

+St. John the Evangelist Orthodox Church

Antiochian Archdiocese of North America

Metropolitan Saba of New York and all North America

V. Rev. Fr. Nicholas Borzghol, Pastor

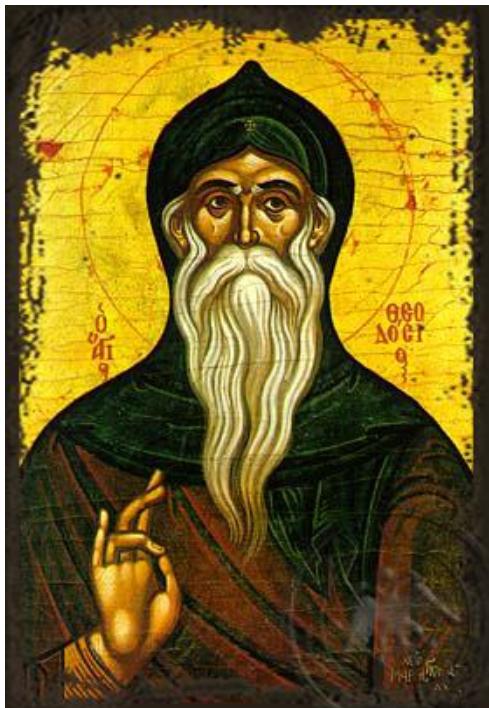
Dn. Nicholas Adranly

501 Moraga Way, Orinda, California 925-258-4255

www.stjohnorinda.org email: st.john.evangelist.orinda@gmail.com

SUNDAY, JANUARY 11, 2026; TONE 6 / EOTHINON 9

**AFTER-FEAST OF & SUNDAY AFTER THE THEOPHANY OF CHRIST
THEODOSIOS THE GREAT, HEAD OF MONASTERIES (CENOBIARCH)**



On January 11 in the Holy Orthodox Church, we continue to celebrate the Theophany (Epiphany) of our Lord Jesus Christ, and we commemorate our righteous Father Theodosius the Cenobiarach, the instructor of the wilderness.

Theodosios the Great lived in Palestine. The founder and organizer of cenobitic (communal) monasticism, as a young man he visited Simeon Stylites, who blessed him and predicted for him great spiritual glory. Once Theodosios founded his

monastery, many monks of different nationalities and languages quickly gathered around him. He built churches for each language group, but on a day when they were to receive Communion, all the brethren gathered in the great church. Together with Saint Sabbas, he defended Palestine from the heresy of the Monophysites. God endowed Theodosios with the gifts of wonderworking, to heal the sick, to be present and help from a distance, to tame wild beasts, among other gifts. Theodosios entered peacefully into rest in the Lord in the year 529, at the age of 105. On this day, we also commemorate the Venerable Theodosios of Philotheou monastery on Athos; and Venerable Agapios of Apamea in Syria.

THE EPISTLE

Precious in the sight of the Lord is the death of His saint.

What shall we render to the Lord for all that He hath rendered unto us?

The Reading from the Epistle of St. Paul to the Hebrews. (13:7-16)

Brethren, remember your leaders, those who spoke to you the Word of God; consider the outcome of their life, and imitate their faith. Jesus Christ is the same yesterday and today and forever. Do not be led away by diverse and strange teachings; for it is well that the heart be strengthened by grace, not by foods, which have not benefited their adherents. We have an altar from which those who serve the tent have no right to eat. For the bodies of those animals whose blood is brought into the sanctuary by the high priest as a sacrifice for sin are burned outside the camp. So Jesus also suffered outside the gate in order to sanctify the people through His own blood. Therefore, let us go forth to Him outside the camp and bear the abuse He endured. For here we have no lasting city, but we seek the city, which is to come. Through Him then let us continually offer up a sacrifice of praise to God, that is, the fruit of lips that acknowledge His Name. Do not neglect to do good and to share what you have, for such sacrifices are pleasing to God.

