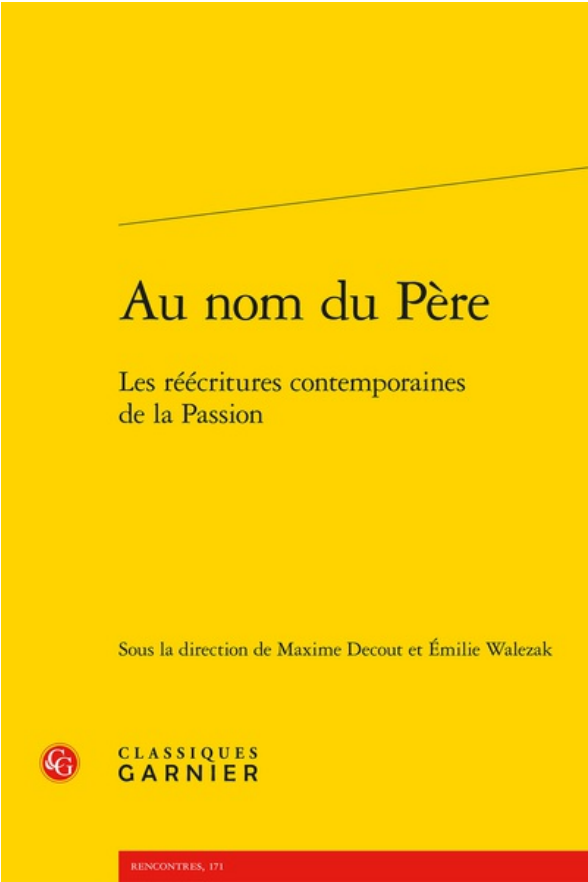


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Travis Bickle’s Terminal Imitation of Christ in *Taxi Driver*

- **Publication type:** Article from a collective work
- **Collective work:**
[Au nom du Père](#)
[. Les réécritures contemporaines de la Passion](#)
- **Author:** Crowley (Cornelius)
- **Abstract:** The focus of this article is on the Christological frame we bring to a work of popular art, Martin Scorsese’s *Taxi Driver*. It thus addresses a general question of reception and interpretation: what do we draw upon, as viewers of a powerful film, in order to make sense of the spectacle of violence and corruption to which it exposes us? To what extent are these Christological presumptions of the viewer a correlative to the valencies of meaning which this work of art proposes to us?
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