Temporality in Ancient and Contemporary Revelations:

Hypermasculinity and Violence in the Book of Revelation and Donnie Darko

By

Alexander Cox-Twardowski

An essay submitted to the Graduate Program in Religious Studies in conformity with the requirements for the Degree of Master of Arts

Queen's University

Kingston, Ontario, Canada

August 2014

Abstract

Since the birth of cinema, religion has played an integral role in filmmaking. The marriage between religion and film has yet to relent, and over a century later, religiosity continues to surround cinema. Judeo-Christian apocalyptic ideas influence a wide range of Hollywood films. This paper will explore the Book of Revelation and its relation to Richard Kelly's *Donnie Darko* (2001). Both seers, John of Patmos and Donnie, use and manipulate time to reveal contemporary socio-political and cultural concerns. Two varying outcomes emerged from this exploration. First, more importance is attributed to the seers' visions, rather than the violent, sacrificial messiahs. Second, there is a correlation between the controller of time and hypermasculinity. These findings are contrasted with other films, as well as the Jewish apocalypse, The Book of Watchers (1 Enoch 1-34) and Christian apocalypse, *The Shepherd of Hermas*. The conclusions of this research suggest that authorized hypermasculinity and violent narratives were used in attempt to improve and conserve the cultural values of communities experiencing new millennia. These attempts were not always agreed upon, and other contemporary works used apocalypses and the motif of time to challenge systemic patriarchy and misogyny.

Acknowledgements

I would like to thank the Queen's University School of Religion faculty, specifically Dr. Ellen Goldberg, Dr. Pam Holmes, Dr. Richard Last, Dr. Sayeh Meisami, Dr. James Miller, Dr. William Morrow, and Dr. Pamela Dickey Young for their instruction, guidance, and wisdom. I am grateful, and fortunate, for Dr. Richard Ascough's supervision. His encouragement, knowledge, and direction have been invaluable to my research. Lastly, I would like thank my family, friends, and classmates for their unrelenting support.

Table of Contents

"I hope that when the world comes to an end, I can breathe a sigh of relief because there will be so much to look forward to."[1]

Introduction

The hour was late, the end of the world near, and the title hero takes his lover to a double-feature film. Donnie Darko (Jake Gyllenhaal), the prophetic seer and messianic hero, purchases tickets for Sam Raimi's *The Evil Dead* (1981), and Martin Scorsese's *The Last Temptation of Christ* (1988). According to the director of *Donnie Darko* (2011), Richard Kelly, this cinematic detail was a "sight gag." It was meant to reflect how too often sacrificial characters are connected to Christ mythologies.[2] This "gag" needs to be investigated further, and is the starting point of this research. When time was running out, and the situation was becoming desperate, Donnie, a seer in the plotline, and revealer to the actual audience, decides to attend these two specific films. In a linear, temporal understanding, Donnie and his lover, Gretchen (Jena Malone), will watch two different films, at different times, with two different narratives. However, the audience viewing *Donnie Darko*, are watching one film, with characters viewing two other films. This subtle sub-narrative exemplifies and accurately demonstrates a vital realization in the film. That is, the plot is a juxtaposition of differing realities, which importantly exist, in different times. The cinematic double-feature is a metaphor for the experience of *Donnie Darko* itself. Watching one film's plotline, the audience must consider the other timelines and *realities* that are simultaneously occurring.

[1] Donnie's last words. Richard Kelly, *Donnie Darko* (*Pandora Cinema*, 2001).
[2] James Walters, *Alternative Worlds in Hollywood Cinema: Resonance between Realms* (Bristol and Chicago: Intellect Books, 2008) 110.

Furthermore, the double feature metaphor is appealing because the films that Donnie attends project elements of both biblical and contemporary uses of the term "apocalypse." *The Evil Dead* depicts mass destruction and violence, while *The Last Temptation of Christ* reveals a conflicted Jesus of Nazareth (Willem Dafoe) who has different apocalypses (revelations) of his future. *Donnie Darko,* as a film, is an example of an apocalyptic movie in regard to contemporary usage of the term; that is, a plot concerning the end of humankind.[3] However, it also possesses many components that allow it to fit comfortably in Conrad Ostwalt's categorization of a "traditional apocalypse" film.[4] It also conforms to features of John J. Collins' definition of Judeo-Christian apocalypse.[5] Kelly objects that Donnie is a Christ figure; however, the film can be appropriately studied alongside the Book of Revelation.

This research fits into the growing discipline of religion and film. As a result, it will subsequently commence with a brief overview of methodological trends in the field. This methodological lens will be appropriated, and specific attention will be given to the trends used in this paper. Next, to facilitate analysis, synopses of the Book of Revelation and *Donnie Darko* will be provided. It is necessary to draw comparisons between the film and the canonized book to justify the appropriation of studying the two works together. After qualifying the importance of studying the Book of Revelation with *Donnie Darko,* and *vice versa*, attention will then be paid the differences between the two. This paper will explore how both seers, John and Donnie, use and manipulate time to reveal contemporary sociopolitical and cultural concerns. These concerns are numerous, but

---

[3] Mitchell G. Reddish, *Apocalyptic Literature: A Reader* (Peabody: Hendrickson, 1995) 19.
[4] Conrad Ostwalt, "Apocalyptic," in *The Routledge Companion to Religion and Film*, ed. by John Lyden, 368-82. (London and New York: Routledge, 2009) 368, 376-380.
[5] John J. Collins, *The Apocalyptic Imagination: An Introduction to Jewish Apocalyptic Literature*. (2nd ed.; Grand Rapids: Wm. B Eerdmans Publishing Co., 1998) 4-5, 41.

mainly involve corrupt authorities, destruction of cultural values, and economic struggles. The outcomes of this investigation were surprising, and resulted in shedding light on two different phenomena. First, the most important and heroic figures in these apocalypses are not the violent sacrificial messiahs, but rather the prophetic revealers. Power and authority derives from the visions themselves, and not the horrific actions found within visions. Second, there is a correlation between the controller of time and hypermasculinity. These findings are then contrasted with other films, as well as Jewish apocalypse The Book of Watchers (1 Enoch 1-34) and Christian apocalypse *The Shepherd of Hermas*. The conclusions of this work suggest that hypermasculinity and violent subject matter, under eschatological authority, were used in attempt to improve and conserve cultural values of communities experiencing changing millennia.

Prior to further analyses, a clarification of terminology is necessary. Throughout this paper, "movie" and "film" will be used interchangeably. "Cinema" will be used in a broader, macro sense, to describe a larger scope of films or the film industry. Despite the popular, colloquial usage of "apocalypse" to mean "destruction," here it will be used interchangeably with revealing or unveiling (*apokalypsis*).[6] "Hypermasculinity" will be explained in Section 2.

Section 1:

A Brief History of Religion and Film

[6] Reddish, *Apocalyptic Literature*, 19. see, "Introduction" for an explanation of other terms: apocalyptic and apocalypticism.

In contemporary Hollywood film, religious images, themes, and references are abundant. There has been ample scholarship on the ritualistic aspects of movie-going and church-going,[7] just as there have been many instances of religious groups claiming that popular Hollywood films really pertain to their religion. *The Matrix* (1999) alone evokes debate concerning the Christian, Gnostic, and/or Buddhist nature of the film. That said, justification for studying religion and film can be found in a movie's first image on screen. A moviegoer arrives in the theatre, and soon the curtains open, the lights dim, cellphones are stowed, and chatter subsides. After the many advertisements for variously diversified products come to an end, the theatre falls silent. As S. Brent Plate demonstrates, the first image on the big screen is a larger than life logo attributed to the producer (s) and/or distribution companies of the film. These logos are those of Universal, which is a spinning planet earth amidst the stars. Dreamworks depicts a boy, sitting amongst the clouds, dropping a fishing line into still waters. Paramount's logo hangs high over a mountain, and Columbia, Lionsgate, and Warner Brothers' insignia floats triumphant in the clouds. Often, the first message received by audience members is a connection between this film and something larger than their own lives. The first image of a film is attributed to the action of looking up, either to the heavens, to the clouds, or to the stars.[8] As long as there have been movies, there have been production companies, and they choose insignia that promote their companies as something larger than life, and above worldly reality itself. At the birth of cinema, there were producers financing films,

[7]Christopher Deacy, "From Bultmann to Burtman, Demythologizing the Big Fish: The Contribution of Modern Christian Theologians to Theology-Film Conversation." in *Reframing Theology and Film: New Focus for an Emerging Discipline*, ed. by Robert K. Johnston, (Grand Rapids: Baker Academic, 2007) 254.
[8] S. Brent Plate, *Religion and Film: Cinema and the Recreation of the World* (London: Wallflower, 2008) 10.

and at the birth of Hollywood cinema, there was already a significant interest in Christianity.

Still popular today, religious and Christian films have a profound history in Hollywood cinema. Within the first decade of the advent of cinema, there were already numerous religious films. The movies often represented depictions of the life or Passion of Jesus.[9] Less than three decades later, religion's enthrallment in cinema did not relent and audiences relished in Cecil. B DeMille's *The Ten Commandments* (1923) and Michael Curtiz's *Noah's Ark* (1928).[10] However, despite Christian images, narratives, and values being laden in Hollywood cinema, Christian groups have played an active, and at times, aggressive role, in censoring movies. As early as the 1920's, both on and off the screen, there were growing concerns regarding the morality of film. Cinema was often regarded as frightening, sinful, and troubling.[11] Protestant John Rice attacked cinema in *What is Wrong with the Movies?* (1938), and exclaimed that it "is so vile in its influence that no Christian should ever set foot in a movie theatre." A decade later, Baptist Morgan Derham argued against movies with a similar title, *What's Wrong with the Cinema?* (1948) and stated that filmmaking "is an evil system" filled with "hedonistic moneymakers."[12] There was a growing fear that movie houses would replace churches. This influenced the censoring rules that moviemakers were told to follow. Censorship groups like "The Legion of Decency" (deriving directly from The Vatican), were on the

---

[9] Ibid., viii. For an overview of Jesus throughout Hollywood Cinema and different perspectives for analyses, see Richard S. Ascough, "Jesus: Real to Reel," *Word and World* 29, no. 2, (2009), 179-86.
[10] Kim Newman, *Apocalypse Movies: End of the World Cinema* (St. Martin's Griffin, 2000) 25.
[11] Robert K. Johnston, *Reel Spirituality: Theology and Film in Dialogue* (Grand Rapids: Baker Academic, 2000) 24, 34.
[12] Jolyon Mitchell, "Theology and Film," in *The Modern Theologians: An Introduction to Christian Theology since 1918*, ed. David F. Ford and Rachel Muers, (Maiden, USA; Oxford, UK; Victoria, Australia: Blackwell Publishing, 2005) 750.

frontlines of film regulation. These regulations proved to be successful until the Depression and World War II, where film provided consolation and escapism in forms of excess and sexuality.[13] When faith was perhaps needed most, some turned to religion, and others turned to film.

