



SCANDALIZING JESUS?

Kazantzakis's *The Last Temptation of Christ* Fifty Years On

Edited by DARREN J. N. MIDDLETON

Featuring essays by

MARTIN SCORSESE, PETER BIEN, & PETER T. CHATTAWAY



Scandalizing Jesus Kazantzakiss The Last Temptation Of Christ Fifty Years On

Richard Walsh, Jeffrey L. Staley



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Scandalizing Jesus? Darren J. N. Middleton, 2005-11-03 2005 marks the fiftieth anniversary of Nikos Kazantzakis The Last Temptation of Christ Since Kazantzakis ranks as one of the twentieth century s most important European writers and given that this particular work of his has garnered so much publicity this collection of essays re assesses the novel though not forgetting the movie in light of one half century s worth of criticism and reception history Clergy and laity alike have denounced this novel When it first appeared the Greek Orthodox Church condemned it the Vatican placed it on its Index of Forbidden Texts and conservative evangelicals around the world protested its allegedly blasphemous portrayal of a human struggling Messiah who succumbs to the devil s final snare while on the Cross the temptation to happiness Assuredly the sentiments surrounding this novel at least in the first thirty years or so were very strong When Martin Scorsese decided in the early 1980s to adapt the novel for the silver screen even stronger feelings were expressed Even today his works are seldom studied in Greece largely because the Greek government is unable or unwilling to anthologize his material for the national curriculum After fifty years however the time seems right to re examine the novel the man and the film locating Kazantzakis and his work within an important debate about the relationship between religion and art literary and cinematic Until now a book length assessment of Kazantzakis novel and the film it inspired has not appeared No such volume is planned to commemorate the fiftieth anniversary of the novel s publication For those who work in Kazantzakis studies a focused anthology like this one is missing from library collections The volume contains original essays by Martin Scorsese the film critic Peter Chattaway and Kazantzakis translator Peter A Bien

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Kazantzakis, Volume 2 Peter Bien, 2010-07-01 Putting Greek writer Nikos Kazantzakis's vast output into the context of his lifelong spiritual quest and the turbulent politics of twentieth century Greece Peter Bien argues that Kazantzakis was a deeply flawed genius not always artistically successful but a remarkable figure by any standard This is the second and final volume of Bien's definitive and monumental biography of Kazantzakis 1883-1957 It covers his life after 1938 the period in which he wrote *Zorba the Greek* and *The Last Temptation of Christ* the novels that brought him his greatest fame A demonically productive novelist poet playwright travel writer autobiographer and translator Kazantzakis was one of the most important Greek writers of the twentieth century and the only one to achieve international recognition as a novelist But Kazantzakis's writings were just one aspect of an obsessive struggle with religious political and intellectual problems In the 1940s and 1950s a period that included the Greek civil war and its aftermath Kazantzakis continued this engagement with undiminished energy despite every obstacle producing in his final years novels that have become world classics

Giving the Devil His Due Jeffrey Andrew Weinstock, Regina M. Hansen, 2021-10-05 Finalist 2021 Bram Stoker Awards Superior Achievement in Non Fiction The first collection of essays to address Satan's ubiquitous and popular appearances in film Lucifer and cinema have been intertwined since the origins of the medium As humankind's greatest antagonist and the incarnation of pure evil the cinematic devil embodies our own culturally specific anxieties and desires reflecting moviegoers' collective conceptions of good and evil right and wrong sin and salvation *Giving the Devil His Due* is the first book of its kind to examine the history and significance of Satan onscreen This collection explores how the devil is not just one monster among many nor is he the prince of darkness merely because he has repeatedly flickered across cinema screens in darkened rooms since the origins of the medium Satan is instead a force active in our lives Films featuring the devil therefore are not just flights of fancy but narratives sometimes reinforcing sometimes calling into question a familiar belief system From the inception of motion pictures in the 1890s and continuing into the twenty-first century these essays examine what cinematic representations tell us about the art of filmmaking the desires of the film going public what the cultural moments of the films reflect and the reciprocal influence they exert Loosely organized chronologically by film though some chapters address more than one film this collection studies such classic movies as *Faust* *Rosemary's Baby* *The Omen* *Angel Heart* *The Witch* and *The Last Temptation of Christ* as well as the appearance of the Devil in Disney animation Guiding the contributions to this volume is the overarching idea that cinematic representations of Satan reflect not only the hypnotic powers of cinema to explore and depict the fantastic but also shifting social anxieties and desires that concern human morality and our place in the universe Contributors Simon Bacon Katherine A Fowkes Regina Hansen David Hauka Russ Hunter Barry C Knowlton Eloise R Knowlton Murray Leeder Catherine O'Brien R Barton Palmer Carl H Sederholm David Sterritt J P Telotte Jeffrey Andrew

