

## Aliens as Creator Gods in Hollywood Cinema

*Hollywood Sinemasında Yaratıcı Tanrılar Olarak Uzaylılar*

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## Aliens as Creator Gods in Hollywood Cinema

**Abstract** ► Cinema, which incorporates visual and auditory elements, has been one of the most important inventions of humanity. In particular, its effective reach to the masses has enabled it to emerge as an effective power over societies. Any film of cinema is not only a work that aims to entertain the masses, but also a product that sets the agenda of individuals and societies, affects their world of thought, and imposes the reality it contains on societies. Cinema, which tries to produce new realities in every field, has also tried to create virtual realities in areas that religions attach importance to. One of the new truths that cinema tries to create is the subject of creation. Creation, which is also the main subject of religions, is the phenomenon that cinema has processed and reconstructed the most. Aliens are one of the myths that cinema uses against the creation narrative of theistic thought. While fictionalising the subject of creation and creating virtual realities through this fiction, cinema creates a new reality through the idea of aliens. By combining the agenda of popular culture with religious, cultural and mythological elements, cinema brings new explanations to life on earth. This fiction is used effectively in fantasy and science fiction films. At this point, the aim of our study is to analyse the creation fictions of Hollywood films and the alien myths used in these fictions in the context of aliens, the most colourful element of popular culture.

**Keywords:** Kalām, Cinema, Creation, Alien, Fiction

### *Hollywood Sinemasında Yaratıcı Tanrılar Olarak Uzaylılar*

**Öz** ► Görsel ve işitsel öğeleri bünyesinde barındıran sinema, insanlığın en önemli icatlarından biri olmuştur. Özellikle kitlelere etkin bir şekilde ulaşması, toplumlar üzerinde etkili bir güç olarak ortaya çıkmasını sağlamıştır. Sinemanın herhangi bir filmi sadece kitleleri eğlendirmeyi amaçlayan bir eser değil, aynı zamanda bireylerin ve toplumların gündemini belirleyen, düşünce dünyalarını etkileyen ve kendi içinde barındırdığı gerçekliği toplumlara dayatan bir üründür. Her alanda yeni gerçeklikler üretmeye çalışan sinema, dinlerin önem verdiği alanlarda da sanal gerçeklikler yaratmaya çalışmıştır. Sinemanın oluşturmaya çalıştığı yeni hakikatlerden biri de yaratılış konusudur. Dinlerin de temel konusu olan yaratılış, sinemanın en çok işlediği ve yeniden kurguladığı olgu olarak karşımıza çıkmaktadır. Uzaylılar, sinemanın teistik düşüncenin yaratılış anlatısına karşı kullandığı mitlerden biridir. Yaratılış konusunu kurgularken ve bu kurgu üzerinden sanal gerçeklikler yaratırken sinema, uzaylılar fikri üzerinden yeni bir gerçeklik yaratmaktadır. Sinema, popüler kültürün gündemini dini, kültürel ve mitolojik öğelerle birleştirerek dünyadaki canlılığa yeni açıklamalar getirir. Bu kurgu fantastik ve bilim kurgu filmlerinde etkin bir şekilde kullanılmaktadır. Bu noktada çalışmamızın amacı, popüler kültürün en renkli unsuru olan uzaylılar bağlamında Hollywood filmlerinin yaratılış kurgularını ve bu kurgularda kullanmış olduğu uzaylı mitlerini analiz etmektir.

**Anahtar Kelimeler:** Kelam, Sinema, Yaratılış, Uzaylı, Kurgu.

### Introduction

Cinema, one of the greatest inventions of humanity is more influential than many activities that leave a mark on the individual and society. Cinema which has the power to

determine what the individual and therefore the society will think and talk about has the ability to manipulate the current agenda and create the agenda. This necessitated the scientific-based examination of the cinema and the products it produced.<sup>1</sup> Hollywood has a special importance in the movie industry. Hollywood cinema, with its budget and billions of dollars in revenue and fan base has turned from being a movie industry into an important global power around the world.<sup>2</sup> While it was a propaganda tool of the Western world, especially in America in the first days of its creation, it has now turned into a structure that creates its own way of thinking and ideology from belief to lifestyle, philosophy to culture.<sup>3</sup> The said structure transfers the idea and action-based new system it has created to very large masses on a global scale and can be effective on those masses.<sup>4</sup> One of the issues that the Hollywood movie industry deals with intensely is belief. The focal points active in the sector convey their ideologies towards the human, the universe, and the creator to large masses through some virtual realities. This situation necessitated a detailed examination of Hollywood cinema.

Science fiction and fantasy films constitute the most important genre of today's cinema. This genre is especially popular among children and young people. Science fiction and fantasy actually try to make impossible assumptions plausible.<sup>5</sup> This process is actually transforming the perception by producing simulation. Aliens are the main characters used in these movies. Alien characters in movies are not just an element of entertainment. Especially in an important part of Hollywood movies, these characters constitute the source of alternative reality against the truths revealed by religious culture. In other words, unlike religions' unfounded answers are given to the basic questions of humanity through aliens in cinema. One of these baseless answers is that the origin of life on Earth is connected to aliens. Today with the influence of popular culture a very intense alien cult has formed in societies. There are even alien-based

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<sup>1</sup> Jonathan Beller, *The Cinematic Mode of Production: Attention Economy and the Society of the Spectacle* (UPNE, 2012), 3; Antoine de Baecque, *Camera Historica: The Century in Cinema* (Columbia University Press, 2012), 20; Okan Ormanlı, "11 Eylül Sonrasında Hollywood'da Mitolojik Yaklaşımlar ve Arketipler", *Selçuk İletişim* 9/1 (06 Ağustos 2015), 242.

<sup>2</sup> Toby Miller vd., *Küresel Hollywood Ekonomi-Politik*, ed. Zahit Atam, çev. Zahit Atam vd. (İstanbul: Doruk Yayıncılık, 2012), 108.

<sup>3</sup> Miller vd., *Küresel Hollywood Ekonomi-Politik*, 9 vd.

<sup>4</sup> Dal Yong Jin, "A Critical Analysis of US Cultural Policy in The Global Film Market: Nation-States and Ftas", *International Communication Gazette* 73/8 (01 Aralık 2011), 665.

<sup>5</sup> Mark Bould, *Bilimkurgu*, çev. Sinan Okan - Ertuğrul Genç (İstanbul: Kolektif Kitap, 2015), 16; David Bordwell, *Hollywood'un Film Dili*, çev. Zahit Atam vd. (İstanbul: Doruk Yayınları, 2016), 10 vd.

religious movements among individuals.<sup>6</sup> This situation necessitated the reading of these films in the context of aliens and creation. This reading will be realized especially in the context of Islam, Judaism, and Christianity. In other words, reading will be carried out within the framework of the basic principles of these divine religions on the creation of life. In this context, a reading will be made through the films selected as a sample in the study.

