



+St. John the Evangelist Orthodox Church

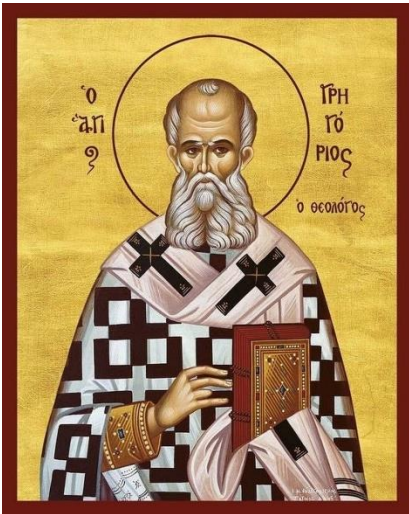
Antiochian Archdiocese of North America
Metropolitan Saba of New York and all North America
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SUNDAY, JANUARY 25, 2026; TONE 8 / EOTHINON 11

GREGORY THE THEOLOGIAN, ARCHBISHOP OF CONSTANTINOPLE

VENERABLE DEMETRIOS THE SACRISTAN; NEW-MARTYR AUXENTIOS OF CONSTANTINOPLE



On January 25 in the Holy Orthodox Church, we commemorate our Father among the Saints Gregory the Theologian, Archbishop of Constantinople.

He was born in Nazianzus and studied in Athens with Basil the Great and Julian the Apostate. Gregory correctly prophesied that Julian would become an apostate and a persecutor of the Church. When he completed his studies, Gregory was baptized. Basil consecrated him as bishop of Sasima, and Emperor Theodosius the Great summoned him to fill the vacant archepiscopal throne of Constantinople. Gregory wrote numerous works, of which his most famous are those concerning theology. Especially known because of its depth is

his work *Homilies on the Holy Trinity*. Gregory wrote against the heretic Macedonius who erroneously taught that the Holy Spirit is a creation of God, and against Appolinarius who erroneously taught that Christ did not have a human soul but that His divinity was in lieu of His soul. Gregory died in 390 at age 80. On this day, we also commemorate Venerable Demetrios the Sacristan; and New-martyr Auxentios of Constantinople.

THE EPISTLE

*My mouth shall speak wisdom, and the meditation of my heart shall be of understanding.
Hear this, all ye people.*

The Reading from the Epistle of St. Paul to the Hebrews. (7:26-8:2)

Brethren, it was fitting that we should have such a High Priest, holy, blameless, unstained, separated from sinners, exalted above the heavens. He has no need, like those high priests, to offer sacrifices daily, first for his own sins and then for those of the people; He did this once for all when He offered up Himself. Indeed, the law appoints men in their weakness as high priests, but the word of the oath, which came later than the law, appoints a Son Who has been made perfect forever. Now the point in what we are saying is this: we have such a High Priest, one Who is seated at the right hand of the throne of the Majesty in heaven, a minister in the sanctuary and the true tent which is set up not by man but by the Lord. For every high priest is appointed to offer gifts and sacrifices; hence it is necessary for this priest also to have something to offer.

فَمِي يَتَكَلَّمُ بِالْحِكْمَةِ وَقَلْبِي يَهْدُ بِالْفَهْمِ.

اسْمَعُوا هَذَا يَا شُعُوبَ.

فَصْلٌ مِنْ رِسَالَةِ الْقَدِيسِ بُولُسِ الرَّسُولِ إِلَى الْعِبْرَانِيِّينَ. (7: 26-8: 2)