With religion richly enthralled in the history of Hollywood film, scholars in the latter half of the 20th century began working in the field. Plate categorizes the study of religion and film in three waves. The first wave began in the 1960's, where visual narratives in "artistic" and "serious" cinema were analysed in an attempt to discover meaning contributing towards the human condition and purpose. The visual narrative refers only to the spoken words on screen that develop the plot. The second wave rejected focussing solely on this style of film, and instead researched pertained to popular Hollywood cinema. The idea was that studying what influenced the masses would then reveal more about the masses themselves. Once again, however, research was essentially limited to the visual narrative of the film. The third and current wave has existed for the past fifteen years. The attempt is to progress from only studying religion and film as a visual narrative medium, to studying aspects concerning more of film's media. Furthermore, this wave focusses not only the film and religion, but the reception and participation of audience.[14] These waves are not universally accepted by the leading scholarship, but Plate does outline a rough framework of the history of approaches towards the field of religion and film. The following will briefly elaborate on three methodological trends found in the field of religion and film, and that are appropriate for this study.

---

[13] Ibid., 20, 35-36.
[14] Plate, *Religion and Film*, ix.

Methodology

Religion and Film as Recreation, World-making, and Mythmaking

Plate argues that religion and film are to be understood as the same process. To study one is to study the other, and their vital commonality is that they are both world-making.[15] These created worlds are more than entertaining voyeurism, for they deeply affect our own world. This phenomenon occurs to such an extent that the worlds created and those actually lived influence each other and often one cannot be imagined without the other. Understanding and studying religion and film as world-making means the two terms are analogous to one another, and this thus removes the separation between the two.[16]

With this understanding, the comprehension of the conducting of religion is likewise the understanding of the conducting of film. These worlds are not made from a *tabula rasa*, but are better understood as "re"-creating.[17] This can be observed historically through new religions being influenced by already existing religious mythology. In film, this is also a common occurrence. These re-creations of worlds emphasize and remind those participating what is important; meanwhile the ways in which myths, rituals, and symbols are used can be novel, different, and challenging. Whereas myths represented in religion and myths represented in film may largely remain the same, religion and film both perpetually change to adapt to evolving periods in time and space.[18] By analogy, despite contention and debate, the Torah eventually had to be written down to preserve

[15] S. Brent Plate, *Representing Religion in World Cinema: Filmmaking, Mythmaking, Culture Making* (New York: Palgrave Macmillan, 2003) 3.
[16] Ibid., 5.
[17] Plate, *Religion and Film*, 3.
[18] Plate, *Representing Religion*, 6.

the oral law. Similarly, to ensure that the teachings of the Buddha survived, they too had to be written down. In the twentieth and twenty-first centuries, cinema has ensured myths remain in contemporary memory and at the same time, can also modify and challenge them. This "transmediality" is a dynamic attempt to remain static. It is an effort to preserve what is important, but changing the medium, ultimately changes what was meant to be conserved.[19]

It is not only religion that contemporarily re-creates past mythologies; film participates in the process as well. A cinematic example of hashing together past myths and recreating them is famously accomplished in George Lucas' *Star Wars* saga. Using Joseph Campbell's hero mythology,[20] Lucas juxtaposed past myths into his film series, showing influences from classic films like Victor Fleming's *The Wizard of Oz* (1939), popular film genres like westerns, and historical figures, like samurais.[21] During this recreation and mythmaking process, the audience is not only the receiver. They have an effect on the production of recreating and world-making. Religious individuals and/or movie watchers do not only absorb what is being experienced through religion or film. Rather, they actively participate towards the content of these areas. They contribute to the world-making. Just as preacher at an altar delivers sermons, filmmakers portray messages on the screen. However, the audience has a significant impact on this process. The preacher wishes to convey a meaningful message, thus this dictates the presentation and content to cater to the needs of the receivers. It is not a stretch to imagine filmmakers creating films that audiences want to see, particularly when their companies are counting

[19] Ibid.
[20] Joseph Cambell, *The Hero with a Thousand Faces* (New York: Pantheon Books, 1949).
[21] Joel W. Martin and Conrad E. Ostwalt Jr, *Screening The Sacred: Religion, Myth, and Ideology in Popular American Film* (Boulder: Westview Press, 1995) 76-77.

box-office receipts. Therefore, the content and style of the film are created in a way which movie watchers will appreciate, enjoy, and find meaningful.[22] Ultimately, the reception of the production influences the production itself. John Lyden makes similar claims in his book, *Film as Religion: Myths, Morals, and Rituals* (2003), and importantly suggests that film can be studied as religion, and likewise focusses on myth and ritual.[23]

Religion and Film as Cultural Studies

Gordon Lynch is a leading advocate for studying religion and film from a cultural studies lens. Lynch states cultural studies is not so much a discipline as it an intellectual project. He describes this project as "the relations between culture, power, social relations, and the capacity of individuals and groups to define and meet their needs."[24] The broad, and laden, term "cultural studies," is generally broken into a dichotomy referring to the field of cultural theory and cultural study. They are not singular approaches, but rather describe an assortment of concepts and methodologies for studying culture. Cultural theory, as Lynch points out, is associated with "wider theories of knowledge, language, [and] power."[25] Cultural study on the other hand, relies on both cultural theory as well as empirical research to examine "cultural objects, spaces, practices, and lifestyles."[26] Even in this general and basic description of cultural studies it becomes evident that the study of religion and film can fit into this framework.

---

[22] Plate, *Religion and Film*, 4.
[23] John C. Lyden, *Film as Religion: Myths, Morals, and Rituals* (New York and London: New York University Press, 2003) 34, 103.
[24] Gordon Lynch, "Cultural Theory and Cultural Studies," in *The Routledge Companion to Religion and Film*. ed. John Lyden (New York: Routledge, 2009) 278.
[25] Ibid., 277.
[26] Ibid.

The general concern and unfortunate outcome of a religious studies approach to film is that it often studies films as ends in themselves. Researching from the cultural studies perspective, Lynch says is to better research "the context of wider social structures and wider cultural processes of power, ideology, oppression, and mystification."[27] Furthermore, religion and film scholars too often focus on the religious and existential meaning in cinema. Cultural studies provides a broader perspective, which can lead to varied and important results.[28] Wright buttresses Lynch, and argues that due to the cross curricular nature of religion and film, it should find a new home in cultural studies.[29] Thus, we can see that leading scholars in the field insist that religion and film must be studied in cultural studies to allow for a larger variety of lenses to analyse the field. This discipline will allow for more flexibility to promote the subsequent step, which will be to provide a rigid, structured framework to best research religion and film. Simply put, there needs to first be a more open playing field to facilitate stronger, more structured study.[30]

Meanwhile, Martin and Ostwalt propose that religion and film be studied through the juxtaposition of theology, mythology, and ideology. They suggest that studying religion and culture would be the best suited area for this research.[31] Furthermore, Malory Nye argues that "one cannot fully distinguish religion and culture."[32] If religion and film can be studied as the same process, and religion and culture are indistinguishable, it is clear that these three areas can all be studied as similar phenomena. Lyden supports this

[27] Ibid.
[28] Ibid., 285.
[29] Melanie J. Wright, *Religion and Film: An Introduction*. (London: I.B. Tauris, 2007) 15, 30-31.
[30] Ibid., 30-31.
[31] Martin and Ostwalt, *Screening the Sacred*, 8-11.
[32] Malory Nye, *Religion: The Basics* (2nd ed.; London and New York: Routledge, 2008) 5.

claim by arguing that there can be no real distinctions between the study of popular culture, religion, and film.[33] The study of one can transfer to the study of the others. To understand one is to have an understanding of the others. That said, it seems that due to the congruency of religion, film, and culture, it would be appropriate for religion and film to be studied in the field of cultural studies.

The question still remains, once in the department or "discipline" of cultural studies, how specifically should religion and film be researched? One area that shows promise is Lynch's revised method of the "circuit of culture." The circuit of culture focuses on:

> processes of production, issues of representation in relation to cultural objects and texts, the ways in which cultural products relate to the formation of social identities, the ways in which cultural texts and objects are used and consumed, and the structures which regulate how cultural products are produced, distributed, and used.[34]

To study film applying this method encourages rich scholarship that will focus on many of film's media. To apply this methodology to religion and film, one may focus on production. Filmmakers may weigh the potential profit of targeting a religious film to a particular community. In terms of social identity, researchers may ask for example, how do self-identified Christians respond to the torture found in *The Passion of the Christ* (2004) as opposed to a film with overtly secular content? Concerning consumption, a researcher may question the meaning that is taken away from a religiously thematic or imaginative film?[35] These are some examples of the seemingly endless realm of research that can be composed while using the circuit of culture method to study film. This is but

---

[33] Lyden, *Film as Religion*, 108.
[34] Lynch, "Cultural Theory and Cultural Studies," 282. This theory was adapted from Paul Du Gay et al., *Doing Cultural Studies: The Story of the Sony Walkman* (The Open University, 1997).
[35] Ibid., 284-285.

one method that can be used while implementing religion and film in the wider context of cultural studies. Wright argues that the re-creation approach, that religious meaning can be moulded together in new media, is one promising methodology that can be properly researched and studied in cultural studies.[36] Thus the first trend of recreation or world-making is even more promising because it fits well within the realm of cultural studies.

It should be clear at this point that studying religion and film as re-creation or world-making is of significant value. This approach, and the growing field itself, can be best studied in the discipline of cultural studies. Next, progressing from Lynch's proposal of studying religion and film from the conception of circuits of culture, it will be demonstrated that this methodology fits within the paradigm of studying the field as circular media.

Religion and Film as Circular Media

The term "media," despite its colloquial usage to describe popular forms of communication, will be used as the plural form of "medium."[37] Comprehending transmediality was necessary for studying religion and film as recreations and mythmaking. To study religion and film as circular media, an appropriate starting point is an appreciation of the "intermediality" of film itself. It is a singular medium, composed of a multitude of varying media. That is to say, a complete movie is the medium, but it is comprised of differing media such as cinematography, lighting, sound mixing, scripts, sets, etc.[38]

---

[36] Wright, *Religion and Film*, 28.
[37] Plate, *Representing Religion in World Cinema*, 7
[38] Ibid., 6.

