FILM, PHILOSOPHY AND RELIGION

Edited by

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To all the students who have educated me throughout the years and are a constant source of inspiration.

It's like a splinter in your mind.

~ The Matrix

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Matthew Small is a Ph.D. student at the University of Western Ontario and did his master's degree in Philosophy at the University of Alberta. He specializes in ancient philosophy and his Ph.D. research is focusing on the relationship between imagination and thinking in Aristotle's *De Anima*. His research interests include Philosophy of Religion, Bioethics, and most recently, Philosophy of Film.

Jonathan Strand did his Ph.D. under Alvin Plantinga at the University of Notre Dame. He is Professor of Philosophy at Concordia University of Edmonton in Alberta, Canada**.** He has published in the areas of Philosophy of Religion, Philosophy of Mind, Logic, and Epistemology.

Barışkan Ünal did her Ph.D. on the image of the journalists in American cinema at Gazi University in Ankara, Turkey. She is a journalist in Turkey with twenty years of experience. She is currently an editor at a news agency in Turkey and worked as Washington Chief Correspondent for six years. Barışkan has published countless news reports and analyses on several issues; as well as academic articles in peer-reviewed journals and book chapters. Her interests are Cinema, Film Analysis, Journalism, Digital Media and Communication Studies.

Acknowledgements

I edit books for the pure education of it. I acquire expertise from every book by experts in the field—who know more about it than me—both in terms of theory and method but also content. Education is, like wisdom in the Book of Proverbs, "more precious than rubies and nothing you desire compares with her" (3:15). So my sincere thanks to each and every contributor.

Editing an anthology has certain analogies with teaching Hebrew (or Greek). Once one is situated deep within the text—grammar, vocabulary, syntax and punctuation—one becomes intimately involved with the content. From this comes depth of analysis and questions which lead to dialogue with the text and its ideas. Along with that is the wide diversity of scholars, themes and ideas that come from international perspectives. All of this is why I value the education I receive from editing books. Consequently, I am grateful to Vernon Press for their constant support throughout the years and to Argiris Legatos as the Editorial Manager of VP.

I would like to acknowledge the assistance and advice of three of my colleagues from the Philosophy and Religious Studies Department here at Concordia University of Edmonton without whom this book would not have come to fruition: Dr. Steven Muir, Dr. Travis Dumsday and Dr. Jonathan Strand; along with Dr. Reginald Weibe who is Assistant Professor of English here at Concordia. I am also indebted to another colleague from Taylor Seminary here in Edmonton: Dr. Randall Rauser who is Professor of Historical Theology there. In addition, I am grateful to Dr. John Vinrod, Dr. Roland Martin, Dr. Cagdas Dedeoglu and Dike Odimuko—my former M.A. student and Ph.D. Candidate at McMaster—who provided valuable insights into African film. Chris Legerme did the bibliography per usual.

This book is dedicated to all the students who have taught and inspired me so much over the years, but special mention needs to go to Chris, Erin and Sarah (The Three Scholarly Amigos)—because I have had the privilege to watch them grow as scholars through their B.A.s and M.A.s here at CUE—and now as they move forward with their graduate and postgraduate studies. They have enriched my life as a scholar and a human being by their intelligence, questions, discussion and writing (as well as laughing at my jokes!).

Introduction

William H. U. Anderson

Concordia University of Edmonton

I find it difficult to just watch movies without being critically engaged as a scholar. My wife and son often complain, in relation to the "Suspension of Disbelief", "Oh Bill! Just go with it!"

My parents loved the movies. They remembered as kids when Silent Film transitioned into "Talkies" in the 1920s. They used to take me to the Garneau Theatre near the University of Alberta in Edmonton to watch Charlie Chaplin films. Like many of us, I have so many fond memories of films that I've watched over the years with both my parents and childhood friends at local theatres in Edmonton: The Paramount on Jasper Avenue, The Roxy on 124th Street and The Town Cinema on 118th Avenue, along with the Golden West Drive-In where I first saw *Star Wars* in 1977 (but I won't tell you under what circumstances).[1]

Hollywood is a $40 Billion annual business. It is very influential in our culture. If we want to know who we are as individuals and a society—who we are, what we believe and what we value—we need to know and understand Hollywood and film. Make no mistake: Hollywood is neither philosophically, politically nor morally neutral. We also know from many studies that movies "affect" us long before we've thought it through. In other words: Hollywood "smuggles" all kinds of ideas into our minds and hearts without us even knowing it. And while Hollywood may be the biggest and most influential in the world, this book will demonstrate the growing international influence of film from Bollywood (India), Nollywood (Nigeria), Ghallywood (Ghana), Zollywood (Zimbabwe) and Yesilçam (Turkey).