يَا إِخْوَةَ، كَانَ يَلِيقُ بِنَا رَئِيسُ كَهَنَةٍ مِثْلُ هَذَا، قُدُّوسٌ بِلَا شَرٍّ وَلَا دَنَسٍ، قَدْ انْفَصَلَ عَنِ الْخُطَاةِ وَصَارَ أَعْلَى مِنَ السَّمَاوَاتِ الَّذِي لَيْسَ لَهُ اضْطِرَارٌّ كُلَّ يَوْمٍ مِثْلَ رُؤَسَاءِ الْكَهَنَةِ أَنْ يُقَدِّمَ ذَبَائِحَ أَوَّلًا عَنْ خَطَايَا نَفْسِهِ ثُمَّ عَنْ خَطَايَا الشَّعْبِ، لِأَنَّهُ فَعَلَ هَذَا مَرَّةً وَاحِدَةً، إِذْ قَدَّمَ نَفْسَهُ. فَإِنَّ النَّامُوسَ يُقِيمُ أَنَاثًا بِهِمْ ضَعْفُ رُؤَسَاءِ كَهَنَةٍ. وَأَمَّا كَلِمَةُ الْقَسَمِ الَّتِي بَعَدَ النَّامُوسُ فَتُقِيمُ ابْنًا مُكَمَّلًا إِلَى الْأَبَدِ. وَأَمَّا رَأْسُ الْكَلَامِ فَهُوَ: أَنَّ لَنَا رَئِيسَ كَهَنَةٍ مِثْلَ هَذَا، قَدْ جَلَسَ فِي يَمِينِ عَرْشِ الْعُظْمَى فِي السَّمَاوَاتِ خَادِمًا لِلْأَقْدَاسِ وَالْمَسْكَنِ الْحَقِيقِيِّ الَّذِي نَصَبَهُ الرَّبُّ لَا إِنْسَانًا. لِأَنَّ كُلَّ رَئِيسِ كَهَنَةٍ يُعَامِلُ لِكَيْ يُقَدِّمَ قَرَابِينَ وَذَبَائِحَ. فَمَنْ ثُمَّ يَلْزَمُ أَنْ يَكُونَ لِهَذَا أَيْضًا شَيْءٌ يُقَدِّمُهُ.

THE GOSPEL

The reading from the Holy Gospel according to St. Luke. (19:1-10)

At that time, Jesus entered Jericho and was passing through. And there was a man named Zacchaeus; he was a chief tax collector, and rich. And he sought to see Who Jesus was, but could not, on account of the crowd, because he was small of stature. So he ran on ahead and climbed up into a sycamore tree to see Jesus, for He was to pass that way. And when Jesus came to the place, He looked up and said to him, "Zacchaeus, make haste and come down; for I must stay at your house today." So he made haste and came down, and received Him joyfully. And when they saw it they all murmured, "He has gone in to be the guest of a man who is a sinner." And Zacchaeus stood and said to the Lord, "Behold, Lord, the half of my goods I give to the poor; and if I have defrauded anyone of anything, I restore it fourfold." And Jesus said to him, "Today salvation has come to this house, since he also is a son of Abraham; for the Son of man came to seek and to save the lost."

فَصْلٌ شَرِيفٌ مِنْ بَشَارَةِ الْقَدِيسِ لَوْقَا الْإِنْجِيلِيِّ الْبَشِيرِ وَالتِّلْمِيزِ الطَّاهِرِ. (10-1:19)

فِي ذَلِكَ الزَّمَانِ، فِيمَا يَسُوعُ مُجْتَازٌ فِي أَرِيحَا، إِذَا بِرَجُلٍ اسْمُهُ زَكَا كَانَ رَئِيسًا عَلَى الْعَشَّارِينَ، وَكَانَ غَنِيًّا وَكَانَ يَلْتَمِسُ أَنْ يَرَى يَسُوعَ مَنْ هُوَ، فَلَمْ يَكُنْ يَسْتَطِيعُ مِنَ الْجَمْعِ لِأَنَّهُ كَانَ قَصِيرَ الْقَامَةِ فَتَقَدَّمَ مُسْرِعًا، وَصَعِدَ إِلَى جُمَيْرَةٍ لِيَنْظُرَهُ، لِأَنَّهُ كَانَ مُزْمِعًا أَنْ يَجْتَازَ بِهَا. فَلَمَّا انْتَهَى يَسُوعُ إِلَى الْمَوْضِعِ، رَفَعَ طَرْفَهُ فَرَأَاهُ، فَقَالَ لَهُ: يَا زَكَا أَسْرِعْ أَنْزِلْ، فَالْيَوْمَ يَنْبَغِي لِي أَنْ أَمْكُثَ فِي بَيْتِكَ. فَأَسْرَعَ وَنَزَلَ وَقَبِلَهُ فَرِحًا. فَلَمَّا رَأَى الْجَمِيعُ ذَلِكَ تَذَمَّرُوا قَائِلِينَ: إِنَّهُ دَخَلَ لِيَحُلَّ عِنْدَ رَجُلٍ خَاطِيٍّ. فَوَقَّفَ زَكَا وَقَالَ لِيَسُوعَ: هَاءَنْذَا، يَا رَبُّ، أُعْطِيَ الْمَسَاكِينَ نِصْفَ أَمْوَالِي. وَإِنْ كُنْتُ قَدْ غَبَنْتُ أَحَدًا فِي شَيْءٍ، أَرُدُّ أَرْبَعَةَ أَضْعَافٍ فَقَالَ لَهُ يَسُوعُ: الْيَوْمَ قَدْ حَصَلَ الْخَلَاصُ لِهَذَا الْبَيْتِ لِأَنَّهُ هُوَ أَيْضًا ابْنُ إِبْرَاهِيمَ لِأَنَّ ابْنَ الْبَشَرِ إِنَّمَا أَتَى لِيُطْلَبَ وَيُخَلِّصَ مَا قَدْ هَلَكَ.