كَرِيمٌ بَيْنَ يَدَيِّ الرَّبِّ مَوْتٌ أَبْرَارٌ.

بِمَاذَا نَكَافِئُ الرَّبَّ عَنْ كُلِّ مَا أَعْطَانَا.

فَصْلٌ مِنْ رِسَالَةِ الْقِدِيسِ بُولُسَ الرَّسُولِ إِلَى الْعَبْرَانِيِّينَ. (13:7-16)

يَا إِخْوَةً، اذْكُرُوا مُذَبِّرِكُمُ الَّذِينَ كَلَّمُوكُمْ بِكَلِمَةِ اللَّهِ. تَأْمَلُوا فِي عَاقِبَةِ تَصَرُّفِهِمْ وَاقْتَدُوا بِإِيمَانِهِمْ. إِنَّ يَسُوعَ الْمَسِيحَ هُوَ هُوُ، أَمْسٌ وَالْيَوْمُ وَإِلَى مَدِى الدَّهْرِ. لَا تَتَقَادُوا لِتَعَالِيمَ مُتَنَوِّعَةٍ غَرِيبَةٍ. فَإِنَّهُ يَحْسُنُ أَنْ يُثَبِّتَ الْقَلْبُ بِالنِّعْمَةِ لَا بِالْأَطْعَمَةِ الَّتِي لَمْ يَنْتَفِعُ الَّذِينَ تَعَاطَوْهَا. إِنَّ لَنَا مَذْبَحًا، لَا سُلْطَانًا لِلَّذِينَ يَخْدُمُونَ الْمَسْكِنَ أَنْ يَأْكُلُوا مِنْهُ. لِأَنَّ الْحَيَّانَاتِ الَّتِي يُدْخِلُ بِدَمِهَا عَنِ الْخَطِيئَةِ إِلَى الْأَقْدَاسِ بِيَدِ رَئِيسِ الْكَهْنَةِ، تُحْرَقُ أَجْسَامُهَا خَارِجَ الْمَحَلَّةِ. فَلِذَلِكَ يَسُوعُ أَيْضًا تَأْلَمَ خَارِجَ الْبَابِ لِيُقَدِّسَ الشَّعْبَ بِدَمِ نَفْسِهِ. فَلَنَخْرُجْ إِذْنَ إِلَيْهِ، إِلَى خَارِجِ الْمَحَلَّةِ، حَامِلِينَ عَارَةً. لِأَنَّهُ لَيْسَ لَنَا هَهُنَا مَدِينَةٌ بِاقِيَّةٌ، بَلْ نَطَلْبُ الْآتِيَّةِ. فَلَنُقْرِبَ بِهِ إِذْنَ ذَبِيَّةِ التَّسْبِيْحِ كُلَّ حِينٍ، وَهِيَ ثَمَرَةٌ مُعْتَرَفَةٌ لِاسْمِهِ. لَا تَتْسُوا الإِحْسَانَ وَالْمَوْاسِيَّةَ، فَإِنَّ اللَّهَ يَرْتَضِي مِثْلَ هَذِهِ الدَّبَائِحِ.

THE GOSPEL

The reading from the Holy Gospel according to St. Matthew. (4:12-17)

At that time, when Jesus heard that John had been arrested, he withdrew into Galilee; and leaving Nazareth he went and dwelt in Capernaum by the sea, in the territory of Zebulon and Naphtali, so that what was spoken by the prophet Isaiah might be fulfilled: "The land of Zebulon and the land of Naphtali, toward the sea, across the Jordan, Galilee of the Gentiles—the people who sat in darkness have seen a great light, and for those who sat in the region and shadow of death light has dawned." From that time Jesus began to preach, saying, "Repent, for the kingdom of Heaven is at hand."