When we look at the literature, it is seen that there are many theology-based studies on the perception of God and religion in cinema. In the studies, subjects such as the function of cinema in terms of religious values, the images of religions reflected in the cinema, the perception of Islam in Turkish and foreign cinema, and the representations of man of religion were discussed.<sup>7</sup> In addition, especially in article-type studies, topics such as mythological approaches and archetypes in movies, ideological approaches, apocalyptic themes, the use of movies as a Christian inculturation tool, Islamophobia, religion, man of religion, and the perception of religiosity in cinema come to the fore.<sup>8</sup> There are many studies on the perception of God in cinema in foreign literature. In these studies, especially the correspondence of superhero figures to some religious figures in Christianity and the presentation of some alien beings as God are examined. In our study, we will focus on the power of aliens to create life in cinema and their divine characteristics in this context. No study on this subject has been

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<sup>6</sup> See John A. Saliba, "The Study of UFO Religions", ed. Susan Palmer vd., *Nova Religio: The Journal of Alternative and Emergent Religions* 10/2 (2006), 103-123.

<sup>7</sup> Bilal Yorulmaz - William L. Blizek (ed.), *Sinema ve Din* (İstanbul: Değerler Eğitim Merkezi, 2015); Ali Emre Bilis, *Hollywood Sinemasında Din ve İnanç Temsilleri* (İstanbul: Kriter Yay., 2020).

<sup>8</sup> Muhammed Veysel Bılıcı, "Hollywood Filmlerindeki Apokaliptik Temalar: Sinema, Popüler Kültür ve Din", *Milel ve Nihal* 4/2 (01 Ocak 2007), 139-161; William L. Blizek - Bilal Yorulmaz, "Sinema Filmleri ve Din", *Marmara Üniversitesi İlahiyat Fakültesi Dergisi (İstanbul Yüksek İslâm Enstitüsü Dergisi)* 47 (2014), 193-202; Murat Göç, "Superman Kimi Temsil Ediyor?: Superman'de Kimlik, İdeoloji ve Cinsiyet", *Dumlupınar Üniversitesi Sosyal Bilimler Dergisi* 66 (26 Ekim 2020), 234-249; Mehmet Zafer İnanlar, "Arkaik İnançların Hizmetinde Bir Sanat: Hristiyan İnkültürasyon Aracı Olarak Sinema", *İlahiyat Araştırmaları Dergisi* 12 (31 Aralık 2019), 1-22; Ömer Menekşe, "Türk Sinemasında Din ve Din Adamı İmajı", *Dinî Yayınlar Kongresi*, (2005), 45-66; Okan Ormanlı, "11 Eylül Sonrasında Hollywood'da Mitolojik Yaklaşımlar ve Arketipler", *Selçuk İletişim* 9/1 (06 Ağustos 2015), 223-246; Mustafa Sarmış, *Sinema ve Din (Sekülerleşme Bağlamında Hollywood Sineması Örneği)* (Necmettin Erbakan Üniversitesi, Thesis, 2016) ((TDV İslâm Araştırmaları Merkezi)); İbrahim Yenen, "Popüler Türk Sinemasında Dindarlık Şekilleri", *Birey ve Toplum (dergi)* 1/1 (2011), 75-96; İbrahim Yenen, *Toplumsal Tezahürleri Bağlamında Türk Sinemasında Din, Dindarlık ve Din Adamı Olgusu* (Ankara Üniversitesi, Thesis, 2011) ((TDV İslâm Araştırmaları Merkezi)); Abdülaziz Yenişol, "Sinema ve Türk Toplumunun Dini Değerler Noktasında Değişimle İmtihani", *SOBİDER: Sosyal Bilimler Dergisi* VII/49 (2020), 493-504; Hakan Yıldız, "Canlandırma Filmleri ile İdeoloji Aktarımı: Shrek Disney'e Karşı", *Akdeniz Üniversitesi İletişim Fakültesi Dergisi* 20 (01 Aralık 2013), 69-85; Bilal Yorulmaz, "Sinemada Dinî Mesajların Fitrî Sunumu: Mecid Mecidî Örneği", *İslâm ve Sanat Tartışmalı İlmî Toplantı*, (2015), 801-814.

identified in the domestic literature. In this context, we will try to reveal the originality of our study.

The content analysis method, one of the qualitative research methods, was used to analyse the films in the study. Content analysis, which involves the analysis of written and visual materials, is an objective research method that can be used for both qualitative and quantitative research, which is used to identify and interpret the basic elements in texts.<sup>9</sup> In this technique, which is also used for film analysis, existing data can be determined and interpreted.<sup>10</sup> In this research method, objectivity, systematicity and generality constitute the general principles of the method.<sup>11</sup> In content analysis, linguistic units are words, sentences and paragraphs.<sup>12</sup> Analysis categories have a basic function in content analysis. In the study, movies were determined as subject categories. Purposive sampling will be used in the study. Purposeful sampling is the sampling method created as a result of determining the criteria that are considered appropriate and important for selection, considering that the selected criteria represent all the characteristics of the universe.<sup>13</sup> In our study, criterion sampling which is one of the purposeful sampling methods will be preferred. In the criterion sample, the criteria may be predetermined or may be determined by the researcher.<sup>14</sup> The main criteria used in the selection of films for content analysis are as follows:

- 1) Being produced by an American production company.
- 2) To be feature-length.
- 3) To include the basic features of the science fiction genre.
- 4) The main characters are aliens.

<sup>9</sup> Aysel Aziz, *Sosyal Bilimlerde Araştırma ve Yöntem Teknikleri* (Ankara: Nobel Akademik Yayıncılık, 2015), 133.

<sup>10</sup> Haluk Geray, *Toplumsal Araştırmalarda Nicel ve Nitel Yöntemlere Giriş* (Ankara: Siyasal Kitapevi, 2004), 133.

<sup>11</sup> Ülhak Çimen, "Danıştay'ın Andımız Kararının Ana Haber Bültenlerinde Sunumunun Ulusal Kimlik Bağlamında Değerlendirilmesi", *Erciyes İletişim Dergisi* 7/1 (24 Ocak 2020), 30; Ayşe Hepkul, "Bir Sosyal Bilim Araştırma Yöntemi Olarak İçerik Analizi", *Anadolu Üniversitesi İktisadi ve İdari Bilimler Fakültesi Dergisi* 18/1 (01 Aralık 2002), 3-5.

<sup>12</sup> Maurice Duverger, *Toplum Bilimlerinde Araştırma Yöntem ve Teknikleri*, çev. Özer Ozankaya (İzmir: Cem Yayınevi, 1999), 147-149.

<sup>13</sup> Ezel Tavşancıl - A. Esra Aslan, *İçerik Analiz ve Uygulama Örnekleri* (İstanbul: Epsilon Yayınları, 2001), 56.

<sup>14</sup> Yağmur Koç Başaran, "Sosyal Bilimlerde Örneklem Kuramı", *The Journal of Academic Social Sciences* 47 (01 Ocak 2017), 491.