Knowledge is power! The more philosophical and analytical we are about movie watching, the more we will be able to know where they are coming from and how to combat any bad ideas with which they might be trying to indoctrinate us. That can be just as much fun as watching the movie itself! It also can help us understand the culture we live in and how to navigate its pitfalls. We can decide for ourselves which are good values for individuals and society and which are not.

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[1] *Star Wars—A New Hope*: Directed by George Lucas with Screenplay by George Lucas (20th Century Fox 1977).

Taking an academic approach to film has caused me to see and understand many films—which I've seen many times before—in new, revealing and challenging ways. I have told my students that my film courses are the most intellectually stimulating and challenging courses I have ever prepared and taught. I try to help students see how an academic approach to art will not only expand their minds but also help them to get much more out of it and to enjoy it more. Film is no exception.

I enjoy reading students' Film Journal, which is a combination of film review and critical reflection. They often repeat the idea of their surprise at watching films they normally wouldn't and enjoying them—like Hitch's psychological thriller *Vertigo*—but also the value of watching them in an academic way.[2] It's fabulous to see my students talking about the nuts and bolts of basic film studies and how these mechanics have caused them to see the "affect" of these in film as art. Many of them find it so cool that *The Matrix* is shot in two filters: green for the computer-generated world and blue for the Desert of the Real.[3]

Theology of the Movies began in the 1960s, picked up momentum in the 90s but has blossomed in the twenty-first century. Rob Johnston at Fuller Theological Seminary is the founder and director of "Reel Spirituality". Their webpage says that "Reel Spirituality seeks to simultaneously raise visual and spiritual literacy. Image-driven, educationally-focused, and spiritually-centered, Reel Spirituality brings together filmmakers and film-viewers, Christian leaders and laity, scholars and students for dialogue between our culture's primary stories, whether in film or television, and the Christian faith". This is something that I have tried to model in my own life and academic career. Johnston's book, *Reel Spirituality: Theology and Film in Dialogue*, also laid a foundation for how a theology of the movies may be done.[4]

Ted Giese is the pastor at Mount Olive Lutheran Church in Regina, Saskatchewan. He is also a regular contributor to *The Canadian Lutheran,* providing film reviews. He is an expert at doing "Theology of the Movies". He combines strong film review skills with critical engagement and practical applications. His contributions to the Christian life are invaluable precisely because his film reviews navigate "being in the world, not of it". Giese models the ideas above and provides helpful insights for Christians in the church. In

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[2] *Vertigo*: Directed by Alfred Hitchcock with Screenplay by Samuel A. Taylor et al. based on the novel *D'entre les morts* ("The Living and the Dead") by Boileau-Narcejac (Paramount Pictures 1958).

[3] *The Matrix*: Directed by the Wachowskis with Screenplay by the Wachowskis (Warner Bros. 1999).

[4] Robert K. Johnston, *Reel Spirituality: Theology and Film in Dialogue* (Grand Rapids: Baker Academic, 2006).

Chapter 5, "A Confessional Lutheran Approach to Reading Film: Where the Metaphysical Meets the Phantasmagorical", Giese provides a very specific hermeneutical approach to interpreting films theologically. Specifically, he approaches it from a Lutheran-Confessional perspective. Hard-core Lutheran theologians will love it! And while this chapter will have the ultimate impact on those who share its Lutheran presuppositions and hermeneutics, I always think it is good for a general audience to see how some esoteric groups do things.

I myself am trained as a biblical scholar and theologian. But I've been teaching in the area of Theology of the Movies for some time now and teach two 3-credit courses on *Film, Philosophy and Religion*. My training as a literary critic is extremely beneficial for "reading" films; though Giese, in his chapter, challenges the notion of film as text in some measure. Indeed, Scorsese views the script as more of a "blueprint" rather than a fixed text; but there are other complex hermeneutical issues, as Giese points out in his chapter.[5] My training as a theologian is also extremely beneficial for analyzing films since so much of Western culture is dependent upon biblical metaphors, characters/archetypes, stories, themes and ideas. I am particularly interested in four areas of film related to my expertise.