فصلٌ شرِيفٌ مِنْ بِشَارَةِ الْقِدِيسِ مَتَّى الْإِنْجِيلِيِّ الْبَشِيرِ وَالْتَّلْمِيْدِ الطَّاهِرِ. (٤: ١٢-١٧)

في ذلك الزمان، لَمَّا سَمِعَ يَسُوعُ أَنَّ يُوَحَّنَّا قَدْ أَسْلَمَ، انْصَرَفَ إِلَى الْجَلِيلِ. وَتَرَكَ النَّاصِرَةَ، وَجَاءَ فَسَكَنَ فِي كُفَرَنَاحَوْمَ الَّتِي عَلَى شَاطِئِ الْبَحْرِ فِي تُخُومِ زَبُولُونَ وَنَقْتَالِيمَ. لَيْتَمَّ مَا قِيلَ بِأَشْعِيَاءِ النَّبِيِّ الْقَائِلِ: أَرْضُ زَبُولُونَ، وَأَرْضُ نَقْتَالِيمَ، طَرِيقُ الْبَحْرِ، عَبْرَ الْأَرْدُنَ، جَلِيلُ الْأَمَمِ. الشَّعْبُ الْجَالِسُ فِي الظُّلْمَةِ أَبْصَرَ نُورًا عَظِيمًا، وَالْجَالِسُونَ فِي بُقْعَةِ الْمَوْتِ وَظِلَالِهِ أَشْرَقَ عَلَيْهِمْ نُورٌ. وَمُنْذَنِّدٌ ابْنَادًا يَسُوعُ يَكْرِزُ وَيَقُولُ: تَوَبُوا، فَقَدِ اقْتَرَبَ مَلَكُوتُ السَّمَاوَاتِ.

Upcoming Events

January 10th	Family Game Night Potluck in hall! 5:00-9:00 PM. Bring food and games
February 7th	Crab Feed: This year we are proud to have our 44th Annual Crab Feed at our NEW St. John Hall. Saturday February 7th, 2026. Please SAVE THE DATE, and let us celebrate together to make it as successful as possible!
February 15th	1 year memorial on February 15th in memory of George Wahbeh. May his memory be eternal!

Coffee Hour

January 11th	Nicola family for 6 month memorial service for Najat Nicola
January 18th	Yowakeem and Kashou Family for six month memorial of Aida Yowakeem
January 25th	Jill Norgaard for 3 year memorial of Dwight Underhill. May his memory be eternal!
March 8 th	In memory of Mariam (3 years) and Khalil Ibrahim Munayer (15 years). May her memory be eternal!

Holy Oblations

This week, Holy Oblations are offered by:

† St. John Parish Family for the good health of **Nick Nicola, Sandy Dudum, George Messih, George Adranly, Fred Addas, Henriette Hilal, Souhad Halaka, George Cawog, Sam Nassab, Sue Gideon, Rocky Dudum and Norma Khalil**. Many years!

† St. John Parish Family for the good health of **Hala (Sandra) Mitry**. Many years!

† St. John Parish Family for the good health of **Nadia Frangieh** Many years!

† St. John Parish Family for the good health of **Bradley Youakim**. Many years!

† St. John Parish Family for the good health of all **musicians in our church**. Many years!

† Rania Shubaiber and family in memory of **Mikhail Shubaiber**. May his memory be eternal!

† Siham Mitry and family in memory **Donna Potter**. May her memory be eternal!

† 15-year memorial prayers are offered in memory of father, grandfather and father-in law, **Khalil Ibrahim Munayer** on behalf of Amal, Ibrahim, Joseph (Stephani) plus grandchildren, Charlie and Eden. May his memory be eternal!

Candles for the altar table and in front of the icons of Christ and the Theotokos offered by:

† Ibrahim Fasheh in memory of Hanada Fasheh for one full year. May her memory be eternal!