5) The influence of its directors on the science fiction film genre

The films selected in this context are “2001: A Space Odyssey” by Stanley Kubrick, “Prometheus” by Ridley Scott, “Jupiter Ascending” by the Wachowski brothers and “Eternals” directed by Chloé Zhao. Directed by Stanley Kubrick, “2001: A Space Odyssey” is based on Arthur C. Clarke's novel of the same name and co-written by Arthur C. Clarke and Stanley Kubrick.<sup>15</sup> One of the most important directors in the history of cinema, this film, which can be considered Kubrick's masterpiece, deals with deep philosophical themes that question the evolution of humanity, the effects of technology and artificial intelligence, the size of the universe, and the place of human beings. At the same time, themes such as the interaction of the artificial intelligence HAL 9000 (computer) with humans, pushing the limits of technology, and the relationship between man and machine made the movie memorable.<sup>16</sup> Another movie chosen as a sample is the 2001 film "Eternals" directed by Chloé Zhao. A superhero movie, "Eternals" is part of the Marvel Cinematic Universe and is based on the Marvel Comics comic book series of the same name. The film was distributed by Marvel Studios.<sup>17</sup> The other selected film is the feature film "Prometheus" directed by Ridley Scott and produced by 20th Century Fox. Released in 2012, the movie is considered to best reflect many characteristics of the science fiction genre with its special effects and the creation of alternate worlds and beings.<sup>18</sup> The film is considered the sequel to the "Alien" film series directed by Ridley Scott in 1979 and it is also considered among the most important works of the science fiction genre.<sup>19</sup> The other movie selected as a sample is "Jupiter Ascending" written and directed by Lilly Wachowski and Lana Wachowski and produced by Warner Bros. Pictures.<sup>20</sup> This science fiction genre film, whose main characters are alien beings is a feature-length Hollywood production. The movie was released in 2015. This science fiction movie with aliens as the main characters is a feature-length Hollywood production. The Wachowski brothers returned to the science fiction genre for the first time with this movie after the Matrix series, which is considered one of the cornerstones of the science fiction movie genre.<sup>21</sup>

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<sup>15</sup> Mustafa Canlı, “Year 2021 Nothing New: Re-Evaluating the Novel 2001: A Space Odyssey”, *Journal of Social Sciences and Humanities* 5/1 (30 Haziran 2021), 216.

<sup>16</sup> Gözde Sunal, “2001: A Space Odyssey Filmini Yeniden Okumak”, *TRT Akademi* 7/14 (30 Ocak 2022), 360-365.

<sup>17</sup> Internet Movie Database IMDb (Erişim 29 Temmuz 2023).

<sup>18</sup> Antonio Sanna, “Review: Prometheus by Ridley Scott”, *Overtones Ege Journal of English Studies* 2 (23 Ocak 2023), 97.

<sup>19</sup> BEYAZPERDE beyazperde, *Filmler* (Erişim 09 Mart 2023).

<sup>20</sup> beyazperde, (Erişim 09 Mart 2023).

<sup>21</sup> İbrahim Halil Türker, “İmgeden Sanal Gerçekliğe”, *Anadolu Sanat Dergisi* 16 (Haziran 2005), 2.

## 1. Virtual Realities of Cinema

Initially perceived as an element of entertainment for the masses who could not participate in some artistic activities such as theatre, with the strengthening of American cinema, cinema took the name of the 7th Art and turned into an important phenomenon.<sup>22</sup> From time to time, it has been more influential than the thinkers of that culture who direct, shape, set the agenda and change the ideas of societies with all its elements.<sup>23</sup> Due to this feature of cinema, every group on a global scale has turned to this field in order to convey their ideas and beliefs to other audiences.<sup>24</sup> Any movie in the cinema is not a fiction consisting of simple visuals and text aiming to entertain the masses but a structure that tries to present the reality it contains to society.<sup>25</sup> Cinema with all its elements targets the subconscious of the masses, all symbols based on culture, religion, and language. Especially Hollywood has been in an effort to instill its own beliefs and ideology in its target audience.<sup>26</sup> Today it is the most common propaganda tool that determines the image of any phenomenon and it is impossible to escape it. Filmmakers also state that cinema is not only entertainment but also a propaganda tool.<sup>27</sup>

After consolidating its power, the cinema focused on the issues in the minds of the society at this point, it took on the role of shaping ideas and was successful in this. This situation has highlighted the collective unconscious effect of cinema on society.<sup>28</sup> According to the number of films watched, the audience has adopted the messages given to a certain extent and assimilated the fictions created.<sup>29</sup> Since its existence, cinema has been presenting fictionalised truths to the audience, and with this action, it either produces a new ideology or perpetuates

<sup>22</sup> Mehmet Zafer İnanlar, “Arkaik İnançların Hizmetinde Bir Sanat: Hıristiyan İnkültürasyon Aracı Olarak Sinema”, *İlahiyat Araştırmaları Dergisi* 12 (2019), 6.

<sup>23</sup> Anton Karl Kozlovic, “İslam, Muslims and Arabs in the Popular Hollywood Cinema.”, *Comparative Islamic Studies* 3/2 (Aralık 2007), 213.

<sup>24</sup> Latif Pınar, “Amerika Birleşik Devletleri'nin Yumuşak Gücü ve Hollywood”, *İnsan ve Toplum Bilimleri Araştırmaları Dergisi* 6/1 (20 Mart 2017), 262.

<sup>25</sup> Mehmet Ali Sevimli - Metin Kasım, “Alışıldık Tanımlamaların Gölgesinde İslami İnançın Batı Sineması'nda Yeniden Sunumu Taken 2”, *Akdeniz Üniversitesi İletişim Fakültesi Dergisi* 32 (31 Aralık 2019), 341.

<sup>26</sup> Ormanlı, “11 Eylül Sonrasında Hollywood'da Mitolojik Yaklaşımlar ve Arketipler”, 226-229.

<sup>27</sup> Bilal Yorulmaz, “1896'dan Günümüze Hollywood'un Kötü Adamları: Müslümanlar”, *Medya ve Din Araştırmaları Dergisi* 1/1 (28 Haziran 2018), 34.

<sup>28</sup> Sevimli - Kasım, “Alışıldık Tanımlamaların Gölgesinde İslami İnançın Batı Sineması'nda Yeniden Sunumu Taken 2”, 343.

<sup>29</sup> Mustafa Sarmış, “Beyazperdenin Sahte Kurgusu: Hollywood Dünyasından Örneklerle Hipergerçekliğin İnşası”, *Mütefekkir* 7/13 (30 Haziran 2020), 132.

the existing ideology.<sup>30</sup> Considering the social and individual functions of ideologies, it can be easily said that cinema creates its own ideology. Especially when we consider the idea that ideologies are the new value carriers of the secular world, it will be seen that cinema performs this function more than enough.<sup>31</sup> Cinema especially reflects the thought structures of the dominant ideologies on the screen which causes the audience to accept the idea in question. In particular, American cinema hides the work it does while presenting its ideology, highlighting that movies are made up of fictional facts and that cinema is just entertainment. However, this discourse is the expression of an attitude towards hiding the ideology that actually exists. The films create a new audience that accepts its own ideology over time which is actually a special audience formed in line with the ideology revealed in the films produced.<sup>32</sup>

Considering the role of religions in creating truth it will be seen that cinema and religions are in conflict from time to time. The biggest reason for this conflict is that cinema either creates its own perception of religion or rejects the knowledge of truth created by religions and creates new fictions in its own reality.<sup>33</sup> Another reason for the conflict of cinema with religion is the effort to create a new type of believer.<sup>34</sup> The universe of cinema creates a new type of believer with a new perception of religion. This believer acts like the members of the world religions on a global scale in the context of belief, worship, and morality. Star Wars movies one of the most advanced examples of popular cinema are the most obvious examples of this. The fictional belief created by the aforementioned films has millions of followers in countries such as the USA, Australia, New Zealand, and Canada and these followers reveal a new understanding of worship and morality.<sup>35</sup> In the tradition of truth created by religions, the importance of revelation and the reality of religion shaped by this revelation cannot be denied. However, especially in the new religious reality created by cinema, visuals, and images have taken the place of words. The fact that visuals take the place of words in religious understanding will create the danger of a pagan understanding of religion going forward.<sup>36</sup>

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<sup>30</sup> Ebru Yetişkin, “Güncel Politik Sinemayı Yeniden Düşünmek”, *Akademik İncelemeler Dergisi* 5/2 (12 Ağustos 2014), 102-103.

