



APPROACHING THE END

Imagining Apocalypse
in American Film

Peter Labuza

Approaching The End Imagining Apocalypse In American Film

Frederick Buell



Approaching The End Imagining Apocalypse In American Film:

Approaching the End Peter Labuza, 2014-10-14 This innovative genre study looks at film noir from a new light

Apocalypse: Imagining the End Alannah Ari Hernandez, 2019-01-04 Preliminary Material The End of the World as We Know It End of Time Prophecies in Shirley Jackson's *The Sundial* Revaluation of Values Thoughts on Bion and The Rapture Nancy Billias Thinking Apocalypse Joseph P Lawrence Apocalyptic Fantasy in American Film Charles W Nuckolls Falling Men Images of the Falling Human in Art and Photography Winfried Gerling Let Sleeping Dogs Lie Visual Expressions of Burial As Loss Of Teleology Elfriede Dreyer The Post Apocalyptic Chronotope Petter Skult Drowning Towers An Antipodean Apocalypse Andrew Milner Gendering Apocalypse Selling In Security and Performing Consumption Securing in I Am Legend Glen Donnar Doomtown Australia Nuclear Apocalypse and the Urban Imagination Robin Gerster Apocalypse When Time and Symbolism as Components of Apocalyptic Situations Sheila C Bibb The Sibylline Oracles and Queen Zenobia of Palmyra A Case Study for Apocalypse as a Venue for Political Power and Resistance in the Late Roman Empire Cynthia Finlayson From King Phillip's War to the Mayan Apocalypse Native American and Western Visions of End Times Michael E Harkin Regarding the Signs of the Times Dispensationalist Spirituality and Prophecy Interpretation in Gilded Age America David Anthony Schmidt England's Race Suicide and the Eugenic Apocalypse of Teilhard de Chardin Timothy J Sutton Viral Apocalypses Preparing for the Worst Case Scenario Meike Wolf

Imagining the End James Craig Holte, 2019-11-11 Imagining the End provides students and general readers with contextualized examples of how the apocalypse has been imagined across all mediums of American popular culture Detailed entries analyze the development influence and enjoyment of end times narratives Imagining the End provides a contextual overview and individual description and analysis of the wide range of depictions of the end of the world that have appeared in American popular culture American writers filmmakers television producers and game developers inundated the culture with hundreds of imagined apocalyptic scenarios influenced by the Biblical Book of Revelation the advent of the end of the second millennium 2000 CE or predictions of catastrophic events such as nuclear war climate change and the spread of AIDS From being raptured to surviving the zombie apocalypse readers and viewers have been left with an almost endless sequence of disasters to experience Imagining the End examines this phenomenon and provides a context for understanding and perhaps appreciating the end of the world This title is composed of alphabetized entries covering all topics related to the end times covering popular culture mediums such as comic books literature films and music

Avengers Assemble! Terence McSweeney, 2018-03-27 We are living in the age of the superhero and we cannot deny it Avengers Assemble is a vibrant and theoretically informed interrogation of one of the defining and most financially successful film franchises of the new millennium In the first single authored monograph on the topic of the Marvel cinematic universe Terence McSweeney asks Why has the superhero genre reemerged so emphatically in recent years In an age where people have stopped going to the cinema as frequently as they used to they returned to it in droves for the superhero film What is it

about these films that has resonated with audiences all around the globe Are they just disposable pop culture artifacts or might they have something interesting to say about the fears and anxieties of the world we live in today Beginning with Iron Man in 2008 this study provocatively explores both the cinematic and the televisual branches of the series across ten dynamic and original chapters from a diverse range of critical perspectives which analyse their status as an embodiment of the changing industrial practices of the blockbuster film and their symbolic potency as affective cultural artifacts that are profoundly immersed in the turbulent political climate of their era

Un-American Dreams J. Jesse Ramírez, 2022-04-15

After the end the world will be un American This speculation forms the nucleus of Un American Dreams a study of US apocalyptic science fiction and the cultural politics of disimagined community in the short century of American superpower 1945 2001 Between the atomic attacks on Hiroshima and Nagasaki which helped to transform the United States into a superpower and initiated the Cold War and the terrorist attacks on the World Trade Center and the Pentagon which spelled the Cold War s second death and inaugurated the War on Terror apocalyptic science fiction returned again and again to the scene of America s negation During the American Century to imagine yourself as American and as a participant in a shared national culture meant disimagining the most powerful nation on the planet Un American Dreams illuminates how George R Stewart Philip K Dick George A Romero Octavia Butler and Roland Emmerich represented the impossibility of reforming American society and used figures of the end of the world as speculative pretexts to imagine the utopian possibilities of an un American world The American Century was simultaneously a closure of the path to utopia and an escape route into apocalyptic science fiction the underground into which figures of an alternative future could be smuggled