† Altar Servers: Nathan Sweis, Clayton Morgan, Elias Freij, Angelo Freij, Andrew Freij, Mazyn Haddadin, James Dudum, John Dudum, David Evans, Evan Kawar, Mason Kawar, Jonathan Juha, Maron Juha and Zaiden Karanikola



Poinsettia plants to adorn the Royal Doors in Loving Memory of: Nick Sr. And Helen Nicola offered by Nick Jr., Ron Nicola and Georgianna Rishwain and families

Talent Night

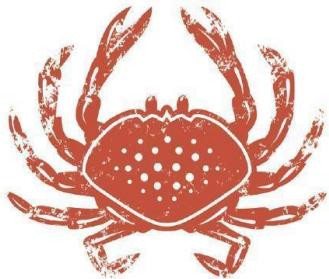
After the holidays I'd like to put together a talent night for anyone who would like to participate. Pianists, instrumentalists, Singers, Dancers etc. I'd like to get an idea if we have any interest in "Putting on a show" in our new hall! Please call me and let me know what your talent is. It's important to share your talents in life, especially with our beloved St John family. All ages welcome. ❤ Lynn Farradj 925-323-5746

St. John Orthodox Church
501 Moraga Way
Orinda, CA 94563

You could use this QR code for your donation



THE MEN'S FELLOWSHIP OF ST. JOHN THE EVANGELIST ANTIOCHIAN ORTHODOX CHURCH



- 47TH ANNUAL CRAB FEED -

SATURDAY, FEBRUARY 7TH, 2026
COCKTAILS 6:00 PM
DINNER 7:00 PM



SCAN QR CODE TO ORDER TICKETS

**ST. JOHN ORTHODOX CHURCH HALL
501 MORAGA WAY, ORINDA**



ALL ~ YOU ~ CAN ~ EAT

**APPETIZERS, CHICKEN, PASTA, CRAB, SALAD, GARLIC BREAD AND
DESSERT**

FEATURING GREAT RAFFLE PRIZES

ADULTS: \$80

CHILDREN(UNDER 13): \$25

*For information, tickets, or to volunteer please call: Parish Office (925) 258-4255, Deacon
Nicholas (Najeeb) (510) 207-1796*

YOUR DONATIONS ARE A HUGE PART OF OUR SUCCESS!

Crab Feed Placement Donation for 2026: Feature Business Card Size ads for \$100, Medium Size \$200, Large Size \$300 & Premium for \$450

**Please make your Checks payable to St. John Orthodox Church. Or contact Dn
Nicholas**

FAMILY GAME NIGHT

Potluck

Come ready to play, laugh, and
enjoy some time together!

ALL AGES ARE WELCOME!

SATURDAY JAN. 10TH
5:00 PM - 9:00 PM

Bring some games to play and
your favorite dish
St. John Banquet Hall

On Religious Cinema

By His Eminence Metropolitan Saba (Isper)

With the ongoing rise and spread of movies and television series, the production of religious films follows this trend. The approach to depicting religious events on screen varies depending on the production entity behind them. As the “seventh art”¹ developed, the number of production houses multiplied, and cinematic technology reached levels close to the fantastic. Because religious matters are among the most significant fields of human concern, across religions and sects, it is natural that the dramatic arts would follow religious themes though for different reasons.

Like any art form, religious art is used for purposes of evangelization, education, documentation, and to promote the beliefs upheld by the producers. Neutrality is rare, especially in this field. In our times, both private and public institutions, even official bodies, compete to present this type of art because it attracts large audiences and stirs the emotions of the religiously inclined in general. Thus, it is now almost impossible to find a screen that does not occasionally present something that touches on religious themes, especially in these troubled days, when appealing to religious emotions has become widely popular.

Religion has always been cautious regarding the depiction of sacred scenes, especially those involving the founder of the faith or its principal figures. Depicting historical, intellectual, or artistic topics usually receives greater acceptance. Yet the dominance of imagery in modern culture, the ease of production brought about by technological advancement, the renewed tendency to look to religion as a solution for the sufferings of contemporary humanity, the freedom with which private companies approach religious topics, and the eagerness of people to consume visual productions as they are—without examination or discernment—have all combined to produce serious

¹ The term "seventh art" refers to cinema, which is considered an art form that synthesizes elements from the six previous arts: architecture, sculpture, painting, music, dance, and poetry.

problems, emotional reactions, and impactful (sometimes dangerous) stances, especially in religious societies marked by diversity of faiths and sects.

