that Enoch is the textual basis for these films when it is an

ancient Jewish text only extant in Ethiopian Christian Bibles, and which hardly any

modern, American Christians would know by name? Well, I argue that Enoch has

been a key influence upon all stories of fallen angels in the Judeo-Christian

tradition, as evidenced by the way that Enoch continues to return in modern

influences. Proving that Enoch is the most important text of fallen angels in the

Judeo-Christian tradition is beyond the scope of this thesis, but it is possible to

show this in the films which I examine, and so it must suffice to show evidence for

Enoch in these films.

One director explicitly mentions Enoch by name, one mentions it implicitly,

and the rest use a plot structure that mirrors the one in the story of the Watchers.

Scott Stewart (director of *Legion*) mentions Enoch twice actually, first saying in an

interview that he was influenced by the Dead Sea Scrolls and one story in particular

which "was literally that a group of angels came down to teach humans agriculture

and mathematics and whatnot, but started cavorting with humans and created a race

of half-breeds. God decided that wasn't good, so he sent Michael and Gabriel

down, threw the other angels into a pit and flooded the world."[47] This is clearly

referencing the story of the Watchers in Enoch (or the references to Enoch that

exist in Genesis etc.) Later, Stewart mentions that the tattoos that cover Gabriel in

the film are "based on Enochian text, the writings of 16th-century astrologer John

Dean Edward Kelly, an adviser to Queen Elizabeth I. Kelly claimed to be in contact

with negative and positive forces he identified as angels."[48] While the true nature of

these Enochian texts from a 16th century astrologer seems dubious, it nevertheless

is based on Enoch, and shows that Enoch has been passed on in the Judeo-Christian imagination as a powerful text.

The director of Gabriel mentions Enoch only by implication, but I believe it is a strong one. He says, in choosing the names of all the angels and fallen angels, that "we picked our seven favorite 'Arc Angels' and our seven favourite Fallen to decide who should battle it out. It was a kind of 'best of the best' kind of thing."[49] What better text to draw names from than the book of Enoch to find inspiration for the fallen, and several of the names of the fallen in *Gabriel* are mentioned in Enoch.

Finally, the strongest point of evidence for the influence of Enoch upon these films is in the story arch itself of all of these films. All of the films are concerned with fallen angels (which I will address shortly), and follow the same arc (or at least some of the characters do) of faith, lost faith, fall to earth, punishment or redemption. In the research I have done to find the strongest textual influence for the fallen angels in the film, I found no other text nearly as strong as 1 Enoch. Other stories of fallen angels, as in John Milton's *Paradise Lost*, or briefly in Dante's *Divine Comedy,* or even in the other small references to the Nephilim or fallen angels in the Jewish Testament and Christian Testament, are nowhere near as detailed, complex, or engaging as the text of Enoch. That in itself is, I believe, proof enough for the influence of it upon these films. This will be clearer when I turn to examine the nature of the fallen angels in the films.

The Fallen Angels in Film

The most important part of the characterization of the fallen angels in both Enoch and the films is the fact that they were transgressing against God even though they had been part of the heavens and, as it is put in *Gabriel* "have felt love and contentment of a pure existence." These angels are willingly throwing away their faith in God to sin (or become fallen because they are being punished for losing faith), and this is why this transgression is viewed as the ultimate act of evil. Their loss of faith is the true transgression, and this loss of faith is the symbolic center of being fallen.

For example, this can be seen most clearly in *Van Helsing*. There is one character in *Van Helsing* who seems to understand exactly why Van Helsing has no memory, and that is Van Helsing's boss in Vatican City, the Cardinal. In an early scene, the only scene with the Cardinal, when Van Helsing makes a glib remark about how God should take care of the trouble on Earth the Cardinal responds, "Don't blaspheme! You already lost your memory as a penance for past sins. If you wish to recover it, I suggest you continue to heed the call." This is a big statement, and suggests that the Cardinal is sure that Van Helsing is here being punished, and after figuring out his identity as the archangel Gabriel we can see his punishment as that of being fallen. We can't know what his past sins are (though one would assume its related to Thomas' question in *The Prophecy* as to why angels are always being violent in the Bible), but we can be sure from this line in the film that Van Helsing is clearly a fallen angel, punished to be on Earth because of transgressions against God.

Even in the films *Gabriel* and *Legion* where it is seemingly the protagonists who are fallen this concept of fallen being equated with loss of faith is true. It is never the actual act of being fallen that is so evil; it is that it represents a loss of faith and a removal from God. In *Gabriel*, the main character Gabriel indeed decides to "fall" at the end of the film and stay in Purgatory. However, he does this in order to help God and win over purgatory for the side of good once and for all, and his intentions are faithful to his God.

In a similar way in *Legion*, it is the good guy Michael who would fit the bill as one of the fallen for choosing to descend to Earth (the literal definition of fallen) and because he fights against God's order and chooses to defend humans. However, in the light of the events of the film and his true meaning, it is the other archangel Gabriel who is seen to be ultimately the fallen one. Michael is restored to life in the end of *Legion* when God realizes (or did he always know!) that Michael was doing the right thing by protecting humanity, and he is no longer fallen. It is Gabriel who is the truly fallen at heart, as Michael explains in the very end that his inability to show mercy to humans is "why you failed [God]." His failure is equated with being fallen in terms of his faith and relation to God, regardless of his continued existence as an angel. For both of these films, the fallen figure is the one who has lost faith, and while these two feature a Gabriel figure as a protagonist, both still maintain the theme of a loss of faith as being the truly fallen state for an angel.

In all these films, however, the deeper issue beyond the loss of faith of angels is truly the loss of faith in humans. In order to make the meaningful

connection that these films are actually talking about the loss of faith for humanity, they have used fallen angels that represent an uncanny Other to show the emotions, confusions, and fear that come along with a loss of faith in a way that is ultimately human and relatable. This can be made clear through dialogue from the films. The final speech by Thomas in the end of *The Prophecy* says that "in the end, I think it must be about faith, and if faith is a choice, then it can be lost- for a man, an angel, or the devil himself." Here Thomas is noting the similarities between both angel and human in terms of keeping faith. He does not see faith as something automatic, but instead something decided and worked for. The gravity of losing ones faith is made clear through the equal comparison of man/angel/devil in this quote, and the film takes seriously the sinfulness of losing one's faith.

Thus, the fallen angels in these films explore the repercussions of an angel losing faith, while at the same time their actions can always be translated to humans. As Thomas says in *The Prophecy*, humans can lose faith just as much. Like in Enoch, where the rebel angels were equally culpable with humans for their procreation on earth, in these films the loss of faith is always something that humans can do as well. This is how they truly represent an Other, by being only slightly different from humans (being angels) but being culpable for the same types of transgressions.

Here we come to the crux of why the fallen angels have been used- ultimately, through these Other fallen angels, the fears of humans of losing faith may be played out and explored. The angels, which are frighteningly similar to humans, can in fact cross over to being regular humans who have lost their faith,

and it is in fact a fear of this cross over or contamination of fallen angels and their loss of faith with humans that drives the fear. The fallen angels were employed in order to represent an Other to humans, in order to explore the theme of loss of faith through the biblical fallen angels for the watching audience.

This finally brings us back to the root of the science fiction aspect of these films, the alien invasion plotline and what it means. While I have discussed the reasoning behind using fallen angels and Gabriel, the connection between that and the alien invasion plotline has been unclear, but they are intimately tied in their intentions. The fallen angels and Gabriel have provided the thematic and intellectual core of the films, while the alien invasion plotline is the vessel through which these themes are carried out.

The Invasion of Loss of Faith

All of these films, which follow a SF alien invasion plot pattern, and use fallen angels to deal with themes of loss of faith, are actually depicting the fears of an invasion of loss of faith. It is possible to prove this point through two different ways. The first is to show that within an alien invasion story, it is the fear of loss of faith that is actually invading, in conjunction with more substantial things like demons or evil angels. The second way is to show how the final message of each of these films is about the reaffirmation of faith and rejection of secularity. It is the first of these claims that I will deal with first.

I have already pointed out in the previous sections how the fallen angels represent the loss of faith, so now it is possible to see how they fit right into the

alien invasion pattern. It is in fact possible to rewrite the alien invasion pattern

specifically for this genre of films, altering only the last three steps (changes

bolded):

9. The hero offers a **religious** explanation for the invader's presence as well as a plan to repel the invader; society rallies in a common cause.
10. The battle, or contest, is waged the invader is repelled (usually destroyed)
11. Humanity acknowledges that it has been arrogant in presuming its role in the **religious universe** and **faith is restored**.

Finally we can see now how the films have been able to use religious

themes so easily within a science fiction film- by fitting the themes into a pre-

existing alien invasion structure that is tried and true. More importantly, the

religious themes being dealt with here fit easily into a SF genre that is accustomed

to deal with themes of otherness, fear, and the supernatural. In fact, the Prometheus

variation of the theme fits even better for the films, because they too are

metaphorically about humans' actions causing chaos. The Prometheus variation

always shows humans to be partially or wholly at fault for the invaders, and this

can be seen clearly in these films. "The Prometheus variation, like all forms of

science fiction, offers more than mere emptiness and futility. Its message is

redemption…"[50] and it is redemption of a spiritually religious nature.

Here we can see parallels with Enoch again in judging where the fault of the

invasion lies, whether it is with supernatural or human forces. In Enoch the story of

the Watchers, which was an origin of evil story, placed the culpability for all of evil

equally with humans and with supernatural forces; it was the rebel angels' fault for

going down to Earth, mingling with humans and sharing knowledge, but it was

equally the fault of humans for also mingling with the angels, taking their knowledge and using the heavenly knowledge. A similar thing happens in these films, where it is very often the fault of the humans for being generally faithless and immoral, but likewise the fault of the fallen angels for being the invaders.

One pithy quote can help make the culpability of humans' clear. In *The Prophecy*, when Lucifer speaks with Thomas he explains that Gabriel's plan to bring hell on Earth is only possible because the most evil soul in the universe resided in a man who just died: "Humans—and how I love you talking monkeys for this—know more about war and treachery of the spirit than any angel." Gabriel's evil plan would not have worked if it hadn't been for the extreme evilness that humans are capable of achieving. This argument that there are two sides to the culpability in this film—both of the Archangel Gabriel and of the humans—further supports the idea that the films are about a loss of faith. In *The Prophecy* it is not simply a rogue angels' fault that these events occur, but instead partially the fault of humans for being faithless and allowing evil to seep in.

The Prometheus variation gives another layer to these films by showing how the role of humans is clearly to be equated with the loss of faith of the fallen angels. While in *The Prophecy* they spelled out that it clearly in the previous quotation was the fault of evil angels and humans, in the other films we knows this only through analysis, that the uncanny fallen angels are representative of the fallen humans. Here the structure of a Prometheus variation alien invasion plot makes this crystal clear- by telling us that it is about humans and not angels (or the 'invaders' in the original usage). The alien invasion plot and the Prometheus variation on it

both give meaning and structure to these films, providing them with a clear direction, and supplementing their message with a structure.

