

#1

I guess this is about faith and free will.

I am a wanderer, never satiated in one place. My mind is noisy, a landscape of chaos and questions. My feet, so callused from walking (metaphorically, of course; my literal feet are quite soft because I apply lotion every night), carry me; to church, school, my childhood home in Orange County, a friend's house. I've tried many things to reach a state of peace and equilibrium: indulging in a secular lifestyle, playing tennis, completing puzzles, journaling, reading.

This sounds like a build up to a mind-blowing anecdote. Sorry—nothing crazy happened to me. Yes, I did end up finding my savior and it (or He..) was right under my nose. No miracle. No wild and crazy “signs.” No burning bush. No angels. But, in a strange paradox, religion, something that is seen as constricting and rigid, delivered the true freedom and peace I was looking for.

I grew up in a churchgoing family, attending services almost every Friday and Sunday. Unbeknownst to me, the fear that settling for this familiar lifestyle would result in me missing out on other aspects of life festered in me. I blame this on the fact that I never got to actually choose my own religion—my church never seemed like a choice. Because it was never a choice, the engaged curiosity and enthusiasm that comes with choosing your own spiritual path never came to me.

When free will became a factor in my spiritual journey, it stopped being about “settling” and started to be more about digging for deeper connections, more intimacy, and the realization that I had been harboring a shallow connection with God for so long. No, I didn't change religions or anything radical like that. I'm still a plain old Christian. But something did change in the way I viewed my faith. What felt obligatory because of how I was raised, was becoming something I *wanted* to commit to, resulting in my second baptism.

Life got harder after I had myself re-baptized; as it turns out, it's harder than it seems to “be in the world, but not of the world” as the Gospel of John suggests. It doesn't matter if it's big stuff or small stuff—whether it means dedicating half of my week to church or committing to being a teen female who doesn't gossip (spoiler: not easy). Full disclosure: I used to sorta-kinda cheat on quizzes in elementary school. And you know what? I was good at it. Now I've realized that although I possess the brain to successfully cheat without getting caught (unlike some), it's just not worth it: it's unethical, it's not fair to others who actually studied, I lose out on a learning opportunity, and I just don't feel good at the end of the day. More studying? Yes, but no regret.

My generation preaches acceptance and autonomy: do, be, and say whatever you want! But, is it really acceptable if you're doing something that the majority thinks is wrong? Is it really free will if you are limited to certain things and beliefs? There is so much paradox in the idea of “faith,” or “will,” for that matter. What do we truly control? Not much. Ourselves, on a good day. I do believe that as the earth ages, the people on it become more accepting and liberal. However, it's wrong to assume that the restricting line has disappeared—it has expanded, but it's still there.

This might sound counterintuitive, but for me, committing to a faith was an epic act of will power. Not that my family was antagonistic; they weren't. Not that I bailed to join a cult in Bhutan; I didn't. For me, this re-baptism, on my own terms and in my own timing, was an expression of my God-given free will. It just so happened I used it to recommit to a Christian path.

#2

미역국: Korean seaweed soup; contains seaweed and soup.

Fullerton: Korean town in Orange County; contains Koreans and nerds (but what's the difference?).

Similarities: Korean, bland, homogenous

Differences: the former is edible

One visit to Fullerton would negate the belief that the US is a melting pot.

Ingredients: kids who have been conditioned to excel in everything; parents who expect nothing less than... well, perfection.

I'm no different. There's a mold, and I fit into it. I centered the last few years of my life on academics and believed for the majority of those years that I would be a doctor. Apart from the fact that I don't like kimchi, my deviation from the normal Fullerton kid began with what my dad calls "a waste of talent" and what I call my miniature paradigm shift.

It's important to recognize when something is doing more harm than benefit. My "something" is tennis.

Quitting tennis doesn't seem revolutionary. I didn't even fully quit: it was more of a mental breakup with a toxic green and fuzzy boyfriend. I stopped identifying with it.

I stepped away from something that was pushed on me for years, and stopped conforming to my parents' wishes and the culture around me. This doesn't mean I stopped identifying as Korean-American—I just stopped identifying as 미역국. I don't do bland, or homogenous.

I want to end the generations-long volley of parental control over their kids, and sometimes it doesn't take a full-scale revolt to change things. Small revolutions work too.