The Films of Robin Williams Johnson Cheu, 2019-05-28

From his first appearance as Mork from Ork on the 1970s sitcom Happy Days Robin Williams was heralded as a singular talent In the pre cable television era he was one of the few performers to successfully transition from TV to film An Oscar winning actor and preternaturally quick witted comedian Williams became a cultural icon leaving behind a large and varied body of work when he unexpectedly took his own life in 2014 This collection of new essays brings together a range of perspectives on Williams and his oeuvre including beloved hits like Mrs Doubtfire Good Morning Vietnam Good Will Hunting The Fisher King Dead Poets Society and Aladdin Contributors explore his earlier work Mork and Mindy The World According to Garp and his political and satirical films Moscow on the Hudson Toys Williams s darker less well known fare such as Being Human One Hour Photo Final Cut and Boulevard is also covered Williams s artistry has become woven into the fabric of our global media culture

Apocalyptic Fever Richard G. Kyle, 2012-08-01

How will the world end Doomsday ideas in Western history have been both persistent and adaptable peaking at various times including in modern America Public opinion polls indicate that a substantial number of Americans look for the return of Christ or some catastrophic event The views expressed in these polls have been reinforced by the market process Whether through purchasing paperbacks or watching television programs millions of Americans have expressed an interest in end

time events Americans have a tremendous appetite for prophecy more than nearly any other people in the modern world Why do Americans love doomsday In *Apocalyptic Fever* Richard Kyle attempts to answer this question showing how dispensational premillennialism has been the driving force behind doomsday ideas Yet while several chapters are devoted to this topic this book covers much more It surveys end time views in modern America from a wide range of perspectives dispensationalism Catholicism science fringe religions the occult fiction the year 2000 Islam politics the Mayan calendar and more

Imagining Apocalypse NA NA,2016-04-30 This volume brings together essays by specialists in different disciplines on the cultural expression of apocalypse in particular in anglophone science fiction of the nineteenth and twentieth centuries Approaching these works from historical philosophical linguistic and literary perspectives the contributors examine the relationship between secular and spiritual apocalypse connecting the fiction and films to their historical moment Not surprisingly war recurs throughout this material as a critical turning point fulfilment of prophecy or prelude to a new age In particular the essays explore the issue of whether modern apocalypse is seen as an ending or a beginning considered under its political ethnic and gendered aspects Among the writers covered are H G Wells Olaf Stapledon and such contemporary figures as Michael Moorcock J G Ballard and Storm Constantine

Whiteness at the End of the World David Venditto,2022-07-01 The use of Christian apocalyptic myths has changed significantly over the centuries Initially used by genuinely disenfranchised groups they are used today as a response to more egalitarian treatment of minorities in American society The apocalyptic framework allows the patriarchy to frame itself as the victim who must restore America to a past where white male power went uncontested This kind of white anxiety over increasing minority rights frequently manifests itself in contemporary apocalyptic media which often depicts a white male hero facing a wide array of threatening Others Taking a unique look at the parallels between apocalypticism and American frontier mythology as well as conspiracy theories and the post apocalyptic obsession with repurposed objects *Whiteness at the End of the World* analyzes many well known films from the past fifty years from *Planet of the Apes* to *I Am Mother* It offers unique clearly presented insights into recurring patterns that appear in an extraordinarily ubiquitous genre that has only increased in popularity and whose themes of racial anxiety are increasingly pertinent in our increasingly contentious political climate

Undead Ends S. Trimble,2019-05-03 *Undead Ends* is about how we imagine humanness and survival in the aftermath of disaster This book frames modern British and American apocalypse films as sites of interpretive struggle It asks what exactly is ending Whose dreams of starting over take center stage and why And how do these films sometimes in spite of themselves make room to dream of new beginnings that don't just reboot the world we know Trimble argues that contemporary apocalypse films aren't so much envisioning The End of the world as the end of a particular world not The End of humanness but rather the end of Man Through readings of *The Road* *I Am Legend* *28 Days Later* *28 Weeks Later* *Children of Men* and *Beasts of the Southern Wild* this book demonstrates that popular stories of apocalypse can trouble rather than reproduce Man's story of humanness