Conclusion

An important aspect of the structure of the films relates back to the discussion of apocalyptic literature and the use of the alien invasion plot; when the loss of faith is repelled, the structure of the universe is maintained, since celestial hierarchy is reasserted in the proper order. This reassertion of order is a key aspect of the films, because it is the reassurance and reassertion of stability that makes the films have cathartic meaning and value. Since very often the evil invasion is made possible through an upset in the celestial order (an archangel trying to do things only the devil can do for example), a reassertion of celestial hierarchy is necessary. In fact, even the devil wants to keep the celestial order! In both *Constantine* and *The Prophecy*, he shows up to stop this usurpation by Gabriel, and reset the order of the universe.

The uncanny position of angels in contrast and comparison to humans comes to light in all of these films. In *Constantine*, *Prophecy,* and *Legion*, one aspect of the drama is that angels have stepped outside of their bounds as angels and are trying to reassert more power, or that (in the case of *Legion*) humans don't realize that they have been chosen as the most beloved species, also to set the universe in order and ease anxieties over our disordered world. In *Constantine*, Gabriel says "I will make you worthy of His love" by bringing hell on Earth through the antichrist, which is clearly stepping on God's toes by thinking that

Gabriel knows what is best for humans. On the flipside, Michael in *Legion* knows

exactly where he belongs, and it is Gabriel and other angels who do not. "When

God chose your kind as the object of his love, I was the first in all heaven to bow

down before you" he says, indicative of his intense understanding that angels must

stay subservient (though loyal) to humans.

Finally, the message at the end of the films is always to have faith in God,

no matter how hard it is and unclear it may be, because blind faith is more

important than no faith. The final events of the films always convince the main

characters to have more faith. This is evidenced in the final lines of some of the

characters. Michael leaves Earth at the end of *Legion* with the simple line of "Have

faith", while Thomas speculates at the end of *The Prophecy* that "if faith means

never completely understanding God's plan, then maybe understanding just a part

of it—our part—is what it is to have a soul." For Thomas this is especially

poignant, as he had lost his faith on the eve of being ordained as a priest at the start

of the film, and he has now come full circle to regain his faith again. Constantine's

final line is more sarcastic, when he says "Like the good book says, He works in

mysterious ways. Some people like it. Some people don't." All of these characters,

plus other protagonists are all left with the message that they must have more faith,

even if it means not understanding God's plan for them.

In addition, while often the main characters were skeptical that the invaders

were of a supernatural or religious origin, they are thoroughly convinced of a

Christian universe. I say Christian because these films are all, distinctly Christian in

their world view in terms of celestial hierarchies, ideologies etc. The final impact of

the events of the film is to restore faith for the faithless and restore the celestial

Christian hierarchy. To return to the alien invasion structure, "The closing images

of the films reveal triumph mixed with loss; the invader has been repelled but at the

same time man's perception of himself and his world has been altered."[51] The fear

of loss of faith has been averted (and the demons/vampires etc destroyed), and the

perception of the world as losing faith has been altered, so that faith in the universe

is reasserted.

Like the oversimplified plots of the 1950s films, these films used the

simplicity of the alien invasion plotline in order to explore fears and anxieties more

deeply. They were allowed greater freedom within this format to explore something

fundamentally human, the loss of faith, through the vessel of an Other, represented

in the fallen angels.

These films use Gabriel as a jumping off point to explore fears, hopes,

nightmares and worries about losing faith in God through the use of fallen angels.

The fallen angels in these films represent the ultimate evil- one who has completely

lost faith in God, either by choice or as punishment. Gabriel's role is that of an

uncanny Other that we are familiar with but unfamiliar with in this science fiction

role, and whom we can sympathize with in order to understand and relate to the

emotion of losing faith. The films deal head on with the apocalyptic concept of

losing all faith in God as a society, but in a cinematic and fantastical setting where

all is set right in the end and humankind is restored.

Chapter Three:
The Post 9/11 Angel

The five films about Gabriel, discussed in the last chapter, certainly had more to

them than meets the eye. It has become clear that there is a Judeo-Christian heritage

of fallen angels as seen through a reading of 1 Enoch, and that the fallen angels in

the films are representing a fear of loss of faith. It is finally time to turn to the

social and political meaning of these films. It is not coincidence that these films

utilize a plot structure from the 1950's, as the social anxieties of the Cold War are

echoed in the Gabriel films. To understand the impact of the Gabriel films and the

reason they are structured the way that they are, I pull back to examine a wider

context of the films.

This is neither the first time that films have been used to symbolize current

political fears, nor is it novel for American culture to draw on apocalyptic themes

of moral decline. Fears that are too frightening to openly address are projected

through these entertaining SF films. The films I examine, all of which explore the

character of the Archangel Gabriel are all science fiction films, were made to be

widely consumed by the American public and yet have a very specific Christian

message. Parallel to how 1950's science fiction films dealt beneath the surface with

issues about the cold war and the frightening Other of Russia, these films deal with

specific post 9/11 and post millennial fears. The message of these films, which is to be on guard about maintaining one's faith is actually echoing fears of losing the Christian faith through encountering a non-Christian Muslim Other.

By examining the social commentary that existed within the 1950's SF films, before examining the meaning behind the Gabriel films, it will become apparent how these new films are part of a tradition of exploring societal fears through SF film. This will in turn give a fresh perspective to the meaning of today's anxieties. This chapter will first examine 1950's SF films, looking at how they discussed anxieties of the Cold War including the fear of Communism invading American society. Especially through the perceived fear of "them among us" of Communists, I will show how this anxiety was actually one of self identity, questioning what can "us" mean if "they" are so easily hidden among us. Then I will return to the current Gabriel films, examining the influence of millennial fears about the future and the effects of 9/11 on American Culture and on the films. I will show how the American Jeremiad sensibility, which talks about a lamentation of present times and a longing for the past, creates the desire for these films which reflect this sentiment. Finally, I will comment on the embededness of the Christian message of these films, and what their final message of keeping faith does to impact American culture.

Metaphor in 1950's Science Fiction Film

Just as you can never judge a book by its cover, you can never truly judge a film by its title, and in the case of the Science Fiction films of the 1950's films, you

can not judge the merit of the film by its plot. The SF film of the 1950's which featured ridiculous titles like *It Came From Outer Space*, *Earth vs. the Flying Saucers*, *Revenge of the Creature* and *Them!*[1] may seem to be simple though slightly absurd entertainment. Beneath the surface level absurdity of the plots, alien invasion films of the 1950's were metaphorically working through uncertainties about the Cold War, the threat of Communism, and a general fear of Others present in 1950's American culture. Furthermore, it was because of the conventions in the SF genre that allowed for this freedom to discuss deep issues.

To think about how metaphor works in these films, I want to return to a statement by Lucanio that I used in the previous chapter which discusses this aspect of the films:

> We can discover meaning in these films by raising their 'absurdity' to a manageable and meaningful level, by seeing in these films—through their simple plot outlines and polarized, stereotyped characters—the meaning and value that arises from their simplicity.[2]

Though these films were indeed dealing with something deeper than what was on the surface, they were doing it in a way that was still entertaining through metaphor and symbolism. It is not very enjoyable to watch blatant social commentary, so these films used a SF and alien invasion structure to talk about the issues. These films made "the concerns pleasurable, by violating social taboos…[while] playing on primal fears."[3] The fears they explored were made easier to watch, digest, and think about through a SF film plot which raised the fears to an exaggerated and enjoyable level in the plotline.

The main themes of the SF genre—fantasy, breaks from reality, uncertainty, fear, and a psychological undercurrent—lend themselves well to discussing current issues, and in the 1950's this was no different. In her book about 1950's SF films, scholar Cindy Hendershot writes that "the non-realistic qualities of sf film also provided a forum in which fear of nuclear war and other fears could be explored on a metaphorical level."[4] The fantastical elements in fact allowed these anxieties that were otherwise too paranoid, extreme, or ineffable to be explored and described through metaphor, though this metaphoric level was often obvious.

Hendershot goes on to postulate that "one reason perhaps for the increasing popularity of science fiction in the twentieth century may be related to the comfort of perfectly structured universes which sf offers."[5] Not only was SF better suited for including social commentary, but in fact was beneficial in allowing that commentary to be expressed in already established and formulaic ways. Especially through the alien invasion plotline, issues in a SF film would always follow the same formula and offer the same formulaic ending, and in that way be reassuring. This structure hearkens back to the idea discussed in the first chapter of apocalyptic literature. SF is able to provide a structure to these films where comfort comes from knowing exactly what the plot is going to be like, and offered a pre-defined structure into which social commentary could be added.

In retrospect, those "1950s science fiction films may now strike us as even more ludicrous because they were so centrally situated within the concerns of the decade and thus now appear dated."[6] Yes these films are silly, but looking back we can easily see how they were dealing with specific issues. By making it clear that

metaphor was deliberate and obvious in the 1950's films, I hope to illuminate the fact that the Gabriel films of the last decade are the same. Taking a step back, it is apparent that these films are using heavy but obvious metaphor as well, and are doing it in order to deal with fears too raw or embarrassing to deal with in an outright realistic drama or documentary. This will be made even clearer when we examine the actual issues that were dealt with in the 1950's, and afterwards in comparison with the recent Gabriel films.

The Fears of the 1950's

America in the 1950's was a nation on the mend, recovering from the horrors of WW2 and in a new post-war economy, becoming locked in a Cold War with the Soviet Union and dealing with the new threat of nuclear war. In short, it was a time of great anxiety and paranoia. The films at the time were made "in the shadow of the 'red scare', the anti-communist witch-hunts carried out by Joseph McCarthy, and the constraints brought about by the House Committee on Un-American Activities."[7] The list of political and social issues affecting the culture at the time is long, so instead of discussing all of them I want to focus on the influence of a few of them, namely the menace of the Other in the Soviet Union, the perceived invasion of Communism and the fear of nuclear annihilation. By looking at how these issues showed up in the films of the 50's, I will show that the new films about fallen angels are part of a SF film tradition which explores societal fears metaphorically.