#3

I am the initiator. Sounds like a superhero who does cool things like flip cars and control minds. Unfortunately, my actual superpower is plain old follow-through, even when my responsibilities are mundane.

I am also the executor. On the other hand, this makes me sound like an estate planner, and fittingly, I'm often the one doing the boring work.

Being co-founder and co-president of the Student Business Club at my school means channeling both of these characters to get stuff done. It means continuing to email teachers to be our advisor even after numerous rejections (yes, this is a thing, even though all they have to do is be present at meetings) and writing our club proposal. It also means small things: sending out zoom links and taking attendance. Long story short, I'm the one who brings up things we have to do, but I'm equally likely to be battling cleanup on stuff no one else happens to be thinking about.

I write an agenda for every club meeting. Although this isn't "necessary," I've taken the initiative to do it because it allows us to be more organized and alleviates stress. Doing small things like this has allowed us to run the club more smoothly and develop as a newer club.

Being a big-sky thinker and a detail-maven simultaneously isn't for everyone. It's exhausting sometimes. People trust my diligence so much they're happy to pretty much let me do all the work. Sometimes I can't be my snowball-pushing initiator self because I'm simply too busy scheduling meetings and creating attendance forms. (Yes, it is every bit as glamorous as it sounds.) Let's be clear: I'm not a doormat. I don't end up drowning in fliers or bogged down with trivia because I don't advocate for myself. I just understand that being a leader means stepping up to make the push to begin, but also stepping down to do things that nobody else wants to do. The concept of leading by example is really important to me, so I try to be the kind of leader I'd want to follow.

Romance Through Time

Like a plain caterpillar undergoing metamorphosis to change into a beautiful butterfly, genres in film across time have adapted to new technology, trends, and current events, resulting in more complex interpretations and interwoven ideas in films. Simply put, change is inevitable. *The Clock* was released in 1945 by Vincente Minnelli during World War 2, a period of great distress and anxiety for many. Contrastingly, *Hiroshima mon Amour* was released in 1959, after the end of the war and at a time when the world was recovering and healing. Both films are characterized by the same genre, but romance is shown in such different perspectives, reflecting how their genre changes according to the ever-changing culture. The romance in *The Clock* acts as a distraction from the heavy issue of the world war, but the romance in *Hiroshima mon Amour* is presented in a way that is almost urging the audience to remember the pains of the war. Both films, although holding strikingly different purposes and messages, attempted to address a prominent issue at their time and reflect the evolution of the Melodrama Romance genre. In the Classical period, Romance films were simple, but in the Post-Classical period, Romance films grew to be more nuanced, adopting deeper meanings and changing due to current events.

Some characteristics of Melodrama films have stayed consistent, but the execution of them differs from the Classical to Post-Classical periods. In lecture, it was taught that one characteristic of Melodramas is “subjectivity exaggeration” to want the audience to “feel for the characters” and “replicate their emotions”. In *The Clock*, Director Minnelli’s purpose is to give his audience a break from the reality of the world war, and he achieves this through Joe and Alice’s carefree relationship. Their relationship moves fast and the physicality of the actors is innocent, such as when Alice stretches her legs out while sitting next to Joe on a sculpture at the Metropolitan. Their gentleness with one another and their interactions convey a picture of purity. Furthermore, conflict is absent. Restraints on Alice’s end may be seen as a conflict, but these are short: Alice picks up the phone and answers Freddy but in the next scene is seen rushing to meet up with Joe, they fight over Freddy but immediately reconcile when Joe says her eyes are brown, they separate in the train station but shortly find each other. Minnelli wants the audience to feel the love between Joe and Alice in a carefree way and know that this positive emotion can exist in the face of overwhelming negativity. As Joe McElhaney puts it in his article about Minnelli, “cinema consecrated to beautiful but ultimately decorative and false images”. However, in *Hiroshima mon Amour* the romance between the two actors is strained and Director Resnais wants to remind his audience of what pain the war brought. He wants the audience to feel the lingering sorrow and fear that people impacted by the war feel. “Don’t forget” he seems to say, through the raw and sensual physicality of the actors. Every interaction between the man and woman is desperate as if both believe it is the last time they will be able to touch their lover. This belief that their love is temporary is because of past painful experiences. The man holds remnants of the memory of the Hiroshima bombing destroying his family and country, and the woman of her lover killed in a war, which leaves them both anticipating suffering. This lingering pain prevents the two from fully connecting throughout the entire movie. Newspaper writer Richard Brody describes Resnais’ films as “[probing] the deep connection of intimate and political life”. Unlike in *The Clock*, the conflict occurs throughout the film and stresses the audience out. Resnais attempts to convey the feelings of sorrow and pain through this almost cursed romance.