Cinematic portrayal often diminishes the spirit of reverence and devotion to which believers attach great importance. When a believer sees holy figures, whom he venerates and elevates, embodied by an actor (or actress), carrying the actor's features and personality, no matter how skilled, disappointment is almost inevitable, at least initially. Not to mention that the actor's image may persist in the believer's imagination and influence the purity of his prayer.

It is beyond doubt that learning about the personality of any prophet or messenger—and his teaching—through dramatic art does not allow the viewer to enter deeply into the authenticity and precision of that personality. The difference between encountering a world-renowned story through a book or through a film is immense. Describing emotions, situations, psychological analysis, motives, and the inner workings of the human soul cannot be condensed into approximately two hours of film, nor can they be conveyed with the richness that the writer's pen offers.

Dramatic art also requires sets, costumes, music, movements, excitement, and other elements intended to attract the viewer. When these are applied to a religious film, they inevitably serve the perspective of the producer or director. They may be inappropriate, inaccurate, or even falsified or fabricated. Watching a film is not the same as reading a book; the image remains imprinted in the viewer's mind, confined to the limited time of the screening, and plays upon the imagination in ways that can harm faith and spiritual disposition. Likewise, a wrong image can spread a distorted understanding of the religious doctrine portrayed.

Wherever images appear, whether in cinema, television, or modern social media, they form a vast field for implanting ideas that the producer wishes to promote through his work. Not all viewers can follow, notice, or discern these ideas, nor recognize their falsehood. Such implants are etched into the minds of viewers, who then believe them to be true, while they may be the exact opposite.

For example, in one film about the life of Christ, Joseph the Betrothed is shown as a handsome young man, whereas Christian tradition considers him elderly. The same film depicts the Virgin Mary dancing with him at their engagement celebration!

Cinematic production has become a widely used means to spread biased or incorrect ideas, forming false impressions and shaping public opinion about any subject political, historical, moral, and especially religious. Consider *The Last Temptation of Christ* and the uproar it caused. It is a cinematic rendering of a novel of the same name, written by a famous twentieth-century author who spent his life wrestling with the conflict between the sensual human being and the spiritual human being—between body and spirit. He projected his personal struggles onto the person of Christ—portraying Him merely as a man—while hundreds of millions of believers confess Him as God incarnate.

Believers today, living in an age overwhelmed by propaganda, must remain awake, alert, and discerning in all they see, lest they fall under the domination of the cinematic image and its potentially harmful influence on their faith.

Cinematic production in the West, in particular, has become extremely free, driven by various forces, and at times controlled by producers who are atheists, hostile to a particular religion, or intent on promoting a certain ideology. They insert into the film whatever images, words, music, or elements suit their aims. They may not hesitate to use deceptive methods to spread their ideas.

If we recognize the power that imagery has attained today, especially through modern propaganda, and acknowledge how difficult it has become to distinguish truth from falsehood, particularly in news media, then the necessary awareness becomes an urgent need.

In conclusion, dramatic portrayals of religious matters are often marred by inaccuracies—sometimes intentional, sometimes not. They must be approached with serious critical discernment, not watched naively or casually. You cannot protect yourself from falsehood by silencing the voice of others, but by growing in knowledge and continually seeking the truth.

حول السينما الدينية

بقلم المتروبوليت سابا (اسبر)

مع انطلاق السينما، وانتشار المسلسلات التلفزيونية، راجت ظاهرة إنتاج الأفلام الدينية، واختلفت طريقة مقاربة الحدث الديني المصور بحسب جهة الإنتاج، التي تقف وراءه، وتعددت جهات الإنتاج، مع تطور الفن السابع¹، وبلغ فن التصوير السينمائي تطوراً تقنياً وصل إلى حد الخيال. ولأن الأمور الدينية تشكل أحد الميادين الهامة عند البشر، على اختلاف أديانهم ومذاهبهم، فمن الطبيعي أن يلحق الفن التمثيلي بالمواضيع الدينية ، لدفافع مختلفة.

