

# La Semilla Inmortal

**Olga M. Rodríguez Bolufé**

**Hacia una teología del cine** Pedro Rodríguez Panizo, 2001 Una de las expresiones artísticas más importantes de nuestro tiempo es, sin lugar a dudas, el cine. La teología cristiana, que ha prestado mucho interés a otras manifestaciones artísticas, tiene contraída una deuda con el «séptimo arte». El presente cuaderno pretende ser una invitación a paliar ese olvido de la fe en búsqueda de comprensión, mostrando cómo el cine es un verdadero laboratorio de la condición humana, en el que se otorga una especial densidad simbólica al carácter esencialmente dramático de la misma y en el que puede iniciarse y consumarse una profunda inteligencia de la fe. Su principal objetivo consiste en fundamentar teológicamente ese estudio y proponer algunas pistas para el análisis teológico del cine. La práctica de dicho análisis muestra cómo la razón teológica se ve provocada a ejercerse de forma muy creativa en diálogo con los otros lugares clásicos de la teología. PEDRO RODRÍGUEZ PANIZO (Madrid, 1960) es doctor en Teología por la Pontificia Universidad Gregoriana de Roma y profesor de Teología Fundamental y Teología de las Religiones en la Facultad de Teología de la Universidad Pontificia Comillas (Madrid), donde ha impartido también cursos sobre Teología del cine. Asimismo, es director de la colección Religiones en Diálogo, de la editorial Desclée de Brouwer (Bilbao). Ha publicado diversos artículos en revistas especializadas y tiene en prensa unos Ensayos de fenomenología de la religión que verán próximamente la luz en dicha Editorial. Es sacerdote de la Diócesis de Madrid, donde ejerce su ministerio en la parroquia Santa María Madre de Dios, de Tres Cantos (Madrid).

*Hosting the Monster* Holly Lynn Baumgartner, Roger Davis, 2008 *Hosting the Monster* responds to the call of the monstrous with, not rejection, but invitation. Positing the monster as that which defies classification, the essays in this collection are an ongoing engagement with that which lies outside of established boundaries. With chapters ranging from the monstrous mother or the deformed child to subjectivity in transition, this volume is not only of interest to film and gender scholars and literary and cultural theorists but also students of popular culture or horror. Its wide appeal stems from its invitation both to entertain the monster and to widen the call to and the listening for the monsters that have not yet, and perhaps must not yet, come calling back. This sense of hospitality and non-hostility is one guiding principle of this collection, suggesting that the ability to survey and research the otherwise may reveal more about the subjectivity of the self through the wisdom of the other, however monstrous the manifestation. Holly Lynn Baumgartner is an associate professor of Humanities and English at Mercy College of Northwest Ohio. Her articles have appeared in *Reflections*, *Rhizomes*, *American*

Book Review and other journals. Roger Davis is an instructor of English at MacEwan College in Edmonton, Canada. He is co-author of *Essay Writing for Canadian Students* and his literary interests include poetry, poetics and popular culture. Contents Preface Holly Lynn BAUMGARTNER and Roger DAVIS: Hosting the Monster: Introduction Duane W. KIGHT: ¿I Live in the Weak and the Wounded¿: The Monster of Brad Anderson¿s Session 9 Amaya MURUZÁBAL MURUZÁBAL: The Monster as a Victim of War: The Returning Veteran in *The Best Years of Our Lives* Lucy FIFE: Human Monstrosity: Rape, Ambiguity and Performance in Rosemary¿s *Baby* Inderjit GREWAL: The Monstrous and Maternal in Toni Morrison¿s *Beloved* Hannah PRIEST: The Witch and the Werewolf: Rebirth and Subjectivity in Medieval Verse Holly Lynn BAUMGARTNER: It¿s Never the Bass: Opera¿s True Transgressors Sing Soprano Katherine ANGELL: Joseph Merrick and the Concept of Monstrosity in Nineteenth Century Medical Thought Jessica WEBB: Herculine Barbin: Human Error, Criminality and the Case of the Monstrous Hermaphrodite Cecilia A. FEILLA: Literary Monsters: Gender, Genius, and Writing in Denis Diderot¿s `On Women¿ and Mary Shelley¿s *Frankenstein* Sorcha NÍ FHLAINN: Sweet, Bloody Vengeance: Class, Social Stigma and Servitude in the Slasher Genre. David M. KINGSLEY: It Came from Four-Colour Fiction: The Effect of Cold War Comic Books on the Fiction of Stephen King Liesbet DEPAUW: The Monsters that Failed to Scare: The Atypical Reception of the 1930s Horror Films in Belgium Roger DAVIS: ¿a white illusion of a man¿: *Snowman*, Survival and Speculation in Margaret Atwood¿s *Oryx* and *Crake* Notes on Contributors

