A Guide To Apocalyptic Cinema Mitchell Charles

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If You Like The Terminator... Scott Von Doviak 2012-05-01 (If You Like). The Terminator began life as a low-budget B movie seemingly destined for a short run at malls and drive-ins before blossoming into a billion-dollar franchise that launched the careers of director James Cameron and star Arnold Schwarzenegger. The original 1984 film not only spawned three sequels, a weekly television series, and countless novels, comic books, and videogames, it also redefined the science fiction genre with its blend of high tech and film noir. Here is the first book to explore the spectacular array of films, television shows, and other works that helped inspire The Terminator, as well as those that have drawn inspiration from it. If You Like The Terminator... delves into the history of science-fiction cinema, from its earliest days to the golden age of the 1950s and beyond, encountering killer robots, time travelers and postapocalyptic wastelands along the way. This turbo-charged journey through time also reviews the improbable career of Arnold Schwarzenegger, revisits the action heroes of the 1980s, and reevaluates the films of James Cameron, before touching down in the computer-dominated realm of today's science fiction cinema and projecting the future of the Terminator franchise. From Metropolis to The Matrix, from Frankenstein to RoboCop, from H. G. Wells and Harlan Ellison to Roger Corman and Roland Emmerich, you'll find them all here in If You Like The Terminator.

The New Formula For Cool Judith Kohlenberger 2015-08-31 »Our society has undergone a paradigm shift. In the information age, you and I are the alpha males,« Dr Leonard Hofstadter, experimental physicist and protagonist of the hit sitcom »The Big Bang Theory«, assures himself and his fellow scientists. The success of this and similar formats in American popular culture proves his point: Science has finally discovered the formula for cool. This interdisciplinary study examines how »cool«, a key aesthetic and affective category in the American imagination, informs contemporary representations of technoscience. Analyzing selected audiovisual productions, Judith Kohlenberger sheds light on current processes of interaction between science and popular culture, two pivotal sources for change in post-industrial America.

Encyclopedia of Religion and Film Eric Michael Mazur 2011 Presents alphabetically arranged reference entries on religion and its role in modern film, covering such topics as religious themes, symbols, well-known films that deal with religious topics, and noted directors.
The Last Midnight  Leisa A. Clark, 2016-10-13  Do you find yourself contemplating the imminent end of the world? Do you wonder how society might reorganize itself to cope with global cataclysm? (Have you begun hoarding canned goods and ammunition...?) Visions of an apocalypse began to dominate mass media well before the year 2000. Yet narratives since then present decidedly different spins on cultural anxieties about terrorism, disease, environmental collapse, worldwide conflict and millennial technologies. Many of these concerns have been made metaphorical: zombie hordes embody fear of out-of-control appetites and encroaching disorder. Other fears, like the prospect of human technology’s turning on its creators, seem more reality based. This collection of new essays explores apocalyptic themes in a variety of post-millennial media, including film, television, video games, webisodes and smartphone apps.

Bible and Cinema  Adele Reinhartz 2013-10-08 This is a comprehensive introduction to the ways in which the Bible has been used and represented in mainstream cinema. Adele Reinhartz considers the pervasive use of the Bible in feature films, and the medium of film as part of the Bible’s reception history. The book examines how films draw on the Old and New Testament and the figure of Jesus Christ in various direct and indirect ways to develop their plots, characters, and themes. As well as movies that set out explicitly to retell biblical stories in their ancient context, it explores the ways in which contemporary, fictional feature films make use of biblical narrative. Topics covered include: how filmmakers make use of scripture to address and reflect their own time and place, the Bible as a vehicle through which films can address social and political issues, reflect human experiences and emotions, explore existential issues such as evil and death, and express themes such as destruction and redemption. the role of the Bible as a source of ethics and morality, and how this connection is both perpetuated and undermined in a range of contemporary Hollywood films. films that create an experience of transcendence, and the ways in which the Bible figures in that experience. Reinhartz offers insightful analysis of numerous films including The Ten Commandments and The Shawshank Redemption, paying attention to visual and aural elements as well as plot, character, and dialogue. Students will find this an invaluable guide to a growing field.

The Bible in Motion  Rhonda Burnette-Bletsch 2016-09-12 This two-part volume contains a comprehensive collection of original studies by well-known scholars focusing on the Bible’s wide-ranging reception in world cinema. It is organized into sections examining the rich cinematic afterlives of selected characters from the Hebrew Bible and New Testament; considering issues of biblical reception across a wide array of film genres, ranging from noir to anime; featuring directors, from Lee Chang-dong to the Coen brothers, whose body of work reveals an enduring fascination with biblical texts and motifs; and offering topical essays on cinema’s treatment of selected biblical themes (e.g., lament, apocalyptic), particular interpretive lenses (e.g., feminist interpretation, queer theory), and windows into biblical reception in a variety of world cinemas (e.g., Indian, Israeli, and Third Cinema). This handbook is intended for scholars of the Bible, religion, and film as well as for a wider general audience.

