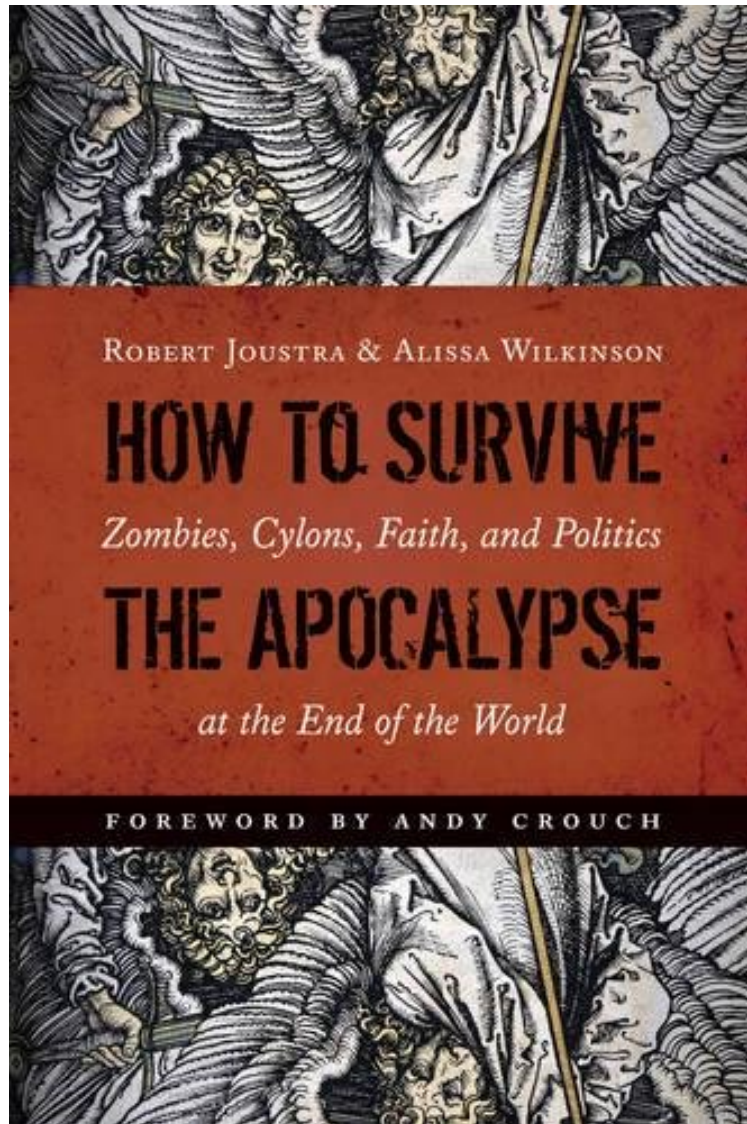


(Read free) How to Survive the Apocalypse: Zombies, Cylons, Faith, and Politics at the End of the World

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Robert Joustra, Alissa Wilkinson
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#139593 in Books Robert Joustra Alissa Wilkinson 2016-05-07Original language:EnglishPDF # 1 8.90 x .70 x 6.00l, .0 #File Name: 0802872719208 pagesHow to Survive the Apocalypse Zombies Cylons Faith and Politics at the End of the World | File size: 21.Mb

Robert Joustra, Alissa Wilkinson : How to Survive the Apocalypse: Zombies, Cylons, Faith, and Politics at the End of the World before purchasing it in order to gage whether or not it would be worth my time, and all praised How to Survive the Apocalypse: Zombies, Cylons, Faith, and Politics at the End of the World:

11 of 11 people found the following review helpful. Effortless Read that Unlocks Modern MediaBy