I am certainly not the first to suggest the relation between SF films of the 1950's and the social issues, and am indebted especially to Cindy Hendershot's *Paranoia, the Bomb, and 1950's Science Fiction Films* and *I Was a Cold War Monster: Horror Films, Eroticism and the Cold War Imagination*, Patrick Lucanio's *Them or Us: Archetypal Interpretations of Fifties Alien Invasion Films*, Keith M. Booker's *Monsters, Mushroom Clouds, and the Cold War: American Science Fiction and the Roots of Postmodernism, 1946-1964,* and Tom Engelhardt's *The End of Victory Culture: Cold War America and the Disillusioning of a Generation.*

The issue which came to have the clearest personification in these films was the menace of the Soviet Union and how it came to represent an Other, much like the Orientalism which Edward Said describes. Our opponent during the Cold War, the Soviet Union became the antithesis of America through the media and political propaganda. The general paranoia of the 1950's about the Soviet Union created a need for a "totalizing system"[8] which was accomplished by painting the Soviet Union as the evil enemy of the US, creating a clear axis of good (America) and evil (Soviet Union). By creating a strong polarization the Soviet Union is further distanced from America.

This Manichean reduction of the atheistic Soviet Union to simply the opposite of America painted them as an Other, akin to the Other of Edward Said's theory of Orientalism. In Said's theory, the West thought that the East was "a subject race, dominated by [the West] that knows them and what is good for them"[9] and was "irrational, depraved (fallen)."[10] By thinking of the East in this way it

made the distinction between the West and the East even deeper and clearly in favor of the West. Rather than simply a theory of definition, Orientalism describes two polar opposites for a power advantage of one over the other, and to reassure the more powerful one that they were nothing like the "Other" one.

The SF films of the 1950's used this theory to create a power structure by metaphorically portraying the Soviet Union as an Other in their films. In fact, Hendershot wrote that these films "drew on Orientalist stereotypes of the evil East common to the genre and overlaid them with a fear of communism as constituting the latest degenerative form that the Totalitarian East was assuming."[11] She claims that Orientalist stereotypes have been used in the past in SF, and this wave of SF films of the '50's used it for a new menace.

This strategy of painting the enemy in the Cold War as an Other was very intentional, as Keith M. Booker in his book *Monsters, Mushroom Clouds, and the Cold War* wrote:

> Much early American Cold War propaganda was specifically designed to make Russia seem as foreign as possible, thus distancing Americans from the negative characteristics associated with Russians while making the Soviet menace seem more terrifying as a threat to the American way of life. Science Fiction films of the 1950s famously participated in this phenomenon…[12]

Whether that Other be represented in the films the form of Dracula coming out of Transylvania, or of aliens invading from a far away place, or of monstrous creatures from a far off country attacking, the SF films of the 50's often featured an 'Other' that was foreign, unfamiliar and evil.

A few examples of an Other clearly represented in these films can be seen in any of the films with a vampire in them, such as *The Horror of Dracula* (1958), *The Brides of Dracula* (1960), and *It! The Terror From Beyond Space* (1958)[13], all of which use a vampire to represent a very classic Orientalist portrayal of a frightening outsider from the East in order to further distance the Other from American society. Further examples of an Other in SF film that are clearly supposed to be Orientalist include a man-killing enchanted cobra from Asia in *Cult of the Cobra* (1955), the frightening Yeti monster in the Himalayas in *Man Beast* (1956), and in the well known example of the Egyptian mummy risen from the dead in *The Mummy* (1959).[14] In all of these examples, it was overtly clear that the Other was from the East, and this same characterization was overlaid on the Soviets to show them as Other.

Another dominating fear in 1950's was the dread of total and utter annihilation by nuclear warfare. After the bombs were dropped on Japan at the end of WW2, news and images of the complete destruction reached the American public, a new terror that had never been felt before became real—the human race could be completely obliterated at any moment. There was a deliberate reduction of the cold war into a good versus evil battle, and I agree with Hendershot who says "If the Cold War was a mythological battle against a pagan/satanic enemy, then we (the U.S.) as crusaders had been given the bomb by God."[15] While the use of the first bomb was absolutely terrifying to America, it did advance the claim that America was superior, righteous, and above all was meant to win in any war. This

fear was expressed in metaphors of total destruction, common to SF films and especially alien invasion films.

Finding metaphors for nuclear warfare in SF films of the 50's is not hard. A few examples include the threat of destruction by an invading alien race (a flawless example of the alien invasion plotline) in *Earth Vs. The Flying Saucers* (1956), the destruction by a creature from Venus in *20 Million Miles to Earth* (1957), the literal destruction of most of the world by Soviet Union looking enemies in *Invasion USA* (1952), and the classic alien invasion in *War of the Worlds* (1953).[16]

However, worries about nuclear destruction were not all about fears of Soviet detonation, since America held nuclear weapons as well, danger always lurked within as well. "The most common 1950s film warnings about the dangers of nuclear war were alien invasion films, though even these films sometimes seemed unable to decide whether our most dangerous enemies were Soviets and other foreigners or American society itself,"[17] wrote Booker in a very compelling argument. In that sense, the Soviet Union and America were not as different as they would have liked to think. This theme of the two sides being more similar then they wanted to admit can be seen even more clearly in the anxiety over the invasion of Communism.

The fear of the Soviet Union was not based on any particulars of Communism that were described as evil, instead it was simply the whole concept of something that was different, and not American, Capitalist or Christian. As Hendershort writes, "Communism stands not as an historically specific political system but as an embodiment of mythological evil- pagan and satanic."[18] The

perceived fear was that it would invade America and turn people Communist, because it simply represented evil.

While this wasn't always the main objection with Communism, the atheism of Communism was certainly an issue.[19] A great example of this is the 1952 film *Red Planet Mars*. This bizarre film confronted the frightening ideology of Communism where the "godless Soviets experience a religious revival after God's voice is heard on the radio."[20] However, in an overly elaborate twist, that radio broadcast turns out to be a Communist hoax, but the real God intervenes and convinces the Communists to be Christians.

The paranoia of Communists hiding among Americans led to things like Senator Joseph McCarthy's House of Un-American Activities Committee (HUAC). This committee in hindsight can be seen as a witch-hunt style, paranoia driven product of the Cold War. It is no coincidence that this paranoia showed up in films, as a number of prominent Hollywood figures were called in for questioning to HUAC.[21] This extreme paranoia seeped in through popular culture, and Tom Engelhardt wrote that "the anti-Communist production process molded an elaborate tale about shape- shifting monsters lurking, as in any child's nightmare, right under America's bed and intent on establishing a group-mind dictatorship"[22] The fear of the infiltration of Communism was severe, and the 'them-among-us' paranoia in particular can be seen in the alien invasion films.

This alarm that Communists could be hiding among us betrayed a stronger fear—that the Communists or Soviets were not really so different from ourselves. If America was so worried about Communists/Soviets being among us because they

could disguise themselves so well, they can't be that different from us in truth!

Author Keith M. Booker explains this well:

> Indeed, one can see the intensity of the 'Us versus Them' logic that was so central to the Cold War as an attempt to recover the firm sense of separation between self and Other that was otherwise becoming so unstable in the 1950's. Indeed, even within the context of Cold War Manichaeism, it became extremely difficult to determine with any certainty just who was Us and who was Them, a problem that is most clearly expressed in all those science fiction films…[23]

This is a fundamental issue for the SF films of the 1950's, where not only

discussing the fears and anxieties of the Cold War was important, but

metaphorically exploring self identity issues.

The centrality of 'us versus them' ultimately returns us to the concepts of

the uncanny Other, one who is frighteningly similar yet different. The plot of

Invasion of the Body Snatchers (1956) exemplifies the issues of this conundrum. In

that film, a man returns home from a business trip to find everyone slightly

different, slightly changed. As is discovered shortly, residents have been 'invaded'

by some sort of alien. The ultimate metaphor for 'them among us' paranoia, *Body

Snatchers* illustrates a "paranoiac world in which what 'we' (the U.S.) are doing to

our own people is really coming from 'them' (aliens from other planets)."[24] The

penultimate question of "are they among us?" seen so easily in these films can now

be subsumed by the more problematic question of "are we any different from

them?" This ultimate question of the uncanny is the legacy of this group of films,

and is seen later in the Gabriel films which I will shortly discuss.

The SF films of the 1950's offered a cultural service by exploring the fears,

anxieties, and problems that Americans were facing, through the means of an

entertaining, fantastical, and sometimes over-the-top film. When one delves

beneath the surface, it is clear to me and other scholars that the films dealt with

issue of a Soviet Other, of the realities of possible nuclear annihilation, and the

paranoia of the invasion of communism. However, what these anxieties all came to

truly be about was much more problematic, and begged the American public to

consider whether they had to the right to ask them themselves. After this analysis, it

is easy to see that it was not a "them among us" issue, but a "am I them?" identity

problem.

Millennial Fears in the Gabriel Films

To return to the more recent films, the same question of "am I them?" will

return. The question that I would like to answer about these Gabriel films is: what

has led this small but representative group of films to discuss themes of fallen

angels and the loss of faith? This question was asked perfectly by one scholar who

in discussing themes of recent American culture wrote: "What are we to make of all

these stories of national chosenness and sinfulness, of fallennes and repentance, of

decline and renewal?"[25] Indeed, the question of why these themes have come up in

popular culture recently so often is one that is important for discussion and which I

will answer in the coming pages.

As a reminder, the films which I discuss at length in chapter two (*The*

Prophecy, Constantine, Van Helsing, Gabriel and *Legion*) all are SF films featuring

Gabriel and other fallen angels as main characters, and were released between 1995

and 2010 (though all but one were released after 2004). Their plots mirror the

structure of the alien invasion films of the 1950's, which feature a hero, the discovery of an invasion, the hero rallying society to stop them, and the invaders being destroyed, with the society being humbled by the events in the end.

While I think the most important part of this trend of films is the anxieties and new fears created after the events September 11th, 2001, there is a foundational basis for these fears in the apocalyptic dread around the millennial. The fears created by the turn of the millennium have echoed since then in the apocalyptic tone of these films. *The Prophecy* is the only film released prior to 9/11, and so I cannot claim that it is expressing post 9/11 fears, and instead argue that the basis for it is millennial fears, which also appear in the post 9/11 films.

Since all but one of the films were released within ten years of the year 2000, and I would argue that they all felt the effects of this monumental change of millennium. In her book *Apocalyptic Dread*, author Kristen Moana Thompson expressly states this idea, and furthermore sees the apocalyptic issues as a continuation of the anxieties of Cold War SF films: "A blend of providential and messianic elements in Puritan Calvinism, this tradition first became apparent in the science-fiction cinema of the cold war…and reached a hysterical peak in the nineties in a cycle of horror, disaster, and science-fiction films explicitly focused on the approaching millennium. After 9/11, this dread took new forms…"[26] Thompson's discussion of select films that feature this apocalyptic dread brought her to the conclusion that the films use the dread in a way which "maps the demonic, the eschatological, and the uncanny" within a nuclear family situation. She believes this anxiety within films is allowing these fears to be shared and

explored, in the same way that they did in the 1950's. While I am not concerned about the nuclear family issues as she is, she is right about the inheritance of the tradition, and the continuation that it has through American history. Furthermore, it is ultimately a cathartic experience to watch these films, feel and sympathize with these fears, before leaving the theater and going on with life.