Upcoming Events

February 2nd	Monday February 2nd evening Divine Liturgy to celebrate the Feast of the Entrance of the Lord to the Temple عيد دخول السيد الى الهيكل !
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!
February 15th	General parish meeting

Coffee Hour

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 their 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 **Angel Husary** 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!
- † 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!
- † St. John Parish Family for the good health of **John Freij.** Many years!

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

Parish Council Sign Up If you are interested in running on the parish council, or know someone you would like to nominate, please reach out to Father Nicholas Borzghol or Ron Nicola. Your service is appreciated!

Annual Easter Egg Hunt

Mark in your calendars: Saturday April 11th is our annual Easter Egg hunt event. After morning service. More information to follow.

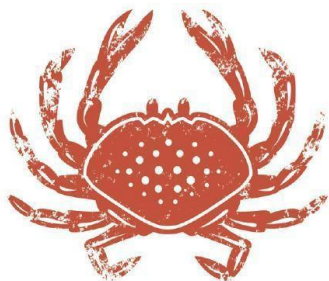
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THE MEN'S FELLOWSHIP OF

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

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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**



Diocese of Los Angeles and the West 2026 Parish Life Conference

**Marriott Marquis San Diego
Marina (July 1st - 5th)**

**Host Parish: St. George
Church (San Diego, CA)**

Happy New Year PLC Family!

We are so excited to kick off our 2026 Parish Life Conference in beautiful San Diego, CA, during the 250th anniversary of our great Nation! Thanks to all the wonderful feedback you've shared over the years, the CPCC has heard you and has made some meaningful changes to make the PLC more affordable this year and for the years to come. Below are some of the major changes that will be implemented:

- Due to the positive feedback from the 2025 PLC, **one full day** has been removed from the 2026 PLC and will remain that way for all future PLCs. This will create significant cost savings for our Clergy and their Parishes.
- The standard public room rate at the Marriott Marquis during the 2026 PLC weekend is approximately **\$450 per night**. Through CPCC negotiations and donor support, attendees will receive a **\$199 per night rate (plus taxes)** during one of the most expensive weekends of the year. The CPCC is also working hard to secure room rates below **\$199 per night** for the 2027 and 2028 PLCs.
- Ticket prices on all events this year will be **~20% lower** than 2025 prices

We can't wait to be together in July for a weekend full of events, fellowship, and meaningful time together! Thanks to the incredible room rate secured, the prime PLC location, and the holiday weekend, rooms are filling up earlier and at a higher rate than usual. We highly recommend booking your rooms early using the link below.

Additionally, there is **limited seating for our Saturday night event**, offering a front-row view of the San Diego Marina and the famous San Diego 4th of July firework show. Be sure to register and purchase your tickets as soon as possible to secure your spot.

On behalf of the CPCC, we wish you a very Happy New Year! May 2026 be filled with countless blessings for each of you. We look forward to seeing you in July!

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 المترولوجيت سابا (اسبر)

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

ككل فنّ، يُستخدَم الفنّ الديني لأغراض التبشير، والتعليم، والتوثيق، وترويج الاعتقاد الذي تنادي به الجهة التي تقف وراء إنتاجه. الحيادي نادر، خاصّة في هذا الميدان. وقد وصل الأمر، في زمننا الحالي، حدّاً باتت فيه هيئات، خاصّة، وعامة، ورسمية، تتبارى في تقديم هذا النوع من الفنّ، لأنّه يجتذب عدداً وافراً من المشاهدين، ويدغدغ مشاعر المتدينين عموماً. فبتّ لا تكاد ترى شاشة تخلو، من حين إلى آخر، من هذا النوع من ملامسة قضايا دينية، خاصّة في هذه الأيام المشوّشة، التي باتت مخاطبة المشاعر الدينية راجحة فيها على نطاق واسع.