1) Affect of Film
2) Axiology of Film
3) Art Reflecting the Artist
4) Spirituality of Film (Transcendence)

Indeed, a lot of my work in *Film, Philosophy and Religion* are so interrelated that it is often difficult to separate them from one another. I have a holistic worldview that does not separate the spiritual from the intellectual, academic from the emotional, film from theology, physical from the social aspects of the human being.

As I noted just a minute ago, films affect us long before we've thought it through. This is why Carl Plantinga's book *Moving Viewers: American Film and the Spectator's Experience* is such an important study and a textbook in my film course.[6] There is a correlation with philosophical axiology. Axiology is that branch of philosophy that studies what humans value and why.[7]

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[5] Martin Scorsese, "Working with the Script", *Master Class*: https://www.masterclass.com/classes/martin-scorsese-teaches-filmmaking/chapters/ms-working-with-the-script.

[6] Carl Plantinga, *Moving Viewers: American Film and the Spectator's Experience* (Los Angeles: University of California Press, 2009).

[7] Mark Schroeder, "Value Theory", *The Stanford Dictionary of Philosophy*: https://plato.stanford.edu/entries/value-theory/.

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Flame. Directed by Ingrid Sinclair with Screenplay by Ingrid Sinclair et al. California Newsreel 1996.

Forbidden Love. Directed by Agnieszka Piotrowska with Screenplay by Agnieszka Piotrowska. Cross-Media Practices 2016.

Forbidden Planet. Directed by Fred M. Wilcox with Screenplay by Cyril Hume. Metro-Goldwyn-Mayer 1956.

Forrest Gump. Directed by Robert Zemeckis with Screenplay by Eric Roth. Paramount Pictures 1994.

Frozen. Directed by Chris Buck and Jennifer Lee with Screenplay by Jennifer Lee. Walt Disney Studios Motion Pictures 2013.

Frozen II. Directed by Chris Buck and Jennifer Lee with Screenplay by Jennifer Lee. Walt Disney Studios Motion Pictures 2019.

Göl. Directed by Ömer Kavur with Screenplay by Selim İleri. Alfa Film 1982.

Goodfellas. Directed by Martin Scorsese with Screenplay by Martin Scorsese and Nicholas Pileggi. Warner Bros. 1990.

Habit. Directed by Janell Shirtcliff with Screenplay by Suki Kaiser. Voltage Pictures 2021.

Halıcı Kız. Directed by Muhsin Ertuğrul with Screenplay by Mebrure Sami Alevok and Vedat Nedim Tör. Doğan Kardeş Yayınları 1953.

Heat. Directed by Michael Mann with Screenplay by Michael Mann. Warner Bros. 1995.

Helen of Troy. Directed by Robert Wise with Screenplay by Hugh Gray et al. Warner Bros. 1956.

Hereditary. Directed by Ari Aster with Screenplay by Ari Aster. A24 2018.

Hidden Within. Directed by Zimbabwe Monitor with Screenplay by Sydney Taivavashe. Chibong Productions 2020.

I Can Hear Zimbabwe Calling. Directed by Ophera and Ron Hallis with Screenplay by Ron Hallis. Hallis Media Inc. 1980.

İffet. Directed by Kartal Tibet with Screenplay by Yavuz Turgul. Uzman Film 1982.

Il pianeta errante. Directed by Antonio Margheriti with Screenplay by Ivan Reiner and Renato Moretti. Mercury Film International 1966.

Interstellar. Directed by Christopher Nolan with Screenplay by Christopher and Jonathan Nolan. Paramount Pictures 2014.

Jaws. Directed by Steven Spielberg with Screenplay by Peter Benchley and Carl Gottlieb. Universal Pictures 1975.

Jesus. Directed by Roger Young with Screenplay by Suzette Couture. CBS 1999.

Jesus Christ Superstar. Norman Jewison with Screenplay by Norman Jewison and Melvyn Bragg. Universal Pictures 1973.

Jit. Directed by Michael Raeburn with Screenplay by Michael Raeburn. Film Africa 1990.

Journey to Italy. Directed by Roberto Rossellini with Screenplay by Vitaliano Brancati and Roberto Rossellini based on the novel *Duo* by Colette. Titanus Distribuzione 1954.

Kadın Dul Kalınca. Directed by Ümit Efekan with Screenplay by Macit Koper. Topkapı Film 1988.