Forthcoming Books  Rose Arny 2003-04

I Am Legend as American Myth  Amy J. Ransom 2018-06-21 Richard Matheson’s 1954 novel
I Am Legend has spawned a series of iconic horror and science fiction films, including The Last Man on Earth (1964), The Omega Man (1971) and I Am Legend (2007). The compelling narrative of the last man on earth, struggling to survive a pandemic that has transformed the rest of humanity into monsters, has become an American myth. While the core story remains intact, filmmakers have transformed the details over time, reflecting changing attitudes about race and masculinity. This reexamination of Matheson's novel situates the tale of one man's conflicted attitude about killing racialized "others" within its original post-World War II context, engaging the question of post-traumatic stress disorder. The author analyzes the several film adaptations, with a focus on the casting and interpretations of protagonist Robert Neville.

**A Guide to Apocalyptic Cinema** Charles P. Mitchell 2001 Studies fifty films that illustrate the variety, range, and different categories of the genre.

**La venganza de la naturaleza** Carlos Tabernero Holgado 2021-03-02 Vivimos en un mundo de encrucijadas medioambientales: contaminación de la tierra, el aire y el agua, sobreexplotación de recursos, emisiones desbocadas de gases de efecto invernadero, destrucción sistemática de ecosistemas y biodiversidad, y desequilibrios demográficos y socioeconómicos en el delirio del consumo desenfrenado y de nuestras reclusiones coloniales, de clase, género y raza, que inevitablemente nos enfrentan a nuestros modos de vivir y morir. Con el cine, que nos ofrece infinitas maneras de mirarnos en nuestras comunidades, podemos explorar con peculiar libertad narrativa nuestras formas de entender la naturaleza, nuestras expectativas, nuestros recelos, las profundas contradicciones en nuestra forma de organizarnos y de construir, históricamente, el medio en el que soñamos, sufrimos y amamos. El cine nos muestra que la venganza de la naturaleza no es más que un pretexto terrorífico, y que las soluciones de la destrucción del medio ambiente no habitan el ámbito de ningún tipo de providencia, sino de nuestra voluntad.

**The Oxford Handbook of Apocalyptic Literature** John Joseph Collins 2014 Apocalypticism arose in ancient Judaism in the last centuries BCE and played a crucial role in the rise of Christianity. It is not only of historical interest: there has been a growing awareness, especially since the 2001 terrorist attacks on the United States, of the prevalence of apocalyptic beliefs in the contemporary world. To understand these beliefs, it is necessary to appreciate their complex roots in the ancient world, and the multi-faceted character of the phenomenon of apocalypticism. The Oxford Handbook of Apocalyptic Literature is a thematic and phenomenological exploration of apocalypticism in the Judaic and Christian traditions. Most of the volume is devoted to the apocalyptic literature of antiquity. Essays explore the relationship between apocalypticism and prophecy, wisdom and mysticism; the social function of apocalypticism and its role as resistance literature; apocalyptic rhetoric from both historical and postmodern perspectives; and apocalyptic theology, focusing on phenomena of determinism and dualism and exploring apocalyptic theology's role in ancient Judaism, early Christianity, and Gnosticism. The final chapters of the volume are devoted to the appropriation of apocalypticism in the modern world, reviewing the role of apocalypticism in contemporary Judaism and Christianity, and more broadly in popular culture, addressing the increasingly studied relation between apocalypticism and violence, and discussing the relationship between apocalypticism and trauma, which speaks to the underlying causes of the popularity of apocalyptic beliefs. This volume will further the understanding of a vital religious phenomenon too often dismissed as alien and irrational by secular western society.

Jahresbibliographie Massenkommunikation 2003

Representing Religion in Film Tenzan Eaghll 2022-06-30 This is the first full-length exploration of the relationship between religion, film, and ideology. It shows how religion is imagined, constructed, and interpreted in film and film criticism. The films analyzed include The Last Jedi, Terminator, Cloud Atlas, Darjeeling Limited, Hellboy, The Revenant, Religulous, and The Secret of my Success. Each chapter offers: - an explanation of the particular representation of religion that appears in film - a discussion of how this representation has been interpreted in film criticism and religious studies scholarship - an in-depth study of a Hollywood or popular film to highlight the rhetorical, social, and political functions this representation accomplishes on the silver screen - a discussion about how such analysis might be applied to other films of a similar genre Written in an accessible style, and focusing on Hollywood and popular cinema, this book will be of interest to both movie lovers and experts alike.