لطالما كان الدين حذراً تجاه تصوير المشاهد الدينية، خاصّة، تلك التي تصوّر مؤسس الدين والشخصيات الرئيسية فيه. في حين يلقي تصوير المواضيع التاريخية والفكرية والفنية قبولاً أفضل. لكن هيمنة الصورة، عموماً، على الثقافة الحديثة، وسهولة الإنتاج، بسبب التقدّم التقني، الذي لحق بهذا الفنّ، وعودة طرح الدين حلاًّ للكثير ممّا يعانيه إنسان اليوم، وتناول الشركات الفنية الخاصّة للمواضيع الدينية، وحرية تناولها، حسبما يرى أيّ إنسان، وتلقّف الناس للنتائج التصويرية، كما هو، دونما فحص أو تدقيق، بات أمراً يستجلب إشكالات وانفعالات ومواقف مؤثّرة، وخطيرة في بعض الأحيان، خاصة في المجتمعات المتديّنة المتعدّدة الأديان والمذاهب.

يخفّف التصوير كثيراً من روح التقوى والتخشّع الذي يوليه المؤمنون أهمية كبرى. فحين يرى المؤمن الشخصيات التي يبجلها ويسمو بها إلى العلا، متجسّدة في شخص ممثّل (أو ممثلة)، وتحمل ملامحه ونفسيّته، مهما كان بارعاً في أداء دوره، فإنّه 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 أنّ التعرّف إلى شخصيّة أيّ نبيّ أو رسول، وإلى تعليمه، بواسطة الفن التمثيلي، لا يسمح للمشاهد بالدخول إلى عمق هذه الشخصيّة ومعرفتها بدقّة. الفارق شاسع بين التعرّف على رواية عالميّة من الكتاب أو من السينما. فوصف المشاعر، والمواقف، والتحليل النفسي، ووصف الدوافع وما يعتمل في النفس البشريّة، لا يمكن أن يوجّز في ساعتين مصورتين أو أكثر، ولا يمكن أن يُنقل بالغمى ذاته، الذي ينقله قلم الكاتب أو المؤلّف.

كذلك، يلزم الفن التمثيلي الديكور، والأزياء، والموسيقى، والحركات، والإثارة وما إليها من تشويقات تجذب المشاهد. هذه عندما توضع في خدمة فيلم دينيّ، فإنها تُستعمل بما يخدم وجهة نظر المنتج أو المخرج، وقد لا تكون مناسبة، ولا صحيحة، لا بل قد تكون مزورة ومزيّفة مرّات كثيرة. كما أنّ مشاهدة الفيلم ليست كقراءة الكتاب؛ فتبقى الصورة منطبعة في ذهن المشاهد، المحصور بوقت العرض المحدود، وتلعب في مخيلته، بما قد يؤذي إيمانه وموقفه الروحي أحياناً. كذلك تنشر الصورة الخاطئة مفهوماً مغلوّطاً عن العقيدة التي يمسخها الفيلم.

يشكّل الصورة، وإنما وجدت سواء في السينما أو التلفزيون أو وسائل التواصل الحديثة، حقلاً 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 السيّد العذراء، وهي ترقص معه في حفل خطوبتهما!

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

يحتاج المؤمنون في زمن الدعاية الطاغية هذا، الذي نحيا فيه، إلى أن يكونوا صاحبين، ومتيقّظين، وناقدين لكلّ ما يرونه، حتّى يكونوا أحراراً من هيمنة الصورة السينمائية، ومن تأثيرها، سلّماً، على معتقداتهم.

بات الإنتاج السينمائي في الغرب بخاصة، حرّاً جدّاً، وتتحكّم 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 يترددون عن اتباع أساليب غير حقيقية، في سبيل نشر أفكارهم.

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

خلاصة الكلام، إن التصوير التمثيلي للقضايا الدينية غالباً ما يكون مشوباً بمغالطات، 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.