With some creative re reading they can even unfold towards unexpected futures Mainstream apocalypse films are in short an occasion to imagine a world After Man

A History of Pain Michael Berry, 2011 This work probes the restaging representation and reimagining of historical violence and atrocity in contemporary Chinese fiction film and popular culture It examines five historical moments including the Musha Incident 1930 and the February 28 Incident 1947

From Apocalypse to Way of Life Frederick Buell, 2004-03-01 From Apocalypse to Way of Life is a comprehensive and in depth survey of environmental crisis as it has been understood for the last four decades Buell recounts the growing number of ecological and social problems critical for the environment and the impact that the growing experience with and understanding of them has had on American politics society and culture

Displacing the Anxieties of Our World Ildikó Limpár, 2017-01-06 Monster studies dystopian literature and film studies have become central to research on the now proliferating works that give voice to culture specific anxieties This new development in scholarship reinforces the notion that the genres of fantasy and science fiction call for interpretations that see their spaces of imagination as reflections of reality not as spaces invented merely to escape the real world In this vein Displacing the Anxieties of Our World discusses fictive spaces of literature film and video gaming The eleven essays that follow the Introduction are grouped into four parts I Imagined Journeys through History Gaming and Travel II Political Anxieties and Fear of Dominance III The Space of Fantastic Science and Scholarship and IV Spaces Natural and Spaces Artificial The studies produce a dialogue among disciplinary fields that bridges the imagined space between sixteenth century utopia and twenty first century dystopia with analyses penetrating fictitious spaces beyond utopian and dystopian spheres This volume argues consequently that the space of imagination that conjures up versions of the world s frustrations also offers a virtual battleground and the possibility of triumph coming from a valuable gain of cognizance once we perceive the correspondence between spaces of the fantastic and those of the mundane

Prophecy in the New Millennium Suzanne Newcombe, Sarah Harvey, 2016-04-15 Secular and spiritual prophets of doom abound in the information rich twenty first century as they have for millennia But there has yet to be worldwide floods meteor impact global computer failure obvious alien contact or direct intervention from God to end the world as we know it Considering the frequency with which prophecy apparently fails why do prophecies continue to be made and what social functions do they serve This volume gives a concise but comprehensive overview of the rich diversity of prophecy its role in major world religions as well as in new religions and alternative spiritualities its social dynamics and its impact on individuals lives Academic analyses are complimented with contextualized primary source testimonies of those who live and have lived within a prophetic framework The book argues that the key to understanding the more dramatic apocalyptic and millenarian aspects of prophecy is in appreciating prophecy s more mundane manifestations and its role in providing meaning and motivation in everyday life

The Cultural Life of Catastrophes and Crises Carsten Meiner, Kristin Veel, 2012-10-30 Catastrophes and crises are exceptions They are disruptions of order In various ways and to

different degrees they change and subvert what we regard as normal They may occur on a personal level in the form of traumatic or stressful situations on a social level in the form of unstable political financial or religious situations or on a global level in the form of environmental states of emergency The main assumption in this book is that in contrast to the directness of any given catastrophe and its obvious physical economical and psychological consequences our understanding of catastrophes and crises is shaped by our cultural imagination No matter in which eruptive and traumatizing form we encounter them our collective repertoire of symbolic forms historical sensibilities modes of representation and patterns of imagination determine how we identify analyze and deal with catastrophes and crises This book presents a series of articles investigating how we address and interpret catastrophes and crises in film literature art and theory ranging from Voltaire s eighteenth century Europe haunted by revolutions and earthquakes to the 1994 genocide in Rwanda to the bleak prophetic landscapes of Cormac McCarthy

