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**To See or Not to See: Ethos, Pathos, and Logos as
Framing, Color, and Light:
The Rhetoric of Religion and Science Reimaged**

A Capstone Project Submitted in Partial Fulfillment of the
Requirements of the Renée Crown University Honors Program at
Syracuse University

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Honors Capstone Project in the Department of Religion

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Abstract

Rhetoric surrounds us, ensnares us, and suspends us in a world of words, images, and gestures that function diversely to arrive at a common target. And that target is you. The purpose and application of rhetoric in both the past and the present can be encompassed by the most common understanding of its definition which is simply, to persuade. Rhetoric as a driving force in the contemporary cultural context is too often ignored, too often associated with the most extreme genres of the language of persuasion. Yet, it is the subtle rhetoric which persuades its audience by inspiring some movement, however great or small, that must provide the motivation for continued study in the genre of rhetorical studies. The rhetorical craft wields a mighty power to pull you, the audience, directionally and emotionally in its chosen course and to manipulate your logic so as to arouse a movement—an act that is perhaps physical, verbal, or even emotional, but an act nonetheless.

Rhetoric swathes an enormous dominance in the cultural context and makes for a rigid pivot point in understanding the trajectory of social struggles, in this case the religion-science conflict which has spanned the social arena for centuries. Understanding the religion-science debate in whole is too large and arduous a task for this work; however, situating a small piece of the conflict can also shed some knowledge of the course of the debate and its impact on the positioning of the disciplines of religion and science in culture. Finally, in my attempts to tease out a few of the complex and interwoven threads of the religion-science dialogues, it may be easier to breach a less-heated and more productive discussion of this long-standing ideological conflict.

The rhetoric which infuses the religion-science debate constructs a significant challenge which was encountered through a lens of mass cultural entertainment texts, viz. literature and film sources, widely-received within their specific cultural moment from the 1960s through the present day. The trends which are concluded in the analysis may have some significance in understanding the rhetoric of ongoing and future conflicts between religion and science so that the audience recognizes and appreciates the pressures each discipline applies to inspire in each of us a movement.

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Preface

I first stumbled upon a curiosity in the application of rhetoric when I was about seven or eight and I began praying for good grades on math tests (spelling tests I could handle on my own). I imposed a very specific format on the language of my prayers: first *confession and apology*, then *gratitude and gratefulness*, and finally *want and petition*. And I believed that the manipulation of these prayers would affect God's decision as to whether I would be getting a 93 or a 99 on my already turned-in math exams. To this day, I am dizzied with a fascination that I instinctively believed that my treatment and organization of language would persuade God to act—either against or in favor of my pleas. And perhaps what I find even more intriguing is that I never once thought God would be unaffected by my rhetorical artwork. I *knew*, for sure, that He would act. If I received a good grade in math, then God had been satisfied with my prayer and had granted my request accordingly. But, if I received a bad grade in math then my sins were to egregious to prayed away and God had actively decided to give me a lower grade. Putting myself as the rhetorician and God as the fixed audience to be persuaded is a captivating inversion that has haunted me since my first course in the study of rhetoric because in that place I was forced to ask if it was the authority of rhetoric that prompted the seven year old child to be so confidently sure her use of language would inspire the divine to make a tangible movement.

Rhetoric and religion were interweaving strands of theory and ideology that made sense to me. I did not have this same innate intuition about the relationship of rhetoric and science, however, which leads to explain why I chose to write about this subject. As a Biochemistry major alone (I did start to do better on math tests after third grade), I could have made a comfortable detachment between science coursework and personal beliefs. But, as a combined Biochemistry, Religion, and Writing major, relaxed disengagement was simply unattainable. The combination of Physics and Buddhism especially seemed to dodge my desperate grasps to create some sort of internal catharsis. But any semblance of resolution is disrupted when reading statements such as this one that say: “if the gravitational-coupling constant were slightly stronger than it is, stars would burn too rapidly to support life on orbiting planets, and if it were slightly weaker, then the massive stars needed to produce the heavy elements, such as carbon, oxygen and nitrogen, which are essential for life, would not exist” (Cartlidge, 10). Existence is miraculous. And in many ways science can explain that. But what I personally cannot explain are the tingling hairs that rise off my neck when I read that the precision of a miniscule decimal of a natural constant partly explains why I am typing right now. That level of engagement frightens me because it seems to make sacred every aspect of life from the crumbs of banana muffin on my laptop to the very concept of 2:14am.

As I hope I have begun to demonstrate, qualifying the religion and science conflict in a cultural context has become a motivating force for my academic study because it has permeated my personal course of study. Thus, the

overarching question that has guided me throughout the writing process involves learning more about the religion and science conflict in the past and present in order to affect how to perceive the issue in the future. In employing the three modes of persuasion as described by Aristotle in his classical work, *Rhetorica*, I believed I could fix a range of texts that span over a 50 year time interval to map out the trajectory of the dialogue that involves the disciplines of religion and science. I subdivided the thesis into three main sections dealing with ethos as a function of framing and mise-en-scène, pathos as a correlation with color and imagery, and logos as a manifestation of light. The filmic and textual sources were carefully selected as works that either touch upon anxieties of the religion-science debate or strongly exemplify either a lens of religion or science as a mode of Aristotelian rhetoric as in the case of Flannery O'Connor's short story "Parker's Back" which strongly influences a dialogue on color and pathos as religious rhetoric. Pinpointing examples in these literary and filmic sources help to situate where the disciplines of science and religion are regarded within their own cultural moment and in the present day.

Finally, the reader should anticipate an interlude, before each of the three sections in a single-spaced format for uncomplicated identification, that correlate Aristotle's modes of persuasion with the mechanism driving the subsection, either framing, color, or light. Just as the author or director of a manufactured work of literature or film, respectively, uses elements of rhetoric to convey a meaning to the audience, I want to communicate a constructed framework that imparts a message in this work to my audience. Thus, I will introduce the reader to that section by crafting my own rhetorical elements that encompass the essence of that particular mode of persuasion. In addition, these interludes are intended to persuade readers that the author or director of the literature or film imposed an intended framework on the piece, as I have, for subsequent dissection and analysis.

Acknowledgements

I would like to thank Professor Hamner for teaching two of my favorite classes of my undergraduate career at Syracuse University and for giving me the tools to watch film as a receptive and active audience member. I also want to thank her for being an inspiring teacher and an admirable mentor as I proceeded through the arduous tasks of completing my last two years of college and applying to medical school, which started just as I began formulating my thesis with her during my junior year. She greatly eased the process of applying with her endless support, good advice, and plethora of recommendation letters! Professor Hamner gave me the courage to believe in myself when I thought there was nothing left to believe in. And just as importantly, Professor Hamner introduced me to a world of literature and film that I never knew existed or found myself too busy to seriously delve into. Thanks to her, I have become a Bergman-extolling, Miyazaki-loving, Flannery O'Connor-esque fanatic who has annoyed approximately 1/88th of the SU population with my film and literature ravings. And frankly I couldn't be happier!

In addition, I want to thank the faculty, staff, and students of the Religion Department for offering me the opportunity to take classes that have changed my perspective and will certainly affect the way I practice my career in the future. In the Department, I especially want to thank Professor Fisher and Patty Giles for introducing me to the study of religion and piquing my interest. I also want to thank both Professor Watts and Professor Braiterman for reading this thesis and helping me with advising support during this absolutely chaotic year. And last but not least, I have to thank my Mom (even though I know she won't read this) for putting up with 21 years of my shenanigans.

Chapter 1

Introduction

Conflict between traditional Judeo-Christian dogmatism and innovational scientific investigation has markedly influenced the perception of the religion-science relationship in the public sphere at least since the Galileo affair of 1615. The 19th-century Draper-White Thesis, named for John William Draper and Andrew Dickson White, solidified this widely-held conflict model between religion and science. Known as the Warfare Thesis, Draper-White proposes that the disciplines of religion and science act in direct opposition to each other as a consequence of the active suppression or reluctance to accept scientific knowledge by religious authorities (Wilson, 21-23). Generally regarded as an inaccurate model for analysis in the contemporary sociopolitical milieu, the Draper-White thesis is still one of the most prevalent standpoints for scrutinizing the interactions between science and religion today. The sentiments of anxiety, hostility, and hesitation which undergird the debates between religion and science are not only evident in media news sources, religious sermons, and academic curricula but can also be found buried within popular entertainment texts that span artistic accomplishments including, but not limited to, music, literature and visual art. The sentiment of anxiety afflicts the public in attempts to establish the authority of traditional religiosity over scientific discovery, or conversely, to establish the authority of reason, heralded by the discipline of science, over religious dogmatism. These sentiments of doubt and anxiety surround some of the

most noted scientific discoveries and resonate with the continuing public dispute that attempts to situate the authority of traditional religiosity or science as one discipline holding supremacy over the other.

The culture war between religion and science which rages over the American landscape begs a query into the nature of the anxieties between faith and reason and into the expression of this tension in the mid to late twentieth century and through the present. With the dynamic discussions between these seemingly divergent disciplines, there is a natural tendency to compare and contrast the demonstrations of this tension and numerous questions are raised. How are these cultural clashes similar as time passes? How are they different? Does the anxiety ever approach a sort-of ideological catharsis; and if so, when? If not, when is it the cultural clash between religion and science at its most apparent and why? In order to begin to address these questions, the Aristotelian modes of persuasion: ethos, pathos, and logos will be used as primary modes of analysis of the selected entertainment texts. Throughout the sources, ethos will be a function of framing, whether literary or cinematographic. In the literary sources, framing for ethos will address character descriptions and the characters' situational place as a part in the whole text. In film, a character's ethos is conveyed by camera angles, pacing and tempo. Pathos is conveyed by color in film and colorful imagery in literary sources. Logos is demonstrated through a detailed study of light throughout both film and literary sources. If logos can be described as the cool, logical and rational explanation of an argumentative work which enlightens the

audience being persuaded, then a study of light is appropriated as a lens for positioning coherency and lucidity in the rhetoric of either religion or science.

To begin to focus on some of the queries declared above, it seems that cultural anxiety is most conspicuous and prevalent in entertainment texts when noted scientific discoveries are most loudly echoed in the public sphere. The resulting sentiments with regards to the proper role of religion in a world governed by the laws of science are buried deep within the cultural unconscious and emerge especially in popular sources of literature and film. The nature and impact of these submerged anxieties are measured in the ideology which propels the creation of artwork and the stories that underlie entertainment texts. This undergirds the argument as to why entertainment texts can be used to chronicle cultural clashes, such as the one between religion and science. If the anxiety of a culture is expressed within the creations of that community, it seems justified that it would lead us to these creations, in this particular case a repertoire of film and literature. Throughout the analysis, specific moments of dispute between religion and science will be cited. These moments provide a pivot point by which the ripples of the clash may be examined in the artistic work of those operating within the culture war. In the classic film text *Understanding Movies* Louis Giannetti, explains many of the basic elements of contemporary cinema, and more so, he dissects the meanings which these elements convey to the audience. Giannetti seamlessly relates the psychological impact of a film upon its viewing audience when he declares:

Some of the most suggestive critical studies have explored the relationship of a genre to the society that nurtured it. This sociopsychic approach was pioneered by the French literary critic Hippolyte Taine in the nineteenth century. Taine claimed that the social and intellectual anxieties of a given era and nation will find expression in its art. The implicit function of an artist is to harmonize and reconcile cultural clashes of value. He believed that art must be analyzed for both its overt and covert meaning that beneath its explicit content there exists a vast reservoir of latent social and psychic information (Giannetti, 398-399).

Moreover, Taine's sociopsychic approach situates a firm foundation for critically examining popular artwork, particularly manifest in literature and film, for residues of public insight into the religion-science conflict.

In lieu of considering purely academic discourse, I assert that it is conceivably the better choice to examine the public's sentiment with regards to major events in the science-religion debate. The response of society at large is a more accurate measure of the trajectory of the conflict because tension between these disciplines extends far beyond the walls of the academic institution and is prevalent in communities, between persons, and even within the individual him or herself. The collective cultural reaction is also a significant factor for Giannetti who draws upon the theories of renowned psychoanalyst Carl Jung. In *Understanding Movies*, Giannetti says that Jung "believed that popular culture offers the most unobstructed view of archetypes and myths, whereas elite culture tends to submerge them beneath a complex surface detail" (Giannetti, 405). In this

quotation, Giannetti articulates how mass culture manifests Jung's concept of the instinctual archetypes which reflects patterns that are "bipolar and embody the basic concepts of religion, art, and society" (Giannetti, 405). Logically, the hostility between science and religion could reflect this archetypal pattern as it conforms to the rigid bipolar dualities of light versus dark, of good versus evil, and of reason versus irrationality. In popular culture, this archetypal duality is manifested by Manichean rhetoric which functions to glorify one discipline and vilify the other. This is why turning to popular sources of entertainment, such as literature and film, is both fruitful and functional for describing the status of the religion-science conflict at the particular moment in time.

If the question is not where to find the most accurate reflection of the public's response to the grapple for dominance by science or religion, then the queries become how we examine public engagement with this bipolar archetype and why it is necessary to do so. I assert that the answers to the how and the why questions can be found with rhetorical analysis. It is critical to identify and evaluate the tools employed by the voice of science and the voice of religion in order to address this first *how* question. To appreciate role of rhetoric in cultural analysis, it is important to delineate how it is defined for the given context. In Book I of his influential work, *Rhetorica*, Aristotle states that rhetoric is "defined as the faculty of observing in any given case the available means of persuasion" (Aristotle, 1329). He describes rhetoric as the "faculty of observing a means." If there is argument, debate, or discord whatsoever between any contesting disciplines, then persuasion is necessarily used as "a means" for support on either

side of the ideological schism. Thus scrutinizing the rhetoric which is employed by the voice of religion and that which is used by the voice of science is a promising approach for analyzing the fundamental split between these particular disciplines as well as to critically evaluate if the means of persuasion are different on either side of the divide. In my analysis, I will use Aristotle's three modes of persuasion: *ethos*, *pathos*, and *logos* as a process for mapping the rhetoric used as a vehicle for influence by each discipline. Using the three modes of persuasion: *ethos* which Aristotle describes as the "personal character of the speaker," *pathos* or "putting the audience into a certain frame of mind" and *logos* which is the "apparent proof, provided by the words of the speech itself," I will evaluate several mass cultural entertainment texts, from both literature and film, for my critical analysis (Aristotle, 1329). As stated earlier: I will appeal to *ethos* to see how the character, a depiction of either religion or science, is framed in the narrational sequence. In addition, I will use Kenneth Burke's notion of identification, detailed in *The Rhetoric of Motives*, to demonstrate how the rhetoric of science and the rhetoric of religion use audience identification as a separate means of persuasion that is encompassed by *ethos* because it establishes a trust of the speaker and focuses attention on the audience. I will correlate *pathos* with color and imagery in film and literature, and discuss the effect these have on the audience, especially in relation to the other modes of persuasion. Finally, I will analyze how light evokes *logos*, the rationality of the argument; I suggest that light functions as an objective correlative for religion and/or science depending on the selected source. Throughout this progression of analysis by means of the

modes of persuasion, I will also critique the public perception of the religion-science conflict by appealing to the nature of the rhetoric as it is and situated within the cultural moment.

To segue into a discussion of rhetorical strategies as employed on either side of the discourse between science and religion, a brief context is warranted. An explanation of the rhetoric of science and the rhetoric of religion ought to establish and characterize typical rhetorical modes that are perceived as belonging to each discipline respectively. This also elucidates how the rhetorical strategies of religion and science are confined within and push against the boundaries of their respective discourse. As such the rhetoric of science is widely-conceived as even-tempered, formulaic, perhaps even unfeeling, resembling the rhetoric of authority one finds in textbooks, published scientific journals, and laboratory protocols. In stating it this way, it is important to note there is a distinction between the rhetoric which is used by a discipline for members within the boundaries of that discipline and the rhetoric which is employed for an audience outside itself. The contemporary rhetoric of science for a non-scientific audience is arguably dissimilar from the rhetoric used by scientists for scientists. Unlike the methodologically precise and often stylistically barren voice of science within its discipline, the rhetoric of science for a wider audience is rich in expression and passionate in speech. Oftentimes, this rhetoric for the public does not embody the highly organized standard, stylistic reservation and composed logical construction of the perceived style. And so, the rhetoric which is pertinent to the religion-science conflict is rarely that which is used within the discipline of science itself.

It is a stylistically distinct rhetoric altogether that does not adopt the voice of scientists but utilizes brand elements that defines science. Thus, the rhetoric which is most important for understanding the trajectory of the religion-science conflict is that which is used for society at large, the rhetoric of science that is seen on bookshelves at Barnes and Nobles, the rhetoric that is filmed on the big screen, and the rhetoric used in conversations beyond the laboratory setting.

In contrast, the rhetoric of religion is often regarded in association with the hellfire and brimstone orations of ranting preachers such as Jonathan Edwards who delivered the sermon “Sinners in the Hands of an Angry God” during the First Great Awakening. While preachers such as the former Pastor of New Life Church, Ted Haggard, and Pastor Keenan Roberts of Hell House Ministries do resonate with this brutal dogmatism, they are by no means the overwhelming voice of religious rhetoric in the United States and beyond. Additionally, it is important to indicate that religious rhetoric is not only used in the pulpit but is rampant throughout many sources, including entertainment texts. However, the detection of religious rhetoric becomes more complex as the nature of religiosity itself evolves. The notion of religious naturalism in spirituality extends beyond god, in many cases rejects god, but focuses on the meaning, purpose and the numinous aspects of nature and humanity. Though not conforming to conventional religious standards, the evolution of religiosity in religious naturalism and religious humanism does force the audience to accept what is the basic underpinning of other theological traditions—the incontestable authority of the mystic.

