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Nota di contenuto	The Bible in Motion -- Front matter -- Acknowledgements -- Contents -- List of Illustrations -- List of Contributors -- Abbreviations -- General Introduction: The Bible -- I. Biblical Characters and Stories (Hebrew Bible) -- 1. In the Beginning: Adam and Eve in Film -- 2. Noah and the Flood: A Cinematic Deluge -- 3. It's All in the Family: The Patriarchs of Genesis in Film -- 4. The Cinematic Moses -- 5. Samson and Delilah in Film -- 6. There Might Be Giants: King David on the Big (and Small) Screen -- 7. Esther in Film -- II. Film Genres and Styles -- 8. Scripture on Silent Film -- 9. Film Noir and the Bible -- 10. The Bible Epic -- 11. Western Text(s): The Bible and the Movies of the Wild, Wild West -- 12. Mysteries of the Bible (Documentary) Revealed: The Bible in Popular NonFiction and Documentary Film -- 13. From Skepticism to Piety: The Bible and Horror Films -- 14. "Moses' DVD Collection": The Bible and Science Fiction Film -- 15. The Word Made Gag: Biblical Reception in Film Comedy -- 16. Drawing (on) the Text: Biblical Reception in Animated Films -- 17. Anime and the Bible -- III. Biblical Themes and Genres -- 18. God at the Movies -- 19. Satan in Cinema -- 20. Creation and Origins in Film -- 21. The Book of Job in the Movies: On Cinema's Exploration of Theodicy and the Hiddenness of

God -- 22. Lament in Film and Film as Lament -- 23. What Lies Beyond? Biblical Images of Death and Afterlife in Film -- 24. This Is the End: Apocalyptic Moments in Cinema -- IV. Biblical Characters and Stories (New Testament) -- 25. Jesus and the Gospels at the Movies -- 26. Women in the Cinematic Gospels -- 27. Judas as Portrayed in Film -- 28. Jews and Judaism in New Testament Films -- 29. Paul and the Early Church in Film -- 30. Mythic Relevance of Revelation in Film -- V. Cinemas and Auteurs -- 31. David Wark Griffith: Filming the Bible as the U.S. Story -- 32. Alice Guy Blaché and Gene Gauntier: Bringing New Perspectives to Film -- 33. Oscar Micheaux's Within Our Gates: Emergent History and a Gospel of Middle-Class Liberation -- 34. Cecil B. DeMille: Hollywood's Lay Preacher -- 35. Reframing Jesus: Dreyer's Lifelong Passion -- 36. Luis Buñuel: Atheist by the Grace of God -- 37. Robert Bresson: Biblical Resonance from a Christian Atheist -- 38. Roberto Rossellini: From Spiritual Searcher to History's Documentarian -- 39. Federico Fellini: From Catholicism to the Collective Unconscious -- 40. John Huston: The Atheistic Noah -- 41. Stanley Kubrick: Midrashic Movie Maker -- 42. In the Wake of the Bible: Krzysztof Kielowski and the Residual Divine in Contemporary Life -- 43. Peter Weir: Man of Mystery, Mysticism, and the Mundane -- 44. Cheick Oumar Sissoko: West African Activist and Storyteller -- 45. Lee Chang-Dong: Exploring the Hidden Christ -- 46. Mark Dornford-May: Transposing the Classic -- 47. Serious Men: Scripture in the Coen Brothers Films -- 48. Liberative Visions: Biblical Reception in Third Cinema -- 49. The Reception of Biblical Films in India: Observations and a Case Study -- 50. "A Ram Butts His Broad Horns Again and Again against the Wall of the House": The Binding Myth in Israeli Film -- VI. Voices from the Margins -- 51. Judaism and Antisemitism in Bible Movies -- 52. Ethnicity and Biblical Reception in *Eve and the Fire Horse* -- 53. A Slave Narrative for the "Post-Racial" Obama Age -- 54. The Temptation of Noah: The Debate about Patriarchal Violence in Darren Aronofsky's *Noah* -- 55. Gay Male Villains in Biblical Epic Films -- 56. Imperialism in New Testament Films -- Film Index -- Scripture Index -- Subject Index

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### Sommario/riassunto

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.

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