

CINEMA AND EVIL

Moral Complexities and the “Dangerous” Film

DARA WALDRON

Cinema And Evil Moral Complexities And The Dangerous Film

Jeanette Reedy Solano



Cinema And Evil Moral Complexities And The Dangerous Film:

Cinema and Evil Dara Waldron, 2014-08-11 Malevolence and its causes has been central to film since its inception the birth of film coinciding with a fascination with crime death murder horror etc Films which address the problem of evil however are less frequent and fewer in quantity especially films which respond to a body of thought philosophical or theological which has deliberated on the topic of evil over the centuries Cinema and Evil Moral Responsibility and the Dangerous Film addresses these films It explores the legacy of evil from Manicheanism to Arendt assessing the alternative definitions offered by philosophers theologians and writers per se on its problematic status It then considers how the films of filmmakers such as Fritz Lang Orson Welles Pier Paolo Pasolini Michael Haneke Gus Van Sant and Lynne Ramsay have responded to the problem of evil in their films In case by case studies filmmakers response to evil events whether those such as the Holocaust or Columbine in which evil is used as a descriptor for human behaviour is explored The book refers to these as dangerous films tasking us with the need to consider evil as a problem which is also our responsibility It argues that these filmmakers have been at the forefront of ethical deliberation on evil **Twenty First Century Horror Films** Douglas

Keeseey, 2017-03-23 This lively and illuminating book explores over 100 contemporary horror films providing insightful and provocative readings of what they mean while including numerous quotes from their creators Some of these films including The Babadook The Green Inferno It Follows The Neon Demon Pride and Prejudice and Zombies and The Witch are so recent that this will be one of the first times they are discussed in book form The book is divided into three main sections nightmares nations and innovations Nightmares looks at new manifestations of traditional fears including creepy dolls haunted houses and demonic possession as well as vampires werewolves witches and zombies and also considers more contemporary anxieties such as dread of home invasion and homophobia Nations explores fright films from around the world including Australia Canada Czechoslovakia France Germany India Japan Norway Russia Serbia Spain and Sweden as well as the UK and the U S Innovations focuses on the latest trends in terror from 3D to found footage films from Twilight teen romance to torture porn and from body horror and eco horror to techno horror Parodies remakes and American adaptations of Asian horror are also discussed

Contemporary Directors' Cinema Jacob Leigh, 2024-12-12 Contemporary Directors Cinema refreshes the argument about the role of the director through the practice of evaluative criticism The book identifies what makes nine recent films successful achievements by their directors and collaborators Each chapter gives some context for the director's work but the central argument focuses on the style form and themes of each film while explicating aspects of point of view and tone Contemporary Directors Cinema argues that in each of its nine case studies the director's work is central to the achievement of economy unity eloquence subtlety depth vigour vividness and intensity By offering critical readings of nine films from mainstream film culture Contemporary Directors Cinema demonstrates that cinema remains vital as a director's medium The films discussed in this book are Pain and Glory 2019 Shoplifters 2018 Parasite 2019 The White

Ribbon 2009 Les Chansons d'amour 2007 The Bling Ring 2013 The Great Beauty 2013 Leviathan 2014 and Winter Sleep 2014

Hearing Haneke Elsie M. Walker, 2018 Michael Haneke's films subject us to extreme experiences of disturbance, desperation, grief, and violence. They are unsoftened by music, punctuated by accosting noises, shaped by painful silences, and charged with aggressive dialogue. The sound tracks are even more traumatic to hear than his stories are to see, but they also offer us the transformative possibilities of reawakened sonic awareness. Haneke's use of sound redefines cinema in ways that can help us re-hear everything, including our own voices and everything around us, better. Though Haneke's films make exceptional demands on us, he is among the most celebrated of living auteurs; he is two-time recipient of the Palme d'Or at Cannes Film Festival for *The White Ribbon* 2009 and *Amour* 2012, and Academy Award winner of Best Foreign Language Film for *Amour* along with numerous other awards. The radical confrontationality of his cinema makes him an internationally controversial as well as revered subject. *Hearing Haneke* is the first book-length study of the sound tracks that define this living legacy. This book explores the haunting, subversive, and political significance of all aural elements through Haneke's major feature films: dialogue, sound effects, silences, and music, all of which are meticulously conducted by him. Many critics read Haneke as coolly dispassionate about showing scenes of humanity under threat, but *Hearing Haneke* argues that all facets of his sound tracks stress humane understanding and the importance of compassion. This book provides exceptionally detailed analyses of all Haneke's most celebrated films, including *The Seventh Continent*, *Funny Games*, *Code Unknown*, *The Piano Teacher*, *Caché*, *The White Ribbon*, and *Amour*. The writing brings together film theory, musicology, history, and cultural studies in ways that resonate broadly. *Hearing Haneke* will matter to anyone who cares about the power of art to inspire progressive change.