Finally, in order to address why understanding the dynamics between the rhetoric of science and the rhetoric of religion is of utmost significance, I will quote from Joshua Moritz's article: *Doubt, Deception, and Dogma: Science and Religion in Film*. Moritz states that in a number of popular films, the cinematographic eye captures religious dogmatism as inherently dangerous. Here Moritz suggests the camera lens functions as a vehicle of persuasion; its existence is inherently rhetorical with the intent and purpose of biasing the viewing audience. Moritz says in reference to popular films that "At its best—so the story goes—religion gets in the way of scientific discovery, innovation, and human progress. At its worst, religious belief may ultimately lead to the cataclysmic and violent destruction of all life on planet earth" (207). Understanding the rhetoric used to demonstrate contemporary religiosity and its function in the modern milieu is imperative for the contemporary filmgoer and for the curious reader who is bombarded with detrimental images of religiosity. Enlightening the public as to the bias of each discipline is crucial in order for individuals and their communities to grapple with their own conception of natural truth. While the conflict between science and religion may never be overcome, the crux of their segregation rests with the notion that each discipline employs a different lens for viewing the world. Understanding the differences, and perhaps the similarities, of the two lenses may clarify why the conflict model is still in use or if a more productive model might be employed. Ultimately, by analyzing the voices of science and religion by means of rhetoric, we erect an equal platform for viewing these polarizing fields of study. Arguably, no author can analyze the relationship

between science and religion without inserting his or her innate bias. However, the study of rhetoric provides an unbiased methodology for the biased onlooker to begin their assessment of the interplay of science and religion in the public sphere. In conclusion of his article, Moritz declares: “Tragically, though, in the zeal of their supposedly scientific war waged against religion, truth is the ultimate casualty” (211). Both the disciplines of science and religion seem to grapple with the notion of truth—finding truth, hiding truth, and feeling truth. The rhetorical analysis of religious and scientific discourse in contemporary culture may help elucidate the truth, biased as it may be, for ourselves.

Chapter 2

Ethos as Framing

“Science and technology revolutionize our lives, but memory, tradition and myth frame our response.”

Arthur Schlesinger, Jr.

Switch on. The microscope light illuminates the field of view and a dozen worms flail in the middle of the Petri dish like moving sine curves swimming in a rhythmic, wave-like motion. Through the ocular lens, the worms look less small, less frail and seem to fill the frame of the plastic dish. A lone worm on the left moves out of the field of view and I pursue it adjusting the Petri dish to behold it in the bounds of the searchlight.

Switch off. The microscope light is extinguished. I put a lid over the dish and move my gloved hand closer and closer to the red-bag lined basket below the marble lab bench. Suddenly, I lose control of my grip and the Petri dish falls into the biohazards waste basket. My phone rings after a short time. And I turn my head away to search for it on the table across from me. *Ring. Ring. Ring.* I let it chime over and over. *Ring. Ring. Ring.*

I return from my phone and peer into the waste basket but I cannot find the Petri dish. Almost despondent, I make my bare hands into a circle with a wide space at the center. Looking through the space of my circled hands as I had just looked through the microscope lens, I search for the Petri dish with the snaking worms. I take my hands apart, the frame apart.

Aristotle originally denoted ethos as the character of a speaker; but, in contemporary context, the concept of ethos necessarily extends beyond its original construction. With the advent of internet technology and the consequent explosion in the formulation, delivery and reception of information and data, understanding the relationship between the information-giver and the information-receiver is essential. Knowledge is communicated through various modes of media sources by writers and speakers to a wide audience that can never truly be accounted for. The imperceptibility of the writer/speaker-audience relationship

complicates how ethos is understood in the present public sphere. As such, the situation begs the question: *How is the ethos of a writer/speaker built when the character of the writer/speaker cannot always be directly known?* In his classical work, *Rhetoric*, Aristotle responds to this primary question in saying:

Persuasion is achieved by the speaker's personal character when the speech is so spoken as to make us think him credible. We believe good men more fully and more readily than others: this is true generally whatever the question is, and absolutely true where exact certainty is impossible and opinions are divided. This kind of persuasion, like the others, should be achieved by what the speaker says, not by what people think of his character before he begins to speak. It is not true, as some writers assume in their treatises on rhetoric, that the personal goodness revealed by the speaker contributes nothing to his power of persuasion; on the contrary, his character may almost be called the most effective means of persuasion he possesses. (Aristotle, p 1330)

Ethos as a method of persuasion, as Aristotle declares, does not rely on the character of the speaker/writer as it functioned before the transmission of information. Instead, ethos is built on the character of the writer/speaker while the data is being relayed. But with the ever-burgeoning popularity of digital networking, including the rhetorical platforms of social media sites and personal blogs, contemporary audiences are bombarded with information content necessitating a response inherently different than what it would have been in decades past. By widening the boundaries of the rhetorical public sphere, the

contributors to that sphere are forced to engage with the community in ways that alters the construction of their ethos. Deeply entrenched in the transmission of digital information, individuals situated within the global community must establish the character of the speaker/writer by relying on the text itself. However, technology itself erects a symbolic wall between information givers and information takers that can cloud the audience's awareness of the speaker/writer's ethos. Keeping these questions and qualifications in consideration, I hope to situate the context of this discussion in the contemporary cultural moment, functioning as a subset of an analysis on ethos in which information technology has direct relevancy. These queries regarding the ethos of a speaker are essential for understanding the rhetorical dialogues between the individuals belonging to the disciplines of religion and science. Using one earlier source as a standard of reference for comparison, I will be analyzing a series of contemporary mass cultural entertainment texts for examples in which the established ethos contributes to either the rhetoric of religion or of science. And in weaving this analysis, I hope to demonstrate that the criterion which allows the audience to build a speaker or writer's ethos is malleable; that the framework for establishing ethos stretches like a metaphorical rubber band to incorporate the depth and breadth of information content, the innumerable information givers responsible for the dissemination of this content, and the unknowably-wide audience base that comprise the current cultural moment.

Both the filmic and literary technique of framing functions as ethos because it stabilizes and places the viewer's visual field within the film screen and

establishes a frame of reference in textual sources. This process of framing occurs in much the same way on the screen, captured by the cinematographic eye, as it does in literature, as it is crafted in the mind's eye. By instituting an artistic frame whether in film or in textual sources, the author/director inherently creates a manufactured frame-of mind that is constructed for a specific rhetorical purpose. And while situated in this manufactured framework, the viewer/reader responds to the artistic craft by reacting to how a character is situated in the frame. Either the ethos of the character or the ethos of the onlooker is established, examples of both will be demonstrated in subsequent cases below. Thus, the character's placement in the filmic or textual frame determines the standing of the character with regards to trustworthiness, reliability, and credibility. And by moments of authorial intrusion, an author/director has the capacity to enhance or undermine the ethos of the character or the onlooker through the clever manipulation of the constructed framework. Unlike the analyses of pathos and logos, the textual sources that will be used to analyze the ethos of filmic and literary texts will be contemporary, besides the source used as a standard for comparison. There was a conscious effort to focus on the relevancy of informatics with regards to the contemporary kairos since the explosion of accessible information, circa the 1990s, will be regarded as a progressive step in the discipline of science and technology. The consequences of the advent of the Internet Era and the creation of the World Wide Web complicate the understanding of an individual's ethos because both sides of the information-giver and information-taker relationship are affected. It is difficult to assess the ethos of the information-giver since the digital public sphere is

overwhelmingly large and complex. The information-taker must rely on the text itself to judge the ethos of the individual who transmits this information.

However, the role of technology can be understood as assembling a rhetorical wall that shields both the information-giver and the information-taker from knowing the audience and the speaker, respectively. And thus, the author/director who creates the framework to build a character's ethos in a film or literary text must keep this complication, in mind. This hidden implication that the character in some way is unknowable due to a wall of technology, a manifestation of scientific progress, is crucial for understanding how the rhetoric of science and religion play out in contemporary culture.

The use of framing and other mechanical aspects of mise-en-scène will be analyzed to convey the author/director/protagonist's ethos. Specifically, I will look at a series of contemporary entertainment texts in addition to the film *Inherit the Wind* (Kramer: 1960) as a standard for comparison to a non-contemporary film text. I used the following filmic and literary text for analysis: *The Matrix* (The Wachowskis: 1999) *Religulous* (Charles: 2008), and *Avatar* (Cameron: 2008), as well as Richard Dawkin's book *The God Delusion* (2006) and Philip Pullman's fictional best-seller, *The Golden Compass* (1995).

The era from 1890-1970, referring especially to the period after the detonation of the first nuclear bomb *Trinity* in 1945 is often referred to as *The Atomic Age*. From 1940-1970, the global community witnessed a string of scientific discoveries involving the utilization nuclear weapons, radioactive particles, and space technology. In 1944, Germany's V2 rockets, the first ballistic

missiles, were set off over London; and a year later, the Trinity Test, as mentioned above, marked the first artificial nuclear explosion. Several year later in 1957, the Soviet Union launched the first satellite into space, Sputnik I which acted as a catalyst for the surge in the development of innovative space technologies. For instance, the far side of the Moon was photographed by the Soviet Lunar 3 probe in 1959 and Alexei Leonov was the first man to walk in space in 1965. Of course, Neil Armstrong and Buzz Aldrin became the first astronauts to land on the Moon in 1969—a widely-televised and anticipated event. That same year a laser was built to measure the distance between the Earth and the Moon (Davis, 285).

Glancing at the cultural milieu and situating a few scientific pivot points provides a basic foundation for hermeneutic interpretation of the above-stated literature and film sources. In the film, *Inherit the Wind* (Kramer: 1960), Stanley Kramer is making a commentary on the stifling effects of McCarthyism, the anti-communist historical period that affected government and intellectual life in the United States from the late 1940s through the late 1950s. He does so through a reimagining of the 1925 Scopes Trial by the cinematographic eye as an allegorical reference to McCarthyism. In the film, Henry Drummond (Spencer Tracy) and Matthew Harrison Brady (Fredric March) are patterned on the two trial lawyers of the 1925 Scopes Trial, Clarence Darrow and William Jennings Bryan, respectively. Bertram T. Cates (Dick York), representing the real-life John Scopes plays a resolute school-teacher in a small southern town (Dayton, Tennessee in the actual Trial) who introduces his students to Darwin's Theory of Evolution in

The Origin of Species. After Cates is arrested, the townspeople put him on trial for positing scientific notions that violate the belief of the community and its leaders, including Reverend Jeremiah Brown (Claude Akins). The court case is situated so that the trial itself becomes a national spectacle, putting the theory of natural evolution and religious creationism on the stand. The reporters who record the proceedings in both trials are significant players in the development of the science and religion debate, fueling the controversy and disseminating the arguments at a national level. In the film trial, E.K. Hornbeck (Gene Kelly) represents the infamous Henry L. Mencken who is widely-regarded as one of the most influential American writers and thinkers of his time. In both the film trial and the 1925 Scopes Trial, the individuals seem to become mere mastheads for the larger question that attempts to set into opposition the dominance of either the discipline of religion or the study of science. Ultimately, Cates is convicted, though he is given only a small fine for his punishment. In the Scopes Trial of 1925, Darrow's case is overturned on a technicality and he walks away a free man.

Character blocking as an aspect of framing and situating elements of mise-en-scène in the film frame plays a significant role in establishing the divergent discourse of the rhetoric of religion and science in the 1960 film *Inherit the Wind*. The screen frame is often constructed in such a way so as to establish the ethos of both the characters, but even more so to situate the ethos of religion and science as overarching disciplines. The characters, especially Drummond (Tracy) and Brady (March) bear a strong emblematic resemblance to metaphorical mastheads of the disciplines of religion and science, Drummond on his pedestal for the

discipline of science, and more specifically the progression of science by

Darwin's theory of natural evolution and

Brady as an advocate for religious

traditionalism upheld through the

ideology of the origins of life as a theory

of creationism. In the film still to the



right, it is significant to note the level framing of the cinematographic eye

capturing the upper-bodies of Drummond and Brady. The ethos of the

cinematographic eye hopes to convey an unbiased perspective of the religion-

science discourse. Returning to the notion of the two lawyers acting as mastheads

for the disciplines of either science or religion, the framing captures their bodies

as busts—from the chest or waist up. This image lends itself to the earlier

supposition that Drummond and Brady do function as metaphorical mastheads.

Additionally, the proxemics pattern in the film frame is close, but not intimate.

This suggests a dialogue between the men, between the disciplines. Additionally,

the separation between characters in the frame is telling of the relationship

between the characters that represent the lenses of religion and science.

Drummond and Brady are both clothed in white perhaps signifying they provide

two perspectives situated on the same ideological same plane giving both

perspectives credence and seemingly equal authority. Their placement in the film

frame is suggestive of their ethos as demonstrating balanced power and influence.

Though they represent divergent ideologies, their character and credibility is not

doubted. At the same time, it is also important to note that Drummond's body is

situated towards the camera, though his face is turned in a profile position. Applying Kenneth Burke's notion of audience identification, the viewer feels a stronger bond with Drummond since his body is turned towards the cinematographic eye. Whereas Brady's body is turned away in a full profile position, almost giving the viewing audience the "cold shoulder." Note the shoulder closer to the camera is raised higher than the other. The audience cannot identify with Brady as much as they can with Drummond, a construction of the director creating the film frame in hopes that we, as the viewing audience, will identify with Drummond—and the advancement of science by accepting Darwin's theory of natural evolution in the film and apply this attitude of wariness with regards to closed-minded dogmatists of the McCarthy era in the United States. This manipulation of the character's positioning in the frame exemplifies authorial intrusion in a filmic text. The director has provided an equal platform for Drummond and Brady as authorized scholar-speakers, but has intruded himself slightly to undermine Brady's ethos through a nearly-undetectable repositioning of his body within the frame.

The block of film stills below represents a series of shots of the film trial when Drummond puts Brady on the stand to cross-examine him as an expert of biblical knowledge. Drummond demonstrates the inaccuracies of the biblical text and the



camera mirrors his rhetoric with by panning around Brady as a pivot point. By following the film stills on the previous page from top to bottom, left to right, the audience sees that Drummond is first positioned to the right of Brady. His back is towards us but his chest is positioned towards Grady. Their body positions indicate a struggle because both Drummond and Grady are positioned directly against each other. Their dialogue is tense but since Grady takes up the left-hand side of the screen, he holds symbolic dominance. Upon turning his chest towards the audience, the cinematographic eye catches Drummond as he circles around Grady trapping him in his own web of religious contradictions. Finally, the sequence concludes with Drummond positioned at screen left. Now he is the dominant force in the film frame suggesting that as the face of science, Drummond's rhetoric has defeated that of religiosity as symbolically represented by Grady. The ethos of the characters also mirrors the clockwise rotation of their body positions captured by the panning camera lens. For the townspeople in the film, Grady's ethos in court is elevated beyond his counterpart's ethos. Grady is a respected, religious figure that identifies with the townspeople. And their trust in his character is solidified by their identification with him as a man who represents the ideology of the community. Drummond's ethos then fluctuates. First, he held an inferior ethos in the minds of the town community. However, his ethos changes both for them and for viewers as he takes command of screen left and holds the dominant aspect of the film frame. Carrying forward the theme of left-hand dominance, a final shot, located on the following page, in *Inherit the Wind* reveals Drummond with two books, one in each of his hands, a Bible in the right

and Darwin's *The Origin of Species* in the left which ultimately is representative of its dominance. However, because the Bible is imaged more clearly in the film shot, the question returns to the equal stature of science and religion in this film.

The ethos of Drummond as a rhetorician of science is upheld as being the

dominant force through a tumultuous

whirlwind debate between the

authority of either religion or science

in *Inherit the Wind*. And the rhetoric

of both religion and science which is



conveyed by the characters' ethos responds to the cultural moment from whence

the film was made. Given the exciting, yet disastrous effects of the Atomic Age

the authority of either science or religion was necessarily a topic of concern.

Science as an objective correlative for thought and freedom is demonstrated

throughout the film as the path which must be taken and not a path without its

own consequences. In fact, Drummond clearly states during the trial that the

effects of science can and do have ruinous consequences.

The period of time influencing the cultural moment during which *Inherit the Wind* was filmed is deemed the Atomic Age, the era from 1970 through the present. This is often called the Information Age and from the onset has witnessed a swell in the innovation and dissemination of data by advancements in technology. In 1971, Intel produced the first microprocessor chip called the Intel 4004 and one year later the base pairs of a viral gene were identified. In the beginning of the 1980s, a number of momentous scientific discoveries were made

including the first vaccine for Hepatitis B and the launching of the space shuttle in 1981. That same year, the scanning tunneling microscope (TSM) was also discovered. In the mid 1980s and through the 1990s, the study of bioinformatics blossomed with the creation of genetic fingerprinting by Alec Jeffreys and the invention of the polymerase chain reaction (PCR) in 1984. Finally, the study of bioinformatics was revolutionized when the Human Genome Project was launched in 1990 and finished nearly ten years later. The Human Genome Project was an effort to map every gene in the human body (Davis, 377). The work which was conducted to finish the Human Genome Project has had and will continue to have crucial affects on the relationship between science, medicine and the human populace. In the reference volume, *Science: The Visual Guide*, the Information Age is described in a way that lends itself to our discussion of the religion-science conflict.