BFI Film and Television Handbook 2003

Book Review Index 2009 Dana Ferguson 2009-08 Book Review Index provides quick access to reviews of books, periodicals, books on tape and electronic media representing a wide range of popular, academic and professional interests. The up-to-date coverage, wide scope and inclusion of citations for both newly published and older materials make Book Review Index an exceptionally useful reference tool. More than 600 publications are indexed, including journals and national general interest publications and newspapers. Book Review Index is available in a three-issue subscription covering the current year or as an annual cumulation covering the past year.

The Oxford Handbook of Millennialism Catherine Wessinger 2016-07 'The Oxford Handbook of Millennialism' offers readers an in-depth look at both the theoretical underpinnings of the study of millennialism and its many manifestations across history and cultures.

Film Noir Guide Michael F. Keaney 2015-05-20 More than 700 films from the classic period of film noir (1940 to 1959) are presented in this exhaustive reference book—such films as The Accused, Among the Living, The Asphalt Jungle, Baby Face Nelson, Bait, The Beat Generation, Crossfire, Dark Passage, I Walk Alone, The Las Vegas Story, The Naked City, Strangers on a Train, White Heat, and The Window. For each film, the following information is provided: the title, release date, main performers, screenwriter(s), director(s), type of noir, thematic content, a rating based on the five-star system, and a plot synopsis that does not reveal the ending.
Apocalypse-Cinema  Peter Szendy 2015-09-01  Apocalypse-cinema is not only the end of time that has so often been staged as spectacle in films like 2012, The Day After Tomorrow, and The Terminator. By looking at blockbusters that play with general annihilation while also paying close attention to films like Melancholia, Cloverfield, Blade Runner, and Twelve Monkeys, this book suggests that in the apocalyptic genre, film gnaws at its own limit. Apocalypse-cinema is, at the same time and with the same double blow, the end of the world and the end of the film. It is the consummation and the (self-)consumption of cinema, in the form of an acinema that Lyotard evoked as the nihilistic horizon of filmic economy. The innumerable countdowns, dazzling radiations, freeze-overs, and seismic cracks and crevices are but other names and pretexts for staging film itself, with its economy of time and its rewinds, its overexposed images and fades to white, its freeze-frames and digital touch-ups. The apocalyptic genre is not just one genre among others: It plays with the very conditions of possibility of cinema. And it bears witness to the fact that, every time, in each and every film, what Jean-Luc Nancy called the cine-world is exposed on the verge of disappearing. In a Postface specially written for the English edition, Szendy extends his argument into a debate with speculative materialism. Apocalypse-cinema, he argues, announces itself as cinders that question the “ultratestimonial” structure of the filmic gaze. The cine-eye, he argues, eludes the correlationism and anthropomorphic structure that speculative materialists have placed under critique, allowing only the ashes it bears to be heard.

The Oxford Handbook of Eschatology  Jerry L. Walls 2007-12-03  Eschatology is the study of the last things: death, judgment, the afterlife, and the end of the world. Through centuries of Christian thought from the early Church fathers through the Middle Ages and the Reformation these issues were of the utmost importance. In other religions, too, eschatological concerns were central. After the Enlightenment, though, many religious thinkers began to downplay the importance of eschatology which, in light of rationalism, came to be seen as something of an embarrassment. The twentieth century, however, saw the rise of phenomena that placed eschatology back at the forefront of religious thought. From the rapid expansion of fundamentalist forms of Christianity, with their focus on the end times; to the proliferation of apocalyptic new religious movements; to the recent (and very public) debates about suicide, martyrdom, and paradise in Islam, interest in eschatology is once again on the rise. In addition to its popular resurgence, in recent years some of the worlds most important theologians have returned eschatology to its former position of prominence. The Oxford Handbook of Eschatology will provide an important critical survey of this diverse body of thought and practice from a variety of perspectives: biblical, historical, theological, philosophical, and cultural. This volume will be the primary resource for students, scholars, and others interested in questions of our ultimate existence.