Kadınlar Hayır Derse. Directed by Mehmet Dinler with Screenplay by Bülent Oran. Metin Film 1975.

Kınalı Yapıncak. Directed by Orhan Aksoy with Screenplay by Bülent Oran. Ak-Ün Film 1969.

Kin-dza-dza!. Directed by Georgiy Daneliya with Screenplay by Georgiy Daneliya and Revaz Gabriadze. Mosfilm 1986.

King David. Directed by Bruce Beresford with Screenplay by Andrew Birkin and James Costiga. Paramount Pictures 1985.

King Solomon's Mines. Directed by J. Lee Thompson with Screenplay by Gene Quintano. Cannon Group 1985.

Kıyamet Günü/ Kaderde Birleşenler. Directed by O. Nuri Ergin with Screenplay by Yahya Benekay. Dede Film 1966.

Kopuk/Bizi Çekemediler. Directed by Vedat Türkali with Screenplay by Vedat Türkali. Duru Film 1972.

Kurbağalar. Directed by Serif Gören and Zeki Ökten with Screenplay by Özden Cankaya. Gülsah Film 1985.

Last Days in the Desert. Directed by Rodrigo Garcia with Screenplay by Rodrigo Garcia. Broad Green Pictures 2016.

Lekeli Melek. Directed by Mehmet Bozkus and Mehmet Dinler with Screenplay by Safa Önal. Erler Film 1961.

Leyla ile Mecnun Gibi. Directed by Bülent Oran with Screenplay by Bülent Oran. Duru Film 1963.

L'isola del tesoro. Directed by Antonio Margheriti with Screenplay by Renato Castellani and Lucio De Caro based on the novel *Treasure Island* by Robert Louis Stevenson. RAI Radiotelevisione Italiana—TF1 Films Production 1987.

Logan's Run. Directed by Michael Anderson with Screenplay by David Zelag. Metro-Goldwyn-Mayer 1976.

Madde 438. Directed by Ümit Efekan with Screenplay by Endoğan Tünaş. Erler Film 1990.

Mağlup Edilemeyenler. Directed by Atıf Yılmaz with Screenplay Erdogan Tunas and Stif Ylimaz. Erler Film 1976.

Maleficent. Directed by Robert Stromberg with Screenplay by Linda Woolverton based on the film *Sleeping Beauty* by Disney and the story *La Belle au Bois Dormant* by Charles Perrault. Walt Disney Studios Motion Pictures 2014.

Mary Magdalene. Directed by Garth Davis with Screenplay by Helen Edmundson and Philippa Goslett. Universal Pictures 2018.

Mary Poppins. Directed by Robert Stevenson with Screenplay by Bill Walsh and Don DaGradi. Walt Disney Productions 1964.

Medcezir Manzaraları. Directed by Mahinur Ergun with Screenplay by Neslihan Eyüboğlu and Mahinur Ergun. Erka Film 1989.

Memory: Origin of Alien. Directed by Alexandre O. Phillipe with Screenplay by Alexandre O. Phillipe. Screen Media Films 2019.

Modern Times. Directed by Charlie Chaplin with Screenplay by Charlie Chaplin. United Artists 1936.

Monty Python and the Holy Grail. Directed by Terry Gilliam and Terry Jones with Screenplay by Graham Chapman, John Cleese, Eric Idle, Terry Gilliam, Terry Jones and Michael Palin. Monty Pictures Limited 1975.

More Time. Directed by Isaac Mabhikwa with Screenplay by Lazarus Fungurani. Media for Development Trust 1993.

Mucheka. Directed by Victor Evernice with Screenplay by Victor Evernice. Noku Media Group 2020.

Mugabe. Directed by Robert O. Peters with Screenplay by Samantha Iwowo et al. EastGate Films 2020.

Mulan. Directed by Barry Cook and Tony Bancroft with Screenplay by Rita Hsiao et al. based on the song *Ballad of Mulan* by Guo Maoqian. Buena Vista Pictures 1998.

Mürebbiye. Directed by Ahmet Fehim with Screenplay by Ahmet Fehim and Hüseyin Rahmi Gurpinar. Malul Gaziler Cemiyeti 1919.

Namus. Directed by Duygu Sağıroğlu with Screenplay by Bülent Oran. Uğur Film 1972.

Nebraska. Directed by Alexander Payne with Screenplay by Bob Nelson. Paramount Studios 2013.