The last 40 years have been seen a strangely ambivalent view of science and technology emerging. On the one hand, science has continued to deliver astonishing advances in our understanding of the universe. Space probes have landed on Mars and voyaged to the farthest reaches of the solar system. Microbiologists have mapped the genomes (the complete set of genes) of everything from nematode worm to human beings. And physicists believe they are on the verge of discovering the ultimate theory that will explain how every particle and force in the universe interacts. On the other hand, science has been at the forefront of dire warnings of the

consequences of technology and the damage it can do to the environment.

(Davis, 2009)

The ambivalence associated with the rhetoric of science is evident both in the brief quotation above and throughout our literature and film sources to be analyzed in subsequent paragraphs. Though religiosity is not directly emphasized, the implicit binary to the discipline of science has and will continue to be qualified throughout as religiosity. The imagery of balancing hands in parts of the quotation: “On the one hand, science has continued to deliver...on the other hand, science has been at the forefront of dire warnings...” we are reminded of Spencer Tracy playing Henry Drummond wielding the Bible and *The Origins of Species*. This image of balance in suspension can be likened to an image of weighing, on the scales of justice for example, demonstrating that the disciplines of science and religion hang in delicate equilibrium. And this equilibrium is easily disturbed. Then, if the rhetoric of science is bulletted with both amazement and distress as evident in the quotation, where is the rhetoric of religion situated in the modern moment?

The rhetoric of religion is filmed throughout *The Matrix* (The Wachowskis: 1999), a battle between a small enlightened fragment of humanity and an army of intelligent machinery ruling the planet, as a function of two separate lenses of ethos. The first is established by the ethos of the character, Neo (Keanu Reeves), the protagonist and supposed Savior of this futuristic Earth society. The second significant instance of ethos which is established is that of the government agency, the computers parading in human form by means of the

matrix, a digital illusion. The setting of *The Matrix* begins with near-capture of Trinity (Carrie-Ann Moss), a rebel against the world of the Matrix, who understands the digital sphere well enough to bend its capacities and seemingly defy natural human capacities. The name Trinity is associated with the Holy Christian Trinity that divides god into three persons: the Father, the Son (Jesus Christ) and the Holy Spirit and conveys a religious mood that pervades the film. However, the name Trinity is also resonant of the Trinity Test of 1945, discussed earlier, to be the first artificial nuclear explosion. In relation to the film, Trinity's name reminds the viewing audience that her mission has something to do with the sacred and she harnesses an artificial force. Thus, in the film, Trinity exploits her strength by simultaneously utilizing and thrusting away the digital weavings of the Matrix. Her powers are artificial just as the Matrix is a mere illusion.

With her other crewmates on the *Nebuchadnezzar*, Trinity discovers Neo, a black-market computer hacker who is believed by Morpheus (Laurence Fishburne) to be the savior of their world. The naming of the ship as the *Nebuchadnezzar* is a significant biblical reference to King Nebuchadnezzar II, described in the Book of Daniel. King Nebuchadnezzar II is infamous for erecting an idol in his principality and sentencing three Jewish worshippers to defy a fiery furnace with only their faith in the Judeo-Christian god. Ultimately, god humbled the King by subjecting him to seven years in a state of insanity. Like the handful of Jewish prophets defying the furnace, the crewmembers of the ship battle a state of insanity and illusion erected by the Matrix in the world around, a world in which viewers recognize and identify with making the metaphor all the more

poignant. Ultimately, Neo proves that he is the awaited savior, after initially doubting his destiny and the film is left with Neo's work to destroy the Matrix only begun.

The rhetoric of religiosity is suggested as a function of framing which bears weight on building Neo's ethos. The ethos of the protagonist as being reliable and trustworthy is quickly established by Neo's interactions with others

around him. However, more importantly his ethos as lending itself to matters of religion and science is also conveyed early in the film. In the top film still, the audience sees that Neo is surrounded, almost completely, by technological gadgets as framed by an overhead shot. His ethos is



demonstrated as being someone who trapped by technology and the knowledge of reason. His head remains down and he does not seem to be processing anything that the computers do not relay to him—that they are not “feeding” him.

Therefore, the camerawork establishes his ethos as a knowledgeable man who possesses intellectual reason but is isolated from knowledge of the world outside by his metaphorical prison cell, the computer enclave. In the second image to the above, the ethos of Trinity is established in relation to Agent Smith (Hugo Weaving) whose ethos is also pertinent for discussion. With her back turned



towards the viewing audience and a spotlight directed upon her left shoulder, Trinity seems as if she should wield total control in the film frame. And with the high angle shot, the figure of Trinity should exert an even greater dominance in the framework. However, the power authority in this film still seems to function more as an inversion of viewers' initial perceptions. Below the ledge upon which Trinity stands, Agent Smith is planted in the direct rays of a beam of light coming from the alley behind. In this position, Agent Smith defies the dominance of the high angle shot by directly staring back up at a Trinity. But most importantly is the presence of the shadow that Agent Smith casts. His persona becomes larger than life with the elongated shadow almost reaching Trinity's left shoulder at screen right. The ethos of Trinity is one of subordination. Though she seems to exert control of the Matrix, she really does not. Trinity merely defies the imposed limitations of the Matrix with her elevated degree of understanding. However, Agent Smith—a sentient computer that is part of the control mechanism of the Matrix wields true authority. Thus, the dominance of this image inverted in the film frame is significant for understanding the rhetorical ethos of these characters. And the ethos of both Trinity and the government agents are simultaneously established through this image power reversal. Furthermore, Agent Smith is associated with the discipline of science. In the film, the audience is persuaded that Agent Smith and the technology he uses provide the greatest technique for illusion. Trinity, associated with religiosity in her mission, dialogue, and even in her appellation is working to defy the illusion that is science and technology and

ground her own world in a higher, enlightened truth that breaks free of the nearly-invisible digital chains of science.

To establish the ethos of the government agency, a manifestation of the discipline of science and technology, I will use a third film still. In



this image, Neo has been captured and sequestered in an interrogation room by the government mediator, Agent Smith. The distorting still shows Neo projected on a multi-screen monitor. The image resonates with the concept of the Matrix and also with a technological manifestation of Foucault's Panopticon, which as a structure for torture and punishment, puts an all-observing eye at the center of a watch tower to observe individual prisoners separated by the walls of their isolation cells. Like the concept of the Matrix, Foucault's Panopticon does not utilize chains or heavy prison bindings to subordinate inmates. Instead, it situates an all-knowing eye that watches each person and thus forces subordination to the power infrastructure. The use of framing in this image, as a frame within a series of frames, not only establishes the ethos of the government agents as all-knowing and the ethos of Neo as always-watched, but also plays a significant role in the persuasion of the viewing audience to make a judgment in regards to the discipline of science and technology. In the frame and throughout the movie, technology is used as a means of oppression and subordination. Thus, the rhetoric

persuades the audience to be wary of science and the subversive aspects of technology that are well-concealed under the illusion of benefice.

Unlike the rhetorical significance of *The Matrix*, in which science and technology are tools of illusion and must be regarded with caution, Bill Maher's documentary, *Religulous* (Charles: 2008) posits a directly opposing implication. Maher constructs the documentary as a comical but unbiased set of dialogues systematically pitting science and religion in conflict. Bill Maher initiates the documentary as a curious onlooker seeking answers about religiosity, coming from a religiously liberal household. His quest takes him to international spots of worship and allows him to discuss religiosity with members of numerous religious sects. However, the film seems to focus on undermining the Abrahamic faith traditions, especially Judeo-Christian biblical monotheism. Bill Maher's ethos is crucial to the functionality and credibility of the documentary. Establishing reliable ethos in the film genre of documentaries is perhaps even more important than situating ethos in other film genres. The function of the documentary is to provide a real-life glimpse into a familiar or unfamiliar world through the lens of the cinematographic eye. The ethos of Bill Maher is established as a function of the film frame, including spacing and tempo, the separation and movement of consecutive film frames. Bill Maher's ethos directly affects how the rhetoric of science persuades the audience that scientific thought is unbiased and religious worship is irrational and in some instances dangerous to the welfare of individual and community alike. The construction of Bill Maher's ethos in *Religulous* is developed through a series of detrimental images of

religiosity demonstrated in the film form, specifically in aspects of framing and mise-en-scène. And he assembles his ethos through witticisms to undermine his interviewees and audience-members who do not agree with him.

In the opening credits of the film, the ethos of Bill Maher is established as the non-diegetic film score opens with “The Seeker” performed by English rock band, *The Who*. One line in the song lyric exclaims “*They call me a seeker.*” Bill



Maher continues to establish himself as “a seeker” in a series of parallel shots, one demonstrated to the left, which accompany the music. Maher is

tightly framed in an enclosed space emphasizing his dominance within the frame. Also, in this shot he is imaged primarily in a profile position. In *Understanding Movies*, Louis Giannetti states that “The profile position catches characters unaware as they face each other or look off frame left or frame right. We’re allowed unimpeded freedom to stare, to analyze. Less intimate than the full-front or quarter-turn position, the profile view is also less emotionally involving. We view the characters from a detached, neutral perspective” (Giannetti, 81). The rhetorical strategy which is implicit in this shot sequence is that the audience will perceive the screen character, Mr. Maher, as embodying “a detached, neutral perspective.” By grounding himself in neutrality and refraining from making an immediate connect with the audience, Maher personifies a brand element of science—detachment. This lends itself to the persuasive rhetoric that science

embodies detachment. And Maher as a seeker in the name of science will detach himself from the situation and provide the viewing audience with an authentic perspective of truth that is not clouded by biases.

Throughout the car sequence, Maher remains still and unmoving while the landscape outside the car window moves briskly by. The rapidity of the changing landscape juxtaposed against Maher's firm entrenchment in the space is a rhetorical stratagem for establishing a psychological gap between Maher and the landscape outside the car window. The landscape in this film is associated with the archetype of the quest. As Maher moves from one religious encounter to the next, the image of Maher travelling

in the car is repeatedly captured. In the image to the right, a portrayal of Southern religion in the United States is captured by the



cinematographic eye as frightening, stark, and abrasive against the natural landscape. The film frame is established so the shot of the billboard remains level and undistorted. This construction is purposeful, so as to seemingly not impose any bias upon the film frame. And since the scene is shot as an image from Maher's car window, both the ethos of religiosity and the ethos of Bill Maher are constructed. The ethos of southern Christian religiosity in this image reminds viewers of fire and brimstone rhetoric characteristic of Reverend Jonathan Edwards's *Sinners in the Hands of an Angry God* sermon. The billboard functions to convey this ethos. The scenery, the land itself, is dead and shriveled, but it is

still organic, almost resembling an image of human flesh decomposing. This illustration is then contrasted against the stark sign “Hell is Real” both the message of the sign and the landscape itself lend to an image of religion being death, a withering away of the fruitfulness of humanity. The use of the colors red, white and black bring to mind an emblematic resemblance of fire, punishment, and pain—images associated with the conceptions of Hell. Thus, the ethos of religiosity is built to be one of punishment and death. Whereas, the ethos of Bill Maher was constructed as being only the wary observer overlooking the distressing affects of religiosity. Again, the shot filmed from Bill Maher’s viewpoint as he looks at landscape from the car window. As he speeds by in the moving vehicle, he situates himself as being able to judge the religiosity associated with the billboard sign. His positioning stands firm and still while the images outside pass by him. This is also significant in building his ethos as an unmoving, unbiased thinker on a quest for finding truth. And in his search he moves through innumerable frames to seek out the truth. In the documentary, Maher’s implied arguments often interrupt the claim of his opponents and disrupts their logical coherency through narrative and filmic cuts. This framing technique builds Maher’s ethos because it situates his position as a staunch and unbiased speaker when compared to his “movable” opponents who are ephemeral and undermined repeatedly in the film frame.

Thus, the rhetoric of science persuades the film watcher Maher makes an unbiased journey to discover empirical truth. Because he situates himself in the beginning as being unbiased through the sequence of profile shots, the audience

believes Maher to be a neutral character who encounters the untruth of religiosity at each destination on his quest. The theme of journeying establishes Maher as a Jungian archetype; he is *The Explorer*, *The Adventurer*, *The Seeker of Truth*. As Maher travels onward, he journeys closer to truth and leaves each encounter of untruth behind. Once again employing a brand element of science, truth in discovery, Maher employs the rhetoric of science to invalidate the religious faith believers. If he is the seeker of truth, then the religious individuals or congregations he interviews must be steeped in untruth. The interaction of the rhetoric of science with the archetypal theme of the quest evokes a creed of the scientific discipline, truth and empirical reality. The rhetoric of science employs Manichean rhetoric in which Maher is demonstrated as firm, unwavering, and worthy of being given the authoritative voice of Truth; and so, religiosity must be, by default, the demonstration of irrational, wildly-moving fanaticism—the manifestation of Untruth.

The rhetoric of science appeals to ethos by comedy, wit, and satire in order to engage with the audience and to frighten the audience from becoming the object which is satirized or ridiculed. Maher employs this strategy in *Religulous*. Maher manipulates his dialogue to make unclear identifications with the audience so the reader/filmgoer must consciously choose to position him or herself with or against the rhetorical voice. This is a technique of framing because the speaker acts at the metaphorical center of the frame with the audience members on the fringe of the stage, positioned tenuously either laughing with the center speaker or at the butt of the speaker's jokes, moving both closer towards the center or farther

away from it. In this way, ethos is tied to identification. Not only does Maher employ forbidding images of religiosity in order to rhetorically convey the meaning of desolation and danger; but, he also strategically uses the rhetoric of identification to engage, disarm, and make the audience uneasy through his satirical comments in the modern milieu. In the film, the audience is brought to Cerne Abbas in Southern England. Maher describes a tradition of the locals who cut the grass into the shape of a giant man because it is a century-old tradition within their community. However, Maher uses the rhetoric of science to correlate cultural tradition with religious dogmatism. Though this practice may in no way be related to the spiritual practices of the Cerne Abbas community, Maher employs the logic that if a community practices a “foolish” tradition then it must be a manifestation of their religiosity. The hidden enthymeme is that foolish traditions are always religious in nature. In the film, Maher seduces the audience with his wit; however, he cleverly crafts an ambiguous identification of his audience. And so the film watcher does not know whether Maher is poking fun of the people at Cerne Abbas or is ridiculing everyone who is associated with any religious tradition. First, Maher says, “It’s [the figure silhouetted in the grass] in the shape of a giant man with a sizeable erection, well sizeable for England.” The rhetoric of using vulgar and distasteful language seems to lessen the impact of his next comment as Maher continues in saying:

The locals have been maintaining it for centuries, and they don’t really know why. They just do it because they always have done it and isn’t that religion for you. Sometimes you kneel, sometimes you fast, and

sometimes you go up on the hill and cut the grass around the giant space penis.

In his dialogue, Maher continues the rhetoric of human appeal. The ethos of his



statement
draws
laughter
from the
audience
which
neutralizes

the offense of his attack on the traditional practice of the Cerne Abbas community. Humor is supposed to be funny and is conventionally positioned to be offensive and insulting. Thus, Maher rhetorically exploits the humor genre so that ridiculing religion is not perceived as odd or misplaced in this context. Lastly, Maher manipulates Kenneth Burke's notion of audience identification. In *A Rhetoric of Motives*, Burke states that identification "is not meant as a substitute for the sound traditional approach [persuasion];" however, it is meant to function as an "accessory to the standard lore" (Burke, 14). Maher's use of identification behaves precisely this way. After rhetorically exploiting the humor genre, he makes unclear and indistinct identification delineations. In this sequence, for example, the some members of the audience will be dazed when Maher moves from his critique of the Cerne Abbas community to his condemnation of religiosity in toto. However, for other members of the audience, Maher's

comedic wit supports their positioning against the practice of religious traditions. The rhetoric Maher utilizes functions not only as a means for conversion but also as one of affirmation, depending upon the viewing audience member.

The cultural moment which undergirds the filming of *Religulous* can be associated with numerous scientific events which stirred further divergence on both sides of the religion-science conflict including continued dialogue on the validity of the theories of natural evolution and creationism. And besides this tension between creationists and proponents of intelligent design versus the scientific community, which is captured in the film, another important development in bioinformatics has also raised public anxieties. With the completion of the Human Genome Project in 2003, the entire human genetic code was sequenced, mapping every gene in the human body. With this thirteen-year accomplishment completed, anxiety as to the nature of human origins, the situation of humans in the natural world, and the ethical issues which may arise out of this scientific discovery may have been buried within the collective unconscious. Maher strategically chooses to interview Francis Collins, the current director of the National Institute of Health (NIH) and the former head of the completed Human Genome Project. To conclude our analysis of framing as ethos, a mode of persuasion in favor of the discipline of science, Maher uses an unethical cut in the film sequence to drive his argument and undermine that of Francis Collins, a scientist and an active Christian. Maher and Collins, imaged in the film still above are dialoguing about the proof of Christianity and of Jesus as a historical figure. Finally, Maher tells Collins “I’ve never hear anyone propose that

there is evidence.” Before the camera allows Collins to make a rejoinder, the camera cuts to the congregation of the Trucker’s Church shown here.