Religion, of course, can be approached from the same starting point of intermediality. Many different forms of media contribute to what may be called a religion; for example, prayers are spoken, texts are read, rituals are practiced, foods are made, meditative poses are held, etc. Knowing this, religion and film involve ever-changing media. Messages are portrayed through religion and film that impact and influence audiences, but most importantly, culture as a whole. At the same time, however, culture then changes and impacts both religion and film.[39]

For over a century there has been a marriage between religion and film, and both influence, and are influenced, by each other. Therefore, once again, studying one is to study the other. Furthermore, if we understand religion and film to be both influenced, as well as an influencer of culture, tremendous importance is therefore affiliated with religion and film.[40] To understand religion and film in such light parallels Lynch's suggestion of the circuit of culture. Products can influence social identities, just as social identities influence what is being produced. Similarly, the consumption will influence the regulation and *vice versa*. This circuit of culture represents a cyclical pattern of being influenced and influencing. For instance, when Walt Disney released *Bambi*, the deer hunting industry in the United States plummeted over four million dollars. As a result of Clark Gable not wearing an undershirt in *It happened One Night* (1934), men in the United States stopped wearing undershirts almost entirely. They were only re-introduced in fashion when the United States military forced their troops to wear them.[41] Films influence audiences' behaviour and identity outside of the movie theatre, or away from

[39] Ibid.
[40] Ibid., 5.
[41] Johnston, *Reel Spirituality*, 22-24.

the screen. Yet, it is not only audiences whom are influenced, they influence the movie productions themselves, for films are often made with the obvious intention of profiting from the production.

At this point if this argument seems similar to Plate's conceptions of recreation and mythmaking, this is intentional. In fact, they function in a similar way. This approach to research may be deemed more fruitful, however, because the base understanding of religion and film being creators of worlds is not necessary. Conceptually understanding both religion and film as contributing media, especially when Lynch makes a similar claim, is beneficial. This understanding of religion and film makes clear their impact on culture, and thus their impact on the world.

Section 2:

The Book of Revelation and *Donnie Darko*

Synopses

The Book of Revelation

The Book of Revelation, often referred to as the Apocalypse of John, was written approximately between 96 and 130 CE. John of Patmos writes to seven early Christian communities. This epistolary form is unique to apocalyptic literature; and is influenced by Paul and the typical early Christian letter.[42] The apocalypse (revealing) ostensibly

[42]Bart D. Ehrman, *A Brief Introduction to the New Testament* (2nd ed.; New York and Oxford: Oxford University Press, 2009) 334. Harold W. Attridge. *Harper Collins Study Bible. Student Edition: Fully Revised and Updated* (San Francisco: Harper San Francisco, 2006) 2088-2089.

comes from Jesus Christ; and John is to write down what he has seen (Rev. 1), including the circumstance of present day churches (Rev. 2-3), and his eschatological visions (Rev. 4-22).

The apocalypse commences with John being transported to heaven through a window in the sky. The prophet witnesses twenty-four elders and four living creatures who are worshiping the throne of God. God on the throne holds a scroll that contains the future of the earth. The scroll contains seven seals that can only be broken by one who is worthy. Next to God is a slaughtered lamb, symbolizing Jesus Christ. The Lamb takes the scroll and begins breaking the seals. Six seals are broken and each brings about cataclysmic disasters to the earth and cosmos. The breaking of the seventh seal creates silence, and more catastrophes. These are brought about by seven angels, who when they blow their trumpets, wreak more havoc. The trumpet blasts bring about more worldly suffering, the beast, a false prophet, and seven more angels. These angels pour God's wrath out of bowls and earthly destruction continues. The whore of Babylon is defeated; subsequently Jesus Christ and his heavenly army conquer in battle the beast, the false prophet, and their followers. The beast and the false prophet are to endure eternity in a lake of fire, and Satan is imprisoned in bottomless pit. After one thousand years of Christ's rule on earth, Satan returns, and there is a final judgement. Those who were followers of Christ go to heaven, and those who side with Satan join him in the lake fire, alongside Hades and Death. John ends his apocalypse by writing of a new heaven and

earth, and Jerusalem is returned to earth, where Christ and goodness will reign for eternity. This vision and outcome will occur very soon.[43]

Donnie Darko

Released in 2001, set in 1988 United States, *Donnie Darko* is Richard Kelly's directorial debut. The film commences with the title character waking up, distraught, on the green of a golf course. Donnie bikes home to find his room destroyed by an airplane engine that has inexplicably fallen from the sky. His family is unharmed but unsettled by the incident, and all information related to the plane itself is unknown. The setting of the film surrounds a presidential election, and this political tension is contrasted with upbeat, 1980's pop music. The film takes place in Middlesex, in an upper-middle class suburb, yet there is a growing sense of uneasiness about the neighbourhood throughout the film. Donnie is described as having "emotional problems" and schizophrenia. He regularly attends therapy and is taking prescribed medication. Almost immediately in the film, Donnie sees visions of a tall, frightening rabbit named, Frank, who serves as Donnie's guide, and provides Donnie with privileged knowledge of the future. Donnie is informed that the world is coming to an end, and about the existence of time travel. Throughout the film Frank instructs Donnie to perform a series of violent actions.

Donnie, on one hand, is presented as a stereotypical adolescent. He has a girlfriend, a peer group, experiments with alcohol, sneaks out of his home at night, and is socially awkward. On the other hand, Donnie possesses visions and knowledge of the future, acts with excessive violence and destruction, and is ultimately the decider of different grave outcomes. Donnie possesses knowledge of time itself, and how to

[43] Ehrman, *Brief Introduction*, 336.

manipulate it. He must decide between saving his own life, and seeing his girlfriend, mother, and sister die. Alternatively, he could sacrifice himself while those close to him live, yet so also does a child molester. In the climax of the film, he decides to travel back through time, allowing the plane engine from the opening scene to kill him, but this also allows his family and girlfriend to live. Donnie dies laughing in bed, comfortable with his decision.

Community Concerns

This section will not solely focus on the similarities and differences between the Book of Revelation and *Donnie Darko.* This would lead to rather dull scholarship, and would ignore Luther H. Martin's thorough concerns surrounding a comparative method in religious studies.[44] After all, biblical imagery and themes in Hollywood film are not novel, and it is not surprising to find forms of religiosity in Hollywood cinema. This year alone, box offices anticipated the arrival of Christopher Spencer's *Son of God*, and high budget epics like Darren Aronofsky's *Noah,* and Ridley Scott's *Exodus: Gods and Kings*. Moreover, ideas of the apocalypse, and specifically the Book of Revelation, are commonly used in television, cinema, and other works of art.[45] The Apocalypse of John is directly quoted in popular television programs like *Dexter*. In film, the influence of this apocalypse is evident. This can be found in Seth Rogen and Evan Goldberg's 2013 comedy *This is the End*, and despite Kelly poking fun at the exaggerated connections

[44] Luther H. Martin, "Comparison" in *Guide to the Study of Religion*, ed. by Willi Braun and Russell T. McCutcheon (London and New York: Continuum, 2000) 45-56.
[45] Richard Kyle, *The Last Days are Here Again: A History of the End Times* (Grand Rapids: Baker Books, 1998) 35.

between biblical scripture and cinema, his film *Southland Tales* (2006) draws from the Book of Revelation.[46]

Harry Maier writes that the Apocalypse of John excites the secular imagination more than other biblical texts, and despite the frustration it causes amongst Christian scholars and communities, it is commonly used in popular media.[47] Furthermore, Ostwalt suggests that film is the best suited medium to represent apocalyptic scripture. He writes that "[a]uditory effects and visual graphics available to contemporary filmmakers bring the bizarre and surreal to life in realistic representation."[48] Thus, concerning the popularity of the apocalyptic in media, and the usefulness of film to convey apocalyptic scripture, it seems appropriate to take apocalyptic cinema seriously. Several similarities will be made between the two works. However, the major focus will analyze the functions of *Donnie Darko*, and the Book of Revelation, mainly through the cultural concerns for their respective communities. For John of Patmos, these were seven early Christian communities: "I was in the spirit on the Lord's day, and I heard behind me a loud voice like a trumpet saying, 'Write in a book what you see and send it to the seven churches, to Ephesus, to Smyrna, to Pergamum, to Thyatira, to Sardis, to Philadelphia, and to Laodicea (Rev. 1.10-12, *Harper Collins Study Bible. Student Edition*).' " For *Donnie Darko*, it concerned the wellbeing of the American community as a whole, and the struggling middleclass in the latter decades of the twentieth century.

---

[46] Amy Taubin, "Southland Tales" *Film Comment* 43.6, (2007) 68-69. Lee Quinby, "Southland Tales, The Film of Revelation: Richard Kelly's Satire of American Apocalypse" In *Reel Revelations: Apocalypse and Film*, ed. by John Wallis and Lee Quinby (Milton Keynes: Sheffield Phoenix Press, 2010) 26.
[47] Harry O. Maier, *Apocalypse Recalled: The Book of Revelation after Christendom* (Minneapolis: Augsburg Fortress, 2002) ix, 3.
[48] Ostwalt,"Apocalyptic," 368, 376-380.

Donnie Darko and the Book of Revelation are both apocalyptic, and concern eschatology. They surround a male seer, who through visions mediated by supernatural beings (for Donnie a life-sized rabbit and angels for John) witness end-time realizations that are soon to come. The two works depict messianic sacrifices, and grave violence, which reap positive benefits. There are even similarities between the nature of the revealers. Donnie is a psychologically troubled teenager, and remarkably, Maier describes John as being a moody and mentally unstable.[49] Both seers, despite revealing worlds of chaos and disaster, remain calm and poised.[50] Through their visions of alternative temporal realities, that is to say, their ability to see times other than the present, these seers reveal to their audiences what is to come from their contemporary societal, political, cultural, and economic struggles. This is the most significant commonality. Donnie and John, create works from the present, recalling the past, to address concerns regarding the near future.[51]

For John, despite the Roman Empire only sporadically persecuting early Christians,[52] his revelation(s) concern a dominating empire threatening his community and others like his. His visions were not solely to console a group in crisis or perceived crisis, as apocalyptic literature often did,[53] but rather to aggressively question his community's assimilation with Roman culture.[54] John was worried about his people

[49] Ibid., 44, 57.
[50] Christina Lee, *Screening Generation X: The Politics and Popular Memory of Youth in Contemporary Cinema*. (Surrey: Ashgate Publishing Limited, 2010) 129.
[51] Maier, *Apocalypse Recalled*, 129.
[52] Ibid., xii. Collins, *Apocalyptic Imagination*, 273.
[53] Ibid, 41.
[54] Maier, *Apocalypse Recalled*, xiii.

becoming too comfortable, and potentially assimilating to Greco-Roman life.[55] He did not wish for his people to give into the greed and perceived corruption of the beast that was Rome.