In the fourteen years between the release of *The Clock* and *Hiroshima mon Amour*, many developments were made in the film industry. Catherine Constable in her book *Postmodernism and Film* describes classical films as “[taking] the form of logical chains of cause and effect that are predominately character-centered”. She goes on further to describe classical films as having “two main lines of action”, which she states are heterosexual romance and a goal for the character. Classical films are simple. *The Clock* shows events in temporal order, has two main

characters, and small problems that only concern the relationship between the two characters. On the other hand, *Hiroshima mon Amour* is more complicated. *Hiroshima mon Amour* contains flashbacks, has two main characters and many sub-characters, and introduces problems other than romance-related ones. As we learned in class, the Post-Classical period brought genre experimentation, such as hybridization. We can see hybridization in *Hiroshima mon Amour*, a romance film about more than just love. Resnais meditates on time and memory, and how powerful they are. He combines Romance with War and Drama. Furthermore, we see genre as a vehicle—Resnais attempts to address the serious issue of the side effects of World War 2 and how important it is never to forget. He shows this in the beginning conversation between the man and woman. The juxtaposition between the images of the aftermath of the bombing and people in pain and enchanting, relaxing dialogue and the tender touch between the man and woman, is shocking. The audience is forced to remember the tragedy.

The romance is easy and innocent in *The Clock* but hard and erotic in *Hiroshima mon Amour*, and this is a reflection of current events. In 1934 the Motion Picture Production Code was enforced, setting film industry articles about romance and how it can be portrayed in movies. This may explain the lack of physical touch and sensuality between Joe and Alice in *The Clock*, and why their love was portrayed as more tame and innocent. The gradual removal of it occurred during the release of *Hiroshima mon Amour*, and this may explain why the two main characters interact in a way more sensual manner. An article by NYTimes describes *The Clock* as having a “lightly sentimental touch...[leaving] one with a warm feeling toward his fellow-man, especially toward the young folks who today are trying to crowd a lifetime of happiness into a few fleeting hours”, and this is exactly the kind of feeling Minnelli was aiming for. As stated earlier, *The Clock* was released amid World War 2, and many fliers, songs, and movies were intended to boost morale and inspire positivity. Gillian Beer describes romance-centered mediums as “entirely [dependent] on the narrator or the romance” as he “remakes the rules of what is possible”, which means that “Our enjoyment depends upon our willing surrender to his power...The absurdities of romance are felt when we refuse to inhabit the world offered us and disengaged ourselves, bringing to bear our own opinions.” This gives directors immense power in what kinds of emotions they evoke in their watchers. Minnelli chooses to create genuine feelings of love and joy in *The Clock*. That is the purpose of Romance in the 1945 film. Adversely, an NYTimes article in 1960 describes *Hiroshima mon Amour* as “a patent plea for peace and the abolition of atomic warfare; as a poetic evocation of love lost and momentarily found”. Romance in *Hiroshima mon Amour* is difficult, as the man and woman grapple between being together or being apart. The woman constantly runs away from the man, saying no every time he asks to see her again, but the man fights for her. Romance is represented in a more fragile way. The characters need to fight for their love. However, the obstacles they face make their love more passionate and meaningful. At the beginning and end of the movie, the lady has a monologue where she expresses how she feels about the love between them, saying “You’re destroying me. You’re good for me.” It is a love that is albeit destructive, addicting. Denis de Rougemont describes this kind of tragic love perfectly in his book *Passion and Society*. This love, he says, embodies a passion that “lacerates [man] and [one in] which all his common sense rejects”, and although unhealthy it represents “the repressed longing for death, for self-experience to the utmost, for the revealing shock” and a “secret preference for what is unhappy”. *Hiroshima mon Amour* showcases a romance that Rougement would describe as a “tale of impossible love”, ending on an ambiguous note. Why does Resnais illustrate romance in this way? It is because, as again Rougement states, “suffering and understanding are deeply connected” and “love delayed in its happy fulfillment by some obstruction” is the best kind of love that in the end is satisfying and worth it. The roughened romance in *Hiroshima mon Amour* connects people from all over the world. Although the woman cannot quite understand the pain of the bombing to the extent of the man, she can suffer with him in a similar way that connects them, and in the same sense, the people outside of Hiroshima should try to empathize with the victims that are directly impacted by the tragedy. Romance, in this movie, is used differently: to convey the message that World War 2 should not be forgotten as lasting memories of pain and fear for victims will never go away, and so humanism in the post-war existentialist world is important. For this complex message to be conveyed, romance is utilized in a way different from *The Clock*.