As soon as the term “evidence” comes from Bill Maher’s mouth, the man imaged in the black sweater in the film still above states: “There’s been proof that there is a Jesus. That’s been proven.” And to that Maher insists to them that there



is no proof. The rhetorical strategy in cutting from the conversation to Collins to the Trucker’s Church is demonstrative of Bill Maher’s

constructed ethos. In this example, he formulates the logical order of his questions in order to disrupt orators who



possess valid scientific ethos, Collins, with those who clearly do not. By undermining the ethos of Francis Collins he reaffirms and elevates his own ethos. In addition, the rapid cut between these two shots is indicative of a clear filmic correlation. To Maher’s conversation with Collins, the audience will necessarily associate the response of the faith worshippers in the Trucker’s congregation. The cut seamlessly interweaves the Collins’ response and that of the congregation when both parties’ reactions would have differed if isolated and evaluated in the appropriate context.

Similar to the quick pacing which Bill Maher employs in the opening sequences of *Religulous*, Richard Dawkins utilizes a similar narrative technique in *The God Delusion* (2006). This non-fiction book written by Dawkins, an acclaimed English biologist, works to verify the non-existence of a religious god and posits that any belief in such a god is merely the product of a delusion. Drawing upon Freud's themes of religiosity as a delusion and a harmful one at that, Dawkins gives a name to this myth, as he would have it. He calls the belief in a god that has direct involvement in human affairs and must be worshipped the "God Hypothesis." Throughout *The God Delusion*, Dawkins challenges the "God Hypothesis", aiming with each argument to prove it wrong and incoherent.

Dawkins establishes his ethos as a scientist and an atheist by a short, quick, succession of isolated responses to criticism. In the "Preface to the Paperback Edition," Dawkins uses the space to respond to all previous criticism at the outset. He systematically proceeds to clear his ethos as a valid and infallible source of social and scientific knowledge. He uses a series of headings as a way to demonstrate the criticism he has received and then responds to each criticism. A small sampling of the headings are presented here:

"You can't criticize religion without a detailed analysis of learned books of theology"

"You always attack the worst of religion and ignore the best" and

"You are just as much of a fundamentalist as those you criticize" (Dawkins 14-18).

By addressing these criticisms at the outset, Dawkins solidifies his ethos as a reliable and precise author and as a scientist deserving of complete trust. In order for his ethos to remain untainted and preventing later attacks on his credibility, Dawkins manipulates his own literary frame to defend his positioning. He does so even before dialoguing with ideological opponents. This allows him a well-situated positioning in the text which he authorizes and controls.

Dawkins continues to weave his ethos in *The God Delusion*, not through blunt and vulgar comedy that is typical of Bill Maher's rhetorical style, but through a stylistically rich narrative voice. Dawkins generously employs satire and, of course, ridicules his religious audience. However, Dawkins communicates with readers as one might debate politics with an old friend—energetic, spirited, and confrontational. Also in the preface, Dawkins cautions readers of a trick that those espousing the rhetoric of religion will often employ. Dawkins states:

“I’m an atheist, BUT...” The sequel is nearly always unhelpful, nihilistic or –worse—suffused with a sort of exultant negativity. Notice, by the way, the distinction from another favourite genre: ‘I used to be an atheist but...’ That is one of the oldest tricks in the book, much favoured by religious apologists from C.S. Lewis to the present day. It serves to establish some sort of street cred up front, and it is amazing how often it works. Look out for it. (Dawkins, 13)

Using phrases such as “street cred” and “oldest tricks in the book,” Dawkins immediately connects with the reader by appropriating a rhetoric of familiarity, even a rhetoric of identification, which seems displaced when functioning as an

aspect of the author's rhetorical voice of science. However, it functions well in Dawkins non-fiction work because his audience extends beyond the scientific community and must appeal to non-scientists, as well. Dawkins language in *The God Delusion* frames him as being a scientist who possesses the wealth of knowledge and experience of application that trained scientist should attain. However, he also frames himself as being able to understand and communicate with his non-scientific audience. This enhances Dawkins' ethos as a mediator between the scientific and non-scientific communities. Additionally, Dawkins crafts a rhetoric of science that defies the disciplines traditional rhetoric. It appeals to readers by embodying a seemingly detached tone, though the writer's rhetorical voice is in no way detached, and in fact, appeals to the disciplines of the humanities as a means of engaging readers.

While Bill Maher and Richard Dawkins utilize ethos as a rhetorical strategy for persuasion in the non-fiction genre for film and literature, respectively, Philip Pullman uses the rhetoric of science in his 1995 fictional bestseller, *The Golden Compass*. In the series, which is comprised of three books, Pullman demonstrates the disastrous effects of blind religious dogmatism and explores themes of non-dogmatic religiosity—humanity without a focus on traditional religious praxis. *The Golden Compass* is initially set at Jordan College of Oxford University and readers follow the mischievous Lyra Belacqua through the annals of the College. However, Lyra's trivial pursuits and childish waywardness come to a quick halt when young children begin to disappear. The community deems this group who snatches the children, the "Gobblers." At first,

no one knows the whereabouts, the identity, or the purpose of the Gobblers. And Lyra, whose best friend Roger was taken by the Gobblers, sets out in their pursuit on a Gyptian (gypsy) vessel. Lyra who always wished to follow her Uncle to the North to explore the Arctic and learn more about Dust, soon finds that the Gobblers whereabouts take her to the North and their purpose in stealing the children has everything to do with Dust. The significance of Dust is essential. This is something Lyra knows but wishes to understand more. All she realizes is that Dust animates her daemon (the exterior animation of her own soul) and is of primary concern to her Uncle Asriel. Lyra's travels take her to the headquarters of the Gobblers, formally known as the General Oblation Board, commissioned by the Church, where she almost is severed from her daemon, her soul. Upon finding the intention of the General Oblation Board, headed by the beautiful and dangerous Mrs. Coulter, Lyra uses her wits to escape with her and her best friend Roger with the help of an armored bear and some witches of the Arctic. Ultimately, Lyra feels she succumbs to the ultimately betrayal when she unintentionally hands over Roger to Asriel who splits him to harness the boy's Dust to create a fissure in this world and make a bridge to other worlds. Devastated, Lyra walks into one of these alternate universes desperate over the loss of Roger and still in search of the meaning and function behind Dust.

Pullman uses the element of Aristotelian persuasion, ethos, just as Maher and Dawkins do. And using a similar strategy for construction, Pullman establishes their ethos by building the characters of Lyra and Lord Asriel around the archetype of the explorer of truth as a framework for composition. An

archetype functions as rhetorical frame that establishes ethos because it imposes universal characteristics on a character for judging in the present. In this vein of thought, Pullman also draws upon thematic ideologies of the German existential philosopher Friedrich Nietzsche. Bringing to readers' minds threads of Nietzsche's philosophy enhances especially Lord Asriel's ethos as a dominating leader who builds his ethic around achieving his end without thought to the consequences of the means he must employ to get there. Lord Asriel embodies the archetype of the explorer; and, he represents a higher sort of man, one that literally alters the fate of the world, resembling characteristics of Nietzsche's *Übermensch*. Persistently, Lord Asriel is described as "a face to be dominated by, or to fight: never a face to patronize or pity" (13). In *The Golden Compass*, readers learn that Asriel and Mrs. Coulter, the wife of another politician, give birth to Lyra—who is allegorically linked to a new Eve at the end of the narrative plot in the series. Lyra herself, a wild, reckless, and curious child, also embodies the symbol of the *Übermensch* when her parents sacrifice themselves to give her life and power. In *Thus Spoke Zarathustra*, Nietzsche states:

You shall build living monuments to your victory and your liberation. You shall build over and beyond yourself, but first you must be built yourself, perpendicular in body and soul. You shall not only reproduce yourself, but produce something higher. May the garden of marriage help you in that! You shall create a higher body, a first movement, a self-propelled wheel—you shall create a creator (Nietzsche, 182).

Lyra is framed in reference to *Thus Spoke Zarathustra* as the new creator who like the first Eve is tempted by a snake. However, this snake is a metaphorical manifestation of perceived evil, science and knowledge, that tempts Lyra to succumb to desire, passion, and her soul—the characteristics that give humans their humanity. Pullman’s applies a rhetorical strategy to persuade the audience that all knowledge correlated with science is good and dogmatic religiosity is evil by a technique of inversion. He inverts commonplace phrases and rhetoric that signify goodness. For examples daemons (similar to the word demons) are good. Pullman reveals a world without daemons as being lifeless and drained and robotic. For Pullman, daemons breathe life into humanity and life itself cannot be inherently good or bad—it is an amalgamation of the two. This is the beauty of living, relishing the good and the bad. The persuasive strategies of Pullman’s work are more nuanced than those encountered in Bill Maher’s film and Richards Dawkins’ novel. In Pullman’s alternate world, souls are represented by animals or daemons. The play on the word daemon, or demon, so closely related with the notion of souls is intentional. For Pullman, the human soul is a reservoir for both the goodness and the badness which is characteristic of humanity. Without this “dust,” humans would be apathetic and lifeless. It is the soul that gives humanity its “will to power” as Nietzsche would call it. The allegorical elements in *The Golden Compass* and in the other books in Pullman’s series function to bolster the rhetoric of science by demonstrating religiosity as dogmatic, dangerous, and counter-productive to human progress and knowledge. In addition, Lyra is praised throughout the novel for being an exceptional liar.

This also exemplifies the frame inversion that lends itself to establishing Lyra's ethos. This inversion, a dominant motif threaded throughout the novel, forces readers to regard things that are perceived as being good as being oppressively dogmatic while notions that are often perceived to be evil are liberating aspects of humanity.

When Lord Asriel says to one of his servants, "All good things pass away," he continues to build his ethos as an authoritarian leader who defies traditional religiosity in search of individual humanity and achievement. His ethos is at the crux of Pullman's utilization of the rhetoric of science. Pullman seems to suggest that dogmatic religiosity is a hindrance for discovering true knowledge through the discipline of science. For Pullman, all questions that are conventionally answered by religious tradition can be answered by the discipline of science with enough research and discovery. And just like Nietzsche's *Übermensch* must create a new morality as the morality of Christendom is dashed to bits with the "death of God," the rhetoric employed in *The Golden Compass* reminds readers that with the supremacy of science, a new morality must be adopted. Again, in Pullman's series this new morality is one where the end justifies the means and all enjoyment in the world is temporal. This starkly contrasts with conventional rhetoric of religion which does not place a heavy emphasis on goodness and happiness being temporal. These facets of existence merely extend into the next life. By capping happiness with a finite and distinctive end, Pullman distinguishes himself from the ideology of Western religiosity in

which happiness not only continues into the next life, but is also augmented by the transition.

When Lyra is playing on the roof with her friend Roger, she is frightened that Lord Asriel will reprimand her for doing something that is dangerous and irresponsible. However, his retort to her misgivings about is an unforeseen statement. Asriel says: “There’s as much College from below ground as there is above it. I’m surprised you haven’t found that out.” (39).

Giving her the go ahead to both explore the roof and the basement level, both of which are conventionally off-limits to Lyra and her friend, demonstrates Asriel’s ethos as inverting the social system, placing individuality before society and exploration and adventure before tradition, dogmatism, and convention. The significance of the “above” and “below” imagery is also important to note in this example. While Lyra may have explored above, a space of dogmatic religiosity, on her own and without the permission of her guardians and to the chagrin of members of the Church, she has not sought out the space of below—associate with images of hell, evil, sins and desire. Her Father purposely clues her in to seeking out knowledge not only from above, but more so from below, in the space where she conventionally should not be. Pullman once again establishes both Lyra’s and Lord Asriel’s ethos as a frame inversion that defies the dangers of dogmatic society.

In stark contrast to the characterization of Lyra and Lord Asriel, Pullman also creates a distinctive ethos for the dogmatic political members of Asriel’s society who hide their desire for ultimate control and oppression under the guise

of the church and religiosity. He establishes their ethos as a means of framing because his writing populates bodies, without characteristically knowable faces, into the literary screen frame. While dominant members of the social caste are given faces and characteristics, such as Mrs. Coulter, the other members of the ruling class those that enact religious restrictions and regulations, but do not make them, are imaged as lifeless bodies without any distinctive attributes. They simply colonize the figurative frame that leaps into and out of the mind's eye of the individual reader. The following quotation begins to demonstrate this uniformity of ideas and blandness of character and suppression of individuality. Pullman writes: "It was hard to tell the difference between these people: all the men looked similar in their white coats and with their clipboards and pencils, and the women resembled one another too, the uniforms and their strange bland clam manner making them all look like sisters." (254) Pullman's distinctive rhetoric that creates bodies is evident. He writes that "all the men looked similar" and that "all look like sisters." These descriptions of the human tools of dogmatic religious oppression purposefully create an image of community, but not a dynamic community of interacting individuals but a zombie-like community of unspecified bodies and faces.

In the 1960 film, *Inherit the Wind*, the viewing audience watches the religion-science conflict unfold. And while Spencer Tracy as Henry Drummond demonstrates that the discipline of science lies at the heart of progress and advancement, he is still filmed at the end of the filmic sequence with a Bible in one hand and Darwin's masterpiece in the other. This metaphorical balance of

religion and science seems to have lost its appeal in mass cultural entertainment texts in the modern milieu. From the contemporary sampling of literature and film sources analyzed above, it is difficult to find this rhetoric of balance. And the author/director in charge of the artistic work seems to veer in either one direction or the other—disregarding any notion of equilibrium in the disciplines. *The Matrix* utilizes religious rhetoric in its framing and aspects of the mise-en-scène, as well as character naming, to communicate a tangible wariness about the illusively destructive nature of science and technology. While the rhetoric of science is revealed in *Religulous*, *The God Delusion*, and *The Golden Compass*. All three of these sources regard contemporary religiosity, specifically dogmatic practice to a monotheistic god, as being harmful and disastrous for the advancement of humanity. This pattern, which must be explored further in a larger body of entertainment texts for a more reliable conclusion, speaks to the trajectory of the religion-science debate as moving against a sort of equilibrium between the two lenses in favor of crowning one discipline victor over the other.

Chapter 3

Pathos as Color and Imagery

Pathos as Imagery and Color:

“Color possesses me. I don’t have to pursue it. It will possess me always, I know it. That is the meaning of this happy hour: Color and I are one. I am a painter.”
-- Paul Klee quotes

The day was hot and humid. So hot that at noontime when I peered over at the empty lot across the street, standing on the zenith of our newly-paved driveway, the jade trees and the cyan sky seemed to ripple in tandem. The asphalt coating glittered with the luminous blackness of a beetle’s hide. And in my mind’s eye, which then belonged to the child, the undulations (the result of an optical mirage) seemed to move. I could only detect the motion by a sort of ephemeral shimmer that was difficult to catch and easy to lose focus of. To try and find the motion, I first crinkled my forehead tightly and looked at a particular object in space. I would concentrate on what was before me as wide-eyed as my brow would allow. And then, *snap*. I shut my eyes more securely than I had crinkled my forehead at the outset. Everything went dark except the yellow, formless and indistinct neon fragmentations at the corners of my closed eyes.

“One Mississippi, Two Mississippi, Three Mississippi” I would count.

On three, I always opened my field of view—slowly, the far-most tip of my nose in sight. Finally, I would squint for long enough to refocus on the mirage, watching the ripples flow in front of me. I desperately wanted to read them, to understand them, to know them. *Them*. The tinted swells that stirred before my eyes as blue blurred into green and as light blurred into color. I wanted to know because I felt, felt not the heat, but hue.

Where the pavement ended and the concrete commenced, towards the very back end of the space that had often lent me a breath of secret coolness, I dug through my toy cache in the garage. Thrown into a black bin, the toys were piled in a disarray of clutter and confusion. *Bat, ball, horseshoe, racket*—No. My arms were too short to tunnel through the deepest layers of toys. So I hoped I left it near the top. I knew what I wanted; I only had to find it. I wanted to make my own ripples of colors, to recreate the state of iridescence I had seen in the mirage.

“Eureka!” I exclaimed.

I pulled out a sticky, bright pink capped bottled that was missing half of its fluid.

The bubble blowing solution was spilling out from the top so I tugged at the red Frisbee that was buried on its side in the middle of the pile. Carrying the fluid in one hand and the Frisbee in the other, I made my way back outside—back into the light so I could recreate that sensation of color.

Pouring a quarter-size drop of bubble blowing fluid into the now nearly-conical basin of the upside down Frisbee, I watched the clear liquid assume the coloring ruby-coloring of its containers. The two colors were indistinguishable, only separable by changes in texture. Smiling, I emptied the bottle and poured the rest of the fluid into the Frisbee.

I remember the taste of the bubble blowing liquid as salty and alkaline as the excess fluid settled on my lips with every missed attempt to create a closed pocket of air. But with a series of missed attempts, I started to refine my clumsy technique and a swirl of iridescent bubbles, small and large, perfectly circular and elliptical, colorful and nearly clear—all surrounded me. I put the bubble wand down and looked at those infinitely thin rings of clear and ephemeral coloring—a patch of red, a splotch of yellow, next to a spot of blue. All the bubbles I had made completely enclosed me, suspended in a world of color, and on that day I laughed as the bubbles bumped against each other as they stuck to my hair, and I felt a twinge of pain as they floated higher and higher away, soon each one just out of my grasp.