Boldly Asserted Alissa Wilkinson and Robert Joustra take us on a tour through contemporary apocalyptic TV and movies. They also discuss why apocalyptic themes have become ubiquitous in modern media. The sensibility is not limited to material apocalypses but also what they refer to as moral ones - the complete destruction of moral mooring points. They begin the book with a brief introduction to Charles Taylor's framework and his idea of the social imaginary, the series of pre-theoretical understandings and practices we acquire from the families, communities, and countries into which we were born. And his idea of "The Secular age" where human flourishing is the only conceivable goal of life. In this age meaning must be created, it is not out there. Another key concept Alissa and Robert do an excellent job explaining is the buffered self in contrast to the pre-modern porous self. A porous self is an identity that is not fully distinct from the environment. Hierarchy, place, family, spirits, and institutions play a defining role in creating identity. The buffered self places a layer between the environment and the self and inserts the idea of choice of identity. They then proceed with a summary of apocalyptic stories as stories that expose hidden truths, wipe away the veneer, push past the superficial ... and get to the reality of things. Apocalyptic stories blow up contemporary conventions and recreate a world without institutional restraints. These settings allow the raw human condition to be explored. The heart of the book is a discussion of different contemporary media that fits these descriptions. We visit *Battlestar Galactica*, *House of Cards*, *Game of Thrones*, *Hunger Games*, *Scandal*, *Breaking Bad*, *Mad Men*, *Her*, *World War Z* and other Zombie films. Along the way we see how identity is formed in relationship with others. The drive to recognition is pulled out as a key motivator. We see the all too tragically, not just in fictional media, but when crazed gunmen initiate their own apocalypse for the sake of recognition. These apocalyptic films explore moral territory. What is right when all restraint is removed? Is raw self interest? Are others nothing more than tools for my own survival? Apocalyptic stories are inevitably political. How should society re-form itself? Abstract solidarity of humankind is a tough sell in the zombie apocalypse. The last chapter explores how Christians can faithfully engage with the Secular Age. The Age of Anxiety has migrated from ivory towers into the suburbs. The question of Who am I? is on everyone's mind. But identities are not created from scratch. A better question Alissa and Robert propose is What story or stories do I find myself a part of. We can choose the story, we can choose to eliminate some stories we don't want to be a part of, but we are forced to choose from an existing set of stories. In faithful witness, we must first look at what stories we have chosen to be a part of, which ones have we rejected. What repeated gestures have become our postures (Andy Crouch). What cultural liturgies are we participating in that are shaping our desires (James K. A. Smith)? Where is our love disordered? We need to examine ourselves and our institutions first. Using Daniel as a model, Alissa and Robert propose faithful critique as the best option to engage culture. This oxymoron simply means supporting society, supporting the exploration of questions of meaning in a pluralistic environment while remaining a faithful disciple. In summary, this book is a valuable tool to decrypt modern media. It provides a guide to the multitude of questions raised by the Apocalypse, Zombies, Cylons, Faith, and Politics. To top it off, the book is transparently written. Most books at the intersection of faith, politics, art, and culture are cryptic, confusing, and halting. With this book, you get more meaning with less effort, because of the smooth writing.

0 of 0 people found the following review helpful. Thoughtful interplay of the current cultural narratives of the apocalypse ... By J McNeil Thoughtful interplay of the current cultural narratives of the apocalypse as expressed in movies and television icons and a Christian worldview. 0 of 0 people found the following review helpful. Four Stars By Betty was a good read for college class

Incisive insights into contemporary pop culture and its apocalyptic bent The world is going to hell. So begins this book, pointing to the prevalence of apocalypse cataclysmic destruction and nightmarish end-of-the-world scenarios in contemporary entertainment. In *How to Survive the Apocalypse* Robert Joustra and Alissa Wilkinson examine a number of popular stories from the Cylons in *Battlestar Galactica* to the purging of innocence in *Game of Thrones* to the hordes of zombies in *The Walking Dead* and argue that such apocalyptic stories reveal a lot about us here and now, about how we conceive of our life together, including some of our deepest tensions and anxieties. Besides analyzing the dystopian shift in popular culture, Joustra and Wilkinson also suggest how Christians can live faithfully and with integrity in such a cultural context.