John begins his apocalypse by emphasizing the first person narration and uses the past tense (Rev 1:9-20). *Donnie Darko* similarly is presented from Donnie's point of view, and is a film released in 2001, that is set in 1988. The film itself is a vision back in time, which exemplifies societal issues that likewise take place in the year the film was released, and seem to persist in the future. Through the protagonist and seer, Donnie, the audience is witness to the effects of Reagan right-winged Christian conservatism.[56] The film presents images of greed, paranoia, failing capitalism, and the effects of institutional dogma that dampers critical and deep thinking.[57] This is best demonstrated in a scene depicting a private conversation between Donnie and his science teacher. Donnie asks an insightful question that threatens Christian beliefs, his teacher then abruptly ends the conversation fearing the loss of his job. Furthermore, subplots refer to issues of bullying, adolescent violence, alcohol abuse, racism, and pedophilia.

Both works exemplify the clear anxiety towards corrupt political institutions. Writing from the present, John was concerned about his contemporary community. Collins writes that Christians were only sporadically persecuted during this time; yet, Roman power is the antagonist addressed in the Book of Revelation.[58] Marshall supports

---

[55] John W. Marshall, *Parables of War: Reading John's Jewish Apocalypse* (Waterloo: Wilfrid Laurier University Press, 2001) 2.
[56] Maier, *Apocalypse Recalled*, 133.
Lee, *Screening Generation X*, 125.
[57] Ibid., 125. Anna Powell, *Deluze, Altered States and Film* (Edinburgh: Edinburgh University Press, 2007) 158-159.
[58] Collins, *Apocalyptic Imagination*, 273.

this idea and states John of Patmos was writing during a time of differing conflicts.[59] Similarly in *Donnie Darko,* the narrative is set during the upcoming presidential election. The political fears addressed in the film are increased because the audience already knows the outcome of the presidential race. The audience is aware that Republican President George H.W Bush wins, and Reagan's 1980s conservatism continues. Furthermore, the 1990's, despite Democratic representation in the White House, questioned political and judicial stability. Lee mentions how following the 1980's, the 90's contained the Clinton sex scandal, and the lack of justice in the O.J. Simpson trial.[60] Lee states that "[c]onsidering the current socioeconomic and environmental climate, Kelly's film was a prophetic warning."[61] Just as John was writing out of concern for the wellbeing of his community and others like it, Kelly similarly created an apocalyptic film reflecting anxieties surrounding the political and cultural concerns of the United States.

Differences

There are some major differences between the two works that must be mentioned before further analysis. Besides obviously the format of the apocalypses, that is to say, one being a film and the other a canonized biblical text, Donnie's visions are not inspired by God and mediated by angels. In fact, discussions of God are not even permissible to take place between Donnie and his influential science teacher. Also, during a first viewing of the film, the audience is under the impression that the world itself will be coming to an end. However, it later becomes clear that Frank's unveiling of doomsday is the end of Donnie's world, and not the world itself. This is of course different from the

[59] Marshall, *Parables of War*, 1-2.
[60] Lee, *Screening Generation X*, 126.
[61] Ibid., 132.

Book of Revelation, where John writes of the ultimate end times of the earth, as well as the cosmos. Furthermore, in *Donnie Darko*, there is no final judgement. Yes, Donnie assesses which of the different realities he deems favourable; however, there is no global judging of the righteous and punishing of evil.

The most significant difference is the relationship between seer and actor. John possesses privileged knowledge and writes down what he sees. The visions are of devastation and violence. John differs from Donnie because he is the seer alone. Donnie on the other hand, is both seer and actor. He is the receiver of visions and instructions. He also acts as both a Christian-like messiah, as well as a messiah similar to that of the Hebrew Bible. He serves the role of a passive sacrifice for the betterment of Humankind, as well as an active conqueror. The Book of Revelation provides a similar, split messiah. Christ is described in a recognizable image as a slaughtered lamb. Yet, he is also the breaker of seals and directly commences the end times. Furthermore, as the book progresses, Christ becomes the violent and destructive warrior figure, leading armies and vanquishing enemies. The latter portrayal Maier and Collins describe as a messiah analogous to the Hebrew Bible, and that of the Jewish apocalyptic genre.[62]

Revelation, Violence, and Power

The messianic characters, Revelation's Jesus and Donnie himself, both behave with excessive violence in these revelations. Donnie and Jesus are self-sacrificing figures in these apocalypses. Donnie accepts and smiles when waiting for a jet engine to collapse on him. Jesus, in the Book of Revelation, is described as a slaughtered lamb (Rev 5). That said, more than sacrifices, these figures use violence to achieve and accomplish

[62] Collins, *Apocalyptic Imagination,* 278.

prophecies. Donnie wields axes, floods his school, commits arson, and then murder to attain the most successful outcome of his multiple realities. In Revelation, Jesus, unlike Jesus of the gospels and similar to the messiah of Jewish apocalyptic literature, is a warrior with a sword and iron rod (Rev 19). This varied depiction of Jesus has troubled theologians for centuries. So much so, Martin Luther disregarded the Book of Revelation itself, and exclaimed: "There is one sufficient reason for me not to think highly of it—Christ is not taught or known in it."[63] John of Patmos does not preach forgiveness or the loving of enemies, but rather presents a messiah in chapter 19 who finally returns to destroy his enemies.[64] The question remains then, what are the positive outcomes of these violent actions? Despite what the Book of Revelation says, it is known that the prophecy failed. Rome was not destroyed during this time.[65] Donnie chooses one timeline where his mother, sister, and lover survive, but in doing so justice is not served to a false prophet pedophile that Donnie identifies as the Antichrist.[66]

Such violence ultimately is less influential than the critical revelations themselves. Donnie saves his loved ones, and his world ends, so theirs can continue. Yet, the corruptions and concerns for the United States also continue. Kevin Dodd writes about the importance of Donnie as a representation of Jesus Christ in the movie, and the intriguing lack of resurrection.[67] However, as captivating as this may be, more power is still given to the revealer. After all, the revealer allows the audience to see the Christ in the first place. Donnie in this film is the visionary and warrior, but his visions outweigh

[63] Maier, *Apocalypse Recalled*, 1.
[64] Collins, *Apocalyptic Imagination*, 273, 278.
[65] Marshall, *Parables of War*, 172.
[66] Lee, *Screening Generation X*, 130.
[67] Kevin Dodd, "Donnie Darko and the Messianic motif" *Journal of Religion and Film* 13.2 (2009).

the importance of his violent actions. Regarding John's revelation, it does not actually lead to the immediate destruction of the Roman Empire.

These visions, however, through the media of film or scripture, inspire hope and question the sociopolitical circumstances of their audiences. Donnie's visions are the audiences' visions, and through this contemporary film, viewers can look back to see what has led to current crises. John's apocalypse was intended to be read aloud (Rev 1:3), and this would contribute to a critical re-flection of his contemporary culture. The importance of re-calling the past, in the present, to influence the future makes these apocalypses *timeless.* Donnie's visions are perhaps even more relevant today, than in the turn of the millennium. Maier argues that the Book of Revelation's appeal is more than violence and gore, but rather it contains visions of contemporary realities and relevance.[68] If the visions and representations are of more, or at least, equal value today, it is important to examine aspects of the visions in more detail. Upon doing so, it is discovered that there is a correlation between the knowledge of time and hypermasculinity.

Time and Hypermasculinity

Hypermasculinity

The term hypermasculinity is often used in the social sciences; and was popularized by Ashis Nandy's 1980's work on colonialism and gender. The meaning of the term continues to evolve,

> but no standard definition exists. At its core, hypermasculinity is an adoption of extreme machismo in males. According to Matt Zaitchik and Donald Mosher, it is

[68] Maier, *Apocalypse Recalled*, xi.

> an exaggerated form of masculinity, virility, and physicality, as well as a tendency to ward disrespecting women.[69]

Prior to the scholarship in the 1980's, hypersmasculine characters were portrayed in 1960s and 1970s mainstream Hollywood film. An example of this would be Clint Eastwood's strong, emotionless, and violent roles in *A Fist Full of Dollars* (1964) and *The Outlaw Josey Wales* (1976). These character traits, or masculine ideals, likewise existed away from mainstream Hollywood, and were also found in 1970s Asian-American Martial Arts films, and Blaxploitation films. Contemporary research surrounding hypermasculinity concerns popular media as well, specifically issues regarding Black Americans, hip-hop, and crime.[70]

Mosher and Sirkin (1984) contributed a three part constellation that breaks down a macho personality as: "(a) calloused sex attitudes toward women, (b) a conception of violence as manly, and (c) a view of danger as exciting. These components reflect the macho man's desire to appear powerful and to be dominant in interactions with other men, women, and the environment."[71] Twenty years later, Burk, Burkhart & Sikorski add to the three traits, and suggest that hypermasculinity also includes an "inflated valuation of status, self-reliance, aggressive activities, dominance over others, and devaluation of emotion and cooperation."[72] As shown, there is not a singular definition for hypermasculinity, but rather an evolving understanding of the term. Recent research

---

[69] Ronald O. Craig, "Hypermasculinity" in *Encyclopedia of Race and Crime*, ed. by Helen Taylor Greene and Shaun L. Gabbidon (Thousand Oaks: SAGE Publications, Inc., 2009) 367-69.
[70] Ibid., 367-69.
[71] Donald L. Mosher and Mark Sirkin, "Measuring a Macho Personality Constellation," *Journal of Research in Personality* 18. 2 (1984), 151.
[72] Charles S. Corprew III, Jamaal S. Matthews, and Avery DeVell Mitchell, "Men at the Crossroads: A Profile Analysis of Hypermasculinity in Emerging Adulthood," *The Journal of Men's Studies* 22.2 (2014), 105.

suggests that an individual does not statically possess all hypermasculine characteristics, but rather demonstrates varied behaviours.[73]

Christina Lee comments on the popularity of time travellers and hypermasculinity in film. Through time travel, young males deal with power, identity, and history.[74] This is evident throughout *Donnie Darko*. In the film and the Apocalypse of John there are no real positive female characters. This is presented in not only the characters' actions and speech, but etymologically as well. Donnie's mother, Rose (Mary McDonnell), is presented as insignificant, irrelevant, and all together oblivious of Donnie's circumstances. Even her name Rose, suggests that she is a pretty and fragile flower to observe. Possessing thorns, she has the potential to inflict harm, but remains inanimate, like a flower. This is perhaps depicted best as the film opens and closes. Her passiveness is bookended by her lack of reaction to her family's confrontation as the film begins, and her lack of reaction upon discovering her son's death. Donnie's English teacher Karen Pomeroy (Drew Barrymore),[75] perhaps the most positive female role in the film, is educated and knowledgeable of the importance of apocalyptic themes, for example, the idea of creation through destruction. However, she ultimately loses her job and contributes little to the narrative. Roberta Sparrow (Patience Cleveland), a time traveller and prophet like Donnie, is nicknamed Grandma Death, and is presented as a senile and insane elderly woman. The name Sparrow suggests her capability to fly, and travel through space with ease. However, she is common and unremarkable like the bird, and much overlooked by the town of Middlesex. Kitty Farmer (Beth Grant), the worst of the

[73] Ibid., 105.
[74] Lee, *Screening Generation X*, 111, 114, 115.
[75] Pomeroy most likely derives from the French "Pomme" (apple)" and "Roi" (king). Besides the common association between teachers and apples, no other etymological connections were made.

female characters, symbolizes the right-winged Christian conservatism and naïveté that epitomizes 1980's America. The name Farmer fits her personality well. Reflecting stereotypes of rural America, she is presented as backwards, and not up-to-date with contemporary times. Kitty Farmer is viewed as the female antagonist, who even supports and defends a known pedophile. *Donnie Darko* reflects issues surrounding the late 80s, and Reagan's America. Reagan was elected on the shoulders of the conservative Right and moral majority. She is the supporter of America's perceived downfall. Lastly, Donnie's girlfriend, Gretchen, is the archetypal damsel in distress, who can only be saved by Donnie. The name itself sounds archaic, and seems fitting for a fairy tale. This idea is buttressed during Gretchen and Donnie's first conversation, where she even refers to him as superhero.