Pathos is understood as the rhetorical strategy appealing to the emotional character of the audience. It is used to evoke a desired sensation in the audience by which the rhetorician then thrusts his or her argument forward. Applications of Aristotelian rhetoric are sometimes cited as relying too heavily on pathos. And by imbuing too much pathos into a rhetorical claim, without the balance of logical coherence (logos) and speaker reliability (ethos), the rhetorician undermines the argument itself rendering it unreliable. Aristotle originally defined pathos in Book I of the *Rhetorica*. He states:

Persuasion may come through the hearers, when the speech stirs their emotions. Our judgments when we are pleased and friendly are not the same as when we are pained and hostile. It is towards producing these effects, as we maintain, that present-day writers on rhetoric direct the whole of their efforts. (Aristotle, 1330)

For its own success, a speech may be constructed to pleasure or pain readers/viewers, to provide them with the necessary sensation to draw them into the rhetorician's line of reasoning and to persuade them to act alongside him or her. Pathos is used as a tool for persuasion in both the disciplines of science and religion. Traditionally, the study of science is correlated with a detached pathos—an emotion indicated by a lack of emotion. Conversely, religiosity is often regarded as being affiliated with a more fervent pathos which is often conveyed through aspects of worship such as music and ritual. It seems there could be a correlation the rhetoric of religion is more closely associated with pathos than the rhetoric of science. This perceived connection will be demonstrated in the sampling of sources in subsequent analyses. Pathos is a significant rhetorical strategy with regards to the trajectory of the religion-science conflict because it is a marker for the expected audience response to the author/director's argument. And the expected reaction situates the understanding of religion and/or science within that cultural moment. In this discussion, pathos will be analyzed as a function of color and imagery in a range of literary and filmic sources panning from the 1960s to the present day.

The presence of color and imagery in entertainment texts functions as pathos because its primary function is to instill an emotional response in the reading/viewing or listening audience. Color is the artist's force to passively stir emotion in the individual audience and it is used to draw a response from the reader/viewer that is tangible but not conspicuously so. Coloring sets the moods of the text; it provides hints and clues as to how the reader/viewer should react,

not necessarily what the audience thinks but what they feel. *In Understanding Movies*, Louis Giannetti states that “color tends to be a subconscious element in film. It’s strongly emotional in its appeal, expressive and atmospheric rather than intellectual” (25). The use of color and imagery is a means of persuasion for the artist/director to inspire a sensation in the audience. The analysis of color is a significant employment of the tools of rhetoric, especially in determining when the author/director is persuading the audience as to how they should comprehend and/or react to either disciplines of religion or science.

The use of color in film and text, as well as the broader use of imagery as a mechanism of detail and affect will be analyzed through a series of entertainment texts in a roughly chronological trajectory from the 1960s through the present time. The texts that will be used are “Parker’s Back” by Flannery O’Connor (1965), *Star Wars* (Lucas: 1977), *Dekalog I* (Krzysztof Kieślowski: 1989), *Jurassic Park* (Spielberg: 1993), *Children of Men* (Cuaron: 2006) and *Avatar* (Cameron: 2008).

In the 1950s and 1960s, the United States was enveloped in a cultural milieu moved by a discussion of color. Though the first color television was introduced to the American market in the early 1950s, it was not until later in the 1960s that the color television became a standard appliance in the American household. Making the transition from black and white to color was significant in understanding how the population viewed and interpreted images. With this new tool for persuasion it would seem that those employing either the rhetoric of

science or the rhetoric of religion would employ the color palette in both film and literary texts to convey a desired sensation in the audience.

In “Parker’s Back” (1965), the presence of color, and not only distinct individual colors but the amalgamation of color is used to create a palpable sense of wonder that acts an objective correlative for authentic religiosity, not traditional ritualism and practice, but for the ephemeral and divine stirring of the soul. The short story, characteristic of the Southern Gothic genre, weaves the spiritual path on which O.E. Parker finds divine grace by tattooing his body. Living in a peculiar marriage with his wife Sarah Ruth who is emphasized in the story to be a southern fundamentalist Christian, Parker searches for a genuine religious experience and discovers it when an iconic image of the Byzantine Christ is tattooed on his back. While Parker feels the presence of a divine force pouring through him, his wife beliefs his religious praxis of tattooing his body is idolatrous. The descriptions of color throughout “Parker’s Back” make the short story memorable because it is Parker’s colorful tattoos that make him feel the presence of god. He does not know the divine presence through logical cogitation but instead feels him. The correlation between color and sensation in this work is pronounce and lends itself towards establishing a distinct religious rhetoric. The selection of “Parker’s Back” is not to suggest that literary texts before the 1960s did not feature elegant and moving descriptions of color. However, the use of this short story merely points to the vibrancy of description about color which seems to fit within the cultural moment in addition to emphasizing a strong relationship between color, emotion, and the religious experience.

The theme of color is drawn out early within the plot of “Parker’s Back.” And it establishes a religious rhetoric because it persuades readers that Parker’s religious experience is genuine. The presence of color supports the conclusion that the idea of the religious experience is genuine and it is something that is understood by sensation, not reason. O’Connor focuses on establishing emotion as the means for accessing divinity. Flannery O’Connor describes Parker as never having a divine moment until he experiences the grotesque and garish wonderment of a carnival performer’s collection of tattoos. She writes:

Parker was fourteen when he saw a man in a fair, tattooed from head to foot. Except for his loins which were girded with a panther hide, the man’s skin was patterned in what seemed from Parker’s distance—he was near the back of the tent, standing on a bench—a single intricate design of brilliant color. The man who was small and sturdy moved about on the platform, flexing his muscles so that the arabesque of men and beasts and flowers on his skin appeared to have a subtle motion of its own. Parker was filled with emotion, lifted up as some people are when the flag passes. He was a boy whose mouth habitually hung open. He was heavy and earnest, as ordinary as a loaf of bread. When the show was over, he had remained standing on the bench staring where the tattooed man had been, until the tent was almost empty.

Parker had never before felt the least motion of wonder in himself. Until he saw the man at the fair, it did not enter his head that there was anything

out of the ordinary about the fact that he existed. Even then it did not enter his head, but a peculiar unease settled in him. It was as if a blind boy had been turned so gently in a different direction that he did not know his destination been changed. (223)

The expression “a single intricate design of brilliant color” is indicative of unison and coherency in Parker’s emotion as he views the intricately-tattooed carnival performer. However, the imagery and use of descriptions of colors also causes a reaction in the audience. The audience feels a sense of awe for the man at the fair, just as Parker does. The readers’ reactions to the moments of color move alongside Parker’s response. And by drawing forth Parker’s astonishment, O’Connor creates pathos which intrigues readers into being persuaded that Parker is undergoing a genuine religious experience.

When Parker actually experiences his moment of grace, he visualizes it through a fusion of light and color. While O’Connor specifically introduces the color yellow into the dialogue, a sense of blues, oranges, and gold tones are resonant with the imagery in which she crafts. O’Connor writes, “Parker turned his head as if he expected someone behind him to give him the answer. The sky had lightened slightly and there were two or three streaks of yellow floating above the horizon. Then as he stood there, a tree of light burst over the skyline.” (242)

The employment of the color yellow signifies a warming sensation juxtaposed against the cool skyline that is painted blue. This warming of the cool frigidity of the blue skyline is the transient moment of warming that is given to Parker as he experiences the divine presence. This yellow light that sparks across the skyline is

then “poured” into Parker’s soul. He is infused with the hue of the warming light. O’Connor says: “Parker bent down and put his mouth near the stuffed keyhole. ‘Obadiah,’ he whispered and all at once he felt the light pouring through him, turning his spider web soul into a perfect arabesque of colors, a garden of trees and birds and beasts” (243). In perhaps what is considered the most significant scene in the short story, Parker’s religious experience is tied to a burst of color. O’Connor makes sure to give a specific hue to the “yellow” light on the horizon which ultimately pours into Parker and turns his “soul into a perfect arabesque of colors.” The correlation between color and the genuine religious experience is marked in this scene. And though the audience might interpret the use of color passively, readers are still more likely to be convinced of Parker’s religious experience as it is crafted in a world of color that passively imbues our own conviction in his authentic encounter with the divine.

Through the 1970s and 1980s, after the end of the Space Race, a competitive movement for dominance in space exploration between the US and USSR, the drive to attain innovative technologies in space still pervaded. As stated in the ethos section, the 1970s initiated the onset of the Information Age and advances in information technology surged through these decades. Some of the most noted discoveries which characterize twenty-year span include developments in the natural and physical sciences. To identify a few of these achievements as cultural reference points, in 1972 the first remote sensing satellite was launched and four years later Richard Dawkins published *The Selfish Gene* stating that genes were responsible for the evolution of organisms. A little over 10

years later, in 1984, String Theory was developed and at the end of the 1980s the Hubble Telescope was set into orbit (Davis, 377). The 1970s and 1980s were also host to a medley of internal conflict and international strife that included the Vietnam War, the 1973 and 1979 oil and energy crises, and The Cold War. And with the advances in science and technology of the 70s and 80s, it is interesting that the sampling of films from this period of time and extending through the present day all demonstrate a dominating religious rhetoric. The films seem to portray reactionary gesture against science and technology for in the following films the dangers of science are almost always signified by the color red and the presence of religiosity is imaged in the color blue.

The employment of color as a function of pathos in the pop cultural phenomenon beginning with *Star Wars IV: A New Hope* (Lucas: 1977), is significant in tracking how science and religion were perceived during the 1970s. In the film plot, the Rebel Alliance works to overturn the Galactic Empire before its weapon, the Death Star, enforces universal oppression. In the film, the Empire scours for a pair of droids that carry a message for stolen plans to the Death Star which Princess Leia (Carrie Fisher) hopes to get to Jedi Obi-Wan Kenobi (Alec Guinness). The rhetoric of religion is imaged throughout the film as a function of pathos because of the presence of the color red as a warning sign for the danger of science and technology and the color blue as the presence of religiosity. In the still at the top left of the blocked sequence, the two droids have escaped the clutches of Darth Vader (David Prowse) and are coming to a landing on the planet Tatooine. On this planet, the droids are found by Luke Skywalker (Mark Hamill)

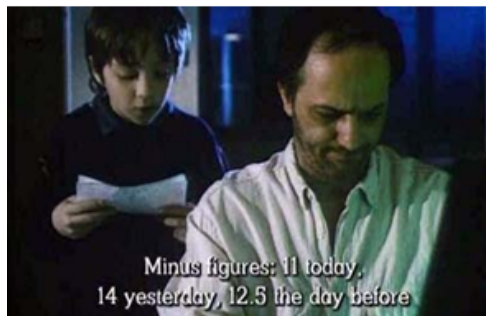
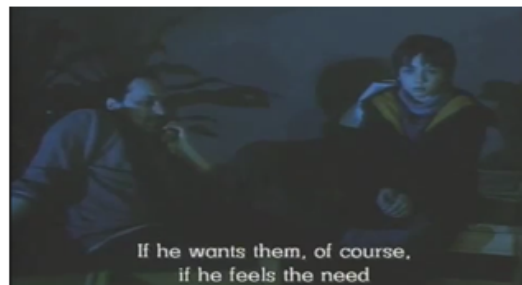
who stumbles upon the man whom Princess Leia seeks, Obi-Wan Kenobi. The planet Tatooine which has a desert climate is filmed as being a neutral beige, but it is shrouded in a faint-tinted blue aura. The blue glow that envelops the planet seems to indicate a mystical nature of the planet. This is especially indicative since Luke Skywalker and Obi-Wan Kenobi are found on Tatooine and both can wield The Force. Thus, the planet itself seems to be associated with the religiosity of The Force and the blue aura which Tatooine may be an indicator of this correlative.



The image directly below the planet Tatooine, in which the hologram of Princess Leia is being played for Luke Skywalker, is also significant in determining the employment of color and its effects on the religious rhetoric of the film. In this film still, Princess Leia is presented in a beam of blue light; and, Leia's message relayed in the hologram is meant to be transmitted Kenobi, a Jedi Master of The Force. The director conveys pathos in this shot by evoking in the audience a religious stirring wrapped in the portrayal of Princess Leia.

In contrast to the blue light that seems to function as a signifier for religiosity, the color red in *Star Wars* is imaged in places that are dominated by science. The color red signifies a warning of danger and the presence of red in the two film stills on the right-hand column is captured in relation to technology. These images were taken from the film sequence just as Darth Vader captures Princess Leia's ship. The Death Star can be regarded as a manifestation of science and technology, as many of the members of the Galactic Empire scorn the power of The Force. In the two shots, beams of red light are pervasive in the film frame and are situated in places in which the audience feels into a warning. And the significance of this warning could be that the discipline of science is dangerous.

As demonstrated in *Star Wars*, the employment of color in *Dekalog 1* (Kieślowski: 1989), signifies the presence of a spiritual/divine force by the use of the color blue. And unlike *Star Wars*, the danger of science in *Dekalog 1* is imaged through the use of a sterile green light.



Dekalog 1 is the first installment of ten-part Television series directed by Krzysztof Kieślowski that are fashioned around each of the Ten Commandments. *Dekalog 1* is framed on the first of the Commandments: “I am the Lord your God. You shall have no other gods before me.” (Exodus 20:3). Krzysztof (Henryk Baranowski) is a university professor and father of Pawel (Wojciech Klata) who relies on the power of reason to navigate through but is ultimately traumatized when his reasoning capacities fail him and cost him the life of his son. The colors in *Dekalog 1* are pervasively cool. The presence of religion is imaged as a shade of blue and the capacity of reason is demonstrated through hues of green. It is a significant rhetorical tactic to have these colors so similar in tone. This color choice may be read that the discipline of science and the faculty of reason try to imitate the tone of religiosity (blue) but fall short and so are imaged by a faux blue, the sickening green color that highlights both Krzysztof and Pawel’s face in the two bottom film stills of the block above. In the topmost still, the distinct blue coloring shines through both the television screen on which Pawel’s Aunt Irena (Maja Komorowska) sees him after he is dead and saturates the conversation Pawel and Krzysztof have about life, death, and religiosity. The coolness of the blue shade seems to demonstrate religiosity as an unknown but resolved fate. This shade of blue is not warming or friendly; it is cool and detached, ever-present but unwilling to moderate. The rhetoric that might be conveyed by the coolness of both the blue and green lights is that science and religion are lenses are not influenced by human situations. And the authentic blue light of a religious presence can never be mimicked by any capacity of human reasoning.

In “Parker’s Back” and *Dekalog 1*, the presence of color is used to demonstrate an authentic religiosity. In *Jurassic Park*, the use of color is used to instill a sense of danger of the science in the viewing audience. Moving from the 1970s and 1980s to the present in order to assess the rhetoric of religion and the rhetoric of science in the contemporary cultural moment, I will be applying Aristotle’s mode of persuasion, pathos, to inspect three contemporary films: *Jurassic Park* (Spielberg: 1996), *Children of Men* (Cuaron: 2006) and *Avatar* (Cameron: 2009). In all three of these films, pathos is represented through color. In *Understanding Movies*, Louis Giannetti says “red is the color of danger. Of violence. Of blood.” (26). In the film, the means of creating Jurassic Park is by extracting trace amounts of red blood from mosquitoes preserved in amber. The



rhetoric that is
filmed through our
psychological
understanding of
colors that convey
meaning is
significant for
understanding the

message of the film. Made in 1993, the film draws upon anxieties of sequencing the human genome. In the block of film still below, there is a marked emphasis on microbiological research. The vial at the top left is filled with a fluorescent red fluid. Though this does not necessarily signify the presence an association with

the human genome, it does showcase tools that would be used in sequencing genes, whether human or otherwise. Additionally, the image on the right features a cartoon sequence of DNA with base pair strands patterned behind it. This image also resonates with the increasing technology surrounding gene recognition and therapy. With greater technology to understand the potential and capacity of DNA, the subconscious significance lies in its association with danger. When the characters of *Jurassic Park* enter into the laboratory, red starkly contrasts with the cold grey and blues which are typically indicative of the scientific discipline. Because it the voice of religious rhetoric which is commenting on the dangers of science, the red hue is emphasized almost exclusively in correlation with the dangers of science.

In *Children of Men* (Cuaron: 2006), a horrifying narrative is weaved depicting the present-day downfall of man. Amidst chaos, a child is conceived—the child and its mother assuming the ultimate stake in the survival of humanity. Then, the argument presented in the film is placed on the protagonist Theo Faron (Clive Owen), an embodiment of humanity before the devastation of combat, disease, and infertility. However, the pathos of humanity and the pervading disastrous effects of technology is imaged through the employment of color—particularly the color red. Through archetypes, color, and music pathos of the scene is conveyed and bears the heavy burden of this film—an intermingling of despair, fear, and hope for the survival of the humankind which is all that is left after the terrifying effects of science and technology used for destruction not human liberation.

The psychological impact of Cuarón's *Children of Men* is profound. In the crucial scene, archetypes are drawn upon to emphasize spirituality as symbolized through Kee's (Claire Hope Ashitey) birthing of



mankind's deliverance. The baby in the image to the right is swathed in a red-colored handkerchief. And while in many of the films analyzed in this section, the presence of red is a warning for the dangers of science and technology, in this film the color red is indicative of humanity. During the film sequence, invoking images of Michelangelo's *Pieta*, Kee makes her way through the crowd with baby wrapped in swathing cloth shielding her from the incoming hands grasping for a touch of the savior. These archetypes parallel both the manger scene in Bethlehem and Jesus of Nazareth's ride through Jerusalem on Palm Sunday. Kee's child, the coming Messiah, is the manifestation of religiosity in the world. The child is life, and life—or arguably the continuation of life, in Cuarón's film is spiritual.