Central to this fear surrounding the turning of the millennia are the themes of eschatology and apocalypse, as discussed in chapter one. The use of apocalyptic themes or rhetoric is useful for giving voice to concerns during a tumultuous and uncertain time, by giving rhyme and reason for all these terrible things happening. As discussed in chapter one, it helps one to deal with why modern times feel so evil by assuring them that they will end eventually.

The film *The Prophecy* (1995) acts and plays on these fears with a mood of doom and hopelessness, and events which constantly bring the main characters to the edge of apocalypse. With a plotline concerned about the creation of a new hell on earth, brought to fruition through the use of the soul of the evilest man on earth, the film is full of near-apocalyptic moments and uncertain futures. Gabriel, fallen and angry that God loves humans more than angels, says that "I will not allow any talking monkey to take my place. I will burn down heaven to stop it!"[27] This fear of change can be read as a metaphor for turn of the millennia events, as the dawning of a new age where humans are the most powerful creatures on Earth (technologically, scientifically, etc) can be seen as frightening and altogether unsettling. At the change to the year 2000, when reflections on humanity's place in the world bring up feelings of uncertainty and fear of change, the character of

Gabriel is expressing the exact same fear. The millennial dread is an "acute apocalyptic dread or anxiety about the future of the world,"[28] expressed by Gabriel in his anxiety about the future of humanity.

By explaining the millennial fears present in The Prophecy, it should be clear that a millennial uncertainty forms a basis for the fears in the other Gabriel films. Not only are they concerned about an uncertain future (whether the human race will survive in *Legion*, or whether the Antichrist will be brought to Earth in *Constantine*), the films also echo the apocalyptic structure present in both apocalyptic films and lit (including Enoch).

While it is more directly the events of 9/11 which lead to the main conflicts of the films, the millennial dread lingers on in the form of the apocalyptic setting, dramatic buildup of events, the apocalyptic structure of a final ending, and a sense of monumental change.

The Fears of a Post 9/11 Society

The impacts of the events of 9/11 are almost immeasurable for American culture. The conception of "America" went from the most powerful nation on Earth to a nation under attack almost overnight. Political spin turned the events into a War on Terror, and led to an ongoing war in Iraq and Afghanistan. "With the events of 9/11, America truly entered the twenty-first century, an era marked by uncertainty and danger"[29] where apocalyptic themes are common and fear is the norm. In the films I examine, fears of a Muslim Other, of terrorism, and of general anxiety are not only present but guide the plot and mood of the films. As the cold

war was the defining moment and cultural touchstone in the 1950's, 9/11 has been for this era.

America culture after 9/11 was facing a "radical defamiliarization of the world"[30] where nothing was certain and many felt that the world had gone topsy-turvy. America was knocked off its pedestal, and the world no longer looked safe and familiar. Concern over who had carried out the attacks, if there would be more, and why this happened pervaded popular culture as an "onslaught of programming and counterprogramming scarcely [gave] one time to reflect and mediate on the true magnitude of he events of 9/11, as images of the collapsing twin towers [were] ceaselessly recycled."[31] Soon the Bush administration declared a "war on terror" with the Taliban, but simplifications and confusions caused it to colloquially be a war on the Middle East, with Muslims as the targets. As the author of several books about the portrayals of Arabs in the media wrote, "during times of armed conflict, stereotyping meets the least resistance…The demonic 'other' is especially dangerous and seductive during conflicts."[32] This is no clearer than in the way Muslims and Arabs (for the two are often sadly synonymous) have been portrayed in the media since 9/11.

What has emerged from the events of 9/11 is a conflagration between Muslim, Arab, Terrorist and evil Other. The most widely felt political decision post 9/11 has been a "War on Terror" in the Middle East, and the fact that it was radical Muslims who carried out the terrorist attacks has essentially meant that Arab and Muslim have become synonymous in mainstream media, and that both are associated with terror. "Daily, the war on terror dominates headlines. TV news

reports show images of courageous troops in Afghanistan and Iraq, fighting real

Arab and Muslim insurgents. New reports focus on suicide bombers and insurgents

holding Westerners hostage"[33] and two polls from 2006 showed that 46 percent of

Americans had a "negative perception of Muslims" while one out of four

Americans have "'extreme' anti-Muslim views."[34] While I cannot fairly argue that

every news broadcast misused these terms, the effects of it are indisputable. "No

matter the country or its politics, the historical and ongoing connection between

fiction film, public opinion, and public policies is real"[35] and we can see the

repercussions of this association between Arab, Muslim and terror in the films I

examine. However, it is not just that Muslim is equated with terror, but that it

comes to be equated with an Other.

The main way that this Other/Muslim dynamic was created was through the

clear delineation of Muslim versus Christian created in the mainstream media. The

portrayal of Muslims in the media "clearly viewed Islam as something

fundamentally alien to"[36] the beliefs of the US Christian nation, and thus were set

up as an Other. As in Said's Orientalism, and parallel to the Soviets in the Cold

War, Muslims have been described as everything other than American and

Christian through their terrorist and godless stereotyping. Jack Shaheen, a leading

scholar on portrayals of Arabs in the media wrote that "one of the first lessons

children learn about this evil 'other' and one of the last lessons the elderly forget is:

Arab=Muslim= Godless enemy."[37] Using Muslims as an Other reduces them to the

even more extreme stereotyping that befell the Soviets in the Cold War, where they

are shorthand for evil. And like the Soviets, the greatest fear of the Muslims is that they will infiltrate society and make others become like them.

The negative stereotyping of Arabs and Muslims in media is comparable to the stereotyping of Soviets in film in the 50's and 60's, helped in part by the 1950's SF films which I discussed. The stereotyping of Arabs and Muslims in media has become so severe that Jack Shaheen has called for an entertainment summit to be held by American and international filmmakers, with sessions in both Hollywood and New York, and Beirut, Cairo and elsewhere in the Arab world.[38] Shaheen's plea is not unfounded; there was a successful "Entertainment Summit" in 1986-1987 to discuss the stereotyping of Russians and Communists in American films, and of Americans in Russian films. Tangible results were made and stereotyping dropped off sharply in those two countries.[39] Stereotyping is not harmless, and those stereotypes should not be ignored then or now.

Like in the 1950's films of the Cold War, there is a fear in American culture now that Islam could secretly be amongst us and our neighbors, and the fear of 'them among us' has resurfaced, where "us" is Christian Americans. Though of course American Muslims are for the most part just as normal as anyone else, the fear is at heart an exaggerated fear of extreme Muslim fascism and is as irrational as the fear of Communism was. As I discussed earlier, the question of "*can they be among us?*" begs us to ask how to identify who "they" are. It is actually a humanizing question that demands a deeper question of "*are Muslims really much different in their daily lives than us?*" The answer in reality is no, "they" are not

much different. The differences come mostly from an unfamiliarity with Islamic customs, and this is what creates real tension.

Once the Other/Muslim is revealed to be not so different than "us", the Other's uncanniness becomes like the angels in Enoch, who are similar yet different. Like the Watchers, the Muslim Other is similar in more ways than they are different. So then the question turns into rather "*how am I actually different from them*'" and when considered in terms of faith it becomes "*am I eroding my faith as a Christian if I am actually like them?*" The real issue at heart of the Muslim Other is the issue of self identity. If Muslims may be among "us", and they aren't that different from "us", than what separates us? And what separates us from losing "us" and becoming "them"? The fear becomes one of cross over and contamination, and this relates back to the crossover of humans and angels in Enoch. These are all classic questions and fears of a xenophobic society, where fears of both Americanism and Christianity eroding because of encountering the Other are present.

The greatest enemy in the post 9/11 landscape has become, quite easily, the "godless" Muslim Others that have been villainized in mainstream media. Like the Soviets during the 1950's, their non-Christian ideology is what has scared the American public, and the paranoia that Americans will fall prey to their ideas pervades through media. However, like in the 1950's the true underlying issue is one of self identification as an American Christian. Since the fear of being very similar to Muslims is so great, the worry about losing faith is equally monumental. To return to the films, it will become clear that the Muslim Other is present in these

films, as an unnamed fear that is what is blamed for the fear of loss of faith in the

fallen angels through an identity crisis.

However, there is another aspect of this era's fears which contributes to the

meaning behind the fallen angel films which I discuss, and which explains why

such hopeless fear for the country still endures. It is clear that "there is much more

to these sorts of narratives of American decline and punishment than the mere

ranting of a disaffected fringe groups"[40] and it is the preoccupation with a better

past and a present moral decline.

The American Jeremiad Sensibility

I have discussed the millennial fears which contribute to the underlying

sense of dread in the films I discuss, and touched on the portrayal of a Muslim

Other in media. However, I have not yet answered why these films dwell on such

heavy issues at all, why not happily put them behind them instead of ruminating on

them continuously. The reason that a theme of hopelessness, of a fear of decline of

the nation, and a general sense of defeat pervades these films may be because of the

American Jeremiad sensibility. The term Jeremiad, which derives from the prophet

Jeremiah in the Old Testament who lamented the loss of the first temple, describes

a "tendency to lament the present and admire a more virtuous past."[41] As explained

by author Andrew R. Murphy in *Prodigal Nation: Moral Decline and Divine*

Punishment from New England to 9/11, it is a symptom of American culture that

has come and gone in waves since the founding of the country, and is very much in

use now to describe a post 9/11 America. The American Jeremiad sensibility is the

reason why these fallen angels films exist, to lament the current state of affairs and pine for a time when America was morally secure.

The American Jeremiad is a figure concerned with politics and history. In the Jeremiad's opinion, the nation has continuously slid downhill since then, at times faster than others. And religion has always been a key aspect of this decline, where Christianity is the only correct marker of progress: "So long as what is essentially American is defined by a Christian consensus (or, put slightly differently, a 'Judeo-Christian' consensus), the shifting of the American religious and political landscape can only appear as a falling off from those standards of purity, and never as a new and vibrant cultural development."[42] It is a sentiment which is thoroughly apocalyptic in its sense of doom, of its preoccupation with anxiety, uncertainty and times of unrest, and with its clearly Christian point of view. Inherent within this is a fear of loss of faith, which is the anxiety at the heart of the Gabriel films.

The sentiment of "how can all this terrible stuff happen to us" is answered by the American Jeremiad by saying "because we have morally declined, and used to be better". While there is no doubt that the events of 9/11 were horrific and terrifying, the portrayal in American media since then has emphasized the terrible position that America is now in, that life before 9/11 was much better, and that we have fallen into a moral despair. The very phrase "post 9/11" emphasizes that America is past something important, that it is past its prime. It is a victimizing sentiment that puts the fault outside of present hands, to blame the system or the nation for sliding downhill. It is similar to millennial dread by emphasizing a

current state of uncertainty, but is more about lamenting the current state of things rather than explaining them. The American Jeremiad is the reason these films have been made, to lament and complain about current issues, all the while through an entertaining media.