Neria. Directed by Godwin Mawuru with Screenplay by Louise Riber. KJM3 Entertainment Group 1991.

Ocean's 11. Directed by Lewis Milestone with Screenplay by Harry Brown and Charles Lederer. Warner Bros 1960.

O Kadın. Directed by Halit Refiğ with Screenplay by Nezihe Araz. Erler 1982.

Owning Mahowny. Directed by Richard Kwietniowski with Screenplay by Maurice Chauvet. Sony Pictures 2003.

Pençe. Directed by Sedat Simavi with Screenplay by Mehmet Rauf and Sedat Simavi. Müdafaa-i Milliye Cemiyeti 1917.

Piyade Osman. Directed by Yılmaz Güney with Screenplay by Yılmaz Güney. Irfan Film 1970.

Planet of the Apes. Directed by Franklin J. Schaffner with Screenplay by Michael Wilson. 20th Century Fox 1968.

Pocahontas. Directed by Mike Gabriel and Eric Goldberg with Screenplay by Carl Binder et al. Buena Vista Pictures 1995.

Pocahontas II: Journey to a New World. Directed by Tom Ellery and Bradley Raymond with Screenplay by Allen Estrin et al. Walt Disney Home Video 1998.

Point Break. Directed by Kathryn Bigelow with Screenplay by W. Peter Iliff. 20th Century Fox 1991.

Prisoners. Directed by Denis Villeneuve with Screenplay by Aaron Guzikowski. Warner Bros. Pictures 2013.

Prometheus. Directed by Ridley Scott with Screenplay by Jon Spaihts and Damon Lindelof. 20th Century Fox 2012.

Psycho. Directed by Alfred Hitchcock with Screenplay by Joseph Stefano based on the novel *Psycho* by Robert Bloch. Paramount Pictures 1960.

Ready Player One. Directed by Steven Spielberg with Screenplay by Zak Penn and Ernest Cline based on the novel *Ready Player One* by Ernest Cline. Warner Bros. 2018.

Risen. Directed by Kevin Reynolds with Screenplay by Kevin Reynolds and Paul Aiello. Sony Pictures Releasing 2016.

RoboCop. Directed by Paul Verhoeven with Screenplay by Edward Neumeier and Michael Miner. Orion Pictures 1987.

Sana Can Dayanmaz. Directed by Gökhan Güney with Screenplay by Safa Önal. Topkapı 1988.

Saw. Directed by James Wan with Screenplay by Leigh Whannell. Lionsgate Films 2004.

Şehvet Kurbanı. Directed by Muhsin Ertuğrul with Screenplay by Nazim Hikmet et al. Ipek Film 1940.

Sekreter. Directed by Temel Gürsu with Screenplay by Suphi Tekniker. Uzman Film 1985.

Shamwari. Directed by Clive Harding with Screenplay by Ian Yule. US: Home Media Entertainment 1982.

Shanti Sandesham. Directed by Chandra Shekar Reddy with Screenplay by Tripuraneni Maharadi. Padmalaya Studios 2004.

Sicario. Directed by Denis Villeneuve with Screenplay by Taylor Sheridan. Lionsgate 2015.

Silence. Directed by Martin Scorsese with Screenplay by Martin Scorsese and Jay Cocks based on the novel by Shūsaku Endō. Paramount Pictures 2016.

Silent Running. Directed by Douglas Trumbull with Screenplay by Deric Washburn et al. Universal Pictures 1972.

Sleeping Beauty. Directed by Clyde Geronimi et al. with Screenplay by Erdman Penner based on the story *Sleeping Beauty* by Charles Perrault. Buena Vista Distribution 1959.

Snow White and the Seven Dwarfs. Directed by David Hand William Cottrell et al. with Screenplay by Ted Sears et al. based on the story *Snow White* by the Brothers Grimm. RKO Radio Pictures 1937.

Son of God. Directed by Christopher Spencer with Screenplay by Richard Bedser et al. 20th Century Fox 2014.

Son of Man. Directed by Mark Dornford-May with Screenplay by Mark Dornford-May and Andiswa Kedama. Lorber Films 2006.

Soylent Green. Directed by Richard Fleischer with Screenplay by Stanley R. Greenberg. Metro-Goldwyn-Mayer 1973.

Star Trek II: The Wrath of Khan. Directed by Nicholas Meyer with Screenplay by Jack B. Soward. Paramount Pictures 1982.