Weinstock *Jesus, the Gospels, and Cinematic Imagination* Richard Walsh, Jeffrey L. Staley, 2021-08-12 Jesus films arose with cinema itself Richard Walsh and Jeffrey L. Staley introduce students to these films with a general overview of the Jesus film tradition and with specific analyses of 22 of its most influential exemplars stretching from *La vie du Christ* 1906 to *Mary Magdalene* 2018 The introduction to each film includes discussion of plot characters visuals appeal to authority and cultural location as well as consideration of the director's and/or other filmmakers' achievements and style Several film chapters end with reflections on problematic issues bedeviling the tradition such as cultural imperialism and patriarchy To assist teachers and researchers each chapter includes a listing of DVD chapters and the approximate time for both DVDs and streaming platforms at which key film moments occur The book also includes a Gospels Harmony cataloging the time at which key gospel incidents appear in these films Extensive endnotes point readers to other important work on the tradition and specific films While the authors strive to set the Jesus film tradition within cinema and its interpretation the DVD streaming listing and the Gospels Harmony facilitate the comparison of these films to gospel interpretation and the Jesus tradition Broken Hallelujah Darren J. N. Middleton, 2007-01-01 Marking the fiftieth anniversary of Kazantzakis's death author Darren J. N. Middleton looks back on Kazantzakis's life and literary art to suggest that contrary to popular belief Kazantzakis and his views actually comport with the ideals of Christianity **Dialogic Openness in Nikos Kazantzakis** Charitini Christodoulou, 2012-11-15 In this book Charitini Christodoulou argues that a certain perception of openness that she calls dialogic permeates Nikos Kazantzakis *The Last Temptation* Partly based on Umberto Eco's theory in *Opera Aperta* and Mikhail Bakhtin's notion of dialogism the term dialogic openness refers to the idea of antithetical forces clashing and thus revealing different forms of tension that are not resolved at the end of the novel Thus it is shown that subjectivity and meaning is always in the process of becoming The different aspects of identity formation unfold before the eyes of the reader who becomes a witness to the leading characters' process of becoming Christodoulou demonstrates that there are dialogic elements in tension which can only be brought forth not as a synthesis such as the stylistics of a genre implies but as openness perceived as a process of identity formation *Struggling with God* Simon D. Podmore, 2013-10-31 Invoking the biblical motif of Jacob's struggle with the Face of God Genesis 32 Simon D. Podmore undertakes a constructive theological account of spiritual trial *tentatio* known in German mystical and Lutheran tradition as *Anfechtung* in relation to enduring questions of the otherness and hiddenness of God and the self the problem of suffering and evil the freedom of Spirit and the anxious relationship between temptation and ordeal fear and desire This book traces a genealogy of spiritual trial from medieval German mystical theology through Lutheran and Pietistic thought Tauler Luther Arndt Boehme and reconstructs Kierkegaard's innovative yet under-examined recovery of the category *Anfægtelse* a Danish cognate for *Anfechtung* within the modern context of the spiritless decline of Christendom Developing the relationship between struggle *Anfechtung* and release *Gelassenheit* Podmore proposes a Kierkegaardian theology of spiritual trial which elaborates the kenosis of the self

before God in terms of Spirit's restless longing to rest transparently in God. Offering an original rehabilitation of the temptation of spiritual trial, this book strives for a renewed theological hermeneutic which speaks to the enduring human struggle to realise the unchanging love of God in the face of spiritual darkness. **Wicked Cinema** Daniel S.