According to Carl Jung, symbols are rooted in the collective unconscious of a population and are manifested through archetypes, primal in nature, but instinctive to all (Giannetti 404). The archetypes used in this crucial scene, resonate with themes from religious doctrine, including but not limited to those explicated in Christian scripture, to demonstrate man's desire for deliverance.

Then, if art is a representation of societal concerns, Cuarón's vision of our global state that merely focuses on science and technology, disciplines that are sterile, is

futile and in need of salvation which is communicated by an astounding sense of religious rhetoric conveyed through color.

Giannetti states that “color tends to be a subconscious element in film. It’s strongly emotional in its appeal, expressive and atmospheric rather than intellectual” (25). The colors characteristic of this film are the muddled grays, earth greens, brown and blues indicative of a war-torn milieu. However, the use of red in this film is particularly appealing. Giannetti explains “warm colors (red, yellow, orange) suggest aggressiveness, violence and stimulation. They tend to come forward in most images” (25). The use of red also comes through as a particularly powerful motif which represents the goodness and passion in humanity—the religiosity of the human population. Red is the color of blood—blood that is shed by innocent and guilty throughout the film—it is the life-force draining out from the body. And in *Children of Men* the body is spiritual— holy. Red is emphasized in the world “fertility” on one of the billboard signs in one of the first scenes. In the same frame, a pinkish neon hue lights up the sign for a strip joint—sexuality demonstrated as a fundamentally characteristic aspect of humanity—one that is lost during war. But, in the last scene, it is Marichka (Oana Pellea) who bears the color red in her coat who bears the motif of goodness in humanity. She saves the holy family, staying behind herself in sacrifice to keep them alive. Moreover, the color red in this film is the symbolization of the



people's weapon to combat the coldness, sterility, and the loss of humanity. In the crucial scene, music also plays an important role in the filming of religious rhetoric at the crux of the artist's argument, even contributing to the archetypes that are indicative of spirituality.

In *Children of Men*, religious rhetoric is conveyed by the presence of red as demonstrated in the image on the page prior to this of Theo and Jasper's wife. What makes this film an interesting inversion of other films that demonstrate the color red as a manifestation of science is that humanity in this film is as dangerous as it is sacred.

In *Avatar*, the pathos resonating through the film is dictated by its formal structure of the film. The archetype of the quest, the one who discovers a truth draws upon elements of femininity, much more so than in *Jurassic Park*. The archetype that situates woman closer to truth, religiosity, and nature does not waiver between the starkly contrasting settings—the military base and Pandora. In fact, it is the women throughout the film who act as the “savior” of humanity, discovering the truth which lies beyond science. Arguably, it is not until Jake Sully (Sam Worthington) assumes a more feminine role that he can aid in saving Pandora. Thus, the women of *Avatar* embody the driving force of their natural or spiritual elements. Even though Grace Augustine (Sigourney Weaver) and Trudy Chacon (Michelle Rodriguez) pass away during the battle for Pandora, both are united with the sacred soil of Pandora—though they must do so in death. Moreover, the



ideology of femininity in this film is represented through archetypes demonstrates where the rhetoric of spirituality lies in the film. Thus, it is significant that Grace Augustine whose name both emphasizes divine grace and bears resemblance to the appellation of St. Augustine often wears red throughout the film as a mediating force between Pandora and the Base. This is imaged in a film still on a previous page.

Religious rhetoric in *Avatar* is captured by pathos in Pandora's inherently enchanting religiosity is often imaged through the use of cool colors. Giannetti states that "in general, cool colors (blue, green, violet) tend to suggest tranquility, aloofness, and serenity" (Giannetti, 25). His point is demonstrated in the film rhetorical stratagem since the colors of Pandora are primarily blue, green, and violet. Perhaps, the most outstanding use of the color violet is seen in the images of the mother goddess, Eywa. Just as Grace Augustine is filmed frequently in the color red, Eywa is cloaked in a light violet that plays with hues of pink, an off-shade of the color red. And the small, but not insignificant splashes of violet run throughout the winding landscapes of Pandora and are even highlighted in the military base camp as memories of Pandora. For example, when



Jake first sees his avatar, it glows with a violet-blue hue though it is still in the research lab. In Pandora, violet is used to color elements of nature, including flowers, a flower in and of itself being a feminine motif which is connected to the sacred in this film. The rhetoric of religion in *Avatar* demonstrates the course of the religion-science conflict. Moving away from filming using religious rhetoric to capture images of traditional dogmatic ideals; the implied voice of the rhetorician craftily intertwines religiosity and nature in order to instill the awe of mysticism in the filmgoer or reader—the same mysticism which lays the foundation for traditional religiosities in their more conventional forms.

Chapter 4

Logos as Light

Logos as Light:

We can easily forgive a child who is afraid of the dark; the real tragedy of life is when men are afraid of the light.

--Plato

Sitting beside the picture window, a spattering of light from the nearest street lamp flickers to light up the left half of my face. I relax my shoulders half expecting this scrawny streak of light to wrap me in a blanket of warmth, to fold me in a thick, orange blush of the August sun. No. This light is cold and frail. It is night. And the scrawny light reflects off the fine, glassy surface of the February snow. The chill of the night and its brittle beam makes my bare feet quiver. Numb, motionless, half-lit. I finally decide to pick up the opened Bible and balance it within the cup of my palms. It had been resting only inches away from my feet for some while. The burden of its gold-tinged pages is substantial. My wrists soon begin to wail from the soreness of its weight. The smooth leather cover chills the cold but sticky sweat that coats the inner asylum of my hands. I wish I could remember the first time I held a Bible as I am now. I wish I could remember where I was, how it felt, if I responded to its heaviness, its authority.

The recollection is beyond my grasp. And I am left wondering.

What I do remember is an early perception of a voice suspended somewhere in the caverns of my mind's eye. I do not mean to suggest that I remember what this voice sounded like. For me the sound was too great for perception. But I do remember what it *looked* like. The steady, clear, and audible voice of the biblical narrator halts for the first time in the Genesis story with the three words, "And God said..."

Here, I would begin to visualize the thunderous resonance, the seismic blast thumping beneath vast unformed landscapes like a heart beat pulsing through black nothingness. *Thump. Thump. Thump.* The pulsations grew louder and I would brace myself. It would be an ear-splitting command, too loud for discernment, and yet I could see the ground quiver as God said: **'Let there be light.'**

To this, I could hear the narrator answer "And there was light." (Genesis 1:3). The first commandment of the Judeo-Christian as a cry for illumination is significant in situating why the presence or absence of light will be analyzed in a selection of entertainment texts. For me personally, the commandment has transformed from an inaudible and thunderous roar to a slow, trailing, breathy whisper... *Let there be light.*

The presence of light in film and literary texts works as a function of logos because its mechanism is to expose and convey truth. Logos, as a means of persuasion, acts as a dazzling thread in a postulated argument that connects fragments of evidence in a logical, rational, and explanatory manner. It is the link which ties the loose ends of many ideas to create one overarching whole. The presence of light works in much the same way then. It is a vehicle for observation and sheds an aura of truth on all that which it sets aglow. It brightens many objects at once so the observer can construct a total picture of truth. Without light, it would be difficult to piece how seemingly disparate threads are related. However, in the presence of light, these threads are united with regards to how they function in relation to each other. Light provides the explanation because we see it when before we could not. Light allows us to make connections. Just as physical light clears the darkness, metaphorical light explains that which was previously unknown. Light is the means for construing rationality and logical sequence. Therefore, light functions as this persuasive logicity, or logos, in entertainment texts. Its presence acts as a sense of the rational and light brings with it an inherent sense of tempered judgment. Its placement in entertainment texts is significant then. As a rhetorical strategy, the use of light conveys a sense of truth to the readership. Where there is light there is sense and whether it functions as a rhetorical device in the disciplines of either religion or science, the impact is significant.

Situated as echoes of rhetorical pivot points that are often perceived in the rhetoric of religion and science, I will begin the analysis of light and dark duality

by establishing a shallow sense of the rhetoric of the 1741 sermon, *Sinners in the Hands of an Angry God*, written and delivered by Jonathan Edwards' on July 8th of that year in Enfield, Connecticut. As an antithesis text that echoes a paradigm in the rhetoric of science, I will briefly look at and cite one particular use of light in Charles Darwin's *The Origin of Species*. Note that neither of these texts will be dwelled upon or thoroughly analyzed here for they merely stand as reverberations of the rhetoric that is often perceived as accompanying the disciplines of religion and science respectively. They were chosen as renowned examples from each of these disciplines in hopes that readers could easily bring these sources to mind to grasp a small sense of how the rhetorical strategies have functioned and the importance of these long-established texts and their possible effects on more contemporary works.

The aforementioned sermon delivered by Edwards exemplifies a strongly stylized genre of religious rhetoric that is sometimes perceived as still being fundamentally characteristic of Christian religiosities in the United States. The light in Jonathan Edwards' notorious sermon is one of artificial glow because it brings with it the imagery of flame. Moreover, the luminosity in this sermon comes from the fire of punishment. It invokes in the reader or listener an intense terror. The reader/listener feels the heat of the fire light in Edwards' imagery. He says: "The wrath of God burns against them, their damnation does not slumber; the pit is prepared, the fire is made ready, the furnace is now hot, ready to receive them; the flames do now rage and glow. The glittering sword is whet, and held over them, and the pit hath opened its mouth under them" (online text). Not only

does the imagery convey a blazing background of light that “glows” and “glitters,” the light can in fact be felt and not just seen. The powerful light, so strongly entrenched in God’s wrath, has the capacity to blind and engulf in its heat the unsuspecting and sinful reader/listener. And yet, there is a rationality that is conveyed by Edwards’ use of light through fire. It is not the cool and logical sense of rationality that is often conveyed by light; however, a well-constructed argument still stands. The sinner is worthy of punishment and it is the hand of God who stays the sinner’s punishment. The reasoning of Edwards’ undergirding philosophy is simple and effective.

As augmentation to his use of the light of fire, Edwards employs the imagery of sharp sight. The expression “sharp sight,” one that utilizes light to see truth, is often considered to be a faculty of reason and intellect. However, it is used by Edwards as a way to undermine the reader/listener for this sight fails irrevocably when confronted by the anger of God. Edwards says: “The arrows of death fly unseen at noon-day; the sharpest sight cannot discern them. God has so many different unsearchable ways of taking wicked men out of the world and sending them to hell....” (online text). While the example is not indicative perhaps of a demarcated conflict between the disciplines of reason and religion, it does suggest to the contemporary reader the concern of sight, perhaps an objective correlative for human intellect, as an obstruction to surrendering fully to the will of dogmatic Christianity. Edwards makes sure to invert this obstruction through the use of religious rhetoric. Edwards’s use of light functions as an iconic rendering of hellfire and brimstone rhetoric. However, his employment of light

extends beyond this rhetoric for it also acts as a necessary clause to his argument. Without the light which blazes from the fire, there would be no punishment and Edwards' argument would not hold. It is important that the presence of light is conveyed for his delineation between light and dark exists as a separation from society's sinful, dark ways and the engorging vats of orange-red firelight that are perceived in the darkness, ready to ignite and swallow up all that comes in its path. The logos of Edwards' argument is dependent on the presence of light functioning as a faculty of punishment. Furthermore, it is important to note that this theme of light and dark imagery has become a mode of rhetoric, often characteristic of religious rants. While this rhetoric is not pervasively used in later religious texts, it is of noteworthy significance because later texts can and do contain elements characteristic of this genre.

Unlike Jonathan Edwards, Charles Darwin uses light not as a vehicle for punishment but as an instrument for enlightenment. Published in 1859, *The Origin of Species*, stands as a classical paradigm of scientific literature that is well-reasoned and temperate in its rhetoric. The light in *The Origin of Species* functions as the light of a metaphorical microscope; it illumines insights into a dark world of the unknown. Here the imagery of darkness does not have a negative connotation. Put simply darkness is a symbolic substitute for ignorance. The light is a means of finding truth, the empirical kind, in a milieu of the unknown mysteries of nature. In the "Introduction" to *The Origin of Species*, Charles Darwin states that: "These facts seemed to me to throw some light on the origin of species—that mystery of mysteries, as it has been called by one of our

greatest philosophers” (6). The facts are the light; they are his microscopic lens for inspecting, weighing and analyzing the data he has collected. This light invokes a sense of curiosity and wonderment in the reader. It is not an illumination to be frightened of. In fact, it begs the reader to take a step closer, to look in the light as well, to see through the microscopic lens that nature’s most complex patterns and formations are understood as effect of enlightenment and scientific insight. The presence of light in this text is rhetorically situated in order to lay a foundation for the reason and evidence that constructs Darwin’s argument, light and logic are one in the same—interchangeable. Darwin’s rhetoric in *The Origin of Species* stands as a pivoting axiom for the discussion of scientific rhetoric to follow, just as Jonathan Edward’s sermon was positioned as a point of origin for discussion of later religious texts. These two profoundly different analyses of light and dark imagery are significant in beginning the analysis of the rhetoric employed in later textual sources of both these disciplines of study.

The presence of light, and conversely, the absence of it will be analyzed through a series of entertainment texts that span from the 1950’s through the present. The texts that will be used are *Parker’s Back* by Flannery O’Connor (1960), *Winter Light* (Bergman: 1962), *Star Wars* (Lucas: 1977), *Dekalog 1* (Krzysztof Kieślowski: 1989) and *The Matrix* (The Wachowskis: 1999).

The post-war cultural milieu of the United States in the 1950’s seemed to cover a festering dichotomy of awareness and sightlessness of social anxieties which were superficially obscured by an explosion of popular culture and capitalistic consumerism. This decade, entrenched in a backdrop of international

tension, expansion of secular life, exponential scientific innovation, and drastic socio-political movements, revealed an amorphous intuition of duality and tension which were ultimately manifested in a sequence of social, political and economic dichotomies. With the onset of the Cold War associated with the era of McCarthyism, society as a collective force demanded a categorical allegiance to either capitalism or communism, employing a rhetoric of direct opposition, and thereby thrusting any and all midline ideologies to either extreme of these economic ideologies. Regarded as a decade of staunch social conservatism, the classification of morally good versus wrong were sharply delineated. Also, the premise of the Civil Rights movement rested upon a long-held demarcation between black and white skin color. Even the homogenization of suburban life can be argued as tool of divergence and delineation. The creation of middle-class America served as a sort-of midline buffer that further separated social classes by markedly distinguishing divergent socioeconomic statuses and separating the rich and the poor with a large and protected suburban buffer. The dichotomization of dark versus light is a demonstration of a Manichean rhetoric which pervaded the cultural mores of the 1950s and is also mirrored in its entertainment texts produced during and characteristic of this decade.

During the 1950s and 1960s, light functions both as the presence of religion and the skepticism of its presence. Several texts will be compared to understand how the rhetoric of light is employed in textual sources where the aims of these sources operate in direct opposition with each other. In Abraham Joshua Heschel's book, *Man Is Not Alone* (1955) light in religiosity functions as a

bolt of truth, but experiential truth—which can only be understood through a sensation of the religious moment, a manifestation of the event. For Heschel, the presence of light is the presence of God. And light acts as the underpinnings of Heschel's argument. If not for the presence of the divine event, the gift of being receptive to religious truth—to this light, then there is no need for the individual in his or her secular society to seek to name that which is ineffable. In a similar use of light to that which is seen in *Man is Not Alone*, Flannery O'Connor employs the presence of light as a momentous objective correlative for the protagonist's moment of revelation in the short story, *Parker's Back* (1960). Additionally, the themes of sight and blindness, sight being an act of utilizing light for physical and religious vision, play significant roles in establishing the rhetoric of light throughout the piece. Light acts as logos in O'Connor's argument because it makes coherent connections between sight or light and religious truth. In direct opposition to the aims of Heschel and O'Connor, Ingmar Bergman's *Winter Light* (1960) employs the presence of light as an ontological concern with regards to the perceived absence of God. The logos of Bergman's methods of rhetorical persuasion suggests that light, which is perceived as having the capacity to illumine that which humanity can see cannot illumine the presence or absence of God. Thus, presence then of light without God suggests a failing in the capacity of light itself or it suggests the absence of God.