Star Trek: Voyager. "Tuvix". Directed by Cliff Bole with Teleplay by Kenneth Biller. Paramount Television 1996.

Star Wars: Episode I—The Phantom Menace. Directed by George Lucas with Screenplay by George Lucas. 20th Century Fox 1999.

Star Wars: Episode II—Attack of the Clones. Directed by George Lucas with Screenplay by George Lucas and Jonathan Hales. 20th Century Fox 2002.

Star Wars: Episode III—Revenge of the Sith. Directed by George Lucas with Screenplay by George Lucas. 20th Century Fox 2005.

Star Wars IV—A New Hope. Directed by George Lucas with Screenplay by George Lucas. 20th Century Fox 1977.

Star Wars VI—Return of the Jedi. Directed by Richard Marquand with Screenplay by Lawrence Kasdan and George Lucas. 20th Century Fox 1983.

Starship Troopers. Directed by Paul Verhoeven with Screenplay by Edward Neumeier. Sony Pictures 1997.

Süreyya. Directed by Metin Erksan with Screenplay by Metin Erksan. Senar Film 1972.

Susuz Yaz. Directed by Metin Erksan with Screenplay by Metin Erksan. Hitit 1963.

Tabutta Rövaşata. Directed by Dervis Zaim with Screenplay by Dervis Zaim. Istisnai Filmler ve Reklamlar 1996.

Talihsizler. Directed by Nuri Akıncı with Screenplay by Nuri Akıncı and Orhan Kurna. Dogu Film 1959.

Tangled. Directed by Nathan Greno and Byron Howard with Screenplay by Dan Fogelman based on the story *Rapunzel* by the Brothers Grimm. Walt Disney Studios Motion Pictures 2010.

Temas. Directed by Temel Gürsu with Screenplay by Arda Uskan. Gürse Film 1987.

Terrore nello spazio. Directed by Mario Bava with Screenplay by Ib Melchior et al. Società Italiana di Distribuzione and American International Pictures 1965.

The Big Short. Directed by Adam McKay with Screenplay by Charles Randolph and Adam McKay. Paramount Pictures 2015.

The Black Hole. Directed by Gary Nelson with Screenplay by Gerry Day and Jeb Rosebrook. Walt Disney Productions 1979.

The Crown. Created by Peter Morgan and Produced by Peter Morgan et al. Sony Pictures Television 2016-.

The First Temptation of Christ. Directed by Rodrigo Van Der Put with Screenplay by Fabio Porchat and Gustavo Martins. Netflix 2019.

The Funeral. Directed by Abel Ferrara with Screenplay by Nicholas St. John. eOne films 1996.

The Godfather. Directed by Francis Ford Coppola with Screenplay by Francis Ford Coppola and Mario Puzo. Paramount Pictures 1972.

The Godfather II. Directed by Francis Ford Coppola with Screenplay by Francis Ford Coppola and Mario Puzo. Paramount Pictures 1974.

The Godfather III. Directed by Francis Ford Coppola with Screenplay by Francis Ford Coppola and Mario Puzo. Paramount Pictures 1990.

The Gospel of John. Directed by David Batty with Screenplay by John Goldsmith. Lumo Project 2014.

The Greatest Story Ever Told. Directed by George Stevens with Screenplay by George Stevens and James Lee Barrett. United Artists 1965.

The Irishman. Directed by Martin Scorsese with Screenplay by Steven Zaillian. Tribeca Productions 2019.

The Italian Job. Directed by Peter Collinson with Screenplay by Troy Kennedy Martin. Paramount Pictures 1969.

The King of Kings. Directed by Cecil B. DeMille with Screenplay by Jeanie MacPherson. Pathé Exchange 1927.

The Krays. Directed by Peter Medak with Screenplay by Philip Ridley. Columbia TriStar 1990.

The Last Kingdom. Produced by Stephen Butchard et al. based on the novels *The Saxon Stories* by Bernard Cornwell. BBC and Netflix 2015-2021.

The Last Temptation of Christ. Directed by Martin Scorsese with Screenplay by Paul Schrader based on the novel *The Last Temptation of Christ* by Nikos Kazantzakis. Universal Pictures 1988.

The Little Mermaid. Directed by Ron Clements and John Musker with Screenplay by John Musker and Howard Ashman based on the story *The Little Mermaid* by Hans Christian Andersen. Buena Vista Pictures 1989.