This sentiment has resurfaced now, in the post 9/11 world and gives form and definition to a desire to complain about the current state of affairs. This is the key concept in thinking about why the fallen angel films all feature fallen angels, an uncanny Gabriel figure, and discuss the loss of faith—they are concerned with the moral decline of America and a wish to return to the faithful time of pre- 9/11.

"Them Among Us" in the Gabriel Films

In the five films that I analyzed in the previous chapter, I explained how the characters of the uncanny Gabriel and the fallen angels were used to discuss the fear of a loss of faith. Looking at it from a wider context of American culture, this fear of a loss of faith is fed by the millennial fears and American Jeremiad sensibility. Furthermore, it is a loss of faith that is caused by encountering the Muslim Other, which creates an uncanny identity crisis about the Christian faith. By examining the portrayals of these characters and the intentions of the filmmakers, it is clear that the Muslim Other and post 9/11 fears are what is behind the fear of losing faith, but it is the familiar fallen angels who are the ones to truly represent losing faith among fellow Americans. Finally turning to the Gabriel films will pull all of this together.

As in all the films the great evil in *Gabriel* is losing faith, but unlike the other films this is directly discussed and it is the driving fear of all the characters. When Gabriel first arrives in the purgatory lands, and discovers that other Arcs or Archangels have lost their faith and become fallen. When he talks to Amitiel, one of the fallen, about this she says, "We fall prey to the things we never even knew,"[43] referring to the temptations and fears that led her and others to lose their faith. Another character says to Gabriel "Don't be so hard to judge others, Gabriel, you haven't been here long enough to earn that right." The fear of losing faith to unknown and ineffable influences, the discovery of a new and frightening place for Gabriel, and lamenting of a past perfection are all made abundantly clear in *Gabriel.* This is set in a post 9/11 landscape, where people are faced with new uncertainties caused by the encounter with a frightening Muslim Other, and are unsure of the future caused by millennial fears, all the while lamenting a past perfection caused by the American Jeremiad sensibility.

The anxieties of self identity for Christian American can be seen even here, in this Australian film. The post 9/11 repercussions are especially clear through the depiction of the purgatory-like city which looks like a bombed out metropolis. Not only are all the actors using American accents, but the city which they inhabit strongly resembles New York, or at least some urban American metropolis and certainly nothing like rural Australia. The film's choice of setting and accents places itself within the American dialogue, addressing the 9/11 fears which have been felt all over the world, but still within the setting of Americans questioning their faith.

In *Legion*, the angel Michael must battle the angelic hordes sent to destroy humans, and in the end saves the human race and is redeemed, while Gabriel becomes a fallen angel for losing faith. Scott Stewart, the writer and director of *Legion* says that "It is about the idea of faith, using things that are familiar to us from Judeo-Christian ideology as a way to tell the story,"[44] and that "You just had to try to make each scene as emotionally believable as you could. And when you add it all up, you discover it's the Apocalypse."[45] As Stewart makes clear, the heart of the film is not about specific symbols of good and bad, but about faith and how it relates emotionally to the viewer. In this film it is clear to see how the fallen angel Gabriel is an attempt to truthfully show how someone loses faith, and it is done through familiar Christian signifiers.

However, this loss of faith may come from a post 9/11 American Jeremiad sensibility. The setting may be fantastic in some elements, but the signs are clear about the real life elements it talks about. The protagonist, Michael, tells the pregnant Charlie that her child is "A chance to lead the world out of darkness," meaning the darkness of the literal invasion by angels, but more importantly the metaphorical darkness. The American Jeremiad sensibility is at work here, lamenting the current state of affairs (after all we are told the extermination of humans is happening because they have become too wicked), while not actually changing anything. The main characters are still unsure of their faith for the most part, and though they have questioned their loss of faith, they haven't resolved any issues that questioned their faith. In the beginning Charlie says "I am being punished for something, I know it", and we know that this so called punishment is

for questioning faith. However, after the near extermination of the human population the fears of 9/11 and the millennium are just as real as they were before. Nothing is solved, but the emotions surrounding the fear of an apocalypse, of questioning or losing ones faith, and of encountering an uncanny Other are cathartically worked through.

Constantine confronts the post 9/11 fears well, portraying the faithless character of Gabriel as someone who has gotten very mixed up and confused about who they are in the confusing post 9/11 world. The director of *Constantine* said in an interview that "There's a certain character who could be portrayed as evil but thinks they're really good. And I think it's kind of fitting for these times when we're sort of in a world where we're being told what is evil when it might not really be evil."[46] He no doubt is referring to Gabriel, who thinks she is doing God's will by making humans more worthy of Heaven by unleashing hell on Earth. The director recognizes that evil and good are not things which should be so easily assigned and this applies to the Muslim Other. The hope of the director in this quote is to make clear that not everything political propaganda says is true (i.e. Muslims are not actually bad).

Yet the portrayal of Gabriel in this film is actually proving the point that the self identity of the Christian American is under question, and losing faith is a real concern of them. It is not the Muslim Other or xenophobia which Gabriel represents, but is someone one who is like us (read: American) and has lost faith because of anxieties and confusions of the modern age (read: post 9/11 fears). Gabriel, like Americans unsure of who "us" versus "them" has become, says that

she is "simply seeking to inspire mankind to all that is intended," to which

Constantine dryly replies "by handing Earth over to the son of the Devil? Help me

here."[47] Gabriel is lost, and has not found a way in the new post millennial

landscape. The film's commentary on 9/11 is funneled through her character, the

epitome of a "fallen angel". She might turn out good once she resolves her issues

with her identity, but might not.

The same post 9/11 issues can be seen in *Van Helsing* and *Prophecy*. The

emotional core of the former film is about Gabriel Van Helsing who has no

memory of his past but supposedly has committed sins and has lost faith, and in the

latter film *Prophecy,* Gabriel has chosen to become fallen out of anger towards

God. The fear of these films, that you can lose faith like these characters, is

apparent when you consider the angels as being the most uncanny of the bunch in

their frightening similarity to humans.

The Gabriel of *Van Helsing* was once an angel but was punished for who

knows what and has became fallen, but after seeing the evils of Dracula his return

to faith is even more sincere and drastic, becoming hope in the doom of the

apocalyptic story. Dracula can easily be understood as an Eastern Other like in the

vampire films of the 1950's and as a faithless Muslim Other, as he says "I am

hollow" and "I am at war with the world and every living soul in it."[48] In fact he

can be read as a total Other, who must be vanquished in order to have peace in the

world. While he is not a clear metaphor for Muslims, he is one for faithless Others,

and as such must be destroyed. Afterwards, it is Van Helsing's contrast with the

faithless Other of Dracula which gives Van Helsing's commitment to Christianity

its power. More than the other films, this film deals with the encounter with the faithless Other more directly, and shows how faith can be lost in the face of the Other's faithlessness (as seen by the conversion of local villagers into vampire brides). Furthermore, as in Enoch, this uncanny Gabriel is very similar to humans in his emotions and his punishments, and he is susceptible to the same loss of faith as humans are.

The same is true in *Prophecy* in retrospect, where the faithlessness of both the main character Thomas and of Gabriel is a reflection on American fears of losing faith with the approach of an uncertain millennium future. After all, Thomas' final words begin with "And in the end, I think it must be about faith." Faith is central to the actions of all the characters, and after all is said and done Thomas has regained faith while Gabriel's faithlessness has been punished.

Watching these films, an American Christina audience will be led to wonder if they too, like the fallen angels, are susceptible to losing their faith. The 1950's fears of "them among us" are echoed in these films, but we can more correctly interpret these as questions of who is "us", and "can we lose our faith like them?" All of this can be brought together when we combine this with the American Jeremiad sensibility and apocalyptic themes.

These films explore the fears of a faithless self, in contrast with a Muslim Other, in order to provide a therapeutic release of anxieties about the issues. As with reading apocalyptic literature, the films provide a structured discussion of these fears, and then ease those fears by cathartically experiencing them in a cinema. Paul Bettany, who played the angel Michael in *Legion* said this perfectly in

an interview: "I think apocalypse movies and religious movies are very much in the Zeitgeist at the moment. It's nice to go to the cinema and see the world destroyed and then the lights go up and your like 'Phew!' Know what I mean?"[49] Yes, it is clear what he means, because the feeling is shared amongst all these films I have examined. The strength of these films lies not in their plots but in the issues of faith that these sometimes exaggerated plots explore. These films put their finger on the pulse of modern American fears, anxieties and concerns, and explored them in an entertaining way.

A Final Impact of the Films

This wave of SF films which I have discussed, which use religious themes, apocalyptic settings, and borrow a lot from the SF films of the 1950's, all addressed current issues of Americans and attempt to deal with the anxieties of a post 9/11 world. There is yet another layer of the films that I have yet to talk about, and that is the embededness of the religious message in them. The religion in these films is never questioned in the sense that they are definitively and unequivocally Christian in their worldview. They discuss a loss Christian faith, and by doing so they urge viewers to regain this faith, while taking for granted that their viewers are both Christian and American. Furthermore, they push an agenda that urges the viewer to remain Christian despite all these anxieties.

I have assumed with these films, and correctly so, that the intended audience is both American and Christian given the language that they use, the religious symbolism, and a message of Christian faith that is distinct. The fallen

angels are portrayed as the ultimate evil, for choosing to turn against God, and lose

faith, and the main characters (Van Helsing, Constantine, Thomas Dagget etc.)

usually serve to be the foil to these fallen angels and regain or reaffirm faith. And

as I showed in the previous sections, the deeper fears and anxieties discussed are

about a loss of faith in America through a self identity crisis from the encounter

with a faithless Other. Thus we can rightly assume that the message of the films is

to urge viewers to remain Christian, whether this message is vigorously pushed (as

Michael's final line in *Legion* is "have faith"[50]) or less obvious.

While I see no fault in assuming that the audience is Christian, and certainly

one would get more enjoyment out of some of these films from understanding

many of the Christian signifiers, I do see an issue in the way that these films are so

casually assuming that the viewers must actively be on guard to keep their faith.

Furthermore, I think the filmmakers have often underestimated that the power their

films can have on audience, assuming that their entertainment value overshadows

the message. The director of *Gabriel* said in an interview, "In terms of research, it's

not based on any religion, so I kind of checked all the different religions for their

takes on what angels could be"[51] but it is not believable that this film with angels,

fallen angels, purgatory, and a monotheistic God figure (though unnamed) is not

Christian, and the message to keep faith is not aimed at a Christian audience. The

film is sending messages about a Christian faith, specifically one in which

Christians must be on guard against keeping their faith. After all, if angels can lose

their faith, what hope do humans have of keeping it in these dark times?