**The Hero Reloaded** Rosario López Gregoris,Cristóbal Macías Villalobos,2020-03-15 What was a hero in Classical Antiquity? Why is it that their characteristics have transcended chronological and cultural barriers while they are still role models in our days? How have their features changed to be embodied by comic superheroes and film? How is their essence vulgarized and turned into a mass consumption product? What has happened with their literary and artistic representation along centuries of elitist Western culture? This book aims at posing these and other questions about heroes, allowing us to open a cultural reflection over the role of the classical world in the present, its meaning in mass media, and the capacity of the Greek and Roman civilizations to dialogue with the modern world. This dialogue offers a glimpse into modern cultural necessities and tendencies which can be seen in several aspects, such as the hero¿s vulnerability, the archetype¿s banalization, the possibility to extend the heroic essence to individuals in search of identities - vital as well as gender or class identities. In some products (videogames, heavy metal music) our research enables a deeper understanding of the hero¿s more obvious characteristics, such as their physical and moral strength. All these tendencies - contemporary and consumable, contradictory with one another, yet vigorous above all - acquire visibility by means of a polyhedral vehicle which is rich in possibilities of rereading and reworking: the Greco-Roman hero. In such a virtual and postmodern world as the one we inhabit, it comes not without surprise that we still resort to an idea like the hero, which is as old as the West.

El cine José Luis Caramés Lage,Carmen Escobedo de Tapia,Jorge Luis Bueno Alonso,1999

**The Ancient Mediterranean Sea in Modern Visual and Performing Arts** Rosario Rovira Guardiola, 2017-12-14 When thinking about the Mediterranean, Fernand Braudel's haunting words resound like an echo of the sea and its millenary history. From Prehistory until today, the Mediterranean has been setting, witness and protagonist of mythical adventures, of encounters with the Other, of battles and the rise and fall of cultures and empires, of the destinies of humans. Braudel's appeal for a long *durée* history of the Mediterranean challenged traditional views that often present it as a sea fragmented and divided through periods. This volume proposes a journey into the bright and dark sides of the ancient Mediterranean through the kaleidoscopic gaze of artists who from the Renaissance to the 21st century have been inspired by its myths and history. The view of those who imagined and recreated the past of the sea has largely contributed to the shaping of modern cultures which are inexorably rooted and embedded in Mediterranean traditions. The contributions look at modern visual reinterpretations of ancient myths, fiction and history and pay particular attention to the theme of sea travel and travellers, which since Homer's *Odyssey* has become the epitome of the discovery of new worlds, of cultural exchanges and a metaphor of personal developments and metamorphoses.

**Metropolitan Intimacies** Francisco Cruces, 2022-06-27 In *Metropolitan Intimacies: An Ethnography on the Poetics of Daily Life*, Francisco Cruces examines intimacy and meaning-making in metropolitan residents' daily lives. An ethnography based on rich micro-stories, Cruces situates life poetics amongst other metropolitan processes in three major cities—Madrid, Montevideo, and Mexico City—to reveal the complex meanings around modern urbanity.

**Folktales and Fairy Tales** Anne E. Duggan Ph.D., Donald Haase Ph.D., Helen J. Callow, 2016-02-12 Encyclopedic in its coverage, this one-of-a-kind reference is ideal for students, scholars, and others who need reliable, up-to-date information on folk and fairy tales, past and present. Folktales and fairy tales have long played an important role in cultures around the world. They pass customs and lore from generation to generation, provide insights into the peoples who created them, and offer inspiration to creative artists working in media that now include television, film, manga, photography, and computer games. This second, expanded edition of an award-winning reference will help students and teachers as well as storytellers, writers, and creative artists delve into this enchanting world and keep pace with its past and its many new facets. Alphabetically organized and global in scope, the work is the only multivolume reference in English to offer encyclopedic coverage of this subject matter. The four-volume collection covers national, cultural, regional, and linguistic traditions from around the world as well as motifs, themes, characters, and tale types. Writers and illustrators are included as are filmmakers and composers—and, of course, the tales themselves. The expert entries within volumes 1 through 3 are based on the latest research and developments while the contents of volume 4 comprises tales and texts. While most books either present readers with tales from certain countries or cultures or with thematic entries, this encyclopedia stands alone in that it does both, making it a truly unique, one-stop resource.

