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From the Editor

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From the Editor

Abstract

The Editor introduces the April 2012 issue of the *Journal of Religion and Film*.

Author Notes

John Lyden became Editor of the *Journal of Religion and Film* in 2011. He was Professor of Religion at Dana College from 1991-2010 and is now the Director of the Liberal Arts Core at Grand View University. He is the author of *Film as Religion: Myths, Morals, and Rituals* (New York: NYU Press, 2003), and the editor of the *Routledge Companion to Religion and Film* (Routledge, 2009). He is currently editing (along with Eric Mazur) the *Routledge Companion to Religion and Popular Culture*. He was the 2008 recipient of the Spiritus Award for Outstanding Contributions to the study of Religion and Film.

It is my great pleasure to present the April 2012 issue of the *Journal of Religion and Film* in this new web format, hosted by Digital Commons from Berkeley Electronic Press. As transitions always have some unanticipated moments, we are a few weeks late getting this issue online, but we believe that you will be forgiving of our lateness when you discover some of the new features of this format. Submission and review of articles will now be conducted entirely through the website in a way that will increase efficiency and overall quality. The website still includes indexes to archived articles from earlier issues, which currently are housed on the old website. The journal also now links with a repository of web-based journals from multiple academic fields that can assist readers in finding a variety of scholarly materials, and there are other interactive features as well.

In this issue, you will find six new articles that show the wide range of research currently being done in Religion and Film. Joseph Bisson's article on *Full Metal Jacket* highlights the stark juxtapositions of sacred and profane in Kubrick's film, showing how the ideas of Carl Jung, Joseph Campbell, and Mircea Eliade help to elucidate Kubrick's vision. Kevin Dodd's essay shows how the film *King of Masks* reworks the Buddhist myth of Miao-Shan in a contemporary context to critique the position of women in modern China. Richard Lindsay's article on *Pan's Labyrinth* demonstrates how this film is also a critique of patriarchy, offering a feminine version of Campbell's "hero's journey" as a mythic challenge to the historically male-based world of violence and injustice. Sage Elwell's piece links Victor Fleming's *The Wizard of Oz* with Lars Von Trier's *Antichrist* by means of a psychoanalytic interpretation that unpacks the relation with the uncanny in both films, as respectively repressed and expressed. Cari Myers analyzes how Martin Scorsese's *Shutter Island* deals with ideas of violence, scapegoating, and redemption in

ways that echo and yet differ from the ideas of Rene Girard. And for something completely different, Steven Benko discusses how *Monty Python's Life of Brian* offers an ironic and existential vision that does not reject religion so much as it encourages individuals to find their own meaning in life, in a potential community of like-minded absurdists.

This issue also includes the reports from Sundance 2012 and Slamdance 2012, previously available on the website, as well as numerous film reviews. We hope you enjoy the new format as well as this fine set of essays.

John Lyden, Editor