In fact the director of *Legion* seems to struggle with this question, as he says in an interview first that "Whether you grew up in a religious home or not, we live in a society that has religion at its core," but then a few moments later says "The movie isn't attempting to say anything about particular beliefs."[52] Perhaps not wanting to make a distinction within Christian denominations, or make a strong statement of religious intent, the director shied away from outright stating the Christian message of the film, but it is there. He has underestimated the message of his own film, and assumed the audience would only walk away with a grin on their face.

However, as we can see from the films of the 1950's, simply because a film may seem like pure entertainment, that does not mean that its message does not hold power: "In the present media society we think of film primarily as entertainment, yet film's multiple, cumulative, often repetitive images have concrete effects in the circulation of values and attitudes in North America."[3] Films are powerful, and films influence people. By exploring fears about the loss of faith in a post 9/11 world, these films are also pushing a message of keeping Christian faith, whether the filmmakers realized these implications or not.

These films are Christian, and discuss the loss of faith in a very serious and exaggerated way consistent with the American Jeremiad sensibility. By exaggerating this fear, and feeding the post 9/11 fears of encounters with a faithless Other along with it, it is in fact possible that these films are causing people to

---

[3] Margaret R.Miles, <u>Bodies in Society: Essays on Christianity in Contemporary Culture</u> (Eugene, OR: Cascade Books, 2008) 80.

question their faith. Push someone hard enough and they will fall, and continuously encountering films which urge the audience to be on guard about their faith will make the audience further paranoid about their own.

<u>Conclusion</u>

Many of the 1950's films fears ultimately expressed the ultimate question of "am I that different from THEM?" Since there was so much paranoia that "they" could be among "us", the situation begged the question of "*how different are they from us if they can secretly be among us?*" This conflict is central to the themes in the Gabriel films, where the question of "*could I lose my faith as the fallen angels did to*o?" becomes central to the themes of the film. The American Jeremiad sensibility, one that has been an aspect of our culture since the founding fathers, has resurfaced to give voice to these fears.

While we are able to look back on the films of the 1950's and see the ridiculous plots for what they are—attempts to deal with taboo social issues—it is always harder to see these things in current films. However, by examining the heritage of the 1950's films, and seeing that they dealt with the tension of self identity within cold war fears, it is easier to see the effect of the current films. The filmmakers behind them may unwittingly be supporting a Christian agenda to be on guard about one's faith. Paranoia and fear can be very powerful, and constantly urging the audience to be on guard about keeping their faith may work backwards in the end.

Conclusion

What seemed to me at first to be a random set of coincidences—several films all featuring the angel Gabriel, and within the genre of science fiction, being released in the last decade or so—now no longer seems like a set of coincidences. Rather, I can now see these films as part of a trend which echoes the 1950's science fiction alien invasion films, though with a very different message behind them. These Gabriel films may now be interpreted as a result of the post 9/11 fears of modern America, and which draw upon on the deep tradition of apocalyptic literature, biblical themes of fallen angels, and the American Jeremiad sensibility. The uncanny Gabriel of these films is not just meant to be a reference to biblical themes, but is a way of expressing the deepest darkest fears about self identity.

The first chapter, which examined 1 Enoch, first brought the connection between fallen angels, loss of faith, and uncanniness to light. This fascinating Jewish apocalyptic text provided a model for fallen angels within the story of the Watchers, the wayward fallen angels who descended to Earth to breed with humans and share their celestial secrets. Their ultimate transgression is truly about losing faith, by breaking the boundaries of heaven and earth, and choosing to breed with humans and share the heavenly secrets. While this is an ancient Jewish text, and one that probably few Christians would know by name, its influence as a fascinating story of fallen angels is incalculable. While the name Enoch, Watchers

or Nephilim may not always be mentioned in the sources which draw from it, the legacy of Enoch is in giving the Judeo-Christian world an apocalyptically structured story about fallen angels who have lost faith, which at least two of the directors of the Gabriel films have acknowledged.

The subject of chapter two was science fiction film and the alien invasion plotline, a staple of the creature feature and alien movies of the 1950's and which underlies all these Gabriel films providing a structure that is familiar to SF viewers. By featuring uncanny Other figures of fallen angels, who are familiar to a Christian audience but certainly different in these depictions than in their biblical roots, these films allow the viewer to connect with the frightening feelings of the fallen Other who has lost faith while keeping a safe distance. The roots of Enoch—the apocalyptic structure, the fallen angels who are punished, and the Other which expresses the fears of the readers—is reflected in all of these films.

Pulling back to look at these films from a larger context, the third chapter asked the question "why are these films like this and what are they doing?" The Cold War was the defining cultural moment for the SF films of the 1950's, and paranoia over Communist invasion a fear of the Soviet Other permeated throughout them. Similarly, the Gabriel films have an underlying commentary on both millennial and post 9/11 anxieties. The American Jeremiad sensibility, explains why this lamentational sentiment has been a continued influence upon these films. More importantly, though, the post 9/11 fear of encounters with a Muslim Other have created a crisis over holding on to the Christian faith, leading to the imagery of faithless fallen angels. Finally, while it is clear that these films are pushing a

message that urges viewers to keep their faith, the filmmakers are perhaps unwittingly creating a paranoid fear of the loss of faith.

By taking a step back from the Gabriel films, it becomes clear that they are as rife with social anxiety like the SF films of the 1950's were, with some added infusion of biblical imagery and themes to fit the millennial setting. Just as the social commentary was deliberate and obvious looking back at those films now, I hope this thesis has shown that the same is true in these new films. In order to deal with fears that are too raw, too embarrassing, or too taboo to deal with openly, namely the fear of losing the Christian faith, these films project those fears onto the imagery of fallen angels. These films are not random in their use of fallen angels, and use their imagery in a way that is congruent with their textual basis. Moreover, the films deliberately tap into the legacy of the 50's SF films in order to create a more complex and historically relevant film.

What is the point of realizing this, that these films are deeper than their surface appears? Had the government or even the public fully realized in the 1950's what the effects of the Cold War were doing to the public, creating anxiety beyond measure that seeped in even to the B movies, perhaps it would have been more openly dealt with. Fear is powerful, but it is also exhausting, and cannot sustain itself forever. In the 1950's, "the expenditure of energy involved in mobilizing the nation through constant infusions of fear and tales of horror led to exhaustion. By 1955 Senator McCarthy was gone, and mobilization through investigation attenuated in the years to follow."[1] Whether or not this will happen in American culture, to the fear of a Muslim Other and of Millennial uncertainty, will not be

known for a while. We should assume that eventually these fears of losing faith caused by post 9/11 fears will eventually be resolved, but we cannot know for sure.

Until then, we must as a society recognize these fears more openly. Hiding anxieties of faith within science fiction films will help assuage these anxieties through viewing them, but they do nothing to help with the root of the problem. An interesting aspect of all of these films is that though the loss of faith is central, no solutions are offered for how to fix whatever problem led to that crisis of faith. No causes are found, no alternatives offered, the paradigm remains as either having faith or not. There are no answers to Christian America's problems in these films, they simply reflect the issue.

Moreover, fear is not always helpful. These Gabriel films do a public service by helping the audience to start to address these issues by simply recognizing them, but they are unwittingly promoting a culture of fear. I cannot argue that there is no reason to fear because frankly there are plenty of reasons to worry, but as we saw with the Cold War culture, it can lead to further paranoia. I do not think that the filmmakers were intentionally wishing to psychologically harm their viewers, but the films do have a message that says "watch out, you may lose your faith too!" To end this thought, I want to leave with a quote that came from an essay on Christianity in American Culture and the power of fear:

> The point is *not* that there is no reason to fear, but that the *culture* of fear in which we live takes our attentions and energies away from creatively addressing the pressing problems of American society, instead encouraging attitudes of helplessness—or worse, aggression.[2]

The main purpose of these films, providing apocalyptic structure and interacting with the social fears of the day, has been accomplished—but at what price? They have resolved no issues, and continue to promote the same religious values that led to a crisis of faith in the main characters, while perpetuating a culture of fear of losing one's own faith. To enjoy them for pure entertainment is still a worthy activity, but not without remembering that even the smallest film like *Earth Vs. The Flying Saucers, Red Planet Mars* or *Constantine* and *Legion*, are full of cultural significance that must be examined. In forty years, the metaphor in *Legion* will be as obvious as it is for *Invasion of the Body Snatchers* is today, but I hope that paranoid and irresponsible fears in the former will have long since faded.

Notes

Introduction
[1] Film image from: Legion, Dir. Scott Stewart, Writ. Scott Stewart and Peter Schink, Perf. Paul Bettany, Dennis Quaid, and Adrianne Palicki (Bold Films: 2010).
[2] "2012", IMDB.com, Accessed 31 March, 2010, http://www.imdb.com/title/tt1190080/.
[3] Conrad E. Ostwalt Jr, "Hollywood and Armageddon: Apocalyptic Themes in Recent Cinematic Presentation," Screening the Sacred: Religion, Myth and Ideology in Popular American Film (Boulder, CO: Westview Press, 1995), 61.
[4] Ostwalt, 61.
[5] Legion.

Chapter One
[1] Mitchell G. Reddish Ed, Apocalyptic Literature: A Reader (Peabody, MA: Hendrickson Publishers 1995), 21.
[2] D.S. Russell, Divine Disclosure: An Introduction to Jewish Apocalyptic (Minneapolis: Fortress Press, 1992), 13.
[3] D.S. Russell, The Method and Message of Jewish Apocalyptic (Philadelphia: Westminster Press, 1964), 240.
[4] Russell, Method and Message, 241.
[5] Gershom Gorenberg, The End of Days: Fundamentalism and the Struggle for the Temple Mount (New York: The Free Press, 2000), 40.
[6] David E. Aune, "Introduction to The Revelation to John," The Harper Collins Study Bible (New York: HarperCollins Publishers, 2006), 2086-2087.
[7] Barry Brummett, Contemporary Apocalyptic Rhetoric (New York: Praeger, 1991), 24.
[8] Stephen D. O'Leary, Arguing the Apocalypse (Oxford: Oxford University Press, 1994), 213.
[9] O'Leary, 35.
[10] O'Leary, 33.
[11] O'Leary, 61.
[12] Brummett, 54.
[13] Brummett, 15.
[14] Edward J. Ingebretsen, Maps of Heaven, Maps of Hell (Armonk, NY: M.E. Sharpe, 1996), xxv.
[15] George W.E. Nickelsburg and James C. VanderKam, 1 Enoch (Minneapolis: Fortress Press, 2004) 13.
[16] Nickelsburg, 1-13
[17] R.H. Charles, The Book of Enoch (London: Society for Promoting Christian Knowledge, 1917) xv.
[18] Russell, Method and Message, 16.
[19] Russell, Divine…, 43.
[20] Russell, Method and Message…, 220.
[21] Karen Armstrong, Jerusalem (New York: Ballantine Books, 1996), 117.
[22] James Hamilton Charlesworth, The Old Testament Pseudepigrapha and the New Testament (Cambridge: Cambridge University Press, 1985) 46.
[23] Russell, Divine Disclosure, 2.
[24] Russell, Divine Disclosure, 2.
[25] While this is a Jewish text, it will be read for a Christian context later on. However, the differences between late Judaism and Early Christianity are blurry, so while this is an important distintinction, it will not be so great for this paper.
[26] Charles, vii.
[27] Margaret Barker, "Some Reflections Upon the Enoch Myth," Journal for the Study of the Old Testament. No 15 (Jan 1980) p 7-29.
[28] Charlesworth, 28.