Race, Ethnicity and Nuclear War Paul Williams, 2011-10-18 An Open Access edition of this book is available on the Liverpool University Press website and the OAPEN library Ranging across novels and poetry critical theory and film comics and speeches Race Ethnicity and Nuclear War Representations of Nuclear Weapons and Post Apocalyptic Worlds explores how writers thinkers and filmmakers have answered the following question are nuclear weapons white Many texts respond in the affirmative and arraign nuclear weapons for defending a racial order that privileges whiteness They are seen as a reminder that the power enjoyed by the white western world imperils the whole of the Earth Furthermore the struggle to survive during and after a speculated nuclear attack is often cast as a contest between races and ethnic groups Race Ethnicity and Nuclear War listens to voices from around the Anglophone world and the debates followed do not only take place on the soil of the nuclear powers Filmmakers and writers from the Caribbean Australia and India take up positions shaped by their specific place in the decolonizing world and their particular experience of nuclear weapons The texts considered in Race Ethnicity and Nuclear War encompass the many guises of representations of nuclear weapons the Manhattan Project that developed the first atomic weapons the destruction of Hiroshima and Nagasaki nuclear tests taking place around the world and the anxiety surrounding the superpowers devastating arsenals Of particular interest to SF scholars are the extensive analyses of films novels and short stories depicting nuclear war and its aftermath New thoughts are offered on the major texts that SF scholars often return to such as Philip Wylie s Tomorrow and Pat Frank s Alas Babylon and a host of little known and under researched texts are scrutinized too

Wake the Bride Jeff Kinley, 2015 Many people are unaware of the signs of the times Many others seem consumed by end times hype Kinley s innovative guide to the book of Revelation shows that our primary concern should not be the timing of Christ s return but rather the spirit and character He desires in His bride

Center and periphery: Twenty-first-century literature, cinema, media from Spain Amparo Alpañés, 2025-01-07 In a country where the richness of diverse cultures is often overshadowed by historical conflicts this book delves into the complex relationship between the so called center and periphery within Spain s borders Traditionally the

center has symbolized Castilian identity while the periphery encompassed other regional cultures But in today's rapidly evolving social landscape what do these terms really mean This groundbreaking work reexamines the center vs periphery paradigm through the lens of contemporary Spanish literature cinema and media It poses critical questions about the existence and nature of a unified Spanish identity and investigates whether the tension between these cultural spheres persists The book also challenges readers to consider which aspects linguistic gender or other forms of identity play the most significant role in this dynamic Furthermore it scrutinizes whether marginalized groups such as BIPOC LGBTQ and differently abled communities are relegated to the periphery in modern Spain With no other published work focusing on these issues in 21st century Spain this book offers a fresh and nuanced perspective on cultural tensions that have shaped and continue to shape the nation Its innovative approach makes it an indispensable reference for researchers and students in gender and women's studies Queer studies media studies Spanish literature and language as well as those exploring nationalism separatism race and Blackness

Cli-Fi and Class Debra J. Rosenthal, Jason de Lara Molesky, 2023-10-09 Since its emergence in the late twentieth century climate fiction or cli fi has concerned itself as much with economic injustice and popular revolt as with rising seas and soaring temperatures Indeed with its insistent focus on redressing social disparities cli fi might reasonably be classified as a form of protest literature As environmental crises escalate and inequality intensifies literary writers and scholars alike have increasingly scrutinized the dual exploitations of the earth's ecosystems and the socioeconomically disadvantaged Cli Fi and Class focuses on the representation of class dynamics in climate change narratives With fifteen essays on the intersection of the economic and the ecological addressing works ranging from the novels of Joseph Conrad Cormac McCarthy and Octavia Butler to the film Black Panther and the Broadway musical Hadestown this collection unpacks the complex ways economic exploitation impacts planetary well being and the ways climatic change shapes those inequities in turn

Die Filmkultur des Making-of Felix Hasebrink, 2024-05-23 Filmen sieht man nicht vollst ndig an wie sie gemacht wurden Einblicke in ihre Herstellung liefern jedoch andere Filme Making of's Filme ber Filmproduktion die sich bis ins fr he Kino zur ckverfolgen lassen Making of's breiten sich in der post kinematografischen Medienkultur des fr hen 21 Jahrhunderts explosionsartig aus Felix Hasebrink analysiert ihre Formen und Verbreitungswege in unterschiedlichen Kontexten Dokumentarfilm Home Video Social Media und Festivalkino In dieser Perspektive sind Making of's weitaus mehr als filmindustrielles Marketing sie machen darauf aufmerksam wie das Medium Film heute seine eigenen Produktionsbedingungen sthetisch bearbeitet

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