Cutrara, 2015-05-01 From struggles over identity politics in the 1990s to current concerns about a clash of civilizations between Islam and Christianity, culture wars play a prominent role in the twenty-first century. Movies help to define and drive these conflicts by both reflecting and shaping cultural norms as well as showing what violates those norms. In this pathfinding book, Daniel S. Cutrara employs queer theory, cultural studies, theological studies, and film studies to investigate how cinema represents and often denigrates religion and religious believers, an issue that has received little attention in film studies despite the fact that faith in its varied manifestations is at the heart of so many cultural conflicts today. *Wicked Cinema* examines films from the United States, Europe, and the Middle East, including *Crimes and Misdemeanors*, *The Circle*, *Breaking the Waves*, *Closed Doors*, *Agnes of God*, *Priest*, *The Last Temptation of Christ*, and *Dogma*. Central to all of the films is their protagonists' struggles with sexual transgression and traditional belief systems within Christianity, Judaism, or Islam. A struggle, Cutrara argues, that positions believers as the Other and magnifies the abuses of religion while ignoring its positive aspects. Uncovering a hazardous web of ideological assumptions informed by patriarchy, the spirit/flesh dichotomy, and heteronormativity, Cutrara demonstrates that ultimately these films emphasize the Otherness of the faithful through a variety of strategies commonly used to denigrate the queer: from erasing their existence to using feminization to make them appear weak to presenting them as dangerous fanatics. Struggle for Freedom Basilius J. Groen, 2024-12-15 The study presents ways of structuring civil codes on the basis of selected codifications from Central and Eastern Europe since the end of the 18th century until the modern times. In five chapters, the author depicts the arrangement of an possible general part of the law of obligations of *ius in re* of family law and the law of persons as well as of inheritance law. The focus of the study is searching the most common systematic patterns and the main differences between the socialist and bourgeois codifications.

Hollywood Under Siege Thomas R. Lindlof, 2008-08-08 A behind-the-scenes look at the making of *The Last Temptation of Christ* and the controversy following its release. In 1988, director Martin Scorsese fulfilled his lifelong dream of making a film about Jesus Christ. Rather than celebrating the film as a statement of faith, churches and religious leaders immediately went on the attack, alleging blasphemy. At the height of the controversy, thousands of phone calls a day flooded the Universal switchboard, and before the year was out, more than three million mailings protesting the film fanned out across the country. For the first time in history, a studio took responsibility for protecting theaters and scrambled to recruit a field crisis team to guide *The Last Temptation of Christ* through its contentious American openings. Overseas, the film faced widespread censorship actions, with thirteen countries eventually banning the film. The response in Europe turned violent when opposition groups sacked theaters in France and Greece and caused injuries to dozens of moviegoers. Twenty years later,

author Thomas R Lindlof offers a comprehensive account of how this provocative film came to be made and how Universal Pictures and its parent company MCA became targets of the most intense unremitting attacks ever mounted against a media company. The film faced early and determined opposition from elements of the religious Right when it was being developed at Paramount during the last year the studio was run by the celebrated troika of Barry Diller, Michael Eisner and Jeffrey Katzenberg. By the mid 1980s Scorsese's film was widely regarded as unmakeable, a political stick of dynamite that no one dared touch. Through the joint efforts of two of the era's most influential executives, CAA president Michael Ovitz and Universal Pictures chairman Thomas P. Pollock, this improbable project found its way into production. The making of *The Last Temptation of Christ* caught evangelical Christians at a moment when they were suffering a crisis of confidence in their leadership. The religious right seized on the film as a way to rehabilitate its image and to mobilize ordinary citizens to attack liberalism in art and culture. The ensuing controversy over the film's alleged blasphemy escalated into a full scale war fought out very openly in the media. Universal/MCA faced unprecedented calls for boycotts of its business interests; anti-Semitic rhetoric and death threats were directed at MCA chairman Lew Wasserman and other MCA executives; and the industry faced the specter of violence at theaters. *Hollywood Under Siege* draws upon interviews with many of the key figures: Martin Scorsese, Paul Schrader, Michael Ovitz, Jeffrey Katzenberg, Jack Valenti, Thomas P. Pollock and Willem Dafoe to explore the trajectory of the film from its conception to the subsequent epic controversy and beyond. Lindlof offers a fascinating dissection of a critical episode in the embryonic culture wars, illuminating the explosive effects of the clash between the interests of the media industry and the forces of social conservatism. Praise for *Hollywood Under Siege*: No other book has traced the development of a major motion picture from conception through production to reception with the kind of care and detail that Lindlof does here. *Hollywood Under Siege* provides valuable insight into the machinery of the film industry and into the machinations of American culture on a broader front as well. Thomas Schatz, author of *The Genius of the System: Hollywood Filmmaking in the Studio Era* and Executive Director of the University of Texas Film Institute. Riveting and accurate. Even though I thought I knew the events, I found myself captured anew. Paul Schrader, screenwriter and director. As a study of a landmark moment in American cinema, Lindlof's book is both profound and extremely entertaining. *Los Angeles Times*. Lindlof has meticulously researched the history of the film from its initial optioning to its ultimate fate up to the present time, successfully placing it into cultural context. Although extremely detailed, the book is readable and eminently instructive. *Library Journal*.