<sup>31</sup> M. Hanifi Macit, “İdeoloji Üzerine Felsefi Bir Değerlendirme”, *Kaygı. Bursa Uludağ Üniversitesi Fen-Edebiyat Fakültesi Felsefe Dergisi* 26 (30 Nisan 2016), 33.

<sup>32</sup> Sevimli - Kasım, “Alışıldık Tanımlamaların Gölgesinde İslami İnancın Batı Sineması’nda Yeniden Sunumu Taken 2”, 342.

<sup>33</sup> Muhammed Veysel Bilici, “Hollywood Filmlerindeki Apokaliptik Temalar: Sinema, Popüler Kültür ve Din”, *Milel ve Nihal* 4/2 (01 Ocak 2007), 143.

<sup>34</sup> Bilici, “Hollywood Filmlerindeki Apokaliptik Temalar”, 145.

<sup>35</sup> Bilal Yorulmaz, *Sinema ve Din Eğitimi* (Marmara Üniversitesi, 2010), 91, 197.

<sup>36</sup> Bilici, “Hollywood Filmlerindeki Apokaliptik Temalar”, 143.

Cinema emerges as a structure that implements the inculturation model that Christian thought has put forward in order to make the masses accept its own intellectual reality while producing alternatives to the creed, worship, and moral provisions created by religion. However, in this model which the church put forward to convey its own religious truths to the masses, there are some deadlocks and obstacles in itself while the cinema does not experience these obstacles while conveying its own religious reality or belief.<sup>37</sup>

Especially Hollywood cinema has a special function against religion, which is an indispensable fact of humanity. Religion has always been one of the main subjects of Hollywood cinema. However, Hollywood creates a new sacred with the films it produces, especially big budget popular films. It does this by taking the past of nations as a basis but by producing its own sacred in line with its own ideology.<sup>38</sup> While maintaining this function, he creates copies of the holy ones he uses by removing them from their original position and imposes them on large masses. In the new scripture he created the basic motto is matter. In this context, Hollywood constitutes the greatest power of the modern world where material presentations are brutally presented for human's unlimited pleasure.<sup>39</sup>

## **2. The Role of Aliens in Hollywood's Creation Stories**

There have always been discussions and explanations in the history of humanity regarding the creation adventure of existence especially humans. These discussions are based on religious, mythological, and rational narratives. In many religious, philosophical, and cultural teachings especially in Greek philosophy, the elements of creation were accepted as god or divine power.<sup>40</sup> On the other hand, although there are some differences in the creation narratives of religions, especially those that are considered to be of divine origin, it is not possible to claim that they say different things from each other on fundamental issues such as the attribution of creation to God.<sup>41</sup>

In all religions, especially Islam, the explanations of the creation of human beings and other living beings constitute the greatest proof of God's existence. In theist thought and especially in divine religions, God is the absolute cause of the beginning and end of human

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<sup>37</sup> Ali İsra Güngör vd., "Kilise' nin Yeni Misyon Anlayışında İnkültürasyon 'un Yeri", *Ankara Üniversitesi İlahiyat Fakültesi Dergisi* 43/1 (01 Nisan 2002), 184.

<sup>38</sup> Ormanlı, "11 Eylül Sonrasında Hollywood'da Mitolojik Yaklaşımlar ve Arketipler", 227.

<sup>39</sup> Sarmış, "Beyazperdenin Sahte Kurgusu", 140.

<sup>40</sup> Kemalettin Özden, *Tıp, Tarih, Mitoloji* (Ankara: Ayraç Yayınları, 2003), 33.

<sup>41</sup> Mustafa Erdem, *Hız. Adem (İlk İnsan)* (Ankara, 1999), 17.

beings and other beings. He created the universe and thus human beings out of nothing for His wisdom.<sup>42</sup> There are many words in the Qur'ān that express creation. The most used of these the words "khalq" and "'ibda'" mean the unique creation that is the creation from non-existence.<sup>43</sup> In particular, the concept of "'ibda'" refers to the unmediated, immaterial, timeless, and spaceless creation of something which is considered to be the greatest proof of God's existence.<sup>44</sup> The general term given to existence other than Allah in the Quran is "world". The worlds is everything by which the creator is known.<sup>45</sup> Everything created constitutes evidence of the existence and unity of its creator at which point the creature is accepted as evidence of the existence of Allāh.<sup>46</sup> The use of the term 'Lord of the worlds' in the Quran also serves to reinforce this meaning. While describing the existence and unity of Allāh in the Qur'ān the way of rational inference was chosen and the creation of man was presented as evidence.<sup>47</sup> In the same way, it is mentioned that the order in the universe should be observed through living things and a lesson should be taken. At this point, the unique harmony in vitality is presented as a great miracle in the Qur'ān.<sup>48</sup> The uniqueness of creation is also an indication of the power and knowledge of the creator. Power is the experience of the Creator's existence, creating without help or opposing force<sup>49</sup> Creation is also a result of God's knowledge. Because creation is not a simple phenomenon, but the work of a measure based on absolute knowledge. In Christian thought, on the other hand, the relationship between the soul and God was emphasised, the work of creation was attributed to God Himself, and the unprecedented nature of this creation was mentioned.<sup>50</sup>

In divine-based religions, the creation of man begins with Adam. Adam is used as the first human being created as a special name as well as denoting the human species. In the creation narratives of divine religions, human beings are valued and their difference from other

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<sup>42</sup> Mustafa Alıcı, "İlahi Dinlerde Yaratılış-Evrım Tartışmaları", *Akra Kültür Sanat ve Edebiyat Dergisi* VI/14 (2018), 60.

<sup>43</sup> Abū Manşūr Muḥammad b. Aḥmad al-Azharī, *Tahdhīb al-lughā*, thk. Muḥammed 'Ālī en-Neccār (Beirut: Dār Ihyā al-Turāth al-'Arabiyya, 1964), "khlq", 7/26; Abū 'Abdirrahmān Khalil b. Aḥmed, *Kitāb al-'ayn* (Beirut: Dār al-Kitābi al-'Ilmiyye, 2003), "bd'a", 1/121.

<sup>44</sup> Abū al-Qāsim Huseyn b. Muḥammed al-Işfahān, *al-Mufredāt fī gharīb al-Qur'ān*, thk. Şafvān 'Adnān Dāvūdī (Beirut: Dār al-Qalām, 1412), 111.

<sup>45</sup> Abū al-Qāsim Maḥmūd b. 'Umar al-Zamakhsharī, *al-Kashshāf 'an ḥaqā'iq ghawāmiḍ al-tanzīl* (Beirut: Dār al-Kitāb al-'Arabiyye, 1407), 1/11.

<sup>46</sup> Muḥammad al-Ṭāhir Ibn 'Āshūr, *al-Taḥrīr wa-al-tanwīr* (Tunusia: Dār al-Tunusia, 1984), 1/169.

<sup>47</sup> Bk. al-Zumar 39/6; l-An'ām 6/1-2.