Abraham Heschel as a philosopher of religion directly responds to the milieu of increasing secularization characteristic of post-war Judeo-Christian traditions. Around the time *Man is Not Alone* was written, the Establishment

Clause of the First Amendment is used in the Supreme Court Case, *Everson v. Board of Education* in 1947. From this Case surfaces the popularized expression, “the separation of church and state.” The connotation of the terminology, *the separation*, further adds to the perception of the pervading conflict model of religion and science. The expression erects a figurative wall, an intangible ideological barrier, between the matters of state which are considered a function of reason and thus associated with the discipline of empirical science and religious ideologies. This theme of duality and separation is easily spotted in Heschel’s religious ideology. He conveys the image of darkness and light through numerous examples; but, he often depicts light as a single ray or a thunderbolt of religious lucidity, instantaneous perception, and spiritual enlightenment. However, this “bolt of enlightenment,” so to speak, inflicts a differing pathos in the reader of *Man is Not Alone* in contrast with the pathos felt by readers of Locke, Diderot and Rousseau, the illuminators of the steady Age of Enlightenment of 18th-century European intellectuals. In direct resistance to this rationalistic enlightenment stands Heschel firmly entrenched in an enlightenment of religiosity which strikes the reader like shock of glowing electricity. Heschel states that “The ineffable has shuddered itself into the soul. It has entered our consciousness like a ray of light passing into a lake. Refraction of that penetrating ray brings about a turning in our mind. We are penetrated by his insight” The image of light as a bolt functions differently than the image of light that functions as a tool for illumination, such as microscope light or a search light. These instances of light have a purpose: to make the unknown knowable. However,

Heschel's penetrating light is something that sparks experiential knowing in contrast to empirical perception. As if it were a bolt of lightning hitting the cloudy dark waters, Heschel's light electrifies, sending a penetrating and powerful surge of energy. Heschel's lightning bolt rushes through the dark depths of that which is unknown, symbolized by the water in the quotation above, to emphasize the light and dark contrast. His characterization of light as a tool of immediate experiential knowing makes the presence of light in his work an ignition religious faith. This light is not the calm and rested light of reason which guides and instructs. It is one of feeling and spiritual power. The divergence between light and dark is the presence or absence of this spiritual power, respectively. Therefore, Heschel seems to employ this rhetoric of duality in order to emphasize the tension between religion and lack of religion, reason, in his increasingly secularist milieu by drawing upon the thematic elements of light and dark imagery in his philosophical musings. Light provides the logos of Heschel's argument because it still functions as a tool of enlightenment. Though Heschel inverts the meaning of light, as being a function of religion and not reason, it still leaves behind the remnants of authority. This light which Heschel uses to illumine the path of religiosity in a world darkened by the doubt of secularism, light still functions as power and sanction: *Light demonstrates truth*. The presence of light acts as Heschel's rationale, his rhetorical logos, to the audience to move out of the darkness of secular society and uphold the life of the religious individual.

While light in Heschel's argument acts a thunderbolt in which religiosity strikes the receptive believer; the presence of light in *Parker's Back* is more

nuanced, although the ultimate aim, the belief in the Judeo-Christian monotheistic God, is the same for both authors in these pieces. Thus, in *Parker's Back*, light acts less as the definitive moment of truth and more so as the subtle but overwhelming moment of divine grace. Written in 1960, Flannery O'Connor crafts the short story *Parker's Back* by employing exaggerated and grotesque characters in the South that push at the boundaries of the conception of religious sight and blindness and put tension upon the themes of light and darkness. In *Parker's Back* the duality of light and dark functions not as a divergence between religion and secularism but as a method of understanding, a choice to see religious grace in any form in which it might take or to ignore it in its perceived to be misshapen form—the collection of Parker's tattoos. As a Roman Catholic living in the Protestant South, O'Connor demonstrates a rhetoric of tension in the short story. Parker's tattoos are a manifestation of the religious ritual, characteristic of Catholic praxis. The ritual act of acquiring a tattoo makes Parker open to the divine experience. However, it is not until Parker engages in the almost-ascetic task of purchasing a tattoo on his back that he becomes receptive to the divine event. Only after obtaining the tattoo does Parker experience a moment of grace through the presence of light. Upon Sarah Ruth questioning who is at the door of their home, Parker agonizes providing his wife with the initials of his first and middle name. He says it is "O.E." who is standing at the door. But, in order to come in, Sarah Ruth forces Parker into naming himself. After a short dialogue in which Parker initially refuses to name himself properly, O'Connor writes: "Parker tuned his head as if he expected someone behind him to give him the answer. The

sky had lightened slightly and there were two or three streaks of yellow floating above the horizon. The as he stood there, a tree of light burst over the skyline” (O’Connor, 242). The description of the ethereal streaks of yellow illumination that burst into a radiant demonstration of divinity described as the “tree of light” is significant because it is the moment in which Parker has been waiting, the moment in which he recognizes a religious gift—the presence of the divine. Light then is a manifestation of divine grace. To further demonstrate light as grace, it is worthwhile to observe the following dialogue continued from the above conversation between Parker and Sarah Ruth.

“Who’s there?” the voice from inside said and there was a quality about it now that seemed final. The knob rattled and the voice said peremptorily, “Who’s there I ast you?”

Parker bent down and put his mouth near the stuffed keyhole.

“Obadiah,” he whispered and all at once he felt the light pouring through him, turning his spider web soul into a perfect arabesque of colors, a garden of trees and birds and beasts (O’Connor, 243).

The light which pours through Parker is the divine grace that fills him with religious awe. Light for O’Connor is a demonstration of the divine event in which the protagonist has been anticipating, without knowing it would ever come. The classification of light as grace in *Parker’s Back* begs a question however about the nature of the binary of light: darkness. What does darkness mean for O’Connor in the narrative sequence? The rhetoric of light and dark in *Parker’s Back* avoids the perception of light as good, light as a function of religiosity and

dark as evil, darkness as a function of secularity and science. The author utilizes the rhetoric differently where the presence of light is the outcome of reception to divine grace through religious ritual. Thus, darkness is the result on non-reception to divine grace. And in *Parker's Back*, Sarah Ruth is steeped in a rhetoric of darkness, not because she is irreligious but as a consequence of her refusal to take part of religious rituals which she considers an exhibition of vanity, viz. her husband's tattoos. O'Connor describes how Sarah Ruth chose to suspend herself in a world of darkness so as not to acknowledge the reality of her husband's religious practice. The author writes:

To see a tattoo on his own back he would have to get two mirrors and stand between them in just the correct position and this seemed to Parker a good way to make an idiot of himself. Sarah Ruth who, if she had had better sense, could have enjoyed a tattoo on his back, would not even look at the ones he had elsewhere. When he attempted to point out especial details of them, she would shut her eyes tight and turn her back as well. Except in total darkness, she preferred Parker dressed and with his sleeves rolled down (O'Connor, 230).

Sarah Ruth must consciously shut her eyes to let out the light which would allow her to see that Parker's tattoos are a manifestation of his religiosity, one that will ultimately lead to the moment in which he will experience the fleeting fulfillment of the divine's presence. The author writes that Sarah Ruth prefers Parker "in total darkness," meaning that Sarah Ruth makes the choice to blind herself in order to distance herself from experiencing Parker's religiosity.

Light in *Parker's Back* is critical to the rhetorical development of the argument because it is interconnected with the blind/sight duality. Light functions as logos because it is associated with physical, ritual, and religious sight, in other words it is an expression of religious receptivity. Whereas, darkness is denoted throughout Parker's back as a sign of being spiritually blind. These binary themes that directly correlate with each other, light with sight and dark with blindness is used to rationalize and support O'Connor's underlying argument that the sight of iconic images and ritual practices in the religiosity of the individual is more valid than faith which is manifested on mere beliefs alone. In addition, it is important to note the significance of Parker's tattoo as being an image of the iconic Byzantine Christ. The placement of Parker's tattoo on his back is a paradoxical, almost ascetic act of religiosity. Parker cannot see the image of Christ, though the eyes of the Christ image have authority to penetrate him.

In Ingmar Bergman's *Winter Light*, the use of lighting is significant because it can be construed as a manifestation of the presence of religiosity. This may seem parallel to the employment of light in the two previous texts. However, what makes the incidence of light distinct in this film is how the characters respond to it. Their contact with light is expressed differently because it implicates an opposing meaning to that which was emphasized in the respective texts of Heschel and O'Connor. The characters of Bergman's cinematographic classic are rattled by a mire of existential crises. And the backdrop in which they undergo these crises is underscored by a cold light that makes characters shudder with shivers of religious doubt. Directed amidst the Cold War era, the title itself

Winter Light does not suggest a penetrating beam that warms. The mere connotation of the title provides readers with an image of sharp, frozen light rays that sting those who encounter it. While light may still indicate the presence of a divine power, the relationship characters have with the light suggests an absence of religious faith and a spiritual sterility felt on the part of humanity, and arguably felt by the divine power, as well.

In *Winter Light*, the frequent demonstrations of light insinuate rationality. And its purpose as a mechanism of reasoning functions as logos in this entertainment text. It has been established that reason is often construed as a binary opposition of religiosity. Yet, *Winter Light* puts tension upon this relationship of opposition between reason and religiosity, not because it resists it but because it exceeds it. The presence of light throughout the cinematic story is tangible; and, viewers of the film *see* the cold and bare light. However, most of the characters in the film do not perceive the occurrence of this light though it is there always. Thus, the presence of light and the inability to perceive that light goes beyond the categorical demarcations that separate reason and religion. Light neither functions solely as religion nor solely as reason. It exists by the authority of both. I do not intend that one exists so the antithesis must necessarily exist, as well. Instead, my meaning is that the presence of reason clouds the discernment of religion, though the reverberation of its existence it is there all the while and manifest in the almost-perpetual instances of light. Though the light of divine power is present, it is ignored, purposefully or not, because of the doubts which are wrought by reason. Moreover, lighting acts as logos in *Winter Light* because it

provides the viewing audience with the rationale that undergirds the realization that a divine presence is at hand, though this knowing is in fact unknowable to the characters themselves.

The characters Tomas (Gunnar Björnstrand) and Jonas Persson (Max Von Sydow) are the most demonstrable characters who refuse to acknowledge the presence of light, or the existence of the divine, throughout the film. Often, Tomas and Jonas are bathed in a sea of light; but, always their eyes are averted so as to ignore the gaze of the incoming light beam. Through a series of images given below, it will be clear that these two characters are filmed so as not to see

the presence of light. In the first image provided Tomas is kneeling by the altar, broken from his search to find God during the period of God's silence. While Tomas may be looking for God



to speak to him, to hear the voice of God, what he loses is the divine presence that manifests itself through light. In the image on the previous page above, Tomas kneels below the incoming ray of light, in the same position as if someone were genuflecting at an altar, in prayer and worship. This metaphorical act of genuflection to the God that Tomas wishes to know but refuses to recognize is significant in establishing the authority of light as being the reasoning and

rationale for faith, though the character himself cannot or will not realize the reasoning. The camera angle is almost level with the kneeling Tomas and the viewer sees the divine light glossing over him, just above his head and thus only just above the reach of his comprehension.

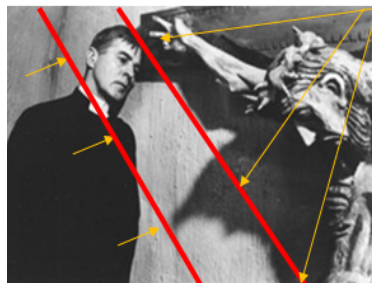
In another film still, we see Tomas avoiding the light again. Here, the



viewer could draw a diagonal line that separates the gaze of the light and Tomas's ocular gaze. This shot which is tightly

framed almost begs the character to acknowledge the ever-present light. However, unlike the viewer, Tomas fixes his watch away from the light and away from that which he is desperately in search of. Also, it is important to note that Tomas is assuming a quarter-turn position. In his chapter titled, "Mise en Scène", Louis Giannetti refers to the five basic positions that an actor can be photographed. In reference to the classic comedy, *Sons of the Desert* (Seiter: 1933), Giannetti says that "the dimwitted Stanley, totally puzzled as usual, is standing in a quarter-turned position, absorbed by other matters entirely..." (Giannetti, 80). Like the character Stanley in *Sons of the Desert*, Tomas is "totally puzzled" and his one-quarter positioning emphasizes his bewilderment.

On the this page, I have used six film stills from *Winter Light* to demonstrate the demarcations between the light gaze and the character gaze. The red lines have been inserted to emphasize the line at which the light would penetrate, if it were acknowledged. This is to show that the light is always directly in line with the character Tomas or Mr. Persson. However, their averted gaze is the stimulus for the effective line of demarcation. In all film stills, the light encompasses the characters; and, this can seen most perhaps in the top right image and the



bottom left images in which a ring around and bridge encompassing Tomas, respectively, show the extent to which the character is bathed in light. Once again, Tomas does not see the incidence of light, clearly seen in these stills. It is important to note that the gaze of aversion between light and character also applies between two characters as demonstrated in the bottom right film still. In this image a green line separates the away-turned gazes of Tomas and Mr. Persson. Not only are both these characters avoiding the light from the window, they also are turned from each other. Sight and light are intimately associated; the first needed for the realization of the other. Mr. Persson and Tomas having a blind sight with regards to each other further expresses their unwillingness to take in any light—even that which can be found in profound, not sacred, sources.



It is significant to make reference to the difference between natural light and artificial light in the film. An indicative allusion to unnatural light is made by Algot Frövik (Allan Edwall), the sexton, who tends the parish. He says, “I leave the temple in semidarkness until just before the bells start. I believe electric lights disturb our spirit of reverence.” Then, the cinematographic eye catches Märta

Lundberg (Ingrid Thulin) cloaked in semidarkness and waiting in the pew for the mass to begin. This shot cuts to a tightly-framed still in which Tomas and Algot are filmed hovering over the pastor's desk using an electric bulb for a light source. The filmic stills are imaged in the series above. The last shot in this series showing the electric bulb illuminating the pastor's study suggests there may be a difference between natural and artificial light. Though Tomas still does not directly acknowledge this light in the film still, it is assumed that he was forced to turn the lamp on. As such, he would have been forced to at least recognize the light source. Thus, Algot's prophetic statement that "electric lights disturb our spirit of reference" can be directly inferred on Tomas with regards to his broken spirit of spiritual sterility. Also, the presence of the electric light seems to suggest a difference between genuine religiosity and false religiosity or perhaps genuine disbelief and outward denial of disbelief. To examine this further, two shots can be juxtaposed on top of the other (below) to understand authentic belief/disbelief.

As Märta waits in the chapel for Tomas's sermon, she prays and as she does this



she is encompassed by darkness.. There is only a trace of light in the film still which outlines the very edge of her features. In her prayer, she asks, "if only we had some truth to believe in." Then, there is a cut to Tomas who is in a similar

position as Märta, both facing screen right in a profile position. The audience hears her voice still praying as she says, “if only we could believe.” Märta’s religious doubt is filmed by the absence of light in this still. While in the parallel still, Tomas does not experience an absence of light; instead, he is illumined by an artificial light: a false light for a false sense of religiosity that is neither genuine nor believed by Tomas. The audience might conclude by these two parallel series stills that Märta and Tomas are in fact similar in their doubt of the presence of a divine existence. However, the difference in the camera shot and in their ideological purposes is dependent on light. Märta is shadowed by doubt which is conveyed by utter darkness. Whereas, Tomas is surrounded by a glow of artificial light that upholds, or at least superficially sustains, the reverence of his practitioners in him but does not engender an unquestionable belief in a divine power.

In the two decades that span from the beginning of the 1970s to the end of the 1980’s, commencing and ending with tragic events such as the Munich massacre of 1972 at the Summer Olympics in Munich, Germany and the Tiananmen Square protests of 1989, the sociopolitical strife across the global community is evident and highly perceptible. The ideological warfare between capitalism and communism pervades, and the 1970s is rife with the travesties of the Vietnam War which ends in 1975. These two decades are a period of growth, testing, and formulating boundaries. Feminism and the Civil rights movement are pervasive throughout the 1970’s and reverberations of their associations continue throughout the 1980’s and beyond. Additionally, the 1970s and 1980s are a period

of economic growth for oil-rich countries that engage in innovative scientific and technological ventures. In the late 70s and early 80s arcade games and video games bring technology at the fingertip of the public, literally. And with the onset of the 1980's, personal computers become a household commodity. However, the exploits of scientific/technological advancement do not only bring benefits to the public at large. One of the greatest non-natural disasters of all time, the Chernobyl Disaster taking place on April 26, 1986, imposes a framework of danger on the risks of science that sometimes are shadowed by its wealth of benefits. Set amidst this backdrop of growth, disaster, and social commotion and upheaval, two films will be examined for their logos as a function of light. In *Star Wars* (Lucas: 1977), the audience sees that artificial light functions as a tool of technology that can be put to good or bad use while natural light functions a mechanism of humanity. Then, in *Dekalog I* (Krzysztof Kieślowski: 1989), lighting functions similarly to the rhetorical purpose of that which is found in *Winter Light*. It is a light that is omnipresent; but, is not always acknowledged and often intersects with color. Thus, lighting and color, which will be mentioned both here and in the previous section on pathos and color demarcate light that is associated with science and reason and light that is associated with spirituality.

In *Star Wars*, light functions as logos because it demonstrates the rationale that technology, as an invention of science, is destructive while The Force, a manifestation of religiosity, is an inherently constructive power that can be manipulated for detrimental purposes. The Empire functions as a masthead for the utilization of science for control and oppression. It is built on advancements of

technology and empirical knowledge but is used for the suppression of humanity. This echoes the ideology of Manichean rhetoric in which science and religion are diverging dualities. One discipline is inherently good while the other is necessarily the antithesis of good—that which is evil. When used wrongly in *Star Wars*, technology created by the power of reason and intellect is used for oppression and control. Science is filmed as the evil aspect of this binary opposition. In his book, *Republics Ancient and Modern*, Paul Rahe explains

For Aristotle, logos is something more refined than the capacity to make private feelings public: it enables the human being to perform as no other animal can; it makes it possible for him to perceive and make clear through reasoned discourse the difference between what is advantageous and what is harmful, between what is just and what is unjust, and between what is good and what is evil. (Rahe, 21)

We can apply Rahe's explanation of Aristotle's logos to the context of the film in realizing that viewers understand that just and unjust are linked to religion and science/technology, respectively. The cinematographic eye captures this just and unjust partitioning through the employment of light: white or bright lighting as a signifier of religiosity and black or darkness as an indication of destructive technology. The following films stills capture the reverberation of divergence and reveal the Manichean rhetoric used as the undergirding reasoning, the logos, of the argument that science is a function of darkness and is too easily used for human subordination. Then, religiosity is filmed as the presence of light. And it

signifies that which is good in an evil Empire dominated by manipulated science and technology for suppression.

