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**Religion, Culture and Science Fiction**

**Abstract**

Western Christianity, both as a religion and a as culture, arose from the foundation laid by Jewish scriptures,[[1]](#footnote-1) which were disseminated throughout the various regions of the Roman Empire.[[2]](#footnote-2) The Jewish Bible, or the Old Testament, is a holy text in both Judaism and Christianity; that is to say, it is perceived as absolute truth, the product of divine revelation. As such, it has permeated Western culture, and it is still possible to discern myths and narratives that originate in the biblical canon in numerous contemporary cultural productions in the West. After all, religion is an explicit marker of culture. The religious doctrines of any given culture reflect its thought systems and cultural values.[[3]](#footnote-3) According to Bergson, even such secular concepts as the law, ethics and scientific thought, were born out of religion, remained intertwined with it for a long time, and are still very much steeped in its spirit.[[4]](#footnote-4) Mircea Eliade, in turn, argues that religious myths provide explanations for man's cultural behavior, and as such they attest to past experience, as well as provide patterns for future actions.[[5]](#footnote-5)

The cultural study presented in this paper focuses on the presence of biblical myths and narratives in contemporary cultural productions, namely based on the analysis of the science fiction film *Interstellar* (USA, 2014). Despite its extensive reliance on scientific ideas – which the paper discusses in detail – the film also includes numerous religious references and motifs borrowed from the Judeo-Christian narrative, which are the paper's main subject of inquiry. In addition, we shall show that it is even possible to make the connection between at least some of the scientific knowledge that informs *Interstellar* and the religious ideas contained within the film.

1. Hacohen 2006, 23. [↑](#footnote-ref-1)
2. Malkin 2007, 44. [↑](#footnote-ref-2)
3. Durkheim 1971, 418-21. [↑](#footnote-ref-3)
4. Bergson 1954, 317 [↑](#footnote-ref-4)
5. Eliade 1959, 42–43. [↑](#footnote-ref-5)