More than just the female character portrayals, hypermasculinity and misogyny are rampant throughout the film. This is made clear in the scene where Donnie and his male friends, behave boisterously in the afternoon while consuming alcohol and firing guns. The consumption of alcohol, and its link to aggression and dangerous behaviour is a common behavioural outcome of hypermasculine individuals.[76] The male adolescents engage in a conversation regarding the cartoon *The Smurfs*. They state that the sole female character's purpose is to sexually please the male Smurfs. Donnie, the prophet and voice of wisdom, rebukes his friends and explains how Smurfs are asexual. He then exclaims that the Smurfs themselves are illogical, and asks: "What is the point of living, if you don't have a dick?" His friends do not have an answer, and respond: "Dammit, Donnie, why you gotta get so smart on us?" This emphasizes that Donnie is seen as

[76] Mosher and Sirkin, "Measuring a Macho Personality Constellation," 157.

intelligent and correct in his claims. The seer, who has knowledge unknown to the rest of the world, suggests that life itself is pointless without a male sex organ.

Another instance occurs when Donnie is hypnotized during a therapy session. He is at risk of revealing his visions and knowledge to another, specifically a female. To counteract this problematized situation, Donnie fantasizes about intercourse with women and begins to masturbate. This ends his hypnosis and the therapy session. Donnie can defend his greater knowledge, ultimately, with the power and authority of his penis. Lastly, and a poignant example, is prior to Donnie completing his prophecy and saving those around him, he has intercourse with his lover. Hypermasculine behaviour often associates violence, with danger, and sex.[77] Prior to being the saviour of the damsel in distress, Donnie first asserts his male dominance and has sex with her.

In the book of Revelation, phallic dominance and negatively portrayed women are likewise prominent. An important female in the Apocalypse of John, is the reappearance of Jezebel. Tina Pippin describes interpretations of Jezebel as entirely negative. She is a temptress, a whore, and utterly bad. Contemporary vernacular, specifically in the Southern United States, refers to her as, "wicked; scheming; whore…evil and treacherous."[78] Pippin contends that the Book of Revelation is sexually pornographic in nature, and Jezebel and the Whore of Babylon are objectified. The Whore of Babylon is described as a femme fetale who takes pleasure in her torture.[79]

---

[77] Ibid., 151.
[78] Tina Pippin, *Apocalyptic Bodies: The Biblical End of the World in Text and Image* (London and New York: Routledge, 1999) 32-35.
[79] Ibid., 92-96.

Furthermore, focussing on the dominant male in the text, Jesus asserts his power with an iron rod and sword. These weapons are phallic in form and are used to penetrate opposing bodies. Maier describes the deity in the apocalypse of John as hypermasculine. He is the destroyer of men and a danger towards women. In a macho, violent fashion, he writes, "Revelation's narrative urges its audience not to get mad but to get even."[80] Where women are whores and sexualized bodies, the hero like Donnie, relies on phallic imagery to assert authority and dominance. Lee appropriately remarks, "[Donnie is] given an axe to hack away at the present and past so that the future will arrive"[81] Through hypermasculinity and violence, not only will the future remain intact, but it will be an improvement upon the past. In the Book of Revelation, evil is vanquished forever, and in *Donnie Darko*, the audience discovers that even a troubled teen, can significantly alter the future.

Section 3:

Cross-Examinations of Time and Hypermasculinity

John of Patmos is influenced by past scriptures in his apocalypse. This is shown through the text's similarities with apocalypses found in the Hebrew Bible, as well as his epistolary format resembling Paul.[82] Just as apocalyptic scriptures of the past influenced later apocalyptic texts, past films influenced present films of similar genres. Despite not

[80] Maier, *Apocalypse Recalled*, 9.
[81] Lee, *Screening Generation X*, 132.
[82] Collins, *Apocalyptic Imagination*, 270, 273. Marshall, *Parables of War*, 4. Marshall contends that the Book of Revelation is, in fact, a Jewish text. This argument is interesting and worth consideration. However, for the interest of this paper, the Book of Revelation will be less contentiously considered an Early Christian text.

being apocalyptic in nature, there are similar tropes in Henry Koster's 1950 film, *Harvey*, and Kelly's *Donnie Darko*. Koster's film surrounds Elwood (James Stewart), who is a heavy drinking, curious, and somewhat, troubled middle aged man. Like Donnie, Elwood's family deems him mentally ill and forces him to seek psychiatric help. Elwood likewise has visions of a life sized, invisible rabbit, named Harvey. Harvey is not only Elwood's close friend, but Harvey also has the ability to control time.

Another pertinent example is Kelly drawing influence from Robert Zemeckis' *Back to the Future* (1985). *Donnie Darko* in many ways is a response to Zemeckis' popular film. This is depicted clearly in the conversation that takes place between Donnie and his science teacher, Professor Kenneth Monnitoff (Noah Wyle). Donnie inquires about the plausibility of time travel, and learns that a vessel is needed to travel faster than the speed of light. Donnie makes a clear connection with *Back to the Future*, and jests that the vessel would be like the Delorean. Kelly in his film uses the vantage point of the new millennium to remark on the troubles surrounding the 1980's, and how they did not improve in the decade to come. Where *Back to the Future* presented feelings of reassurance, Kelly re-presents feelings of loss.[83] In commercial success, Zemeckis' movie was a blockbuster hit, and is still a pop-culturally relevant today. *Donnie Darko* fared poorly in theatres, and in true cult-classic fashion, increased in popularity after the DVD release.[84] Yet, despite their differences, they warrant serious consideration due to their similarities in the genre.

[83] Walters, *Alternative Worlds*, 110.
[84] Quinby, "Southland Tales," 27.

Back to the Future and *Donnie Darko* are productions that use the motif of time travel to express external and internal change. That is to say, the heroes in the films manipulate time for different tomorrows and simultaneously alter themselves in the process. Despite dealing with grave issues like terrorism, cultural corruption, fear, and death, these films are also coming-of-age, or boys-to-men stories.[85] Experiencing the present, and manipulating the past, these heroes can control and alter the future. Knowing time, and manipulating time, leads to power. It must then be noted that time travel in film is almost exclusively a masculine endeavour. *The Time Machine* (1960), *Superman* (1978), *The Terminator* (1984), *The Time Bandits* (1980), are but a few examples of males altering time, and ultimately power, to control the future.[86] Similarly, in boys-to-men films, adolescent males experience identity crises, and successfully reach manhood by sexually dominating women. There are numerous films that strictly follow this formula, including, *40 Days and 40 Nights* (2002), *American Pie* (1999), and *Dead Poet's Society* (1989). These are three films, from three different decades, that all exemplify youthful male identity crises, whose characters take a maturation leap forward, by attaining and sexually dominating women.[87]

Back to the Future's hero, Marty McFly (Michael J. Fox), dislikes his life in the 1980's. His mom is an alcoholic, his father is bullied, and his elder siblings work miserable jobs. To make matters worse, Marty's friend, Dr. Emmet Brown (Christopher Lloyd), invents a time machine, but is killed by Libyan terrorists for the plutonium he stole. Marty flees for his life, and accidentally ventures back to the golden-era of the

[85] Lee, *Screening Generation X*, 110.
[86] Ibid., 111, 114.
[87] Ibid., 115-16.

1950's. It is during the time travelling adventure, where Marty discovers that his future may be in jeopardy, when his mother (Lea Thompson) likes him and not his father (Crispin Glover). Marty ultimately uses the 1950s to literally save his life, ensuring that he is born, but also to improve upon his failing future in the 1980s.

Back to the Future shows the potential of the 1980's, whereas the later *Donnie Darko*, presents the decade in a darker light.[88] Despite the optimism of *Back to the Future*, it should be clear that the state of the 1980s were a clear matter of concern. More than just the McFly's familial problems, the movie marquees chosen to represent the 80s should be considered. Like in *Donnie Darko*, the movie marquees are revealing and important to the narrative itself. In the 50s, the film being showed at the Essex Theatre is *Cattle Queen of Montana* (1954), starring Ronald Regan. Movies are representative of their era, and in this idealistic decade, the movie stars themselves are future presidents. In the 1980s, however, the film shown at the same theatre is pornographic, *Orgy American Style* (1973). Zemeckis chose pornography to represent the social and cultural failings of the 1980s. The "American Style" was perceived to be struggling, and only by returning to the golden 1950s, can it be restored. Despite the ideological differences of *Back to the Future* and *Donnie Darko*, the two movies' heroes use the same means to achieve ideal results. These means all involve time, hypermasculinity, violence, and sexual domination over women.