<sup>48</sup> Bk. al-'Ankabūt 29/20.

<sup>49</sup> Fakhr al-Dīn al-Rāzī, *Mafāṭih al-ghayb* (Beirut: Dār al-Fikr, 1981), 4/27.

<sup>50</sup> Zeki Özcan, *Agustinus'ta Tanrı ve Yaratma* (İstanbul: Alfa Yayınları, 1999), 183 vd.

beings is expressed. The creation of man as a caliph is the basic feature that distinguishes him from other beings and makes him superior. At this point, the person is the main activist of the earth-centered heritage in the God-centered universe. The emphasis on the creation of man in the Qur'ân shows the position of man at the stage of creation and indicates the important function of man in the world.<sup>51</sup> In Jewish belief, the creation of Adam in the image of God is an indication that the human race has a special position in the sight of God.<sup>52</sup> The creation of man in the image of God was understood to mean that man is a superior being who can establish a relationship with God.<sup>53</sup> Likewise, in divine religions, non-human beings on Earth are not created meaninglessly but are actually beings that are put into the service of man albeit in different ways.<sup>54</sup> This role assigned to man expresses not only the value of man in the known universe but also his responsibility.

Hollywood cinema, in particular, fights religion through the phenomenon of the existence of life in the world. Because the explanations about the adventure of the existence of life, and therefore of human beings, is the most important area where the matter-based idea conflicts with the theistic idea. Propaganda in this field will play a major role in shaping people's ideas in the context of theist and atheist thought. There are countless films in the cinema that can be positioned against the idea of creation. However, the universe of popular cinema does something else here. It does not only explain the origin of life on earth with scientific elements based on positivist thinking. It creates a new story of existence by combining scientific elements with social myths. The leading role in this story belongs to extraterrestrials, in other words, aliens. These beings have two main functions in the films. In the first fiction, life on earth is initiated by aliens through evolution. In the second fiction, the aliens who create life on Earth are presented as either gods or beings with divine characteristics.

In the last century, science has taken the position of religion and vitality has become understandable only in line with the explanations of science.<sup>55</sup> Evolution is at the forefront of

<sup>51</sup> 'Abdallâh b. 'Umar b. Muḥammad al-Bayḏâwî, *Anwâr al-tanzîl wa asrâr al-ta'wîl* (Beirut: Dâru İhyâi't-Turâsî'l-'Arabî, 1418), I/68.

<sup>52</sup> *Kutsal Kitap* (İstanbul: Kitabı Mukaddes Şirketi, 2003), Yaratılış 1/27, 2/7.

<sup>53</sup> Emre Turgut, *İbrahimî Dinlerde Yaratılış Fenomeninin Mitolojik Kökenleri* (Çanakkale: Onsekiz Mart Üniversitesi, Sosyal Bilimler Enstitüsü, Yüksek Lisans Tezi, 2019), 84.

<sup>54</sup> Rukiye Kılıç, *Mitos İle Logos Aksında Yaratılış Kısasının Fenomenolojik Analiz Ve Sentezi* (Çanakkale: Onsekiz Mart Üniversitesi, Sosyal Bilimler Enstitüsü, Yüksek Lisans Tezi, 2020), 65.

<sup>55</sup> Düccane Cündioğlu, "Ernest Renan ve 'Reddiyeler' Bağlamında İslâm-Bilim Tartışmalarına Bibliyografik Bir Katkı", *Divan: Disiplinlerarası Çalışmalar Dergisi* 2 (01 Haziran 1996), 2.

scientific studies that try to explain the formation of life. Evolution is a theory that states that living things have evolved from a common ancestor for many years and that living things inherited their characteristics.<sup>56</sup> In fact, evolution which is a biology-based hypothesis for the origin of life has recently turned into a theory that offers scientific support to all kinds of anti-belief ideas. Although evolution actually emerged as a scientific theory it has emerged as a theory that can easily go out of its scientific line in the hands of anti-religious ideas and be offered to the use of these ideologies.<sup>57</sup> The efforts of movements such as atheism and materialism to understand the origin of life in accordance with their own ideologies led to further discussion of the theory in question. However, even if the theory provides an explanation for the spread of life to a certain extent it does not offer an explanation for the origin of life.<sup>58</sup> The Miller experiment and similar studies on this subject do not seem to be sufficient to explain the fact of the first formation of life. In this case, two options remain. Either the fact of creation presented by religions or ignorance on this subject will be accepted. In both cases, the idea of divine creation will come to the fore and the idea of God will be strengthened among the masses.<sup>59</sup> At this point, circles that are against religious thought and are insufficient in terms of the origin of life create a virtual reality with no scientific infrastructure through cinema. This virtual reality is based on the fiction that the origin of life was created by extraterrestrials.

The scenario that life comes from outer space is one of the topics that is frequently covered in Hollywood cinema. According to the theory expressed as the panspermia theory, the origin of life on Earth is the seeds spread throughout the universe. Since this unproven theory has not been disproved it continues to exist as a theory that can be valid in evolutionary circles. Especially thanks to new space-based scientific studies the detection of extraterrestrial planets where life can occur further strengthened this theory in those environments.<sup>60</sup> Even if it is not based on any satisfactory evidence and scientific reality, the use of this theory in terms

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<sup>56</sup> Kenan Ateş, “Dünü ve Bugünüyle Evrim Kuramı”, *Dünü ve Bugünüyle Evrim Teorisi*, ed. Kenan Ateş (İstanbul: Evrensel Basım Yayın, 2009), 15.

<sup>57</sup> Teoman Duralı, “Canlılar Bilimi ve Evrim Sorununun Teşrihi”, *İstanbul Üniversitesi Sosyoloji Dergisi* 3/22 (14 Ekim 2011), 470.

<sup>58</sup> Fatih Özgökman, “Yaşamın Kökeni, Evrim ve Tanrı”, *Ankara Üniversitesi İlahiyat Fakültesi Dergisi* 54/2 (01 Ağustos 2013), 50.

<sup>59</sup> Özgökman, “Yaşamın Kökeni, Evrim ve Tanrı”, 74-75.

<sup>60</sup> Murat Öner, “Yaşam Uzaydan Mı Geldi? ‘Panspermia Teorisi’”, *Çankırı Karatekin Üniversitesi Karatekin Edebiyat Fakültesi Dergisi* 1/1 (01 Haziran 2013), 94-96.

of cinema has been quite easy and effective. Here, Hollywood has easily distorted science which is the god of the modern world, and has given it the feature it desires.

