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Autore	Bryan Christopher <1935->
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Nota di contenuto	Contents; Prologue: Looking at Mark; Scope of the Inquiry; Purpose of the Inquiry; Part I: What Kind of Text Is Mark?; 1. The Question of Genre; The Significance of Genre; On Recognizing Genre; 2. Mark's Milieu; 3. A Genre for Mark; 4. How to Show That Mark Is a Hellenistic ""Life,""; 5. Mark as a Hellenistic ""Life,""; Title; Opening Features; Subject; Setting; Arrangement of Material; Characterization; Sources and Units of Composition; Common Motifs; Written Style; Length; Function; Preliminary Conclusion; Part II: Was Mark Written to Be Read Aloud?; 6. Orality and Oral Transmission 7. Some Characteristics of Oral Composition Orality and Narrative; Orality and Hyperbole; Orality and Parataxis; Orality and Formula; Oral Techniques and Communication; Oral Style and Mark; 8. Mark and Oral Transmission; Understanding Mark's Structure; Mark's Overall Arrangement; 9. An Analysis of Mark's Structure; Part I. Prologue. Witness to the Coming One: In the Wilderness (1:1-8); Part II. The Ministry of Jesus: In and around Galilee (1:9-8:21); Part III. Jesus Teaches the Way of the Cross: On the Road to Jerusalem (8:22-10:52) Part IV. The Passion of Jesus: In and around Jerusalem (11:1-15:41)Part

V. Epilogue: Witness to the Crucified and Risen One: At the Tomb (15: 42-16:8); 10. Oral Characteristics of Mark's Style; Oral Style; Episodes Showing Jesus' Wit and Wisdom; Episodes Showing Jesus the Man of Deed; Parables; Narrative Summaries; The Passion; 11. As It Is Written: Oral Characteristics of Mark's Appeals to Scripture; Mark's Use of Scripture: 1:1-13; Allusion and Reminiscence; Mark's Two Precise Quotations; Scriptural Tradition as a Means of Articulation; 12. Conclusions: Mark in Its Setting

A Writer Who Wrote to Be Heard Was Mark's Gospel Composed Orally?; The Author of a Hellenistic "Life,""; A "Scribal" Mark?; Mark the Prophetic Charismatic?; Mark the Evangelist and the First Urban Christians; 13. Unscientific Postscripts; Many Traditions and One Gospel; The Significance of the Story; Gospel and Performance; Appendix: Examples of Popular Greek Prose from the First and Second Centuries of the Christian Era; Abbreviations; Bibliography; Index to Modern Authors; Index to Ancient Sources; Subject Index

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Autore

Shapiro Jerome Franklin <1958-, >

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Nota di contenuto

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Introduction Vexing questions, and atomic bomb cinema; 1 1895 to 1945: Prototypical bomb films; 2 1945 to 1949: The initial elation after Hiroshima and Nagasaki; 3 1950 to 1963, Part I: A complex growth industry; 4 1950 to 1963, Part II: Cold war fantasies; 5 1964 to 1979: Losing faith in social institutions; 6 1980 to 1989: The Reagan era; 7 1990 to 2001: The post-cold war years; 8 1945 to 2001: Japan's atomic bomb cinema; Conclusion Demonic cinema; NOTES; SELECTED BIBLIOGRAPHY; FILMOGRAPHY; INDEX

#### Sommario/riassunto

Unfathomably merciless and powerful, the atomic bomb has left its indelible mark on film. In *Atomic Bomb Cinema*, Jerome F. Shapiro unearths the unspoken legacy of the bombing of Nagasaki and Hiroshima and its complex aftermath in American and Japanese cinema. According to Shapiro, a ""Bomb film"" is never simply an exercise in ideology or paranoia. He examines hundreds of films like *Godzilla*, *Dr. Strangelove*, and *The Terminator* as a body of work held together by ancient narrative and symbolic traditions that extol survival under devastating condition