Unlike Donnie, who until his last moments is troubled and uncertain, Marty is confident and self-assured in his time travel.[89] The audience receives a sense that this is

[88] Ibid., 122, 124.
[89] Ibid., 132.

how the world, or at least white middle class United States, should be. *Back to the Future* idealizes the 1950s, and ignores the issues that are associated with the era. Lee describes this phenomenon; and states that those writing about time have the ability to reveal and hide differing events in history. Often, "marginalized, unpopular narratives" are ignored.[90] This is prevalent in *Back to the Future* concerning the race issues of 1950s America. Light is shed upon the positive, idealistic attributes of the 1950s, and race is passed over. For example, it is made clear that the black custodian will one day become a successful mayor.[91] However, the process in which this occurs is problematic. The black mayor in 1985 is a custodian in 1955. The message to the audience is that despite problems now, there will be improvements to come. Yet, this message is troubling and convoluted. Marty uses the golden age of the 1950s to improve the 1980s for himself and his family. Yet, the man would become mayor with, or without, Marty's interference. Simply put, the mayor in the original timeline did not need Marty's help at all. Nevertheless, Zemeckis intentionally had Marty suggest, and reassure, the custodian that he will become a successful mayor. In the altered timeline, the black male prospers with the help of a white teenager.

A similar incident occurs when Marty teaches Chuck Berry a famous guitar riff. In the original timeline, the guitar riff would have been created without Marty's help. Yet, in the re-creation of the past, to improve the future, a white adolescent must influence the success of the two black Americans. History is written over in what Lee calls "temporal and spatial neocolonization,"[92] so that even in the idealistic 1950s, white

[90] Ibid., 113.
[91] Ibid., 123-124.
[92] Ibid., 114.

Americans were in part responsible for black Americans' future success. A narrative's manipulation of time to support systemic hegemony, and the support of societal hierarchies will be discussed in later sections. For now, attention will be paid to how the reassurance of the 1950s can aid the contemporary audience in the 1980s.

Marty, through knowledge and manipulation of time, shows how the 1950s lifestyle can be re-lived in the1980s. The 50s were a time where middle class white Americans were restored to a less progressive, and less frightening lifestyle. That is to say, men returned to work after the Second World War, women returned to the home, the economy, and most importantly, the suburbs, were booming. Unlike in the challenging 1980s, Marty can thrive in this era. Through hypermasculinity and violence, he prevails. Amusing to the audience, Marty experiences a real life oedipal struggle, where his mother would prefer him as a sexual partner over his unmanly father. Marty must then dominate, and manipulate the sexual behaviour of his own mother to ensure his survival, and a better tomorrow. Marty's father is presented as a weakling, and in both decades, he is bullied by the antagonist, Biff (Thomas F. Wilson). Marty eventually persuades his father to resort to violence, and his actions are successful. Marty's father attacks Biff, who is forcing himself upon Marty's mother. As the result of a punch, Marty's father wins his future wife, and she kisses him on the dance floor. The return to the 1980s is an immediate improvement for Marty. The 50's way of life now exists in the present. His father resumes his patriarchal role, his mother is content, his elder siblings are happy with their employment, his friend is now alive, and Marty is shot into the future with his loving girlfriend by his side.[93] Zemackis creating his film in the midst of the decade

[93] Ibid., 124.

provided a theatrical means for hope and restoration. Kelly, releasing his film two decades later, knew that improvement did not actually come, and expressed greater pessimism for the age. Nevertheless, in both works, the knowledge and manipulation of time creates control. With control, comes power, and this power evokes *improved* futures on the shoulders of masculinity, violence, and misogyny.

Women, Time, and Power

Women mastering time in film is uncommon, but there are some examples worth considering. Francis Ford Coppola's 1986, *Peggy Sue Got Married*, surrounds protagonist Peggy Sue (Kathleen Turner). Not surprisingly, this film was released one year after the successful *Back to the Future*. Peggy Sue transports back to the year 1960, and by altering the past, she can effectively change her life in the future. However, unlike *Donnie Darko*, she unintentionally travels to the past. Differing from *Back to the Future*, Peggy Sue only helps herself, and not those around her.[94] Her knowledge and manipulation of time in this film are presented as insignificant and not seriously influential.

A more recent film to consider would be Lars von Trier's, *Melancholia* (2011). The film begins with the end, and a planet named Melancholia collides and destroys the Earth. Unfolding over two parts, the movie surrounds two sisters, Justine (Kirsten Dunst) and Claire (Charlotte Gainsbourg), and how they individually deal with doomsday. Justine, who is the focus of most of the film, is a troubled young woman. She suffers from serious depression, acts questionably, and at times, is catatonic and cannot even

[94] Ibid., 114.

bathe herself. Despite these concerns, Justine is also privileged to knowledge unknown to others. Like Donnie and John of Patmos, she has visions and possesses an awareness of time. Yet, Justine reacts quite differently to her knowledge. She, as the name of the film and antagonizing planet, acts in a state of melancholia, and is apathetic throughout the film. In fact, upon knowing this information, she does not use this to inspire action, like Donnie, nor does she take this opportunity to reach out and tell communities, like John of Patmos.

Justine is perhaps worthy of consideration as a character due to her hyperfemininity. Throughout the film, she is unsatisfied by men. She is late, and not physically present for most of her wedding. She expresses indifference upon receiving an entire apple orchard as a wedding gift. Refusing her husband's sexual advances to consummate the marriage, Justine leaves on her wedding night, and forcefully dominates, and has sex with her co-worker. In the second half of the film, attention is drawn to Justine's naked feminine form. In a powerful scene, she undresses and lies naked in the forest. She presents, or perhaps even offers herself, to the nearby planet. The lighting in the scene, which is coming from the near planet and destructor of Earth, shines on Justine's breasts, drawing attention to her feminine sexuality. She is making an offer of her youthful, naked body, to the source of destruction. Where in *Donnie Darko* and The Book of Revelation hypermasculinity and violence are deemed best suited for end times, in *Melancholia*, a hyperfeminized, non-acting, woman, serves as the knowledgeable seer.

Harry Potter and the Prisoner of Azkaban (2004), directed by Alfonso Cuarón is an example of another strong female lead, who possesses the knowledge of time, and time travel, and chooses to act upon it. Hermione Granger (Emma Watson) is given a

"Time-Turner" by Professor Albus Dumbledore (Michael Gambon) so that she may attend more classes than linear time would allow. Like the other works addressed in this paper, the devices and methods of time travel must be simply accepted, and the physical probabilities mostly ignored. The Time-Turner allows the user to move back or forward in time, based on the twisting of dial. Where women are useless or antagonists in *Donnie Darko* and the Book of Revelation, Hermione in this film masters time, to achieve greater knowledge. In the film's climax, she travels in time to allow the saving of a creature, the title character, and rescuing an innocent man. Hermione, unlike Donnie who rather impulsively alters time, life, and death, understands the importance of time, and is reminded by Dumbledore: "Mysterious thing, time. Powerful, and when meddled with, dangerous."[95]

Melancholia and *Harry Potter and the Prisoner of Azkaban* show how the knowledge of time does not always lead to hypermasculinity and violence, and in the case of the former, it can lead to the opposite. Violent and manly characters, and passively portrayed women, continue to be portrayed in Hollywood film. Laura Mulvey describes the latter well, and argues that mainstream Hollywood creates useless female characters that are appealing through a hetero-normative male lens, and fall into a phallocentric, dominant patriarchy.[96] Yet, not all Hollywood films address time. Then what is it about the Book of Revelation, and works influenced by it, that specifically makes the connection between knowing time, and hypermasculinity and violence? The Book of Revelation influenced Kelly's *Donnie Darko*, and the Book of Revelation was influenced by other apocalyptic texts. Therefore, to delve deeper into the relationship

[95] Ibid., 111. Opening quotation from Chapter 7.
[96] Laura Mulvey, "Visual Pleasure and Narrative Cinema," *Screen* 16, no. 3 (1975) 6-8, 18.

between time and hypermasculinity, it is necessary to look at other apocalyptic texts. The following section will focus on 1 Enoch and *The Shepherd of Hermas.*

Jewish and Christian Apocalyptic Literature

The Book of Watchers (1 Enoch 1-34)

1 Enoch 1-34, also referred to as The Book of Watchers, is a Jewish apocalyptic text. It is the first of five parts that comprise 1 Enoch. George Nickelsburg and James VanderKam describe the divisions of 1 Enoch: "Overall they express a common world view that characterizes this present world and age as evil and unjust and in need of divine adjudication and renewal….Their authority lies in their claim that they transmit revelation, which the patriarch Enoch received in primordial times."[97] Despite not being canonized in the Hebrew Bible, apocalypses in the Book of Watchers were influential, and elements of it can be traced in the New Testament. The Book of Revelation possess similarities to the Book of Watchers in regards to the punishment of evil doers (Rev. 10, 14, 20. 1-3), the vision of the throne (Rev. 4-5), and the Tree of Life (Rev. 2:7, 14, 19, 22:2).[98] Mitchell Reddish divides The Book of Watchers into three sections. The first, which can be thought of as an introduction, describes the heavenly vision Enoch received from an angel. The vision is of judgement day, where on top Mount Sinai, God judges the good and evil. It is emphasized that that nature is good and obeys, and humanity is not, and rebels. Those deemed good by the Lord will be rewarded, and those who are evil, will be punished (Enoch 1-5). The second section is an elaboration of Genesis 6:1-4, and contains the narrative of The Watchers. The Angels, or The Watchers, disobey God. Two

[97] George E. Nickelsburg and James C. VanderKam, *1 Enoch: A New Translation* (Minneapolis: Fortress Press, 2004) 1.
[98] Reddish, *Apocalyptic Literature*, 146.

accounts of the story are "intertwined." In one, the leader of Watchers is Semyaza; and they are guilty of having sex with the Earth's women. In the other, the leader is Azazel, and they are guilty of sharing secrets from heaven. The Watchers ask Enoch to speak to God on their behalf. Enoch has a vision where in heaven, God instructs him to deliver a message of judgement to the evil Watchers (Enoch 6-16). In the final section, Enoch is guided by angels, and ventures to privileged sections of creation. He visits the Garden of Eden, the gates of heaven, the prisons for insubordinate angels, etc. Enoch witnesses the spatial whereabouts for the righteous, the sinners, and even God's throne when He will return to earth (Enoch 17-36).[99]

John of Patmos, resulting from the only sporadic persecution of early Christians during that time, most likely perceived a threat of crisis. The Book of Watchers, however, is more likely to have been actually written during a crisis. That said, it is unclear what the exact crisis was. There are several possibilities, one of which is that the evil angels spreading knowledge of warfare were the generals of Alexander the Great. In true apocalyptic literature form, there is the message that despite these evil doers having power in the present, there will be a restoration of power and justice in the future.[100] There are many similarities, some of which have already been mentioned, between the Book of Revelation and the Book of Watchers. In both texts, a righteous man through angelic mediation receives privileged visions and knowledge. Furthermore, they both describe end times, and the judgement and outcomes awaiting those perceived as good and evil. Yet, in the Book of Watchers, the knowledge of time, does not lead to hypermasculinity and misogyny, in fact, it is quite the opposite.

[99] Ibid., 143-145.
[100] Ibid., 145.