Zombies Are Us  Christopher M. Moreman 2011-10-10  On the surface, the zombie seems the polar opposite of the human—they are the living dead; we, in essence, are the dying alive. But the zombie is also “us.” Although decaying, it looks like us, dresses like us, and sometimes (if rarely) acts like us. In this volume, essays by scholars from a range of disciplines examine the zombie as a thematic presence in literature, film, video games, legal language, and philosophy, exploring topics including zombies and the environment, litigation, the afterlife, capitalism, and the erotic. Through this wide-ranging examination of the zombie phenomenon, the authors seek to discover what the zombie can teach us about being human. Instructors considering this book for use in a course may request an examination copy here.
Focus On: 100 Most Popular English-language Film Directors

Wikipedia contributors

Encyclopedia of Science, Technology, and Ethics Carl Mitcham 2005 This encyclopedia considers both the professional ethics of science and technology, and the social, ethical, and political issues raised by science and technology.

Reading the Signs Kevin R. West 2004

Internationale Bibliographie der Rezensionen wissenschaftlicher Literatur 2006

The Complete H.P. Lovecraft Filmography Charles P. Mitchell 2001 Identifies and analyzes 68 films inspired by the writings of H. P. Lovecraft.

Vidura 2001

Zwischen Fiktionalität und Kritik Joachim Valentin 2005

The Routledge Companion to Religion and Film John Lyden 2009 The Routledge Companion to Religion and Film brings together a lively and experienced team of contributors to investigate the ways in which this exciting discipline is developing.

Media and the Apocalypse Kylo-Patrick R. Hart 2009 Responding to a plethora of media representing end times, this anthology of essays examines pop culture's fascination with end of the world or apocalyptic narratives. Essays discuss films and made-for-television movies - including Deep Impact, The Core, and The Day After Tomorrow - that feature primarily [hu]man-made catastrophes or natural catastrophes. These representations complement the large amount of mediated literature and films on religious perspectives of the apocalypse, the Left Behind series, and other films/books that deal with prophecy from the Book of Revelation in the Bible. This book will be useful in upper-level undergraduate/graduate courses addressing mass media, film and television studies, popular culture, rhetorical criticism, and special/advanced topics. In addition, the book will be of interest to scholars and students in disciplines including anthropology, history, psychology, sociology, and religious studies.

Dharma of the Dead Christopher M. Moreman 2018-06-29 With the increased popularity of zombies in recent years, scholars have considered why the undead have so captured the public imagination. This book argues that the zombie can be viewed as an object of meditation on death, a memento mori that makes the fact of mortality more approachable from what has been described as America's "death-denying culture." The existential crisis in zombie apocalyptic fiction brings to the fore the problem of humanity's search for meaning in an increasingly global and secular world. Zombies are analyzed in the context of Buddhist thought, in contrast with social and religious critiques from other works.

Encyklopedia filmu science fiction Krzysztof Loska 2004

Becoming Beholders Karen E. Eifler 2014-04-28 Catholic colleges and universities have long engaged in conversation about how to fulfill their mission in creative ways across the curriculum. The "sacramental vision" of Catholic higher education posits that God is made manifest in the study of all disciplines. Becoming Beholders is the first book to share
pedagogical strategies about how to do that. Twenty faculty—from many religious backgrounds, and in fields such as chemistry, economics, English, history, mathematics, sociology and theology—discuss ways that their teaching nourishes students' ability to find the transcendent in their studies.

*The Apocalyptic Complex* Nadia Al-Bagdadi 2018-07-01 The attack on the World Trade Center in 2001, followed by similarly dreadful acts of terror, prompted a new interest in the field of the apocalyptic. There is a steady output of literature on the subject (also referred to as “the End Times.”) This book analyzes this continuously published literature and opens up a new perspective on these views of the apocalypse. The thirteen essays in this volume focus on the dimensions, consequences and transformations of Apocalypticism. The authors explore the everyday relevance of the apocalyptic in contemporary society, culture, and politics, side by side with the various histories of apocalyptic ideas and movements. In particular, they seek to better understand the ways in which perceptions of the apocalypse diverge in the American, European, and Arab worlds. Leading experts in the field re-evaluate some of the traditional views on the apocalypse in light of recent political and cultural events, and, go beyond empirical facts to reconsider the potential of the apocalyptic. This last point is the focal point of the book.

*Science-fiction Studies* 2004

*Icons of Horror and the Supernatural* S. T. Joshi 2006 Each entry discusses a type of monster or villain in horror, science fiction, or supernatural literature or films, providing a history of when it first appeared in the genre, criticism of its incarnations since, and what makes it so frightening.

*Filmography of Social Issues* Charles P. Mitchell 2004 A user friendly reference guide to 100 of the most socially significant films, exploring twenty important issues that recur in these films.

*Choice* 2002-05

*The British National Bibliography* Arthur James Wells 2009