Minnelli and Resnais existed in such differing film industries which accounts for differences in interpretations and utilizations of romance in their films. The film culture during Minnelli was conservative, and Minnelli's films are symptomatic of this. This change in the industry occurred as traditional business leaders and politicians gained power in World War 2 and post-war periods. Many films were absent of political messages to avoid punishment from powerful movie industry moguls. The Hollywood blacklist is a list of media workers deemed ineligible for employment because of "subversive ties", generated by many Hollywood studios. Initiatives like this might have prevented directors, like Minnelli, from creating films that contained messages about politics and serious issues. The Hollywood blacklist was slowly discontinued in the years leading up to the early 1960s, and this freedom might account for the incorporation of political messages in *Hiroshima mon Amour*.

As previously stated, the genre of Melodrama Romance has changed from the Classical to Post-Classical eras due to current events and changes in the film industries. The world during the release of *The Clock* was chaotic and the director created the film to distract from this turmoil. Furthermore, restrictions in the music industry, like the Motion Picture Production Code and the Hollywood blacklist, forces directors to represent romance more innocently and to comply with the wishes of the industry elites. The world had settled down by the time *Hiroshima mon Amour* was released, and Resnais saw this as a bad thing. His film uses romance to depict the message that pain from war is everlasting and should not be forgotten. Both directors do a beautiful job of painting the romance between two individuals, but in ways that reflect the ever-changing culture.

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Kanye West: Disciple or Deceitful

WHO IS KANYE WEST? Ye, Father, son, friend, RAPPER, Yeezy, designer, potential presidential candidate, CHRISTIAN, Nazi...sympathizer?

Kanye West exemplifies the confusing, almost impossible intersection between religiosity and secularity. His songs explore his relationship with religion, love, and self. However, his affiliation with Donald Trump and Marilyn Manson and anti-semitic comments may suggest conflicting ideas of hatred. His rise to fame is marked by his debut album, *The College Dropout*, with themes of autonomy and separation from society. However, the song "Jesus Walks" alludes to biblical passages of Jesus walking on water and with followers - a "bombshell within the musical community" which "endorses[ed] Christianity," genius.com claims. It was revolutionary in the rap community - rapping about sensitive topics with little recognition in the media was unconventional and controversial. West was early to the game. Alongside Chance the Rapper and Kendrick Lamar, West helped spearhead the incorporation of religiosity into rap music in the early 2000s. However, his conveyed ideas are more than old-fashioned. Kanye West represents the ambiguity and resurrection of religion in a new generation. Many of his songs and public beliefs are accurate to the Bible, but some of his actions seemingly contradict Christian beliefs. He simultaneously breaks the old tradition of being a 'slave' to the church by almost picking and choosing what Christian beliefs to follow while redefining religion as a way of life, not just rules and laws.

Kanye West's usage of God for personal reasons results in the representation of religiosity as ambiguous. In "God Breathed" and "I am a God," West seemingly only mentions God regarding his success. He raps, "God will solve it all for me," in the former; he accurately implores listeners to trust God. However, he inaccurately suggests that God will fix everything for His followers. Following God does not mean having a guardian angel; it means following and obeying His will. In "I am a God," West raps, "I am a God, Even though I'm a man of God, My whole life in the hand of God, So y'all better quit playing with God." Genius.com describes this verse as "playing with the sacred dichotomy between God and man." He alludes to Christians believing in God, saying humans should become 'gods' and believe in themselves. West implores listeners to believe in themselves, as he is the same as us, and we can become 'gods' as he has become a 'god.' Exodus 20:7 states, "You shall not take the name of the Lord your God in vain, for the Lord will not hold him guiltless who takes His name in vain." Believers can imply that in "I am a God," West uses the Lord's name in vain. His comparison of himself to Jesus can be seen as offensive to Christianity; this may convey the idea of religion as something that is ambiguous to new followers - West follows some biblical teaching but ignores others. West continues to praise himself while seemingly praising God in an interview with Joel Osteen. One statement West makes is alarmingly arrogant: "Now the greatest artist that God has ever created is working for him." Authentic fakes are described as "involv[ing] artificial or fraudulent religious claims about transcendence, the sacred, or ultimate human concerns (Chidester, 1)", and this definition may be attributed to the kind of 'Kanye West religion' promoted in popular culture. Kanye West seemingly glorifies himself in comments like the above to Joel Osteen. Christianity has long been established as the religion that strictly follows the Bible, but West holds a looser interpretation which some admire as him not being a "slave" to the church. West does religious work by "forging a community, focusing [on] desire, and facilitating exchange in ways that look just like religion (Chidester, 2)", but is what he is doing legitimately 'Christian work' or is he building a religion based on himself?