Both works do include great feats of violence and destruction, but the Book of Watchers does not directly target females. Those with superior knowledge do sexually dominate women. Yet, God condemns this behaviour, and severely punishes The Watchers. In this apocalypse, opposite of the Book of Revelation, the slandering and dominating of female figures is punished, not encouraged. Apocalyptic literature often consoles groups in crisis, and by showing the end, it is a reminder of how it should be in the present. It is commonly a reconfirmation of values. Therefore, for the audience of the Book of Watchers, it is a representation that sexually dominating, and slandering women, is not encouraged. There exists lengthy scholarship, which describes the wives of The Watchers in a negative light. It describes the women as turning into mythological Sirens, symbolizing that these women were dangerous and seductive. Alternatively, Ethiopic translations describe The Watcher's wives as ultimately living peacefully.[101] Kelley Coblentz Bautch problematizes both these hypotheses, and suggests respective evidence is lacking. Instead she states that,

> [i]f we follow the reconstruction of the Aramaic I am proposing, the wives are simply dispatched. Rather than offering an excessively positive or negative evaluation of the wives, this proposed reading of 19:2 makes a statement about the relative unimportance of the wives in the account…Not only will the fallen watchers be imprisoned, but *their* wives will be vanquished or put to an end. In this respect, the text, though androcentric, is hardly misogynist in its depiction of the wives.[102]

At the very least, it can be agreed that there is ambiguity surrounding The Watcher's wives. Yet despite the scholarly contention, the women in the Book of Watchers are not slandered, and are not necessarily harmfully portrayed, like in the Book of Revelation. 1

[101] Kelley Coblentz-Bautch, "What Becomes of the Angels' "Wives"? A Text-Critical Study of "1 Enoch" 19:2" *Journal of Biblical Literature* 125.4 (2006) 766.
[102] Ibid., 780.

Enoch is a Jewish text, so in the next section, a Christian apocalyptic text will be analyzed and considered

The Shepherd of Hermas

Presumably written in second century Rome, *The Shepherd of Hermas* is a non-canonized text said to be written by a prophet, and witness, to early Christianity. There is some discrepancy to whether or not the text should be considered an apocalypse, but according to the Osiek, it "qualifies to be listed and discussed as a Christian apocalypse."[103] The concepts produced in the text are representations of late-Judaism, transferring into early Christianity. Hermas is not a reproduction of Jewish ideas, but rather is an attempt to mould them into the contemporary Christian thought. Rather than from a theologian, Barnard describes the authorship as profoundly optimistic, and his written visions were intended for "ordinary people."[104] Verheyden states that the text is "puzzling…[and] imbued with symbolism and allegorization"[105] The contents concern "the Spirit, community building, Church structures, virtues and vices, the foundations of ethical behaviour in general, salvation, God, and the Son of God; but also persecution, relations and social tensions between the faithful, conversion and/or penance."[106] The text is comprised of different visions, mandates, and parables. Hermas, a former slave, receives a vision of Rhoda, over whom he once had impure thoughts. Hermas is to repent and pray for this sin, and while doing so, has visions of the church as a woman. Resulting from her follower's sins, she is old and sickly. Through repentance, however, she

[103] Carolyn Osiek, "Shepherd of Hermas: A Commentary on the Shepherd of Hermas." (Minneapolis: Augsburg Fortress, 1999) 10.
[104] L.W. Barnard, "The Shepherd of Hermas in Recent Study," *The Heythrop Journal* 9.1 (1968) 29, 34-5.
[105] Joseph Verheyden, "The Shepherd of Hermas," *The Expository Times* 117.10 (2006) 397.
[106] Ibid., 398.

becomes young and vigorous. Hermas is guided by an angel shepherd, and receives mandates. One noteworthy mandate is for a man to take back an unfaithful wife who has repented. The angel further explains the parables. Worthy of attention is the 9th parable, which is a representation of the church as a tall tower. The tower's stones are built from the faithful, and those eternally accepted into the church are those who have repented. Even a brief description of the text shows that important themes of this text are repentance and the female church.[107]

Not surprisingly, considering the time period and subject matter, there are many commonalities between John of Patmos' the Book of Revelation, and *The Shepherd of Hermas*. As a starting point, both texts are symbolically complicated, allegorical, and troubling to decipher. In both, a writer possesses privileged knowledge mediated in visions. Issues of persecution are evident, and through eschatological revelations, information can be learned to help the contemporary communities. What differs, however, are the symbolic representations of institutions and ideals. Both works use women to symbolize contemporary and future concerns, yet this is done in drastically different ways. In the Book of Revelation, the antagonist Rome, is represented as a woman. More than just a woman, she is the Whore of Babylon, and a representation of everything corrupting and evil. Alternatively, in *The Shepherd of Hermas*, the church itself, is a woman. This contrast should be elaborated further. In the former text, Nero symbolized as a beast, and Rome symbolized as a woman, were remembered for their devastating persecution of early Christians. In the latter, the Christian church itself is a woman. Those who were victims of the persecution, who make up and represent the

[107] Ibid., 399.

church, symbolize a womanly figure. The contrast is between goodness in itself, represented as a woman; and all things utterly evil, taking the shape of a woman. *The Shepherd of Hermas* is lacking the connection between those knowledgeable of time, being linked to hypermasculinity and misogyny. Moreover, aside from the church being portrayed positively as a woman, promiscuous or unfaithful wives are to be forgiven. Where the Book of Revelation presents the symbol of promiscuity, the Whore of Babylon, as a creature to be destroyed, *The Shepherd of Hermas* teaches that adulterous women can be forgiven, and accepted back into the household.

Conclusion

This research commenced with two apocalyptic works, The Book of Revelation and *Donnie Darko,* and remarked upon their mutual concerns regarding the corruption of their communities. Delving further, it became evident that both these works presented narratives with importance of time as a means of control. The knower and manipulator of time itself possessed power, and through this process, hypermasculine, violent, and misogynistic actions followed. These ideas were compared with other films and examples of apocalyptic literature. It became clear through many examples, that males in films, achieve manhood often by the sexual domination of women. This is not altogether novel, nor surprising.

Back to the Future described a similar process of manipulating time, and behaving in hypermasculine and violent ways to best contribute to the future. *Back to the*

Future, created in the 80s, looked ahead with optimism for the future of the decade. *Donnie Darko*, on the other hand, looked back with negativity and pessimism. Nevertheless, the two works present narratives reflecting the relationship of time, hypermasculinity, and violence, which were integral in the Book of Revelation. In more recent films, *Harry Potter and the Prisoner of Azkaban* and *Melancholia*, this relationship differed significantly, suggesting that this is not a truism for all works. The knowledge and manipulation of time, does not necessarily lead to hypermasculinity, misogyny, and violence. Thus, the question remained, what is it then about this formula that is so appealing to apocalyptic thinkers? Furthermore, what does it accomplish? Transferring focus away from film, two examples of apocalyptic texts were examined. In both works, the Book of Watchers and *The Shepherd of Hermas*, the relationship between time, hypermasculinity, misogyny, and violence, was not present. In fact, those who did use their superior knowledge to sexually dominate women, were directly punished by God. In *The Shepherd of Hermas*, the church itself is a woman, and adulterous women are to be forgiven.

From a post-modernist lens, the actual intentions of Richard Kelly and John of Patmos matter little. That said, I suggest that the functions of these works matter a great deal, and are worthy of consideration. Concerning the functions of apocalyptic literature, this seems to be an area that requires further research. Collins suggests that often apocalyptic literature functioned to console and/or exhort a community in a crisis, or perceived crisis.[108] While true, I suggest that in the Book of Revelation and *Donnie Darko*, there is more to consider. Apocalyptic literature is crisis literature; and evidence

[108] Collins, *Apocalyptic Imagination,* 41-2.

shows that John of Patmos most likely perceived a crisis, or was recalling past crises. Furthermore, Kelly was an aspiring young filmmaker, who despite expressing concerns for the future of the United States, was most likely not being violently persecuted.[109] Apocalyptic literature facilitates a reconfirmation of cultural values, as well as provides reassurance that in the end, justice and peace will be reinstated. It is therefore understandable why the apocalyptic formula would be so popular in the ancient world. Furthermore, using contemporary nomenclature, 'apocalyptic movies' have appeal for they are dystopic, and often question human behaviour during societal collapse. This is of course not to remove the sensationalism and interest in subject matter that surrounds the entire destruction of the planet and humankind.

Both the Book of Revelation and *Donnie Darko* were created surrounding the birth of a new millennium. They were works created out of the concern for contemporary communities. Maier emphasises how the Book of Revelation is an apocalypse of hindsight. It is looking back, to improve the future ahead.[110] This I contend is accurate, and likewise true of *Donnie Darko*. Looking back, and re-calling the past, one can see the problems that led to present issues. Controlling time, and knowing time, is a way to acknowledge the past, in the present, to change the future. This is the case for many works, not just those being discussed here, but what is noteworthy is the means in which power is used. If power is attained through time, it can then be expressed in a seemingly infinite amount of ways. Kelly and John of Patmos chose to focus on hypermasculinity, misogyny, and violence. It was an effort to ensure that the present does not deteriorate,

[109] I am making these claims while recognizing that *Donnie Darko* was made in 2001, prior to 9/11. Had the film been made post-9/11, this would have impacted and changed this argument.
[110] Maier, *Apocalypse Recalled*, xiv, 18-9, 129.

and hope is restored in the future. It is an attempt in rapidly changing worlds, to ensure systemic patriarchy. When communities are changing, and advancing quickly, males are still in power, and violence is still a solution. The perceived crisis then, was not one of violent persecution, but perhaps fears of losing the *status quo*.

John of Patmos lived in age of significant change. Christianity, and early Christian communities, were in their infancy. He experienced the initial rise of a religion that would forever impact, and alter history. During this time of great uncertainty, John of Patmos wrote a book that would change Christian theology, and capture secular imagination forever.[111] The Book of Revelation presents narratives, themes, and symbols that through hypermasculinity and violence, reinforced patriarchal systems. In an ever-complicating world, Christian males will be in a position of power, where it is justified to ensure and maintain this power through force. Riding hard into the first millennium of the Common Era, Christian men can assert their dominance over enemies and women with an iron rod and sword.

Kelly uses the same narrative techniques as John of Patmos, almost one thousand years later, to enable power and control. Reacting to the ever-changing processes of modernity (increasing speed, technology, individualism, contradictions), Kelly's *Donnie Darko* is a step back in time. It is venturing backward to the manifestation of many corruptions to deal with 21st century struggles. Heading back to 1988, dire circumstances could have been improved in a male dominated system, where violence is a permissible solution to systemic corruption.