One of the exemplary films in which the fiction that extraterrestrial beings initiate evolution is handled is *Prometheus*. The film is directed by Ridley Scott and produced by 20th Century Fox. The film is estimated to have grossed \$400 million worldwide.<sup>61</sup> The fiction of the film was inspired by the character of Prometheus who exists in Greek mythology and is presented as the creator of humanity.<sup>62</sup> In the movie's opening scene, a million years ago, an alien creature called an engineer comes to planet Earth. The chemical he drank at the beginning of a waterfall causes his body to crumble and the DNA helix that will start life on earth mixes with the water.<sup>63</sup> These engineers, whose evolutionary origins are unknown and whose existence does not depend on God, are presented as the creators who started the evolution in the world. However, engineers here are beings who share the same DNA as humans and are not directly presented as gods. However, some species they gave life to have accepted them as gods.<sup>64</sup>

In the film, the owner of the Weyland company who teamed up to research alien beings that started life on Earth through evolution presents the alien engineers as the beings who own life:

“I have spent my whole life searching for answers to some questions. where do we come from what is our purpose? What happens after you die? And finally, I met two people who made me believe they were about to find the answers to these questions. Prometheus, a Titan, wanted to give humans equal opportunities with the gods. That's why he was expelled from Olympus. My friends, it is finally time for Prometheus to return.”<sup>65</sup>

As we stated at the beginning the reality or scientificity of the fictions presented for creation in Hollywood cinema is not important. The important thing is that it serves the ideology that is effective. It is quite natural that some scientific theories such as the theory of Panspermia are distorted and presented as absolute truth in order to serve these ideologies. Although these films are thought to be simple and entertaining scenarios at first glance a virtual reality is actually constructed in the subconscious of the audience through new

<sup>61</sup> Box Office Mojo by IMDbPro boxofficemojo, “Prometheus” (Erişim 10 Şubat 2023).

<sup>62</sup> Barry B. Powell, *Klasik Mitoloji*, çev. Sinan Okan Çavuş (İstanbul: Bilge Kültür Sanat, 2018), 142 vd.

<sup>63</sup> “Prometheus”, haz. Ridley Scott, *20th Century Fox* (11 Nisan 2012), 0:02:50-0:04:44.

<sup>64</sup> BİLİMKURGU KULÜBÜ bilimkurgukulubu, “Prometheus Mühendislerinin Bilimsel Analizi” (Erişim 10 Şubat 2023).

<sup>65</sup> “Prometheus”, 0:16:44-0:17:22.

symbols.<sup>66</sup> The enemy of this virtual reality is the theistic belief that connects life to creation. Names, places, etc., used in this struggle against theist thought are elements that exist in the history of humanity. For example, in the film, the origin of life is connected to extraterrestrials through water. In fact, the idea that life consists of water is a product of knowledge that has existed in the history of humanity from philosophy to religions.<sup>67</sup> The film creates a new creation fiction by feeding this religious and philosophical thought with some myths.

Another movie that contains the fiction that aliens initiated human evolution on Earth is “2001: A Space Odyssey”. “2001: A Space Odyssey” is a 1968 science fiction film directed by Stanley Kubrick and inspired by Arthur C. Clarke's novel of the same name. The film is considered one of the most important and influential works in the history of cinema and is considered a masterpiece by many critics. The movie consists of four parts, “The Dawn of Man”, “An Exploration on the Moon”, “Mission to Jupiter”, and “Beyond Infinity”, and deals with human history, technological developments, and the encounter with a universal being.<sup>68</sup> “The Dawn of Man” is the starting point of the movie “2001: A Space Odyssey” and is an important chapter representing human history. In this episode, the evolutionary process and mental development of man is explained with primates living in primitive times. The episode takes place in a prehistoric African savanna. Under a clear sky, the movie explores the foundations of humanity in the lands of the past. It begins in a time when intelligent apes lived in herds, constantly struggling to survive and facing dangers. The film shows the life of prehistoric apes using various primitive tools. For them, drinking water and hunting for food are part of everyday life. At first, the apes struggle with their enemies, which are other animals.

One day, a mysterious moon-shaped monolith (black rectangle) appears out of nowhere. It seems to have been placed there by an alien being to communicate with or observe humanity. The appearance of the monolith is a turning point in the monkeys' lives. When the monkeys discover the monolith, they feel both curiosity and fear towards it. The effect of the monolith accelerates the mental development of their brains. The film shows how this effect leads the apes to start using the first tools and develop their hunting skills - the beginning of the evolutionary process.

With the start of the evolutionary process, a monkey uses a bone for the first time as a tool to defend and hunt others. This is a sign that primitive apes begin to develop their mental

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<sup>66</sup> Metin Gönen, *Hollywood Sineması* (İstanbul: Es Yayınları, 2007), 50.

<sup>67</sup> Bk. al-Anbiyā’ 21/30; Yaratılış 1/1-21; Arzu Demirel, “Antik Yunan’da Biyolojik Evrim Düşüncesi”, *Folklor/Edebiyat* 68 (01 Aralık 2011), 53-60.

<sup>68</sup> Sunal, “2001”, 361.

capacities. As a result, in the movie, the evolution of humanity starting from primates is associated with an alien object.

If the effective ideology in Hollywood cinema does not want to find the origin of life in God this time aliens can be directly presented as divine beings in movies. However, when aliens are presented as gods directly, they make some changes in the perception of god as it will support the theistic understanding. Alien gods are not self-sufficient metaphysical beings but humanoid supreme creators with divine powers backed by science. In such films, it is seen that mythological elements belonging to cultures such as Greek, Egyptian, etc. are used intensively. One of the exemplary movies on this subject is the movie *Jupiter Ascending*. Written and directed by the Wachowski Brothers, the film grossed approximately \$180 million.<sup>69</sup> The people living in the world in the movie are the beings who live in the lowest layer of the food chain in the universe. The dominant powers in the universe are humanoid beings who have creative powers thanks to science and create life on Earth with scientific knowledge. In this movie, the human race in the world is thought of as beings created to serve the gods as in myths.

In the film, the alien race developed with science that constitutes the human race on earth expresses that the existence of man is basically for the service of these divine forces and that it is realized by the evolution they initiated:

“My mother taught me what was necessary to rule in this universe. Like killing people? I create life! And I destroy it. Life is an act of consumption Jupiter. To live is to consume. Now the human beings on your planet are merely a resource waiting to be converted into capital. And this entire enterprise is just a small part in a vast and beautiful machine defined by evolution, designed to a single purpose to create profit.”<sup>70</sup>

Marvel movies are among the most prominent films in which alien beings are presented as gods who created or evolved humanity, or as demi-godlike beings who have gained this characteristic thanks to technological advances. "Eternals" is one of these movies. "Eternals," is a superhero movie produced by Marvel Studios in 2021 and directed by Chloé Zhao. As a production of the Marvel Cinematic Universe, the film is connected to previous MCU films. "Eternals" grossed approximately \$400 million.<sup>71</sup>

<sup>69</sup> Internet Movie Database İMDb (Erişim 10 Şubat 2023).

<sup>70</sup> “Jupiter Ascending (Jupiter Yükseliyor)”, haz. Lilly Wachowski - Lana Wachowski, *Warner Bros. Pictures* (06 Şubat 2015), 01:34:20-01:35:20.

<sup>71</sup> Vikipedi Özgür Ansiklopedi wikipedia (Erişim 29 Temmuz 2023).

Plot of the movie: Thousands of years ago, the “Celestials”<sup>72</sup>, the space gods who rule the universe, experimented on humans and created two different races. One of them is the Deviants, a horrible and aggressive race on the side of evil. The other is the Eternals, a race with various powers who have been at war with the Deviants for a long time and are tasked with wiping them out. Thousands of years later, the planet Earth faces a major threat when the Deviant race unexpectedly appears. After centuries of protecting humanity from the Deviants' attacks and contributing to their development, the Eternals band together on a great mission to return to the planet. While fighting the Deviants, the Eternals begin to question their own creators, the Celestials, their existence, and their plans. It is no longer just a mission to protect humanity, but also a process of understanding their own identity and purpose.