Presbyterian Outlook "The perfect medicine for societal-wide manifestations of anxiety that keep creeping into our imaginations . . . and our nightmares." Makoto Fujimura artist, speaker, writer, cultural shaper "In our culture dominated by fear and anxiety, I am grateful for the wisdom of teachers like Robert Joustra and Alissa Wilkinson in *How to Survive the Apocalypse*. From Mel Brooks to *Game of Thrones*, from the movie *Herto* to the board game *Settlers of Catan*, this book is full of deft and engaged analysis, helping all of us to move deeper into our 'secular age' with conviction and faith." Michael Wear founder of Public Square Strategies LLC "Who said the apocalypse couldn't be fun? I binge-read this book. Wilkinson and Joustra take up some of the most important questions of our day in a fresh way. They give us a guide to the cultural and political terrain we must navigate together, providing encouragement to faithful Christians to enter the public square with confidence and purpose." Brett McCracken film critic, author of *Gray Matters* and *Hipster Christianity* "An exceptional piece of theologically rigorous, culturally perceptive criticism. With Charles Taylor's monumental book *A Secular Age* as a guide, Joustra and Wilkinson show how narratives of dystopian

apocalypse in contemporary films and television reveal deep philosophical, theological, and existential truths about today's world. . . . Whether dissecting *Mad Men*, *The Hunger Games*, *Scandal* or *Game of Thrones*, this book's analysis is timely, wide-ranging, and coherent, shedding light on power, politics, identity, and more in the twenty-first century." Richard Mouw, president emeritus of Fuller Theological Seminary "Dear Netflix: Hold off on sending *Parks and Recreation* and start me on the second season of *The Walking Dead*. After reading this terrific book by Alissa Wilkinson and Robert Jostrom, I have decided I am ready for more apocalypse. I had been immersed in the writings of Alasdair MacIntyre and Charles Taylor, but this book helped me connect their philosophical explorations to dystopian narratives. So I am now going to work at coming up with my own informed understandings of zombie plots." Kevin R. den Dulk, director of the Henry Institute, Calvin College "Robert Jostrom and Alissa Wilkinson insist the end is not near; it's already here, in the zeitgeist, even if the zombies and robot overlords are still at bay. With philosopher Charles Taylor as their guide, they cast a keen eye on how apocalyptic visions in recent popular culture reflect our rootless search for 'authentic' selves in a secular age. But they also leave us with a compelling alternative to defeatism in the face of the end times: a clear-eyed pluralism rooted in the building of faithful institutions." Stephanie Summers, CEO of the Center for Public Justice "With style and skill, Wilkinson and Jostrom demonstrate that popular entertainment tells us something deeply important about ourselves. As our guides on a wide-ranging tour with an itinerary that includes Charles Taylor, *Parks and Recreation*, and modern political philosophy among many other stops, they lead us to a place where our participation as citizens is wholeheartedly encouraged and affirmed." Gregory Alan Thornbury, president of The King's College "All too often, books on pop culture by Christian scholars, pastors, and theologians lapse into the 'what to think' category. What's different about reading *How to Survive the Apocalypse* is that we understand better why we're seeing what we're seeing. That's because a political philosopher (Jostrom) and a cultural critic (Wilkinson) are probably in better position to guide us as to how our secular age has become perennially obsessed with the fantasy of 'the end of the world.'" Publishers Weekly "Just turn on the television. . . . Today, apocalypse sells like mad," write Jostrom and Wilkinson. Instead of lamenting secularized versions of the end times, however, the authors engage with them through an in-depth theological critique of popular culture. They note that the idea of future chaos followed by restoration has been a religious theme for millennia, starting with the first apocalyptic text from ancient Egypt. After a fascinating, breakneck rundown of utopian versus dystopian notions from biblical times onward, Jostrom and Wilkinson zero in on recent movies and especially TV shows. . . . It is refreshing to see a willingness to find the best in secular art, rather than a blanket dismissal of it."