The Lost Decade Chris Horn, 2023-10-19. Provides an analysis of Hollywood from a fresh viewpoint that shows the careers of Robert Altman, Francis Coppola, William Friedkin and others in the 1980s as far from conforming to a monolithic pattern of decline but rather as diverse and complex responses to political and industrial changes. The 1980s are routinely seen as the era of the blockbuster and of Reaganite entertainment, whereas the dominant view of late 1960s and early 1970s American film history is that of a Hollywood Renaissance, a relatively brief window of artistry based

around a select group of directors Yet key directors associated with the Renaissance period remained active throughout the 1980s and their work has been obscured or dismissed by a narrow singular model of American film history This book deals with industrial contexts that conditioned these directors ability to work creatively but it is also very much about the analysis of individual films bringing to light a range of unheralded work from the visual experimentation of *One from the Heart* Coppola 1981 to the experimental production contexts of *Secret Honor* Altman 1984 and the stylistic lan of *To Live and Die in L A* Friedkin 1985 Behind the homogenous picture of the decline of the auteur in 1980s American cinema are films and careers that merit greater attention and this book offers a new way to perceive individual films American film history and the viability of sustained authorial creativity within post studio era Hollywood *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

Modern Greece Elaine Thomopoulos,2021-11-05 A valuable resource ideal for students doing research or general readers interested in knowing more about Greece both its current state and its history Library Journal There s more to Greece than its legacy as the birthplace of democracy and Western Philosophy Discover what life is like in this contemporary European nation Thematic chapters examine topics such as government and politics history food etiquette education gender marriage and sexuality media and popular culture music art and more Each chapter opens with a general overview of the topic and is followed by alphabetically arranged entries that home in even closer on the topic Sidebars and illustrations appear throughout the text and appendixes cover a glossary facts and figures holidays chart and vignettes that paint a picture of a typical Day in the Life *Epic Sound* Stephen C. Meyer,2014-11-27 A well researched and thorough book examining what

the author finds to be a unique facet of film music of the late 1940s and early 1950s Soundtrax Lavish musical soundtracks contributed a special grandeur to the new widescreen stereophonic sound movie experience of postwar biblical epics such as *Samson and Delilah* *Ben Hur* and *Quo Vadis* In *Epic Sound* Stephen C Meyer shows how music was utilized for various effects sometimes serving as a vehicle for narrative plot and at times complicating biblical and cinematic interpretation In this way the soundscapes of these films reflected the ideological and aesthetic tensions within the genre and more generally within postwar American society By examining key biblical films Meyer adeptly engages musicology with film studies to explore

cinematic interpretations of the Bible during the 1940s through the 1960s A major contribution to the field of film music studies and ought to be widely read by musicologists with an interest in film Really it ought to be read by film scholars as well although the depth of Meyer s engagement with the music is felt on almost every page this is also a powerfully sustained exploration of the biblical epic as a film genre American Music Meyer s clear and articulate study promises to be a welcome addition to the reading list of anyone interested not just in film but in mid century music history Journal of the Society for American Music An ambitious and fascinating book James Buhler The University of Texas at Austin

The X-Files and Literature Sharon R. Yang,2009-10-02 The X Files and Literature Unweaving the Story Unraveling the Lie to find the Truth provides an innovative and valuable exploration of the groundbreaking television program Although much academic work has been devoted to the social psychological and spiritual significance of The X Files until this collection none has fully addressed the series rich adaptation of literature to interrogate our perception definition or recounting of the truth This collection not only unveils new twists and insights into expected connections between The X Files and Gothic writers or with its modernist and post modernist slants on narrative plot and characterization The X Files and Literature also delves into some unexpected literary sources shaping the series such as the Arthurian quest Catholic and Biblical mythology folkloristics and James Fennimore Cooper and the vanishing American mythos This collection of essays covers both how The X Files works with literature s own constantly morphing definition and portrayal of truth through form and content as well as how the television program may or may not subvert our own contradictory expectations and distrust of literature s providing us with enlightenment As television becomes more and more literary with shows like Lost and Gilmore Girls sending us off to the bookstore and the library so we might read them more carefully a book like The X Files and Literature is welcome indeed Sharon R Yang s diverse collection on one of Nineties TV s richest texts finds the truth of the gothic and the Arthurian and the folkloric of the postmodern and the metafictional of Poe Pynchon Cooper Nabokov and Tennyson not just out there but in the perhaps too complicated narrative of the perpetually frustrated quests of Mulder and Scully Valuable in itself as an intellectual exercise its real worth may come when we put the book down and return smarter better readers to the primary text David Lavery Co Editor Deny All Knowledge Investigating The X Files Sharon Yang s X Files collection deals with an important subject addressed by thoughtful writers The idea that television can be seen as a branch of literature is certainly sustained by The X Files and the contributors to this volume succeed in making the case Brian Hauser on Fenimore Cooper Cary Jones on Mary Shelley Tamy Burnett on Poe Thomas Argiro on Pynchon Matthew VanWinkle on Tennyson these and more explore the connections with The X Files not only in terms of sources but also themes and techniques Both students of television and literature will want to own this book Rhonda V Wilcox Ph D Professor of English Gordon College Barnesville