29 George W.E. Nickelsburg and James C. VanderKam, <u>1 Enoch</u> (Minneapolis: Fortress Press, 2004), 19.

30 Russell, <u>Divine Disclosure</u>, 77.

31 Nickelsburg and VanderKam use the name Sariel, rather than the traditional Uriel, as noted in their footnote on page 26.

32 Russell, <u>Method and Message…</u>, 241.

33 Russell, <u>Method and Message…</u>, 240-249.

34 Russell, <u>Method and Message…</u>,238.

35 Annette Yoshiko Reed, <u>Fallen Angels and the History of Judaism and Christianity</u> (New York: Cambridge University Press, 2005), 46.

36 Ingebretsen, xxxii.

37 Charles, xii.

38 Barker, 9.

39 Nickelsburg, 89.

40 Barker, 14.

41 Reed, 51.

42 Charles, 90.

43 Edward Said, "Knowing the Oriental," <u>Orientalism</u> (New York: Pantheon Books, 1978), 39.

44 Said, 40.

45 Said, 46.

46 Said, 42.

47 Sigmund Freud, "The 'Uncanny'", <http://people.emich.edu/acoykenda/uncanny1.html>, 11/19/09, 1.

48 Sigmund Freud, "The 'Uncanny'", <http://people.emich.edu/acoykenda/uncanny2.html>, 11/19/09, 5.

49 Sigmund Freud, "The 'Uncanny'", <http://people.emich.edu/acoykenda/uncanny3.html>, 11/19/09, 2.

50 Russell, <u>Divine Disclosure</u>, 104.

51 Russell, <u>Divine Disclosure</u>, 104-105.

52 Russell, <u>Divine Disclosure</u>, 112.

Chapter Two

1 Film image from: <u>Constantine</u>, Dir. Francis Lawrence, Writ. Kevin Brodbin and Frank Cappello, Perf. Keanu Reeves and Rachel Weisz, (Warner Bros.: 2005, DVD).

2 Christine Cornea, <u>Science Fiction Cinema: Between Fantasy and Reality</u> (New Brunswick, NJ: Rutgers University Press, 2007), 2.

3 Cornea, 11-15.

4 Cornea, 12.

5 Cornea, 13.

6 Mark A. Graves and F. Bruce Engle, <u>Blockbusters: A Reference Guide to Film Genres</u> (Westport, Connecticut: Greenwood Press, 2006) 161.

7 Cornea, 19-21.

8 Graves, 161- 162.

9 Raphaëlle Moine, <u>Cinema Genre</u> (Malden, MA: Blackwell Publishing, 2008), 78.

10 Moine, 71-102.

11 Patrick Lucanio, <u>Them or Us: Archetypal Interpretations of Fifties Alien Invasion Films</u> (Bloomington and Indianapolis: Indiana University Press, 1987), 11-12.

12 Lucanio, 11-12.

13 Lucanio, 6.

14 Cornea, 3.

15 Sigmund Freud, "The 'Uncanny'", <http://people.emich.edu/acoykenda/uncanny1.html>, 11/19/09, 1.

16 Lucanio, 6.

[17] Graves, 164.

[18] Lucanio, 25.

[19] Lucanio.

[20] Cindy Hendershot, Paranoia, the Bomb, and 1950's Science Fiction Films (Bowling Green OH: Bowling Green State University Popular Press, 1999), 2.

[21] Lucanio, 131.

[22] Lucanio, 46.

[23] Lucanio, 46.

[24] Stephen D. O'Leary, Arguing the Apocalypse (Oxford: Oxford University Press, 1994), 35.

[25] Hendershot, Paranoia…,112.

[26] Hendershot, Paranoia…, 27.

[27] Conrad E. Ostwalt Jr. "Hollywood and Armageddon: Apocalyptic Themes in Recent Cinematic Presentation," Screening the Sacred: Religion, Myth and Ideology in Popular American Film (Boulder, CO: Westview Press, 1995), 62.

[28] The Prophecy, Dir. Gregory Widen. Writ.Gregory Widen, Perf. Christopher Walken, Elias Koteas, Virgina Madsen and Eric Stoltz (First Look Pictures: 1995, DVD).

[29] "Gregory Widen," IMDB.com, Accessed 22 February 2010, http://www.imdb.com/name/nm0927074/.

[30] Van Helsing, Dir. Stephen Sommers. Writ. Stephen Sommers, Perf. Hugh Jackman, Kate Beckinsale, Richard Roxburgh and David Wenham (Universal: 2004, DVD).

[31]"25 Feature Film Contenders for 2008 AFI Awards," Australian Film Institute, Accessed 26 February 2010, http://www.afi.org.au/AM/ContentManagerNet/ContentDisplay.aspx?ContentID=5466&Section=Contenders.

[32] "Andy Whitfield," Spartacus: Blood and Sand Page, Starz.com, accessed 26 February 2010, http://www.starz.com/originals/spartacus/cast/Spartacus/AndyWhitfield/Pages/AndyWhitfield.aspx.

[33] http://boxofficemojo.com/news/?id=2654&p=.htm

[34] Peter Marshall and Alexandra Walsham, "Migrations of angels in the early modern world, " Angels in the Early Modern World (Cambridge: Cambridge University Press, 2006), 3.

[35] Harper Collins Study Bible, New Revised Standard Version.

[36] George W.E. Nickelsburg and James C. VanderKam, 1 Enoch (Minneapolis: Fortress Press, 2004).

[37] Marshall, 4.

[38] Marshall, 5.

[39] Rosa Giorgi, Angels and Demons in Art, Ed. Stefano Zuffi (Los Angeles: Getty Publications, 2005), 289.

[40] Joad Raymond, "'With the tongues of angels': angelic conversations in Paradise Lost and seventeenth-century England," Angels in the Early Modern World (Cambridge: Cambridge University Press, 2006), 273.

[41] Constantine.

[42] Sigmund Freud, "The 'Uncanny'", <http://people.emich.edu/acoykenda/uncanny1.html>, 11/19/09, 1.

[43] The Prophecy.

[44] Hirsch, Emil G, "Fall of Angels," The Jewish Encyclopedia, JewishEncyclopedia.com, Accessed 15 February 2010. http://www.jewishencyclopedia.com/view.jsp?artid=24&letter=F.

[45] George W.E. Nickelsburg and James C. VanderKam, 1 Enoch (Minneapolis: Fortress Press, 2004).

[46] Paul D. Hanson, "Rebellion in Heaven, Azazel, and Euhemeristic Heroes in 1 Enoch 6-11," Journal of Biblical Literature, Vol 96, No. 2 (June 1997), 226.

[47] Alyse Wax, "Paul Bettany and Scott Stewart Talk 'Legion,'" FEARnet.com, 22 Jan 2010, Accessed 24 Jan 2010, http://www.fearnet.com/news/interviews/b18014_paul_bettany_scott_stewart_talk_legion.html.

[48] Tim Nasson, "'Legion': Behind the Scenes", <u>Wild About Movies</u>, 8 January 2010. Accessed 24 January 2010, www.wildaboutmovies.com/behind_the_scenes/Legion-BEHINDTHESCENES.php, 9.

[49] Patrick Kolan, "Gabriel: AU Interview with Shane Abbess," IGN.com, 3 October 2007, Accessed 14 January 2010, http://movies.ign.com/articles/824/824947p1.html.

[50] Lucanio, 94.

[51] Lucanio, 44.

Chapter Three

[1] Cindy Hendershot, <u>Paranoia, the Bomb, and 1950's Science Fiction Films</u> (Bowling Green OH: Bowling Green State University Popular Press, 1999), 161- 163.

[2] Patrick Lucanio, <u>Them or Us: Archetypal Interpretations of Fifties Alien Invasion Films</u> (Bloomington and Indianapolis: Indiana University Press, 1987), 131.

[3] Cindy Hendershot, <u>I Was a Cold War Monster: Horror Films, Eroticism and the Cold War Imagination</u> (Bowling Green OH: Bowling Green State University Popular Press, 2001), 5.

[4] Hendershot, <u>Paranoia…</u>, 2.

[5] Hendershot, <u>Paranoia…</u>, 3.

[6] Keith M. Booker, <u>Monsters, Mushroom Clouds, and the Cold War: American Science Fiction and the Roots of Postmodernism, 1946-1964</u> (Westport, CT: Greenwood Press, 2001), 108.

[7] Christine Cornea, <u>Science Fiction Cinema: Between Fantasy and Reality</u> (New Brunswick, NJ: Rutgers University Press, 2007), 32.

[8] Hendershot, <u>Paranoia…</u>, 3.

[9] Edward Said, "Knowing the Oriental," <u>Orientalism</u> (New York: Pantheon Books, 1978), 35.

[10] Said, 40.

[11] Hendershot, <u>I Was a Cold War…</u>, 65-66.

[12] Booker, 9.

[13] Hendershot, <u>I Was a Cold War…</u>, 43-54.

[14] Hendershot, <u>I Was a Cold War</u>, 55-66.

[15] Hendershot, <u>Paranoia…</u>, 103.

[16] Hendershot, <u>Paranoia…</u>, 101-125.

[17] Booker, 114.

[18] Hendershot, <u>Paranoia…</u>, 103.

[19] Hendershot, <u>I Was a Cold War…</u>, 49.

[20] Hendershot, <u>I Was a Cold War</u>, 137.

[21] Tom Engelhardt, <u>The End of Victory Culture: Cold War America and the Disillusioning of a Generation</u> (Amherst, MA: University of Massachusetts Press, 1995), 125.

[22] Engelhardt, 125.

[23] Booker, 19.

[24] Hendershot, <u>Paranoia…</u>, 45

[25] Andrew R Murphy, <u>Prodigal Nation: Moral Decline and Divine Punishment from New England to 9/11</u> (Oxford: Oxford University Press. 2009), 156.