ككل فن، يستخدم الفن الديني لأغراض التبشير، والتعليم، والتوثيق، وترويج الاعتقاد الذي تنادي به الجهة التي تقف وراء إنتاجه. الحيادي نادر، خاصة في هذا الميدان. وقد وصل الأمر، في زمننا الحالي، حدّاً بات فيه هيئات، خاصة، وعامة، ورسمية، تتبارى في تقديم هذا النوع من الفن، لأنه يجذب عدداً وافراً من المشاهدين، ويدفع مشاعر المتدينين عموماً. فبــ لا تكاد ترى شاشة تخلو، من حين إلى آخر، من هذا النوع من ملامسة قضايا دينية، خاصة في هذه الأيام المشوّشة، التي باتت مخاطبة المشاعر الدينية رائجة فيها على نطاق واسع.

لطالما كان الدين حذراً تجاه تصوير المشاهد الدينية، خاصة، تلك التي تصور مؤسس الدين والشخصيات الرئيسية فيه. في حين يلقى تصوير المواضيع التاريخية والفكرية والفنية قبولاً أفضل. لكن هيمنة الصورة، عموماً، على الثقافة الحديثة، وسهولة الإنتاج، بسبب التقدم التقني، الذي لحق بهذا الفن، وعودة طرح الدين حلاً للكثير مما يعانيه إنسان اليوم، وتناول الشركات الفنية الخاصة للمواضيع الدينية، وحرية تناولها، حسبما يرى أي إنسان، وتلقف الناس للنتاج التصويري، كما هو، دونما فحص أو تدقيق، بات أمراً يستجلب إشكالات وانفعالات وموافق مؤثرة، وخطيرة في بعض الأحيان، خاصة في المجتمعات المتميزة المتعددة الأديان والمذاهب.

يخفّف التصوير كثيراً من روح التقوى والتخشّع الذي يوليه المؤمنون أهمية كبرى. فحين يرى المؤمن الشخصيات التي يبجلها ويسمو بها إلى العلا، متجسدة في شخص ممثّل (أو ممثّلة)، وتحمل ملامحه ونفسيته، مهما كان بارعاً في أداء دوره، فإنه لا بدّ من أن يصاب بخيبة، ولو للوهلة الأولى. ناهيك عن مرافقة صورة الممثّل لمخيّلته، وتأثيرها على صفاء صلاته.

¹ مصطلح الفن السابع يطلق على السينما التي تعتبر شكلاً من أشكال الفن الذي يجمع عناصر من ستة فنون: العمارة، النحت، الرسم، الموسيقى، الرقص، والشعر.

لا شك في أن التعرّف إلى شخصيّة أيّ نبيّ أو رسول، وإلى تعليمه، بواسطة الفن التمثيلي، لا يسمح للمشاهد بالدخول إلى عمق هذه الشخصية ومعرفتها بدقة. الفارق شاسع بين التعرّف على رواية عالميّة من الكتاب أو من السينما. فوصف المشاعر، والموافق، والتحليل النفسي، ووصف الدوافع وما يعتمل في النفس البشرية، لا يمكن أن يوجز في ساعتين مصوّرتين أو أكثر، ولا يمكن أن يُنقل بالغنى ذاته، الذي ينقله قلم الكاتب أو المؤلّف.