In the film stills below, the first image at the top of the left-hand column clearly exemplifies how the filmic eye captures the ideology of Manichean rhetoric. The red line demarcates a strong, vertical distinction between light and darkness, black and white. In the image, Darth Vader (David Prowse) is situated on screen left. The dominance of the image is concentrated on the left and moves slowly across to the right where Princess Leia (Carrie Fisher) is located. The burden of the image, the eye's concentration is located on the left-hand side.



In *Star Wars*, light functions as logos because it provides coherence for the rationale that technology is a means of both science and humanity. When used wrongly, technology created by reason and intellect, is used for oppression and control. However, technology is also used as a benefit for humanity. The faculty of reason in *Star Wars* in the hands of the Empire is often filmed as a piercing, sterile light as shown in the two images to the right. Darth Vader (David Prowse) is shown as a crucial character in both of these images. In both images, the light is

directly or almost directly overhead him. With a key light being directly overhead the character, one might expect a halo effect to illumine the character. However, this light does not add an ethereal glow; instead, it is stark, cold and sharp. It provides a garish lighting in contrast with the dark costuming of Vader. The light illumines the character so far as the technology allows it. The lighting cannot penetrate the outer shells, the armor-like clothing of Vader and his army.

However, light also functions differently with respect to the cinematographic eye. In numerous images, light not only illumines the



surrounding setting, it provides a glow. It gives the shot, an ephemeral, almost mystical quality.

In the image to the left, above, R2-D2 (Kenny Baker) moves along the hallway before encountering Princess Leia (Carrie Fisher) who inserts a message into his hard drive. The information Leia sends is significant in defeating the evil Empire. Thus, it may be argued that R2-D2 plays the role of the religious messenger, carrying communication between a higher power and humanity. In framing this metaphorical alignment, light provides an almost halo effect above and around the mechanical messenger. The shot is tightly framed and a large ray of light is cast directly upon R2-D2. The effect is almost undeniably religious. Both similarly and not, light is captured as a glow, hazy and subdued, in the

image to the right, as well. While this establishing shot does not emphasize character interaction, it does give the viewing audience a sense of Carl Jung's notion of the numinous. The image is one of overwhelming power and knowledge that transcends the viewer. This in conjunction with the image to the right gives glowing, not sharp, light a religious quality in *Star Wars*.

Unlike the lighting which resembles a manifestation of Manichean rhetoric of good versus evil in *Star Wars*, in *Dekalog 1*, there are two different

types of light, that of reason and that of religion. The light of reason is clear and stark; but it is also blinding. The light of reason allows the individual sight into

knowledge of the world; but does not allow for true sight—knowledge of that which cannot be explained and can only be known through intuitive faith. The film opens up much like *Winter Light*, capturing

images of stark and frozen coldness.

The light is sterile and freezing.

However, the presence of flame, the hint of warmth in the dreary and icy light signifies that as in *Winter Light*, the warming light can be found even



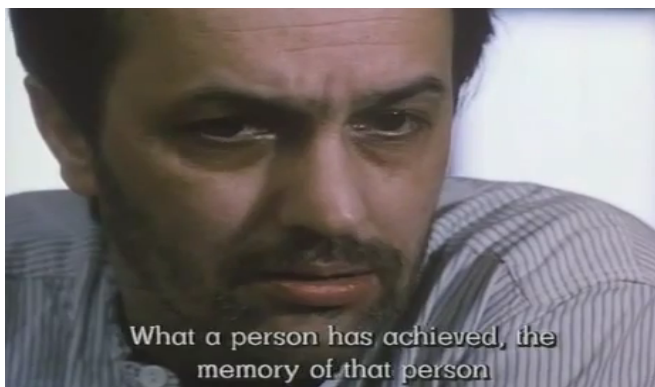
though it is ignored. In this image, the audience views a man sitting among a well-lit background, cloaked in a sea of ice. The image is not tightly framed and the light is scattered throughout the image. The brightness of the ice which reflects the light gives viewing audiences a chill. The man sitting at the base of the frozen lake, beginning to start a fire is an un-named character. Throughout the film, the un-named characters acts an observant onlooker—one who perceives all but does not act or the act is not perceived by the viewing audience. The camera zooms into a close-up of the character and we see his face—still and silent. This imaging of the silent man who stokes a growing flame over a sea of ice is almost a manifestation of the silent God in Bergman's *Winter Light*. While in *Dekalog 1*, God is given a face, in *Winter Light*, Bergman relies on his audience's faith to construe the presence of God by the presence of light. Kieslowski, on the other hand, joins light and the image of the silent man who commands two lights—the cold, hard and widespread light of non-belief as well as the small, blazing light of the fire the light of religious belief.

Pawel (Wojciech Kłata) and Krzysztof (Henryk Baranowski) in *Dekalog 1*, are often cast in a eerie green light which is reflective off a



computer screen. Pawel uses the computer as a tool to answer question—not only questions of math, science, and physics; but also existential questions of life and

beyond. In the following image we see the boy and the reflection of reason, the green lighting is demonstrated on half of his face. He is both trusting and innately suspicious of the computer. This ambivalence is filmed on his face. Also, the strong light that is capture in the background is a cold, natural light. Though it is stark and unwarming; it is natural and does not possess the same eerie glow as that of the computer screen which projects light onto the Pawel's face. Note that his back is turned away from the natural light when he looks at the computer screen, perhaps, suggesting that belief in one light—the light of reason manifest by the green light of the computer screen forces the individual to make a metaphorical, in this case physical, turn from the stark light of faith—one that is often cold and difficult to believe and take comfort in but also one that is real and not artificial.



Krzysztof also turns away from the light. While he and the Pawel have a conversation in the kitchen about life and death, the cinematographic eye frames



the boy and his father tightly. We feel compelled to enter into their own space and listen to the conversation since the audience to view Pawel and his Father in an

intimate closeness. This image demonstrates how close the camera takes the viewing audience into the scene.

Note that the Krzysztof's back is also turned away from. The actor's makeup and costuming is significant and relevant, as well and his complexion is pale and he has dark bags under his eyes. His facial look almost suggests to onlookers that he has not allowed himself exposure to natural light. And the absence of the natural light has harmed him in some physiological way.

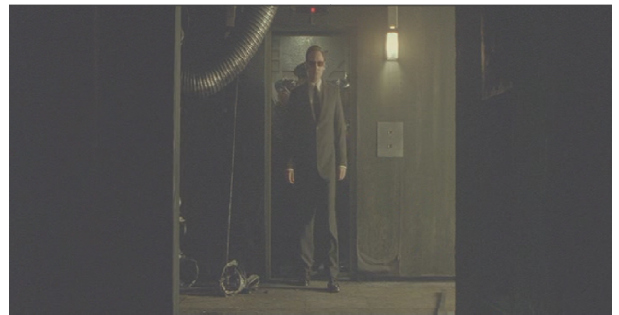
When the Pawel goes to visit his Aunt Irena (Maja Komorowska) who acts as a religious character in the film, he does not physically turn away from the light. Instead, the Pawel is drawn closer to the light in terms of proxemics and profile positioning. The distance between the boy and the window which lets through the light is at most five feet; whereas, in the previous image he was an entire room lengths away from the open window. In addition, his face was tuned against the window demonstrating his back to the natural light. However, in this image at his Aunt's he does not directly face the window; but, he is in a profile position. In addition, the natural light is brightening his face. This was not evident in the image above. The boy is turned in a position so that he is looking into the concentrated essence of light beam. The yellow arrow is the direct concentration of the light as it travels from the window to the table. Note Pawel's gaze is directed at the most intense point of this light concentration. The rhetoric that undergirds the logos of this argument demonstrates that lighting acts as both the presence of God and the capacity of science (only distinguishable by the color of the light itself). This suggests that the authority of religiosity and of reason *look*

very similar and it is only to the perceiving eye that is receptive to faith that the difference between the light of spirituality and the light of reason can be distinguished.

Moving from sources steeped in the 1970s and 1980s to a final contemporary source, it would seem that the role of light as being associated with religiosity has been inverted in the film, *The Matrix* (The Wachowskis: 1999).

The plot of the *The Matrix* has already been described in the ethos subsection and

to find a very brief plot summary and to establish a cultural reference point, please refer back to the introduction of the ethos section. In the film, one of the first noticeable characteristics



of the government agents is their use of sunglasses.

In the film still to the right, Government Agent Smith is directly aligned in almost a parallel line with a hallway light. However, the light is unable to penetrate his



eyes because he is wearing sunglasses.

When this image is contrasted with a following image of Trinity to the left who is also averting her eyes away from

the light, the viewer begins to understand that light plays an inverse role. Instead of being used as a means for sight, it is employed as a vehicle for blinding true sight. Just like the Matrix itself, the light is not what it is perceived to be. In fact, it performs its opposite function. The light distorts clear vision and allows only

for a skewed sight that is merely an illusion. During the film, the audience members are often startled, especially at the beginning of the film, with a series of images that blind the viewer such as these two film stills which distort the images instead of providing them clarity. The rhetoric of religiosity inverts the common

motif of light as being a tool of the machines, the “men” of science.

This inversion of light



as being an instrument for science is mechanistically similar to the inversion in

which Pullman created

in writing *The Golden*

Compass series in

which aspects of

experience that are



conventionally regarded as good are now the opposite of that. The contemporary rhetorical strategy to distort light and convention of good versus evil is perhaps a trend that with greater time and resources could be further analyzed and developed.

Chapter 5

Conclusion

The rhetoric of science and of religion has been imaged here according to how they operate as a mode of persuasion. Using rhetoric as a fixed point for pivoting the argument, a breadth of films were used to understand and analyze how the rhetoric of science and religious permeated a small sampling of mass cultural entertainment texts and how that has affected the discussion of religion and science in the public sphere today.

Throughout our analysis of framing, color, and light, it was clear to note that each film functioned at an individual level employing each and all three of these techniques in order to expertly weave the Aristotelian modes of persuasion. However, several trends were found. In 1950s and 1960s sources, it seemed as if there was a greater desire to balance the authority of religion and reason in the rhetorical sphere as demonstrated by Abraham Heschel's inclusion of the discipline of science in his work and in Stanley Kramer's *Inherit the Wind*. However, contemporary entertainment texts seems to lean heavily towards one discipline or the other, initiating in our small sampling with the *Star Wars* in the 1970s which heavily relied on the use of Manichean rhetoric to construe a marked delineation between the evils of science and technology and the good of the religious "Force." Finally, it is important to note that, not purposefully; all the textual sources in the pathos section demonstrated a strong religious rhetoric. I genuinely was unable to find a source emphasizing the rhetoric of science that conveyed its message by color as a mode of pathos. As stated earlier, perhaps the

rhetoric of science still depends on its brand element of seeming detachment and authors/thinkers who work in this genre do not utilize pathos as mode of persuasion fearing that the work will not be scientific enough. Additionally, in this section, most the color red was extremely significant for transmitting the dangers of science to the viewing audience as in *Jurassic Park* or by conveying something inherently human, and sacred, in the color red, such as was seen in *The Children of Men* and to a lesser extent in *Avatar*.

While giving quantifiable results for analyzing the situation of the rhetoric of science and religion in the contemporary cultural moment would be impossible, using filmic and literary tools for analysis help in deciphering rhetorical strategies that are used to beguile audience members to be persuaded of an argument. In this work, learning how to understand and identify these strategies became the ultimate goal in learning more about the trajectory of the religion and science conflict.

Capstone Summary

Since the Galileo affair of 1615, arguably before, the conflict model of religion and science discourse has been pervasive between traditional Judeo-Christian dogmatism and innovational scientific investigation. The conflict has imprinted a marked influence on the perception of the religion-science relationship in the public sphere. The 19th-century Draper-White Thesis posits that the disciplines of religion and science act in direct opposition to each other. Though the Draper-White model of conflict is often considered to be an inaccurate model for analysis in the contemporary sociopolitical milieu it is still a prevalent standpoint for understanding the relationship between the lenses of science and religion today.

Sentiments of anxiety, hostility, and hesitation undergird the conflict between religion and science. These sentiments are disseminated through media news sources, religious sermons, and academic curricula. However, they can also be found buried within popular entertainment texts which may include music, literature and visual art form. This anxiety afflicts the public because it attempts to establish the authority of traditional religiosity over scientific discovery, or conversely, to establish the authority of reason, heralded by the discipline of science, over religious dogmatism.

Rhetoric acts as a fixed axiom for understanding the religion-science conflict as it surfaces in entertainment texts in the cultural milieu. If there is argument, debate, or discord whatsoever between any contesting disciplines, then persuasion is necessarily used as a vehicle for support on either side of the

ideological schism. Thus, scrutinizing the rhetoric which is employed by the voice of religion and that which is used by the voice of science is a promising approach for analyzing the fundamental split between these particular disciplines as well as to critically evaluate if the means of persuasion are different on either side of the divide.

In my analysis, I will use Aristotle's three modes of persuasion: *ethos*, *pathos*, and *logos* as a process for mapping the rhetoric used as a vehicle for influence by each discipline. Using the three modes of persuasion: *ethos* which Aristotle describes as the "personal character of the speaker," *pathos* or "putting the audience into a certain frame of mind" and *logos* which is the "apparent proof, provided by the words of the speech itself," I will evaluate several mass cultural entertainment texts, from both literature and film, for my critical analysis (Aristotle, 1329). As stated earlier: I will appeal to *ethos* to see how the character, a depiction of either religion or science, is framed in the narrational sequence. In addition, I will use Kenneth Burke's notion of identification, detailed in *The Rhetoric of Motives*, to demonstrate how the rhetoric of science and the rhetoric of religion use audience identification as a separate means of persuasion that is encompassed by *ethos* because it establishes a trust of the speaker and focuses attention on the audience. I will correlate *pathos* with color and imagery in film and literature, and discuss the effect these have on the audience, especially in relation to the other modes of persuasion. Finally, I will analyze how light evokes *logos*, the rationality of the argument; I suggest that light functions as an objective correlative for religion and/or science depending on the selected source.

Throughout this progression of analysis by means of the modes of persuasion, I will also critique the public perception of the religion-science conflict by appealing to the nature of the rhetoric as it is and situated within the cultural moment.

.From the contemporary sampling of literature and film sources analyzed above, it is often difficult to find this rhetoric of balance. And the author/director in charge of the artistic work seems to veer in either one direction or the other—disregarding any notion of equilibrium in the disciplines. *The Matrix* utilizes religious rhetoric in its framing and aspects of the mise-en-scène, as well as character naming, to communicate a tangible wariness about the illusively destructive nature of science and technology. While the rhetoric of science is revealed in *Religulous*, *The God Delusion*, and *The Golden Compass*. All three of these sources regard contemporary religiosity, specifically dogmatic practice to a monotheistic god, as being harmful and disastrous for the advancement of humanity. This pattern, which must be explored further in a larger body of entertainment texts for a more reliable conclusion, speaks to the trajectory of the religion-science debate as moving against a sort of equilibrium between the two lenses in favor of crowning one discipline victor over the other.

The rhetoric of science and of religion have been imaged here according to how they operate as a mode of persuasion. Using rhetoric as a fixed point for pivoting the argument, a breadth of films were used to understand and analyze how the rhetoric of science and religious permeated a small sampling of mass

cultural entertainment texts and how that has affected the discussion of religion and science in the public sphere today.

Throughout our analysis of framing, color, and light, it was clear to note that each film functioned at an individual level employing each and all three of these techniques in order to expertly weave the Aristotelian modes of persuasion. However, several trends were found. In 1950s and 1960s sources, it seemed as if there was a greater desire to balance the authority of religion and reason in the rhetorical sphere as demonstrated by Abraham Heschel's inclusion of the discipline of science in his work and in Stanley Kramer's *Inherit the Wind*. However, contemporary entertainment texts seems to lean heavily towards one discipline or the other, initiating in our small sampling with the *Star Wars* in the 1970s which heavily relied on the use of Manichean rhetoric to construe a marked delineation between the evils of science and technology and the good of the religious "Force." Finally, it is important to note that, not purposefully; all the textual sources in the pathos section demonstrated a strong religious rhetoric. I genuinely was unable to find a source emphasizing the rhetoric of science that conveyed its message by color as a mode of pathos. As stated earlier, perhaps the rhetoric of science still depends on its brand element of seeming detachment and authors/thinkers who work in this genre do not utilize pathos as mode of persuasion fearing that the work will not be scientific enough. Additionally, in this section, most the color red was extremely significant for transmitting the dangers of science to the viewing audience as in *Jurassic Park* or by conveying

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While giving quantifiable results for analyzing the situation of the rhetoric of science and religion in the contemporary cultural moment would be impossible, using filmic and literary tools for analysis help in deciphering rhetorical strategies that are used to beguile audience members to be persuaded of an argument. In this work, learning how to understand and identify these strategies became the ultimate goal in learning more about the trajectory of the conflict between the disciplines of religion and science.

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