



Clanking Chains: Double-Column Assault on a Child's Body & Soul: Cosmic Thought & Sinful Nature; Illustration: Siegel's "Invasion of the Body Snatchers"

- 31) However, a child can grow up in a very protective environment where stimuli that elicit fear are virtually eliminated and he will develop an emotional system that rebels against parental authority, house rules, and traditional values.
- 32) I will illustrate this by referencing the 1950's movie *Invasion of the Body Snatchers*. The alien, or sinful nature, invades the body at conception, called genetic sin. He comes to life at physical birth, called imputed sin. And he begins to exert control over the mind, body, and soul shortly after birth, called personal sin.
- 33) This film was adapted from a novel by Jack Finney first published in 1955. Two additional screen versions were released in 1978 and 1994. A synopsis of the original screenplay is provided by:

Deming, Mark. "Plot Synopsis: *Invasion of the Body Snatchers* (1955)." *All Movie Guide*:

<http://www.allmovie.com/cg/avg.dll?p=avg&sql=A25288>

Kevin McCarthy stars as Miles Bennell, a doctor in the small California community of Santa Mira (\mē-rä), where several patients begin reporting that their loved ones don't seem to be themselves lately. They look the same but seem cold, emotionally distant, and somehow unfamiliar. The longer Miles looks into these reports, the more stock he places in them, and in time he makes a shocking discovery: aliens from another world are taking over Santa Mira, one citizen at a time. Emissaries from a distant planet have sent massive seed pods containing creatures that can assume the exact physical likeness of anyone they choose. When Santa Mirans go to sleep, the pod creatures take on the shape of their victims and then destroy their bodies. The aliens may look the same, but they possess no human emotions and, like plants, are concerned only with propagating themselves and eventually subsuming the earth. Needless to say, Miles and his friends are terrified, but since it's hard to tell who's a person and who's a pod, they're at a loss for what to do, especially when it seems that there are increasingly more aliens than humans. *Invasion of the Body Snatchers* builds tension slowly and steadily, dealing not in the shock of bug-eyed monsters common to other 1950s science-fiction movies but in the unnerving possibility that the enemy is among us -- and impossible to tell from our allies. Few films of the era make it more painfully clear that for these people (and maybe for ourselves), there's no turning back and no way home.

- 34) Finney's book *The Body Snatchers* and the movies it inspired is often interpreted as a metaphor for the public fear of the insidious infiltration of communist ideology in the early days of the Cold War. Others see it as a metaphor for the encroachments of an all-intrusive, Big-Brother government and its imposition of legally enforced conformity.
- 35) I would like to suggest that it illustrates the Invisible War. First the "conformity" that results among those whose bodies have been snatched illustrates the indoctrination of children's **souls** into the ideology of the Frankfurt, Summerhill, and Columbia philosophers.
- 36) Secondly, the alien pod people represent the invasion of the sinful nature into the children's **bodies** followed by its insidious campaign to control the entire person.
- 37) From these two threats, one mental, the other physical, we can imagine a satanically inspired double-column phalanx that seeks to capture every child's body and soul for the Dark Side.
- 38) The left column is external and includes the doctrines of demons communicated by our educational system, venues of entertainment, and the culture in general.



- 39) The right column is internal and includes the characteristics of the sinful nature: (1) its area of strength: human good; (2) its area of weakness: personal sins; and (3) the trends of its lust pattern: legalism and antinomianism.
- 40) As in the movie, the sinful nature is introduced as a “seed,” metaphorical for the zygote at conception which contains the encoding of the parents’ sinful natures.
- 41) This “seed” is replicated in every cell of the body during gestation and awakens at physical birth. As the child grows the replications continue and it gains more and more power over the mind and soul of the individual.
- 42) Unless an antidote is discovered the child is eventually entrapped in cosmic thinking expressed by sin, human viewpoint, human good, and evil.
- 43) Commentary on this film is helpful at this point. Keep my theological interpretation in mind as I quote excerpts. Additional commentary by me is contained in brackets and boldfaced:

McCartney, George. “Cinematic Imagination Under Siege.” *Chronicles*, Dec. 2002, 47-48:

Invasion of the Body Snatchers (1956)

Directed by Don Siegel

Screenplay by Jack Finney and Daniel Mainwaring

Starring: Kevin McCarthy as Dr. Miles Bennell and Dana Wynter as Becky Driscoll

In 1955, RKO Studio executives assigned (director Don) Siegel to adapt Jack Finney’s novel *The Body Snatchers*. This movie first invades and then colonizes your mind.

Finney’s narrative used the conceit of extraterrestrials assuming human identity so that they could replace ordinary citizens down to their every wart, whisker, and wanton tic. Once the replication is complete, the original person is disposed of, and the alien takes his place.

Being vegetable in origin, they live and work collectively with no sense of individuality. The allegory is fairly clear. These beings formed in huge seedpods were Finney’s metaphor for those who had succumbed to the lure of communist ideology [or Frankfurt philosophy]. The pod people look the same, act the same, speak the same as anyone else [total collectivism illustrated today by indoctrination into multiculturalism, diversity, and political correctness] but they have an alien agenda [Utopian democracy]. They want to do away with American individualism and capitalist competition. In their place, they mean to install a sensible state-controlled collectivism. While allowing for Finney’s political warning, Siegel emphasized the pod people’s conformism, their willing submission to a lock-step social engineering, regardless of the “-ism” label under which it would be enforced. [As horses, people without thought are herd bound.]