[26] Kirsten Moana Thompson, <u>Apocalyptic Dread: American Film at the Turn of the Millennium</u> (New York: State University of New York Press, 2007), 2.

[27] <u>The Prophecy</u>, Dir. Gregory Widen. Writ.Gregory Widen, Perf. Christopher Walken, Elias Koteas, Virgina Madsen and Eric Stoltz (First Look Pictures: 1995, DVD).

[28] Thompson, 137.

[29] Wheeler Winston Dixon, "Introduction: Something Lost—Film after 9/11," <u>Film and Television After 9/11</u> (Carbondale: Southern Illinois University, 2004), 3.

[30] William V.Spanos, <u>The Legacy of Edward W. Said</u> (Chicago: University of Illinois Press, 2009), 187.

[31] Dixon, 13.

[32] Jack G. Shaheen, Guilty: Hollywood's Verdict on Arabs after 9/11 (Northampton, MA: Olive Branch Press, 2008), xii.

[33] Shaheen, 20.

[34] Shaheen, 10.

[35] Shaheen, xxiii.

[36] Andrew R. Murphy, Prodigal Nation: Moral Decline and Divine Punishment from New England to 9/11 (Oxford: Oxford University Press. 2009), 163.

[37] Shaheen, xi.

[38] Shaheen 79-81.

[39] Shaheen 78.

[40] Murphy, 5.

[41] Murphy, 6.

[42] Murphy, 170.

[43] Gabriel, Dir. Shane Abbess, Writ. Shane Abbess and Matt Hylton Todd, Perf. Andy Whitfield, Samantha Noble, and Dwaine Stevenson (HILT Productions: 2007, DVD).

[44] Tim Nasson, "'Legion': Behind the Scenes", Wild About Movies, 8 January 2010. Accessed 24 January 2010, www.wildaboutmovies.com/behind_the_scenes/Legion-BEHINDTHESCENES.php, 2.

[45] Nasson, 4.

[46] Horror.com, "Interview with Constantine director, Francis Lawrence," Horror.com, 8 February 2005, Accessed 25 January 2010 http://www.horror.com/php/print/697.

[47] Constantine, Dir. Francis Lawrence, Writ. Kevin Brodbin and Frank Cappello, Perf. Keanu Reeves and Rachel Weisz (Warner Bros.: 2005, DVD).

[48] Van Helsing, Dir. Stephen Sommers, Writ. Stephen Sommers, Perf. Hugh Jackman, Kate Beckinsale, Richard Roxburgh and David Wenham (Universal: 2004, DVD).

[49] Julian Sancton, "Q&A: Paul Bettany on Faith, Dwarf-Tossing, and Why Angels Need AK47s," Vanity Fair Online, 20 January 2010, Accessed 15 February 2010, http://www.vanityfair.com/online/oscars/2010/01/qa-paul-bettany-on-faith-dwarf-tossing-and-why-angels-need-ak47s.html.

[50] Legion, Dir. Scott Stewart, Writ. Scott Stewart and Peter Schink. Perf. Paul Bettany, Dennis Quaid, and Adrianne Palicki (Bold Films: 2010).

[51] Patrick Kolan, "Gabriel: AU Interview with Shane Abbess," IGN.com, 3 October 2007, Accessed 14 January 2010, http://movies.ign.com/articles/824/824947p1.html.

[52] Nasson, 2.

Conclusion
[1] Tom Engelhardt, The End of Victory Culture: Cold War America and the Disillusioning of a Generation (Amherst, MA: University of Massachusetts Press, 1995), 128.

[2] Margaret R. Miles, Bodies in Society: Essays on Christianity in Contemporary Culture (Eugene, OR: Cascade Books, 2008), 138.

Bibliography

"25 Feature Film Contenders for 2008 AFI Awards." Australian Film Institute. Accessed 26 February 2010. http://www.afi.org.au/AM/ContentManagerNet/ContentDisplay.aspx?ContentID=5466&Section=Contenders.

"Andy Whitfield." Spartacus: Blood and Sand Page. Starz.com. accessed 26 February 2010. http://www.starz.com/originals/spartacus/cast/Spartacus/AndyWhitfield/Pages/AndyWhitfield.aspx.

Barker, Margaret. "Some Reflections Upon the Enoch Myth." Journal for the Study of the Old Testament. No 15 Jan 1980, p 7-29. 1980.

Booker, M. Keith. Monsters, Mushroom Clouds, and the Cold War: American Science Fiction and the Roots of Postmodernism, 1946-1964. Westport, CT: Greenwood Press, 2001.

Box Office Mojo. http://www.boxofficemojo.com (accessed January 26, 2010).

Brummett, Barry. Contemporary Apocalyptic Rhetoric. New York: Praeger, 1991.

Charles, R.H. The Book of Enoch. London: The Society for Promoting Christian Knowledge, 1917.

Charlesworth, James Hamilton. The Old Testament Pseudepigrapha and the Old Testament. Cambridge: Cambridge University Press, 1985.

Constantine. Dir. Francis Lawrence. Writ. Kevin Brodbin and Frank Cappello. Perf. Keanu Reeves and Rachel Weisz. Warner Bros.: 2005, DVD.

Cornea, Christine. Science Fiction Cinema: Between Fantasy and Reality. New Brunswick, NJ: Rutgers University Press, 2007.

Dixon, Winston Wheeler Ed. Film and Television After 9/11. Carbondale: Southern Illinois University, 2004.

Engelhardt, Tom. The End of Victory Culture: Cold War America and the Disillusioning of a Generation. Amherst, MA: University of Massachusetts Press, 1995.

Gabriel. Dir. Shane Abbess.Writ. Shane Abbess and Matt Hylton Todd. Perf. Andy
        Whitfield, Samantha Noble, and Dwaine Stevenson. HILT Productions: 2007,
        DVD.

Giorgi, Rosa. Angels and Demons in Art. Ed. Stefano Zuffi. Los Angeles: Getty
        Publications, 2005.

Gorenberg, Gershom. The End of Days: Fundamentalism and the Struggle for the Temple
        Mount. New York: The Free Press, 2000.

Graves, Mark A. and F. Bruce Engle. Blockbusters: A Reference Guide to Film Genres.
        Westport, Connecticut: Greenwood Press, 2006.

Hendershot, Cyndy. Paranoia, the Bomb, and 1950's Science Fiction Films. Bowling
        Green OH: Bowling Green State University Popular Press, 1999.

------------------. I Was a Cold War Monster: Horror Films, Eroticism and the Cold War
        Imagination. Bowling Green OH: Bowling Green State University Popular Press,
        2001.

Hirsch, Emil G. "Fall of Angels." The Jewish Encyclopedia. JewishEncyclopedia.com,.
        Accessed 15 February 2010.
        http://www.jewishencyclopedia.com/view.jsp?artid=24&letter=F.

Horror.com. "Interview with Constantine director, Francis Lawrence." Horror.com.
        Written by Stacilayne. 8 February 2005. Accessed 25 January 2010.
        <http://www.horror.com/php/print/697>

Ingebretsen, Edward J. Maps of Heaven, Maps of Hell. Armonk, New York: M. E. Sharpe
        Inc., 1996.

Internet Movie Database. http://www.imdb.com (accessed January 26, 2010).

Kolan, Patrick. "Gabriel: AU Interview with Shane Abbess." IGN.com. 3 October 2007.
        Accessed 14 January 2010. http://movies.ign.com/articles/824/824947p1.html.

Legion. Dir. Scott Stewart. Writ. Scott Stewart and Peter Schink. Perf. Paul Bettany,
        Dennis Quaid, and Adrianne Palicki. Bold Films: 2010.

Lucanio, Patrick. Them or Us: Archetypal Interpretations of Fifties Alien Invasion Films.
        Bloomington and Indianapolis: Indiana University Press, 1987.

Miles, Margaret R. Bodies in Society: Essays on Christianity in Contemporary Culture.
        Eugene, OR: Cascade Books, 2008.

Moine, Raphaëlle. Cinema Genre. Malden, MA: Blackwell Publishing, 2008.

Murphy, Andrew R. Prodigal Nation: Moral Decline and Divine Punishment from New England to 9/11. Oxford: Oxford University Press. 2009.

Nasson, Tim. " 'Legion': Behind the Scenes". Wild About Movies. 8 January 2010. Accessed 24 January 2010. www.wildaboutmovies.com/behind_the_scenes/Legion-BEHINDTHESCENES.php.

Nickelsburg, George W.E. and James C. VanderKam. 1 Enoch. Minneapolis: Fortress Press, 2004.

Ostwalt Jr., Conrad E. "Hollywood and Armageddon: Apocalyptic Themes in Recent Cinematic Presentation." Screening the Sacred: Religion, Myth and Ideology in Popular American Film. Boulder, CO: Westview Press, 1995.

The Prophecy. Dir. Gregory Widen. Writ.Gregory Widen. Perf. Christopher Walken, Elias Koteas, Virgina Madsen and Eric Stoltz. First Look Pictures: 1995, DVD.

Reddish, Mitchell G. Ed. Apocalyptic Literature: A Reader. Peabody, MA: Hendrickson Publishers, 1995.

Reed, Annette Yoshiko. Fallen Angels and the History of Judaism and Christianity. Cambridge: Cambridge University Press, 2005.

Russell, D.S. Divine Disclosure: An Introduction to Jewish Apocalptic. Minneapolis: Fortpress Press, 1992.

----------------. The Method and Message of Jewish Apocalyptic. Philadelphia: Westminster Press, 1964.

Sancton, Julian. "Q&A: Paul Bettany on Faith, Dwarf-Tossing, and Why Angels Need AK47s." Vanity Fair Online. 20 January 2010. Accessed 15 February 2010. http://www.vanityfair.com/online/oscars/2010/01/qa-paul-bettany-on-faith-dwarf-tossing-and-why-angels-need-ak47s.html.

Shaheen, Jack G. Guilty: Hollywood's Verdict on Arabs after 9/11. Northampton, MA: Olive Branch Press, 2008.

Spanos, William V. The Legacy of Edward W. Said. Chicago: University of Illinois Press, 2009.

Thompson, Kirsten Moana. Apocalyptic Dread: American Film at the Turn of the Milennium. New York: State University of New York Press, 2007.

Van Helsing. Dir. Stephen Sommers. Writ. Stephen Sommers. Perf. Hugh Jackman, Kate
    Beckinsale, Richard Roxburgh and David Wenham. Universal: 2004, DVD.

Walsham, Alexandra and Peter Marshall ed. Angels in the Early Modern World.
    Cambridge: Cambridge University Press, 2006.

Wax, Alyse. "Paul Bettany and Scott Stewart Talk 'Legion.'" FEARnet.com. 22 Jan 2010.
    Accessed 24 Jan 2010,
    http://www.fearnet.com/news/interviews/b18014_paul_bettany_scott_stewart_talk_
    legion.html.