Religion and Film: The Basics Jeanette Reedy Solano, 2021-12-24 *Religion and Film: The Basics* is an accessible and engaging introduction to the history, diverse approaches, and ideas associated within the study of religion and film. Referencing films from around the world from the early 20th century to the present day, this unique introduction includes the following topics: the history and dynamics of religion and film; various methods to approach religion and film; the evolution of religion and film scholarship; film genre and theory; world religions and film; unique themes from race and gender roles to karma and redemption. A fascinating range of films are discussed, from early silent films such as *Hypocrites* to recent releases such as *Minari*. Five genres are explored, including horror in *The Wicker Man* (UK) and *Let the Right One In* (Sweden), and world religions are analyzed in films such as *OMG*, *The Big Lebowski*, and *Malcolm X*. Tropes examined include gender in *Water*, karma in *It's a Wonderful Life*, death in *Beautiful*, redemption in *Magnolia*, and evil in *Get Out*. With helpful features including recommendations for further study and key films to view, this book is an ideal starting point for students approaching religion and film for the first time, as well as those interested in learning more about the field while broadening their methods, knowledge of film, and their film canon.

M Sam Deighan, 2019-08-12 Fritz Lang's first sound feature *M* (1931) is one of the earliest serial killer films in cinema history and laid the foundation for future horror movies and thrillers, particularly those

with a disturbed killer as protagonist Peter Lorre's child killer Hans Beckert is presented as monstrous yet sympathetic building on themes presented in the earlier German Expressionist horror films like *The Cabinet of Dr Caligari* and *The Hands of Orlac* Lang eerily foreshadowed the rising fascist horrors in German society and transforms his cinematic Berlin into a place of urban terror and paranoia Sam Deighan explores the way Lang uses horror and thriller tropes in *M* particularly in terms of how it functions as a bridge between German Expressionism and Hollywood's growing fixation on sympathetic killers in the 40s The book also examines how Lang made use of developments within forensic science and the criminal justice system to portray a somewhat realistic serial killer on screen for the first time at once capturing how society in the 30s and 40s viewed such individuals and their crimes and shaping how they would be portrayed on screen in the horror films to come

Quentin Tarantino's Django Unchained Oliver C. Speck, 2014-07-31 *Django Unchained* is certainly Quentin Tarantino's most commercially successful film and is arguably also his most controversial Fellow director Spike Lee has denounced the representation of race and slavery in the film while many African American writers have defended the white auteur The use of extremely graphic violence in the film even by Tarantino's standards at a time when gun control is being hotly debated has sparked further controversy and has led to angry outbursts by the director himself Moreover *Django Unchained* has become a popular culture phenomenon with t-shirts highly contentious action figures posters and strong DVD BluRay sales The topic slavery and revenge the setting a few years before the Civil War the intentionally provocative generic roots Spaghetti Western and Blaxploitation and the many intertexts and references to German and French culture demand a thorough examination Befitting such a complex film the essays collected here represent a diverse group of scholars who examine *Django Unchained* from many perspectives

Ten Years of Studies in Documentary Film Deane Williams, 2018-08-29 This volume will be a time capsule of the first 10 years of *Studies in Documentary Film* 2007-2016 tracing not only the development of the journal but also of documentary studies in the same period Issues such as the rise of digital documentary forms and authorship documentary activism and the Chinese Independent documentary as well as diverse political issues will be raised in the introduction and evidenced in the articles The chapters have been chosen for the various themes they raise in documentary studies but also the broader field of documentary scholarship including publishing and the rise of the internet as a powerful force in documentary studies

The Cinema of Steven Spielberg Nigel Morris, 2007 Detailed textual analysis of films from Spielberg's entire career reveal that alongside conventional commercial appeal his movies function as a self-reflexive they invite divergent readings and self-conscious spectatorship which contradict assumptions about their ideological tendencies

The Martial Arts Cinema of the Chinese Diaspora Kin-Yan Szeto, 2011-06-29 In *The Martial Arts Cinema of the Chinese Diaspora* Kin-Yan Szeto critically examines three of the most internationally famous martial arts film artists to arise out of the Chinese diaspora and travel far from their homelands to find commercial success in the world at large Ang Lee John Woo and Jackie Chan Positing the idea that these filmmakers success

is evidence of a cosmopolitical awareness arising from their cross cultural ideological engagements and geopolitical displacements Szeto demonstrates how this unique perspective allows these three filmmakers to develop and act in the transnational environment of media production distribution and consumption Beginning with a historical retrospective on Chinese martial arts films as a diasporic film genre and the transnational styles and ideologies of the filmmakers themselves Szeto uses case studies to explore in depth how the forces of colonialism Chinese nationalism and Western imperialism shaped the identities and work of Lee Woo and Chan Addressed in the volume is the groundbreaking martial arts swordplay film that achieves global success Ang Lee s *Crouching Tiger Hidden Dragon* and its revelations about Hollywood representations of Asians as well as concepts of male and female masculinity in the swordplay film tradition Also investigated is the invigoration of contemporary gangster thriller and war films by John Woo whose combination of artistic and historical contexts has contributed to his global success Szeto then dissects Chan s mimetic representation of masculinity in his films and the influences of his Chinese theater and martial arts training on his work Szeto outlines the similarities and differences between the three artists films especially their treatments of gender sexuality and power She concludes by analyzing their films as metaphors for their working conditions in the Chinese diaspora and Hollywood and demonstrating how through their works Lee Woo and Chan communicate not only with the rest of the world but also with each other Far from a book simply about three filmmakers *The Martial Arts Cinema of the Chinese Diaspora* investigates the transnational nature of films the geopolitics of culture and race and the depths of masculinity and power in movies Szeto s interdisciplinary approach calls for nothing less than a paradigm shift in the study of Chinese diasporic filmmakers and the embodiment of cosmopolitical perspectives in the martial arts genre

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