Kanye West's conflicting actions further result in the representation of religion as ambiguous. Many of the comments he has made and actions he has taken do not represent Christian beliefs. In one interview with Alex Jones, West states, "I see good things about Hitler" and "I love Jewish people. But I also love Nazis". Christians are taught to love everybody, even those who sin, but West's outrageous comments paint this Christian moral negatively.

Loving your neighbors does not include justifying or excusing cruel actions. Again, this represents one of the many confusing principles of Christianity. The Bible tells us to love everybody, but how far does this extend to seemingly evil people? Kanye West's seemingly anti-semitic comments further complicate confusion over this principle, allowing believers to interpret the Bible uniquely, just as West has.

Kanye West has used religiosity for personal reasons, but these actions have also beneficially amplified Christianity. *Jesus Is King* received 264,000 first-week album sales, while West's other albums, *Donda*, *Yeezus*, and *Watch the Throne*, received significantly more, according to beats-rhymes-lists.com. These statistics refute claims that West is outwardly religious for economic benefits. However, many think his Sunday church gatherings are not God-centered. These church gatherings are invite-only, creating exclusivity. Furthermore, many of the participants and performers rep Yeezy merch and clothing at some of these church gatherings. Jia Tolentino, a newspaper writer, states, "With Kanye, it's always been this very complicated dance between whether he is worshiping God or subsuming God to his own ends." However, does it matter what West's true intentions are if, in the end, his actions bring recognition to Christianity? Regardless of how people interpret West's actions, there is no denying that his declaration as a Christian has brought recognition to Christianity through the usage of his songs and lyrics. Previously seen as outdated and rigid, religion is being redefined as accessible and open to everybody due to a vast and respected celebrity.

Kanye West accurately depicts Christian morals in a way that allows a broader audience to connect with religion. West helps push the understanding of religion as more than a traditional, rigid institution. "Closed on Sunday" and "Selah" exemplify how West does this. "Closed on Sunday" reiterates the biblical concept that Sunday is a rest day, where West raps, "Follow Jesus, listen and obey. No more livin' for the culture, we nobody's slave". He incorporates biblical beliefs that followers should follow Jesus, giving their life to Him, while rapping about Chick-Fil-A. The ridiculousness of rapping about a fast-food restaurant catches people's attention, then the beat, production, and lyrics hook people in. Furthermore, the ridiculousness also dispels some controversies over Christians devoting one day of the week to Jesus and, subsequently, Chick-Fil-A closing on Sundays. Many public opinions about Chick-Fil-A were negative, with some claiming homophobia. However, West's breakdown of Sabbath Sunday conveys the biblical truth (day of rest for Christians) and the added relatability of just spending time with family.

"Selah" is related to Ornate Coleman's belief that "music is totally created for an emotional experience (Bivins, 7)" that then allows people to be "put...in touch with the source of creation (Bivins, 7)". Zachary Schwartz writes that he "scoffed" when West announced a Christian album due to prior beliefs of Christianity as a "derivative religion that used heaven and hell to control the masses." This false narrative of religion is not uncommon. People believe religion is oppressive due to many outspoken religious figures, like the Westboro Baptist Church, that sometimes promote the wrong messages, which makes it difficult for non-religious people to connect with religiosity. The Westboro Baptist Church justified the picketing of funerals of LGBTQ+ funerals by their interpretation of the Bible condemning homosexuality. Schwartz writes that he gave *Jesus Is King* a listen because it "deserved at least one listen," and immediately upon listening to "Selah," "chills shot through [his] spine" as he relates the lyrics to "an incantation with an imprint in ancestral memory." This transcendence can be described as "different cultures and spiritualities merging for a time through sound (Bivins, 7)". Although Schwartz does not share the same religious ideas as West, West's music allows Schwartz to experience a similar transcendence to one evoked by religion. Schwartz writes, "I could learn the same messages by studying holy texts, but these are Kanye beats – they're delicious and digestible." Kanye West has an established reputation in the music industry that he utilizes to persuade the younger generation, who may rebel against typical societal institutions like religion, to give it a try. Kanye gives way to the revitalization of religion in the younger generations.