**Culture Wars and Horror Movies** Noelia Gregorio-Fernández, Carmen M. Méndez-García, 2024-04-30 In this volume, contributors explore the deep ideological polarization in US society as portrayed in horror narratives and tropes. By navigating this polarized society in their representation of social values, twenty-first-century horror films critically frame and engage conflicting and divisive ideological issues. *Culture Wars and Horror Movies: Social Fears and Ideology in Post-2010 Horror Cinema* analyses the ways in which these “culture wars” make their way into and through contemporary horror films, focusing on the post-2010 US context and its fundamental political divisions.

**History and Story in the American Political Thriller Film** Pablo Castrillo Maortua, 2023-08-29 In this book, Pablo Castrillo Maortua analyzes the emergence of the political thriller in Hollywood at a time of angst and turmoil in the United States. The Cold War, the nuclear age, domestic and international scandals, and an increasingly deceitful political culture catalyzed a filmmaking current that would gradually develop its own narrative form and aesthetics into a new genre. Castrillo Maortua explores the dramatic identity and design of the American political thriller, tracking the close correlation between the evolution of the genre and the history of the United States from the Cuban Missile Crisis to the 9/11 terrorist attacks and the ensuing War on Terror. Ultimately, the author demonstrates how the American political thriller defies Hollywood conventions and cultural presuppositions with an entertaining yet critical view of the state of politics. Scholars of film studies, screenwriting, and genre theory will find this book of particular interest.

**Macao - Cultural Interaction and Literary Representations** Katrine K. Wong, C.X. George Wei, 2013-10-15 Macao, the former Portuguese colony in southeast China from the 1550s until its return to China in 1999, has a long and very interesting history of cultural interaction between China and the West. As an entity with independent political power and a unique social setting and cultural development, the identity of Macao's people is not only indicative of the legacy and influence of the region's socio-historical factors and forces, but it has also been altered, transformed and maintained because of the input, action, interaction and stimulation of creative arts and literatures. Held together by racial accommodation and tolerance and active cultural interactions, Macao's phenomenon can be characterized as hybridization. This book is a presentation of the ongoing hybridization of Macao and is in itself a hybrid, covering a wide range of issues. Putting forward substantial new research findings, the book explores the nature of cultural interaction in Macao, and how the city has been constructed and perceived through literature and other art forms. It is a companion volume to *Macao - The Formation of a Global City*.

**Estudios de arte latinoamericano y caribeño: Migración** Olga M. Rodríguez Bolufé, 2023-07-03 Se incluyen diversas miradas a la migración en la región, tanto desde la perspectiva de los artistas que se estudia y las particulares circunstancias de cada país, así como la postura de los autores provenientes de México, Cuba, Colombia y España.

*Maurice Blanchot: Narrar y pensar el tiempo* Idoia Quintana Domínguez, 2024-03-06 En el ámbito del pensamiento

filosófico sobre la literatura, Maurice Blanchot destaca como una figura indispensable. Su variada obra, que incluye desde artículos de crítica literaria hasta novelas, relatos y libros fragmentarios, es una profunda exploración del lenguaje y la finitud. Su análisis de la escritura literaria y la experiencia de un lenguaje anónimo lo han posicionado como una figura de referencia para toda una generación de pensadores. Este libro colectivo se sumerge en la escritura de Blanchot, enfocándose en la cuestión del tiempo como un elemento inextricablemente vinculado a su obra. Blanchot, al describir el tiempo de la escritura como el tiempo de lo interminable, de lo incesante, de la ausencia o del afuera de tiempo, indica que la escritura permite una experiencia y abre a una comprensión alternativas del tiempo. Dentro de los estudios que componen este volumen, destaca un texto inédito de Jean-Luc Nancy, un escrito de Étienne Balibar y una conversación entre ambos autores. Además, se incluyen trabajos que examinan las reflexiones de Blanchot sobre la temporalidad, prestando especial atención a sus contribuciones más teóricas, y estudios que se centran principalmente en los propios relatos de Blanchot, explorando este espacio narrativo como un terreno para comprender la temática temporal. Este libro colectivo ha sido posible gracias al apoyo del Grupo de Investigación La Europa de la Escritura, perteneciente a las Facultades de Filosofía y Filología de la Universidad Complutense de Madrid.

