

1. Record Nr.	UNINA9910778416903321
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Titolo	Film, Lacan and the subject of religion : a psychoanalytic approach to religious film analysis // Steve Nolan
Pubbl/distr/stampa	London ; ; New York : , : Continuum, , 2009
ISBN	1-4725-4902-3 1-282-31953-1 9786612319532 1-4411-1633-8
Descrizione fisica	1 online resource (232 p.)
Disciplina	205.65
Soggetti	Motion pictures - Ethical and moral aspects Motion pictures - Psychological aspects Motion pictures - Religious aspects Religion in motion pictures
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and indexes.
Nota di contenuto	Introduction -- An Overview -- Part 1 Current approaches to religious film analysis. 1 Phenomenological interpretations: film as sacrament ; 2 Literary interpretations: film as visual story ; 3 Anthropological interpretations: film as religion -- Part 2 Representation in liturgy and film. 4 Liturgical representation: 'others', narratives and ideological 'realities' ; 5 Cinematic representation: 'others', narratives and ideological 'realities' -- Part 3 What can film theory offer liturgy? 6 Cinematic identification: suture and narrative space ; 7 Suturing suture: joining the theory together ; 8 Suturing religious identity in the sacramental narrative By way of analysis .
Sommario/riassunto	"In their study of religion and film, religious film analysts have tended to privilege religion. Uniquely, this study treats the two disciplines as genuine equals, by regarding both liturgy and film as representational media. Steve Nolan argues that, in each case, subjects identify with a represented 'other' which joins them into a narrative where they become participants in an ideological 'reality'. Finding many current approaches to religious film analysis lacking, Film, Lacan and the

Subject of Religion explores the film theory other writers ignore, particularly that mix of psychoanalysis, Marxism and semiotics - often termed Screen theory - that attempts to understand how cinematic representation shapes spectator identity. Using translations and commentary on Lacan not originally available to Screen theorists, Nolan returns to Lacan's contribution to psychoanalytic film theory and offers a sustained application to religious practice, examining several 'priest films' and real-life case study to expose the way liturgical representation shapes religious identity. Film, Lacan and the Subject of Religion proposes an interpretive strategy by which religious film analysts can develop the kind of analysis that engages with and critiques both cultural and religious practice."--Bloomsbury Publishing.

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