Kanye West redefines religion as a 'way of life' that cannot be separated from other spheres of living. There is a belief that separation from religion and politics should exist; however, West represents religion as

something integrated into every aspect of living. In 2009 West told Vibe, “I don’t believe in religion and giving it all up to Jesus and stuff like that. I don’t believe in that. I just believe in God. I would never say that it’s in Jesus’ hands.” Previously, West practiced being a ‘lukewarm Christian’ - believing in Jesus but still partaking in things of the world. However, in a recent Lowe’s Beats 1 show interview, West says, “I just had to give it up to God. The more I am in service to God, I just clear my head and just wake up more empty every day and let God do the driving and just use me as he may.” This character development showcases how West views religion. It is no longer a hobby or side addition to his life but a lifestyle. His pro-life stance further exemplifies this switch. In an interview on Thursday’s *Tucker Carlson Tonight*, West says in terms of his pro-life stance, “I don’t really care about people’s response to that. I perform for an audience of one and that is God.” Regardless of the numerous interpretations of the Bible, it is clear that a pro-life stance is a common interpretation of many verses, such as Jeremiah 1:5, which states, “Before I formed you in your mother’s body I chose you. Before you were born I set you apart to serve me. I appointed you to be a prophet to the nations.” West represents religiosity as a way of life by sticking to his pro-life values and not shying away from it in interviews. Numerous Christians hold this stance, yet many are reluctant to speak out against pro-choice campaigns and advocates due to fear of backlash and hatred. Another example of West’s almost complete integration of Christianity into his life is his commitment to not cussing. In an interview with Zane Lowe, West announced that he intended to release versions of his older tracks “free of all traces of naughty language” because he is in “service to Christ.” This may be an infinitesimal detail; however, it exemplifies how West fully committed himself to God. Again, he spearheads another movement for the resurrection of religiosity as something that must be followed every day of life, not just on Sunday.

It is important to note that believers must not support or condone all of Kanye West’s actions and beliefs. Alongside many other Christians, I believe West and countless other religious celebrities use religiosity to combat and defend racist, homophobic, misogynistic, and hateful comments and actions. Furthermore, although Kanye West’s music is not similar to the jazz and improvised music discussed in terms of religiosity and music, both share similar qualities. Wagner discusses the ability of the intersection between media and religiosity in allowing “freedom to do otherwise unacceptable things”, such as blowing up a church in a virtual reality. West’s persistence to his listeners to follow Jesus, gives off a similar message that some actions, such as making anti-semitic comments, is okay because it follows Jesus. Wagner makes the argument that religion and media are both about mediation and communication – how the audience receives important information and how this transmission, or mode of communication, affects reception. Likewise, how West conveys Christianity to fresh minds, void of any knowledge of religion, will greatly affect how they see it. It is important that he also practices the morals he preaches in his songs, in real life.

There is no doubt about Kanye West’s influence on rap and Christian communities. By championing the generation of rappers who produce songs about religion, he significantly impacts how religion is viewed in the generations who listen to him. In conclusion, Kanye West represents the ambiguity of religion in modern times. While his music may reflect a strong affinity for Christianity, his actions often contradict his beliefs, creating confusion over what constitutes true faith. West’s usage of God for personal reasons further perpetuates this ambiguity, such as in “I am a God,” where he compares himself to Jesus. Comments made in public further add to the confusion, allowing believers to interpret the Bible uniquely, just as West has. While some argue that West’s religiosity has positively amplified Christianity, his exclusivity and seemingly self-promoting Sunday church gatherings question the sincerity of his faith. Furthermore, he represents religion as not one sector of somebody’s life but as covering all aspects. Overall, West represents religion’s complex interaction and role in contemporary culture.

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