Encyclopedia of Religion and Film Eric Michael Mazur,2011-03-08 Comprising 91 A Z entries this encyclopedia provides a broad and comprehensive introduction to the topic of religion within film Technology has enabled films to reach much

wider audiences enabling today's viewers to access a dizzying number of films that employ diverse symbolism and communicate a vast array of viewpoints Encyclopedia of Religion and Film will provide such an audience with the tools to begin their own exploration of the deeper meanings of these films and grasp the religious significance within Organized alphabetically this encyclopedia provides more than 90 entries on the larger religious traditions the major film producing regions of the globe the films that have stirred controversy the most significant religious symbols and the more important filmmakers The included topics provide substantially more information on the intersection of religion and film than any of the similar volumes currently available While the emphasis is on the English speaking world and the films produced therein there is also substantial representation of non English non Western film and filmmakers providing significant intercultural coverage to the topic

Reel Spirituality (Engaging Culture) Robert K. Johnston, 2006-12-01 Increasingly thinking Christians are examining the influential role that movies play in our cultural dialogue Reel Spirituality successfully heightens readers sensitivity to the theological truths and statements about the human condition expressed through modern cinema This second edition cites 200 new movies and encourages readers to ponder movie themes that permeate our culture as well as motion pictures that have demonstrated power to shape our perceptions of everything from relationships and careers to good and evil Reel Spirituality is the perfect catalyst for dialogue and discipleship among moviegoers church based study groups and religious film and arts groups The second edition cites an additional 200 movies and includes new film photos

Martin Scorsese Vincent LoBrutto, 2007-11-30 Martin Scorsese's current position in the international film community is unrivaled and his name has become synonymous with the highest standards of filmmaking excellence He is widely considered America's best living film director and his Taxi Driver and Raging Bull appear frequently on worldwide surveys of the best films of all time Here in the first biographical account of this artist's life Vincent LoBrutto traces Scorsese's Italian American heritage his strict Catholic upbringing the continuing role of religion in his life and art his obsessive love of cinema history and the powerful impact that the streets of New York City had on his personal life and his professional career Meanwhile the filmmaker's humble soft spoken public persona tells only part of the story and LoBrutto will delve into the other side of a complex and often tortured personality Scorsese's intense passion his private relationships his stormy marriages and his battles with drugs and depression are all chronicled here and in many cases for the first time In addition the book includes an interview with the director as well as filmographies cataloging his work as a director producer actor and presenter As his Best Director award at the 2007 Oscars clearly demonstrated Scorsese has become something like Hollywood royalty in recent years finally enjoying the insider status and favor that eluded him for most of his career But these recent developments aside Scorsese is also notable as a distinctly American type of artist one whose work created in a medium largely controlled by commercialism and marketing has always been unmistakably his own and who thus remains a touchstone of artistic integrity in American cinema In Martin Scorsese A Biography readers can examine not only the work of

one of the form's genuine artists but also the forces that have propelled the man behind it **The Wife of Jesus** Anthony Le Donne, 2013-11-01 The idea that Jesus was married continues to incite fierce debate But most who address the topic either dismiss the possibility or propound conspiracy theories Amid the storm of controversy Le Donne provides a haven of clarity and sense Approaching the subject from a fresh historical perspective Le Donne places Jesus firmly within a socio cultural context and by investigating gender and marriage norms provocatively argues that Jesus could well have been married although not to Mary Magdalene

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Scandalizing Jesus Kazantzakiss The Last Temptation Of Christ Fifty Years On Introduction

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