The Lord of the Rings: The Two Towers. Directed by Peter Jackson with Screenplay by Fran Walsh and Peter Jackson et al. based on the novel *The Two Towers* by J. R. R. Tolkien. New Line Cinema 2002.

The Manchurian Candidate. Directed by John Frankenheimer with Screenplay by George Axelrod. United Artists 1962.

The Matrix. Directed by the Wachowskis with Screenplay by the Wachowskis. Warner Bros Pictures 1999.

The Messiah. Directed by Nader Talebzadeh with Screenplay by Nader Talebzadeh. Unknown Production Company 2007.

The Odyssey. Directed by Andrei Konchalovsky with Screenplay by Andrei Konchalovsky based on the epic poem *The Odyssey* by Homer. Hallmark 1997.

The Passion of the Christ. Directed by Mel Gibson with Screenplay by Mel Gibson and Benedict Fitzgerald. Icon Productions 2004.

The Passion of the Christa. Directed by Ramon Martinez with Screenplay by Ramon Martinez. Passion of the Goddess See 2016.

The Pawnbroker. Directed by Sidney Lumet with Screenplay by Morton S. Fine and David Friedkin. Paramount Pictures 1964.

The Red Road. Created by Aaron Guzikowski. SundanceTV 2014-2015.

The Savior. Directed by Robert Savo with Screenplay by Philip Dorr. Grace Productions 2014.

The Shack. Directed by Stuart Hazeldine with Screenplay by John Fusco et al. based on the novel by William Paul Young. Lionsgate 2017.

The Shawshank Redemption. Directed by Frank Darabont with Screenplay by Frank Darabont. Columbia Pictures 1994.

The Sound of Music. Directed by Robert Wise with Screenplay by Ernest Lehman. 20th Century Fox 1965.

The Ten Commandments. Directed by Cecil B. DeMille with Screenplay by Aeneas MacKenzie et al. Paramount Pictures 1956.

The Terminator. Directed by James Cameron with Screenplay by James Cameron and Gale Ann Hurd. Orion Pictures 1984.

The Thomas Crown Affair. Directed by Norman Jewison with Screenplay by Alan Trustman. United Artists 1969.

The Trial of Joan of Arc. Directed by Robert Bresson with Screenplay by Robert Bresson. Agnes Delahaie Productions 1962.

The Witch. Directed by Robert Eggers with Screenplay by Robert Eggers. A24 2015.

Thief. Directed by Michael Mann with Screenplay by Michael Mann. United Artists 1981.

This Film Is Not Yet Rated. Directed by Kirby Dick with Screenplay by Kirby Dick et al. IFC Films 2006.

Tiriparwendo. Directed by Aaron Chiundura Moyo with Screenplay by Tatenda R. C. Moyo. ZTV Drama Series 2008.

Troy. Directed by Wolfgang Peterson with Screenplay by David Benioff based on the epic poem *Iliad* by Homer. Warner Bros. 2004.

Tunga. Directed by Godwin Jabangwe with Screenplay by Netflix Zimbabwe. Lit Entertainment Group 2010.

Ulysses. Directed by Mario Camerini with Screenplay by Franco Brusati et al. Paramount Pictures 1954.

Vertigo. Directed by Alfred Hitchcock with Screenplay by Samuel A. Taylor et al. based on the novel *D'entre les morts* ("The Living and the Dead") by Boileau-Narcejac. Paramount Pictures 1958.

Vesikalı Yarim. Directed by Ö. Lütfi Akad with Screenplay by Sait Faik Abasiyanik et al. Seref Film 1968.

Vikings. Created by Michael Hirst and Produced by Morgan O'Sullivan et al. with Screenplays by Michael Hirst. Take 5 Productions 2013-2021.

Village Secrets. Directed by Leonard Chibamu with Screenplay by Leonard Chibamu. ZTV Drama Series 2019.

Waterworld. Directed by Kevin Reynolds with Screenplay by Peter Rader and David Twohy. Universal Pictures 1995.

World War Z. Directed by Marc Foster with Screenplay by Matthew Michael et al. based on the novel by Max Brooks. Paramount Pictures 2013.

Yellow Card. Directed by John Riber with Screenplay by John Riber and Andrew Whaley. Media for Development Trust 2000.

Zavallılar. Directed by Ümit Efekan with Screenplay by Erdoğan Tünaş. Kerem Film 1984.

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