*El cine y su música* Lamberto del Álamo Caballero, 2020-03-23 Cualquier escena romántica parece incompleta sin una tierna melodía de violín. La amenazadora presencia de unos indios no resulta tan peligrosa sin la percusión de unos inquietantes tambores. Los metales hablarán de sentimientos heroicos, y el saxofón, tal vez, de sensualidad. Crear un ambiente a partir de la música no siempre resulta fácil. Pero quien lo logre será capaz de acompañar a la imagen de una manera sublime y estremecer al espectador en su butaca, hasta hacerle temblar, reír o llorar. Valorar una partitura cinematográfica exige unos conocimientos mínimos de música y de cine, que permitan relacionar con acierto imagen y sonido. Como apenas existen textos en castellano, el autor ofrece aquí una propuesta divulgativa, con rigor y amenidad, que permitirá adquirir criterio de la mano de diez grandes obras maestras del cine.

**Actos universitarios** Universidad Nacional de La Plata, 1909

*Mitocrítica cultural* José Manuel Losada, 2022-12-02 Desde los albores del positivismo decimonónico hasta nuestros días, en el panorama universitario europeo y americano se han sucedido incontables definiciones y teorías sobre el mito. Habitualmente este tipo de relato ha sido reducido a una historia anecdótica, un pretexto introspectivo o un recurso semiótico, cuando no a una falacia sensacionalista. Tras una amplia introducción encaminada a comprender los factores que dificultan la comprensión del mito en nuestra cultura contemporánea (globalización, relativismo e inmanencia), este libro profundiza en la noción de trascendencia sobrenatural sagrada, categoría basilar para una correcta distinción entre el mito y otros correlatos del imaginario: esoterismo, fantasía, magia, ciencia ficción. Seguidamente, este volumen ofrece un estudio del mito desde dentro del mito. Sostiene que el mito es un relato funcional, simbólico y temático de acontecimientos

extraordinarios con referente trascendente sobrenatural sagrado, carentes, en principio, de testimonio histórico, y remitentes a una cosmogonía o una escatología individuales o colectivas, pero siempre absolutas. La Mitocrítica cultural aquí defendida sale así al paso de la reflexión académica que ha confundido el mito con otros conceptos anejos pero distintos (símbolo, tema, arquetipo, prototipo, héroe) y recusa su utilización servil por otras ciencias (antropología, sociología, política, psicoanálisis). Lejos de ser ignoradas, estas disciplinas científicas y sus respectivas técnicas han sido puestas a contribución para comprender los diversos procesos de mitificación y desmitificación operados en nuestro tiempo, tanto sobre auténticos personajes míticos como sobre personajes históricos y personajes literarios supuestamente mitológicos. La novedad de esta propuesta interdisciplinar no es abordada en abstracto, sino contrastada a la luz de breves o extensos análisis de numerosos textos literarios traídos a colación entre las principales mitologías de nuestro entorno cultural (grecolatinas, bíblicas, nórdicas, celtas, eslavas, etcétera). Esta primera teoría omnicomprendensiva del mito proporciona además una metodología, una hermenéutica y una epistemología: da pautas claras para localizar el mito en cualquier relato mítico, propone claves heurísticas para su interpretación objetiva y provee la mitocrítica de unas bases sólidas para reivindicarse como ciencia autónoma.

