

Contents

<i>List of Abbreviations</i>	x
Introduction	1
An Overview	3
With Thanks	6
Part One: Current Approaches to Religious Film Analysis	
Introduction to Part One	9
1 Phenomenological Interpretations: Film as Sacrament	11
André Bazin: The Parameters of Cinematic Protestantism	11
Paul Schrader: 'Protestant cinematic sacramentalism'	12
Other Cinematic Sacramentalists: Cunneen, Bird and Fraser	14
Critique of Cinematic Style as Sacrament	15
Two Other Phenomenological Interpretations: Martin and Thompson	16
2 Literary Interpretations: Film as Visual Story	20
The Auteur in Theological Film Criticism: Kreitzer	22
The Missed Point of the Emerging Orthodoxy: Deacy	25
3 Anthropological Interpretations: Film as Religion	28
Lyden: 'film itself functions as a religion'	28
Marsh: 'the religion-like function of film'	32
Part Two: Representation in Liturgy and Film	
Introduction to Part Two	39
4 Liturgical Representation: 'Others', Narratives and Ideological 'Realities'	43
The Liturgical 'other': Priestly Representation	44
Sacramental Narrative of the Cross	47
Participation in the Ideological 'Reality' of Episcopal/Ecclesial Authority	54

5 Cinematic Representation: 'Others', Narratives and Ideological 'realities'	58
The Cinematic 'Other': The Film Star/Hero	59
'Ordinary guy/extraordinary situation':	
The Overcoming-the-Other Narrative	62
Soviet satellites	63
Islamist militants	64
Participation in the Ideological 'Reality' of Hollywood Realism	66
<i>The Siege</i> (1998)	72
Part Three: What Can Film Theory Offer Liturgy?	
Introduction to Part Three	79
6 Cinematic Identification: <i>Suture</i> and Narrative Space	80
Cinematic Perspective and Narrative Space	80
Jean-Pierre Oudart and Stephen Heath: Suturing the Subject in Cinematic Discourse	83
Slavoj Žižek: When <i>Suture</i> Fails	87
Critique of the Subject Sutured in Cinematic Discourse	90
7 Suturing <i>Suture</i> : Joining the Theory Together	94
Cinematic Impression of Reality as Unconscious Effect	95
Symbolic reality, Imaginary reality and the Real of the subject's truth	96
Imagos and the representational nature of the complex	97
Anamnesis: the subject's participation in the impression of reality	100
Mapping imaginary reality to cinema's impression of reality	102
Cinematic Discourse and Lacan's Linguistic Theory of Dreams	104
The (overdetermined) 'Thing': 'dumb reality' and (forbidden) <i>objet petit a</i>	104
Lacan's linguistic theory of dreams	106
The signifier as representative not significant	108
The repeated Real, the Real as missed encounter	110
Mapping unconscious desire to cinematic discourse	112
Suturing Identity with a Cinematic Other, Suturing Subjectivity	114
Identification with represented desire: a 'genetic theory of the ego'	114
Libidinal investment, narcissistic identification: 'dialectic of identification'	115
The confusion of identity: jealousy, paranoid knowledge and transitivity	117
Procuring subjectivity: circulating the 'rim' and superimposing the lack	119
Procuring subjectivity: the double operation of the 'rim'	119
Representation and the fading of the subject	120
Procuring subjectivity: the superimposition of the two lacks	121

Modes of subject identification: the Ideal-I and the ego-ideal	123
Symmetrical identifications: Imaginary projection and Symbolic introjection	124
Mapping <i>suture</i> to identification with a cinematic other	126
8 Suturing Religious Identity in the Sacramental Narrative	131
Identification with the Priest as a Liturgical Representation	132
Constructing the priest as a liturgical representation	132
Priestly representation (i): a fiction sustained by erotic attraction	136
<i>The Mission</i> (1986)	136
Priestly representation (ii): a fiction sustained by negation/disavowal	139
<i>Father John McNeill</i>	139
The worshipper's solipsistic identification with priestly representation	141
Joining the Narrative and Participating in Its 'Reality'	144
Signifying for: the reinscription of desire into the sacramental narrative	144
<i>The Exorcist</i> (1973)	144
<i>On the Waterfront</i> (1954)	146
<i>The Fugitive</i> (1947)	148
The worshipper's participation as a subject of Episcopal/ecclesial 'reality'	150
By Way of Analysis	155
<i>Batman Begins</i> (Christopher Nolan)	156
<i>Bewitched</i> (Nora Ephron)	159
<i>Charlie and the Chocolate Factory</i> (Tim Burton)	162
Conclusion: A Third Task – Moving beyond the 'So what!'	165
<i>Notes</i>	167
<i>Bibliography</i>	185
Bibliography of Religion and Film	185
Select Bibliography	196
<i>Indexes</i>	207
Author Index	207
Film Index	209
Subject Index	211