---

[111] Ibid, ix.

The contemporaries of John of Patmos did not all suggest the same solutions to these trying times. *The Shepherd of Hermas* is a Christian apocalyptic text that did not support the dominating patriarchy. Perhaps one of the reasons the text did not make it into the Christian cannon was because a woman was chosen to represent the church itself. Where the Book of Revelation was counter-politics literature,[112] *The Shepherd of Hermas* is anti-normative. Instead of revealing worlds of violence against enemies, it presented an alternative view, where the church itself is feminine, and women who sin are to be forgiven. Simply put, knowledge and manipulation of time, did not lead to hypermasculinity and misogyny.

Another instance of time not leading to hypermasculinity and misogyny is presented not in an ancient apocalyptic text, but rather in a highly anticipated blockbuster film. Hermione, in *Harry Potter and the Prisoner of Azkaban*, manipulates time to pursue knowledge. Rather than using time as a tool to control and dominate those around her, Hermione uses time to better herself. When in need, she manipulated time to save and protect those around her. Entering into the new millennium, Kelly released a film that assured male authority through time, violence, and dominating women. Less than two years later, *Harry Potter and the Prisoner of Azkaban* used the tool of time to present a strong and accomplished teenaged female. Instead of time necessarily being used to conquer foes, and support societal norms, time was used to empower women in a male dominated narrative.

Melancholia, a more recent art-house film, presents a woman who possesses privileged knowledge of time, and behaves oppositely to Donnie and Jesus of the Book of

[112] Ibid., 30.

Revelation. She is aware of the soon to come demise of humankind, yet does not act violently. In fact, Justine is hyperfeminized, and acts as a sexual dominator of men. *Melancholia* is another counter-example to how the knowledge of time does not necessarily lead towards hypermasculinity, violence, and negatively portrayed women. Time can be used in apocalyptic literature, and differing genres of film, to empower and not demean women.

The Book of Revelation is used and manipulated for a variety of ways. It is popularly used in contemporary culture from horror novels, to comedic movies. This paper has shown how its narrative, and works like it, use the motif of time to attempt to conserve values in changing eras. Alternatively, other works have strayed away from this usage of time, and actually use it as a method to challenge and question hegemonic structures. The Book of Revelation's narrative, symbols, and vivid imagery will continue to be used to serve artists' needs, and to influence audiences. Harry Maier writes, "[t]he curtain is about to rise. Let us hasten to discover what kind of actors Revelation urges us to be."[113] Only *time* will tell.

[113] Ibid., 63.

Bibliography

Ascough, Richard S. "Jesus: Real to Reel." *Word and World* 29, no. 2 (2009): 179-86.

Attridge, Harold W. *Harper Collins Study Bible. Student Edition: Fully Revised and Updated*. San Francisco: Harper San Francisco, 2006. Print.

Barnard, L.W. "The Shepherd of Hermas in Recent Study." *The Heythrop Journal* 9, no. 1 (1968): 29-36. Web.

Cambell, Joseph. *The Hero with a Thousand Faces*. New York: Pantheon Books, 1949. Print

Coblentz-Bautch, Kelley. "What Becomes of the Angels' "Wives"? A Text-Critical Study of "1 Enoch" 19:2." *Journal of Biblical Literature* 125.4 (2006): 766-80. Print.

Collins, John J. *The Apocalyptic Imagination: An Introduction to Jewish Apocalyptic Literature*. 2nd ed. Cambridge: Wm. B Eerdmans Publishing Co., 1998. Print.

Corprew, Charles S., III, Jamaal S. Matthews, and Avery DeVell Mitchell. "Men at the Crossroads: A Profile Analysis of Hypermasculinity in Emerging Adulthood." *The Journal of Men's Studies* 22.2 (2014): 105. Web.

Craig, Ronald O. "Hypermasculinity." In *Encyclopedia of Race and Crime*, edited by Helen Taylor Greene, and Shaun L. Gabbidon. 367-69. Thousand Oaks, CA: SAGE Publications, Inc., 2009. Web.

Dodd, Kevin. "Donnie Darko and the Messianic Motif." *Journal of Religion and Film* 13.2 (2009). Web.

Du Gay, Paul, et al. *Doing Cultural Studies: The Story of the Sony Walkman*. The Open University, 1997. Print.

Ehrman, Bart D. *A Brief Introduction to the New Testament*. 2nd ed. New York and Oxford: Oxford University Press, 2009. Print

Johnston, Robert K. *Reel Spirituality: Theology and Film in Dialogue*. Grand Rapids: Baker Academic, 2000. Print.

Johnston, Robert K. *Reframing Theology and Film: New Focus for an Emerging Discipline*. Grand Rapids: Baker Academic, 2007. Print.

Kyle, Richard. *The Last Days are Here Again: A History of the End Times*. Grand Rapids, MI: Baker Books, 1998. Print.

Lyden, John C. *Film as Religion: Myths, Morals, and Rituals*. New York and London: New York University Press, 2003. Print.

Lee, Christina. *Screening Generation X: The Politics and Popular Memory of Youth in Contemporary Cinema*. Surrey: Ashgate Publishing Limited, 2010. Print.

Maier, Harry O. *Apocalypse Recalled: The Book of Revelation after Christendom*. Minneapolis: Augsburg Fortress, 2002. Print.

Marshall, John W. *Parables of War: Reading John's Jewish Apocalypse*. Waterloo: Wilfrid Laurier University Press, 2001. Print.

Martin, Luther H. "Comparison." In *Guide to the Study of Religion*, edited by Willi Braun and Russell T. McCutcheon, 45-56. London and New York: Continuum, 2000. Print.

Mitchell, Jolyon. "Theology and Film" In *The Modern Theologians: An Introduction to Christian Theology Since 1918*, edited David F. Ford and Rachel Muers, 736-759. Maiden, USA; Oxford, UK; Victoria, Australia: Blackwell Publishing, 2005. Print.

Mosher, Donald L. and Mark Sirkin. "Measuring a Macho Personality Constellation." *Journal of Research in Personality* 18 (2): (1984) 150-163. Web.

Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Screen* 16, no. 3 (1975): 6-18.

Newman, Kim. *Apocalypse Movies: End of the World Cinema*: St. Martin's Griffin, 2000. Print.

Nye, Malory. *Religion: The Basics*. 2nd ed. London and New York: Routledge, 2008. Print.

Osiek, Carolyn. *The Shepherd of Hermas Hermenia*. Minneapolis: Augsburg Fortress, 1999. Print.

Ostwalt, Conrad. "Apocalyptic." In *The Routledge Companion to Religion and Film*, edited by John Lyden, 368-82. London and New York: Routledge, 2009. Print.

Nickelsburg, George W. E. and James C. VanderKam. *1 Enoch: A New Translation: Based on the Hermeneia Commentary*. Minneapolis: Fortress Press, 2004. Print.

Pippin, Tina. *Apocalyptic Bodies: The Biblical End of the World in Text and Image*. London and New York: Routledge, 1999. Print.

Powell, Anna. *Deluze, Altered States and Film*. Edinburgh: Edinburgh University Press, 2007. Print.

Quinby, Lee. "*Southland Tales*, The Film of Revelation: Richard Kelly's Satire of American Apocalypse." In *Reel Revelations: Apocalypse and Film*, edited by John Wallis and Lee Quinby, 24-43. Milton Keynes: Sheffield Phoenix Press, 2010. Print.

Reddish, Mitchell G. *Apocalyptic Literature: A Reader*. Peabody: Hendrickson, 1995. Print.

Taubin, Amy. "Southland Tales." *Film Comment* 43.6 (2007): 68-9. Web.

Verheyden, Joseph. "The Shepherd of Hermas." *The Expository Times* 117, no. 10 (2006): 397-401. Web.

Walters, James. *Alternative Worlds in Hollywood Cinema: Resonance between Realms*. Bristol and Chicago: Intellect Books, 2008. Print.

Filmography

40 Days and 40 Nights, Directed by Michael Lehmann, *Miramax Films*, 2002.

American Pie, Directed by Paul and Chris Weitz, *Universal Pictures*, 1999.

Back to the Future, Directed by Robert Zemeckis, *Twentieth Century Fox*, 1985.

Cattle Queen of Montana, Directed by Allan Dwan, *RKO Radio Pictures*, 1954.

Dead Poet's Society, Directed by Peter Weir, *Buena Vista* Pictures, 1989.

Donnie Darko, Directed by Richard Kelly, *Pandora Cinema*, 2001.

The Evil Dead, Directed by Sam Raimi, *New Line Cinema*, 1981.

Exodus: Gods and Kings, Directed by Ridley Scott, *20th Century Fox*, 2014.

A Fist Full of Dollars, Directed by Sergio Leone, *United Artists*, 1964.

Harry Potter and the Prisoner of Azkaban, Directed by Alfonso Cuarón, *Warner Bros. Pictures*, 2004.

Harvey, Directed by Henry Koster, *Universal International Pictures*, 1950.

The Last Temptation of Christ, Directed by Martin Scorsese, *Universal Pictures*, 1988.

The Matrix, Directed by Lana Wachowski and Andrew Paul Wachowski, *Warner Bros. Pictures*, 1999.

Melancholia, Directed by Lars von Trier, *Entertainment One*, 2011

Noah, Directed by Darren Aronofsky, *Paramount Pictures*, 2014.

Noah's Ark, Directed by Michael Curtiz, *Warner Bros*., 1928.

Orgy American Style, Directed by Carlos Tobalina, *Hollywood International Film Corporation of America*, 1973.

The Outlaw Josey Wales, Directed by Clint Eastwood, *Warner Bros.*, 1976.

The Passion of the Christ, Directed by Mel Gibson, *Newmarket Films*, 2004.

Peggy Sue Got Married, Directed by Francis Ford Coppola, *TriStar Pictures*, 1986.

Son of God, Directed by Christopher Spencer, *20th Century Fox*, 2014.

Southland Tales, Directed by Richard Kelly, *Samuel Goldwyn Films* and *Destination Films*, 2006.

Superman, Directed by Richard Donner, *Warner Bros. Pictures*, 1978.

The Ten Commandments, Directed by Cecil B. DeMille, *Paramount Pictures*, 1923.

The Terminator, Directed by James Cameron, *Orion*, 1984.

The Time Bandits, Directed by Terry Gilliam, *Avco Embassy Pictures*, 1980.

The Time Machine, Directed by George Pal, *Metro-Goldwyn-Mayer*, 1960.

The Wizard of Oz, Directed by Victor Flemming, *Metro-Goldwyn-Mayer*, 1939.

This Is the End, Directed by Seth Rogen and Evan Goldberg, *Columbia Pictures*, 2013.