*Análisis audiovisual y publicitario actuales*, 2014-08-01 Una serie de investigadores punteros de varias universidades mundiales han recibido el encargo de analizar la última vanguardia en comunicación. Así, se han podido recopilar sus investigaciones y reflexiones en torno a los nuevos contenidos (in)formativos a partir de las reformas que ha supuesto el Espacio Europeo de Enseñanza Superior (EEES o Plan Bolonia) como reto innovador en las aulas en tanto en cuanto contenidos y fórmulas. Esta aportación intelectual a las nuevas corrientes docentes se ha plasmado en un trabajo, multidisciplinar y variado, que se presenta en formato de libro, patrocinado por el Fórum Internacional de Comunicación y Relaciones Públicas (Fórum XXI), la Sociedad Española de Estudios de la Comunicación Iberoamericana (SEECI) y el Grupo de Investigación Validado Complutense Concilium. En estas páginas el lector podrá hallar un selecto grupo de trabajos encargados a unos autores comprometidos con las reformas educativas, quienes conforman la vanguardia actual en el campo de la Comunicación, para la confección de un estudio prospectivístico sobre las directrices por las que se encaminan los referentes de la nueva Universidad derivada del EEES. A través de los títulos recogidos en la colección Nuevo Impulso Educativo se pueden atisbar las líneas que marcarán el futuro de la realidad universitaria en los campos docentes e investigadores sobre contenidos y formas durante el próximo lustro.

**Un psicoanalista en el cine** Gustavo Chiozza, 2006-11-06 Un psicoanalista en el cine no es un libro sobre psicoanálisis aunque tampoco sea, en el sentido más estricto del término, un libro sobre cine. En él se conjuga la experiencia clínica como método de exploración y la cinefilia bien entendida para, a partir de ambas, abrir un nuevo horizonte de sentidos. El autor se desliza lenta, subrepticamente en la oscuridad de la sala de proyección, en la intimidad de nuestro living, para susurrarnos

historias veladas, ocultas, muchas veces contrabandeadas en las múltiples capas de una comedia romántica o un thriller de suspenso. Historias que ya estaban allí, ocultas en la mente del director, agazapadas en la densidad del celuloide, y que este libro tiene el mérito –y la generosidad– de compartir con nosotros. Gracias a una prosa fluida y transparente, los ensayos aquí reunidos logran ese equilibrio extraño e infrecuente entre riqueza y claridad, potenciándose unos a otros, intercambiando ideas y objetos para mostrar un nuevo camino y descubrir un placer secreto e impensado. Gustavo Chiozza es nuestro guía hacia esa nueva dimensión donde el cine y la vida son la misma cosa. Su especialidad es descubrir mundos intermedios entre aquél que se esperaba encontrar y el que finalmente se encontró. Y vale la pena acompañarlo.

Historia & Cinema José María Caparrós Lera, 2009

Cine, enseñanza y enseñanza del cine Juan A. Pérez Millan, 2014-07-14 En apenas 120 años, el cine y los medios de expresión derivados de él: la televisión, el vídeo, las imágenes digitales, se han convertido en la más formidable, masiva e influyente de las formas de comunicación inventadas por la humanidad a lo largo de su historia, además de en la base de unas industrias muy poderosas, y no sólo desde el punto de vista económico. Cualquier persona está hoy expuesta, desde su primera infancia, al influjo determinante de estos medios, sin embargo, el cine y su lenguaje siguen estando fuera del ámbito fundamental de la enseñanza. Los pocos acercamientos que se han hecho han estado centrados en el contenido de las películas, y no en las formas de expresión que proponían, no en su lenguaje, no en los elementos específicos de la comunicación audiovisual, y mucho menos en los posibles efectos sobre quienes contemplan sus creaciones. A través de esta obra el lector conocerá los procedimientos expresivos del cine y sus derivados, como forma de asegurar lo que llamaremos comprensión de los significados de cada obra concreta, condición imprescindible tanto para poder adoptar una actitud personal ante ella como para alcanzar un verdadero disfrute de la misma, más allá de la simple aceptación pasiva, el gusto superficial o el tan manido como engañoso entretenimiento.

*El Quijote y el cine* Ferran Herranz, 2016-05-19 El Quijote figura entre las obras maestras que han sido llevadas al cine, ya sea como obra completa o de forma parcial. En un centenar largo de títulos que adaptan la novela, o toman el personaje como modelo referencial, confluyen cinematografías de todo el mundo. En estas páginas, Ferran Herranz desentraña a través de las adaptaciones cinematográficas más divulgadas la difícil relación entre la literatura y el cine, que, a estas alturas, no ha logrado realizar una adaptación del Quijote que haya suscitado una recepción unánimemente favorable.

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