In the Marvel Universe, the Celestials, an ancient and powerful race, are the creators of two races, the Eternals and the Deviants, as well as the creators of humanity. These extraterrestrial celestial beings, who have the power to manipulate matter and energy and are themselves created, after creating life on the planet, they check whether the creatures in question are worthy of existence. According to this control, they decide whether the creatures on that planet will live or not. At the beginning of the movie, their creative characteristic is expressed as follows:

“In the beginning... before the six Singularities and the dawn of creation, came the CELESTIALS. Arishem the Prime Celestial, created the first sun and brought light into the universe. Life began and thrived. All was in balance.”<sup>73</sup>

These alien deities not only created humanity, but they are also the gods who rule the fate of humanity. They judge human beings and as a result of this judgment, they can destroy them if they wish. This is in fact one of the basic characteristics attributed to God by divine religions. In the movie, the judgment of humanity by these celestial beings is expressed as follows:

“You have chosen to sacrifice a Celestial... for the people of this planet. I will spare them... but your memories will show if they're worthy to live. And I will return for judgment.”<sup>74</sup>

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<sup>72</sup> Celestials: Celestial beings who have influenced human history in the Marvel Universe. Ayrıca bk. MARVEL marvel (Erişim 29 Temmuz 2023).

<sup>73</sup> “Eternals”, haz. Chloé Zhao, *Walt Disney Studios Motion Pictures* (18 Ekim 2021), 00:28.

<sup>74</sup> “Eternals”, 02:22:15-02:22:35.

The presentation of aliens as divine beings in Hollywood cinema is actually like a different version of the belief in polytheism that has existed in human history. However, the fact that aliens are not called gods directly is the main element that separates belief in movies from polytheism. In addition, the creation of life on Earth by aliens in movies is based on scientifically based information. While these beings are not introduced as gods in the movies they are known as gods by people. Hollywood creates a perception management with such films and veils the theistic understanding of the origin of life. In addition, he tries to change the understanding of God that exists in the mind of man. It states that beings perceived as God are actually human beings like us. It shows them as beings who have gained divine features thanks to scientific developments. At this point, the most important thing that these semi-divine beings can do is to create through science. Since the presentation of these beings as absolute creators away from science will support the theist understanding they are presented as beings who create with science that is who gain the quality of godhood thanks to science.

The fact that the creation of man is based on alien beings in Hollywood cinema also gives a clue about how human morality is formed. Whether a human being is a creature that evolved with alien DNA or a creature created by universal forces that possess divine features thanks to science, he turns into an entity with a moral equivalent to that of alien characters. This idea is actually a reflection of the theory of evolution. However, this is not only a physical similarity but also a similarity that includes moral behaviors. At this point, as a result of human biological evolution, he has turned into a selfish character who only thinks of living in order to survive.<sup>75</sup> The aliens described in the movies are beings with such characters. The characters in question, whether evolution or creation have been transferred to man. In fact, this is the product of a thought that evokes evolution in both ways. The basis of morality in religious thought has been discussed and on this subject, creative-based, human-based, and creative human-based moral views have been defended in different ways, especially in Islamic thought. However, in evolutionary-based moral thought, the foundation is often built upon a moral principle that emphasizes the selfish feelings of the individual. The fictional creation idea which is based on the idea that the origin of man comes from outer space that is from aliens acts with the idea that these selfish feelings that exist in aliens spread to humans. The Islamic thought which considers people with a pure morality and emphasizes that they change under the influence of their environment is actually destroyed by the fiction created through cinema.

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<sup>75</sup> Tuba Torun, "Darwin'in Evrim Teorisinde Ahlâkın Kökeni", *İstanbul Üniversitesi İlahiyat Fakültesi Dergisi* 30 (25 Mayıs 2015), 177.

## **Conclusion**

In all religions, especially Islam, creation is at the heart of the Creator's relationship with the universe. Being creative is the most important characteristic of being God. Divine religions always emphasize that all beings, especially human beings are created by God. This is because the greatest weakness of beings who are given divine attributes is that they are far from the phenomenon of creation. Creation is the greatest proof of Tawheed as well as the existence of Allāh. With the increase in the effectiveness of science in the last century, theistic explanations about the origin of life on earth have been accepted outside the scientific understanding and new science-based understandings have come to the fore. However, scientific theories about the origin of life have not yet been accepted by most of humanity.

Hollywood cinema has also participated in this debate and brought a new dimension to the discussion through some science fiction films. In some movies about life on earth, aliens are presented as the cause of life. With this fiction, cinema actually tries to present a reality about creation that has no religious or scientific basis. In fact, the process is to create a new type of shirk with the fiction of science and aliens. However, this kind of shirk has no precedent in human history. For example, the jahiliyyah society of the revelation period, while accepting the influence of beings other than Allāh on the universe, still confessed the reality of Allāh as the creator. What is being done today through Hollywood cinema is the complete rejection of the one sovereign God and the attribution of His power to science and imaginary beings. In doing so as we said at the beginning, they have begun the process of influencing the audience by using elements such as mythology, philosophy, etc. that have taken place in the subconscious of humanity.

In these films, while aliens are the main force in the universe, human beings are presented as being at the bottom of this chain. This is actually a simplification of the human position in the human-cosmos plane. In theist beliefs, human beings are in a superior position compared to other beings in the universe, whereas in many films human beings are shown as the lowest being in the universe. Human beings' superiority is related to their creation, moral identity, and God. In addition, in the films, the aliens who create life on earth through evolution and scientific techniques are beings who despise human beings, who are always in conflict with them, who want to destroy them, and who lack absolute virtue. This fiction is completely outside the meanings that divine religions attribute to God, human beings, and the God-human

relationship. In other words, the films in question veil the divine religions' view of God and man with false fictions.

Of course, it is not possible to determine the absolute impact on the audience of the realities that cinema portrays in numerous films, which directly address the fundamental aspects of humanity. However, the effectiveness of the heroes, symbols, icons and other products created through movies in our lives is indisputable. For this reason, it is necessary to conduct studies in which the impact of the fictional theology, God, human, etc. perceptions that these movies create intentionally or unintentionally on the audience can be measured. Because it is seen in the examples in this study that new ontological, epistemological, and axiological-based truths are produced especially in science fiction and fantasy genre cinema. These truths are conveyed to thousands of people every day through visual and auditory elements.