كذلك، يلزم الفن التمثيلي الديكور، والأزياء، والموسيقى، والحركات، والإثارة وما إليها من تشوّيقات تجذب المشاهد. هذه عندما توضع في خدمة فيلم ديني، فإنّها تُستعمل بما يخدم وجهة نظر المنتج أو المخرج، وقد لا تكون مناسبة، ولا صحيحة، لا بل قد تكون مزورة ومزيّفة مرات كثيرة. كما أنّ مشاهدة الفيلم ليست القراءة الكتاب؛ فتبقي الصورة منطبعة في ذهن المشاهد، المحصور بوقت العرض المحدود، وتلعب في مخيّلته، بما قد يؤذّي إيمانه و موقفه الروحي أحياناً. كذلك تنشر الصورة الخاطئة مفهوماً مغلوطاً عن العقيدة التي يمسّها الفيلم.

يشغل الصورة، إنّما وجدت سواء في السينما أو التلفزيون أو وسائل التواصل الحديثة، حقاً واسعاً لإدخال الأفكار، التي يريد المنتج ترويجها، من خلال إنتاجه. ولا يسع جميع المشاهدين متابعتها أو التنبّه إليها، أو معرفة زيفها. تنطبع هذه الإدخالات في ذهن المشاهدين، فيصدّقونها، معتبرينها حقيقة، بينما قد تكون عكس ذلك تماماً.

كمثال نجد في أحد الأفلام التي تروي سيرة المسيح يوسف الخطيب شاباً وسيماً، بينما يعتبره التراث المسيحي متقدّماً في السنّ. كذلك يصوّر الفيلم السيدة العذراء، وهي ترقص معه في حفل خطوبتها!

يُعتبر الإنتاج السينمائي وسيلةً واسعة الانتشار لبث الأفكار الخاصة والخاطئة، وتشكيل الانطباعات المزيّفة، وتوجيه الرأي العام بشأن أيّ موضوع، في السياسة والتاريخ والأخلاق وغيرها، وخاصة وكذلك في الموضوع الديني. لنذكر فيلم تجربة المسيح الأخيرة، والضجة التي أثارها. إنّه تصوّر سينمائي لكتاب يحمل العنوان ذاته، كتبه أديب مشهور، في القرن العشرين، قضى حياته يتساءل حول الصراع بين الإنسان الشهوانى والإنسان الروحاني، وبين الجسد والروح. أسقط مفاهيمه الخاصة، الناجمة عن نزاعه الرئيس هذا، على شخص المسيح باعتباره إنساناً فقط. بينما مئات الملايين من البشر يؤمنون به إلهًا متجرّداً.

يحتاج المؤمنون في زمن الدعاية الطاغي هذا، الذي نحيا فيه، إلى أن يكونوا صاحين، ومتيقظين، وناقدين لكلّ ما يرونّه، حتى يكونوا أحراراً من هيمنة الصورة السينمائية، ومن تأثيرها، سلباً، على معتقداتهم.

بات الإنتاج السينمائي في الغرب وخاصة، حراً جداً، وتحكم فيه أمور مختلفة، وأحياناً، منتجون ملحدون، أو يريدون محاربة دين ما، أو التبشير بمذهب ما، فيدخلون، في سياق الفيلم، ما يناسب أهدافهم، من صور وكلام وموسيقى، إلخ. وقد لا يتزدرون عن اتباع أساليب غير حقيقية، في سبيل نشر أفكارهم.

إذا ما عرفنا ما بلغه دور الصورة، التي توليه الدعاية، اليوم، أهمية عظمى، واعترفنا بصعوبة تمييز الصحيح فيها من الكاذب، وعلى الأخص في مجال الدعاية الإخبارية، سيصير الوعي المطلوب حاجة عظمى.

خلاصة الكلام، إن التصوير التمثيلي للقضايا الدينية غالباً ما يكون مشوباً بمعالطات، مقصودة أو غير مقصودة، يجب إعمال النقد الجدي فيها، لا مشاهدتها ببساطة وسذاجة. لا يمكنك حماية نفسك من المغالطات بإسكات صوت غيرك، وإنما بتنمية معرفتك، وبالبحث الدائم عن الحقيقة.