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### *Hollywood Sinemasında Yaratıcı Tanrılar Olarak Uzaylılar*

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#### *Genişletilmiş Özet*

İçinde görsel ve işitsel öğeleri barındıran sinema insanlığın en önemli buluşlarından biri olmuştur. Özellikle kitlelere etkin bir şekilde ulaşması toplumlar üzerinde müessir bir güç olarak ortaya çıkmasını sağlamıştır. Sinemanın herhangi bir filmi sadece kitleleri eğlendirmeyi hedefleyen bir yapıt olmayıp aynı zamanda birey ve toplumların gündemini belirleyen, onların düşünce dünyalarına etki eden, kendi içerisinde barındırdığı gerçeği toplumlara empoze eden bir üründür. Bu noktada sinema, birçok unsuruyla birlikte kitlelerin şuuraltını, kültür ve din temelli düşünce yapılarını ve sembollerini hedef almaktadır. Bu işlevini gerçekleştirirken kendi düşünce yapısına göre yeni hakikatler, ideolojiler, semboller oluşturmaktadır. Seyirci; izleme oranı, okuma düzeyi, yaş gibi değişkenlere göre belli ölçüde bu ideolojinin etkisi altındadır. Her alanda yeni gerçeklikler üretmeye çalışan sinema, dinlerin önem verdiği alanlarda da sanal hakikatler oluşturmaya çalışmıştır. Sinemanın yaratmaya çalıştığı yeni gerçeklerden biri de “yaratılış” konusudur. Dinlerin de ana konusu olan yaratılış, sinema tarafından en çok işlenen ve yeniden kurgulanan olgu olarak karşımıza çıkmaktadır. Özellikle Hollywood sineması yaratılış olgusunu uzaylılar miti aracılığıyla yeniden kurgulamaktadır. Dünya dışı varlıkların varlığı günümüzde popüler kültürün ana tartışmalardan biri olmuştur. Sinema, popüler kültürün bu gündemini dini, kültürel ve mitolojik unsurlarla birleştirerek dünyadaki canlılığa yeni açıklamalar getirir. Bu kurgu, fantastik ve bilimkurgu filmlerinde etkin bir şekilde kullanılmaktadır. Fantastik ve bilimkurgu filmlerinin izleyici nezdindeki konumu ve bu tür üzerine yapılan ideolojik söylemler, bu filmlerin belirli inanç temelli konular ışığında analiz edilmesini zorunlu kılmıştır. Bu noktada çalışmamızın amacı sinemanın, özellikle de Hollywood filmlerinin dünyadaki yaşamın kökenine dair kurgularını popüler kültürün en renkli unsuru olan uzaylılar bağlamında okumaya çalışmaktır.

Çalışmada filmlerin analizinde nitel araştırma yöntemlerinden bir olan içerik analizi yöntemi kullanılmıştır. İçerik analizinde kullanılacak filmler seçilirken amaçlı örnekleme kullanılmış ve bu bağlamda Stanley Kubrick'in "2001: A Space Odyssey", Ridley Scott'ın "Prometheus", Wachowski kardeşlerin "Jupiter Ascending" ve Chloé Zhao'nun "Eternals" filmleri örnekleme olarak seçilmiştir. Örnekleme olarak seçilen filmler üzerinden yapılan içerik analizi sonucu sinemanın uzaylıları kullanma biçiminin iki şekilde gerçekleştiği görülmüştür. Bu filmlerde uzaylılar ya Dünya'daki yaşamı evrimsel süreçle başlatan üstün ırklardır. Ya da bu varlıklar bizzat tanrılar veya ilahi güce sahip üstün varlıklardır. Ancak her halükarda teistik düşüncenin en büyük argümanı olan canlılık, vahye dayalı dinlerin anlattığı Tanrı'ya değil, uzaylı miti aracılığıyla temelsiz kurgulara bağlanır.

Dünya dışı varlıkların canlılığın kökenini başlattığı kurgusunun işlendiği örnek filmlerden biri "Prometheus"dur. Filmin açılış sahnesinde bir milyon yıl önce mühendis adı verilen uzaylı bir yaratık dünya gezegenine gelir. Bir şelalenin başında içtiği kimyasal ile vücudunun parçalanmasına ve yeryüzünde yaşamı başlatacak DNA sarmalının suya karışmasına neden olur. Bu kurgudaki filmlerden biri de "2001: A Space Odyssey" filmidir. Bu filmde de filmin başlangıcında insanın evrimsel süreci ve zihinsel gelişimi ilkel zamanlarda yaşayan primatlarla anlatılmaktadır. Filmin başlangıcında tarih öncesi çağlarda yaşayan ve ilk başta düşmanları olan diğer hayvanlarla mücadele eden primatlar bir gün insanlıkla iletişim kurmak ve ya da insanlığı gözlemlemek için bir uzaylı varlık tarafından oraya yerleştirilen ay şeklindeki gizemli bir monolite dokunurlar. Monolitin etkisiyle primatların zihinsel gelişimi hızlanır ve insanın evrimsel sürecinin başlangıcı ortaya çıkmış olur. İki filmde de varlığın özde de insanların var oluşu ve evrimsel süreçlerinin uzaylılara bağlandığı bir çok gösterge ve diyalog söz konusudur.

Hollywood sineması uzaylıları evrimsel süreci başlatan varlıklar olarak sunduğu gibi aynı zamanda birtakım filmlerde de uzaylılar bizzat yaratıcı tanrı olarak sunulmaktadır. Bu durumda uzaylılar ya ilahi güçlere sahip ya da bilimsel yöntemlerle bu güçleri elde etmiş insansı yüce yaratıcılardır. "Jupiter Ascending" filmi bu tür filmlerden bir örnektir. Filmde dünyada yaşayan insanlar besin zincirinin en alt katmanında yaşayan varlıklardır. Evrendeki egemen güçler olarak sunulan uzaylılar ise bilim sayesinde yaratıcı güçlere sahip olan ve bilimsel bilgi ile dünya üzerinde yaşamı yaratan insansı varlıklardır. Uzaylıların tanrısal varlıklar olarak sunulduğu filmlerden biri de bir Marvel ürünü olan "Eternals" filmidir. Filmde binlerce yıl önce evreni yöneten uzaylı tanrılar "Gökseller" insanlığın yaratıcıları olarak sunulmaktadır. Madde ve enerjiyi manipüle etme gücüne sahip olan ve kendileri de yaratılmış olan bu dünya dışı göksel varlıklar gezegende yaşamı yarattıkları gibi aynı zamanda canlıların var olmaya layık olup olmadıklarını da kontrol ederler.

Hollywood sinemasının uzaylılar üzerinden oluşturduğu söz konusu yaratılış kurguları aslında dini veya bilimsel temeli olmayan bir gerçeklik sunma çalışmasıdır. Bugün Hollywood sineması aracılığıyla yapılan şey tek hakim Tanrı'nın tamamen reddedilip gücünün bilim ve hayali varlıklara yüklenmesidir. Ayrıca bu filmlerde oluşturulan kurguyla insanlığın konumunun değersizleştirilmesi söz konusudur. Teist inanışta insan evrendeki diğer varlıklara nazaran daha üstün bir konumda iken birçok filmde insan, uzaylılara nispetle kainatın en alt tabakasındaki varlık olarak gösterilmektedir. Sinemanın birtakım filmler üzerinden oluşturduğu ve dinlerin temel söylemlerini hedef alan bu kurguların seyirci üzerindeki etkisinin mutlak tespiti tabii ki mümkün değildir. Ancak filmler aracılığıyla oluşturan kahramanların, sembollerin, simgelerin ve diğer ürünlerin hayatımızdaki etkinliği tartışılmaz. Bu nedenle bu filmlerin bilerek veya bilmeyerek oluşturduğu kurgusal teolojinin, Tanrı, insan vb. algıların seyirci üzerindeki etkisini ölçebilecek çalışmaların yapılması gerekmektedir. Çünkü çalışmadaki örneklerde de görülmektedir ki özellikle bilim kurgu ve fantastik türü sinemada ontolojik, epistemolojik ve aksiyolojik temelli yeni hakikatler üretilmektedir. Ve bu hakikatler her gün binlerce kişiye görsel ve işitsel öğelerle sunulmaktadır.

**Anahtar Kelimeler:** Kelam, Sinema, Yaratılış, Uzaylı, Kurgu.

