

Attack Of The Leading Ladies Gender Sexuality And Spectatorship In Classic Horror Cinema

Gothic Literature Andrew Smith 2013-03-10 New edition of bestselling introductory text outlining the history and ways of reading Gothic literature This revised edition includes: * A new chapter on Contemporary Gothic which explores the Gothic of the early twenty first century and looks at new critical developments * An updated Bibliography of critical sources and a revised Chronology The book opens with a Chronology and an Introduction to the principal texts and key critical terms, followed by five chapters: The Gothic Heyday 1760-1820; Gothic 1820-1865; Gothic Proximities 1865-1900; Twentieth Century; and Contemporary Gothic. The discussion examines how the Gothic has developed in different national contexts and in different forms, including novels, novellas, poems, films, radio and television. Each chapter concludes with a close reading of a specific text - *Frankenstein*, *Jane Eyre*, *Dracula*, *The Silence of the Lambs* and *The Historian* - to illustrate ways in which contextual discussion informs critical analysis. The book ends with a Conclusion outlining possible future developments within scholarship on the Gothic.

A Companion to the Horror Film Harry M. Benshoff 2017-01-17 This cutting-edge collection features original essays by eminent scholars on one of cinema's most dynamic and enduringly popular genres, covering everything from the history of horror movies to the latest critical approaches. Contributors include many of the finest academics working in the field, as well as exciting younger scholars Varied and comprehensive coverage, from the history of horror to broader issues of censorship, gender, and sexuality Covers both English-language and non-English horror film traditions Key topics include horror film aesthetics, theoretical approaches, distribution, art house cinema, ethnographic surrealism, and horror's relation to documentary film practice A thorough treatment of this dynamic film genre suited to scholars and enthusiasts alike

The Turn to Gruesomeness in American Horror Films, 1931-1936 Jon Towlson 2016-09-16 Critics have traditionally characterized classic horror by its use of shadow and suggestion. Yet the graphic nature of early 1930s films only came to light in the home video/DVD era. Along with gangster movies and "sex pictures," horror films drew audiences during the Great Depression with sensational content. Exploiting a loophole in the Hays Code, which made no provision for on-screen "gruesomeness," studios produced remarkably explicit films that were recut when the Code was more rigidly enforced from 1934. This led to a modern misperception that classic horror was intended to be safe and reassuring to audiences. The author examines the 1931 to 1936 "happy ending" horror in relation to industry practices and censorship. Early works like *Murders in the Rue Morgue* (1932) and *The Raven* (1935) may be more akin to *The Texas Chain Saw Massacre* (1974) and *Hostel* (2005) than many critics believe.

The End of Cinema as We Know it Jon Lewis 2002 In *The End of Cinema As We Know It*, contributors well known in the 'movie' field talk about the movie industry and look at the variety of new ways we are viewing films. They query whether or not we are getting different, better movies?

Monstrous Forms Adam Hart 2019 "It makes us jump. It makes us scream. It haunts our nightmares. So why do we watch horror? Why do we play it? What could possibly be appealing about a genre that tries to terrify us? Why would we subject ourselves to shriek-inducing shocks, or spend dozens of hours watching a television show about grotesque flesh-eating monsters? Horror offers us a connection to fears that are otherwise unspeakable, even inconceivable, so why do we seek it out? *Monstrous Forms* offers a theory of horror that works through the genre across a broad range of contemporary moving-image media: film, television, videogames, YouTube, gifs, streaming, virtual reality. This book analyzes our experience of and engagement with horror by focusing on its form, paying special attention to the common ground, the styles and forms that move between mediums. It looks at the ways that moving-image horror addresses its audiences, the ways that it elicits, or demands, responses from its viewers, players, browsers. Camera movement (or "camera" movement), jump scares, offscreen monsters--horror innovates and perfects styles that directly provoke and stimulate the bodies in front of the screen. Analyzing films including *Paranormal Activity*, *It Follows*, and *Get Out*, videogames including *Amnesia: The Dark Descent*, *Layers of Fear*, and *Until Dawn*, and TV shows including *The Walking Dead* and *American Horror Story*, *Monstrous Forms* argues for understanding horror through its sensational address and dissects the forms that make that address so effective. Horror, Film Studies, New Media, Digital Media, Game Studies, Television Studies, Monsters and Monstrosity, Gifs, YouTube, Netflix, Spectatorship"--

Queer Images Benshoff 2005-10-13 *Queer Images* chronicles representations of lesbian, gay, bisexual, and queer sexualities over one hundred years of American film. The most up-to-date and comprehensive book of its kind, it explores the ever-changing images of queer characters onscreen as well as the work of queer filmmakers and the cultural histories of queer audiences--from the works of discreetly homosexual filmmakers during Hollywood's Golden Age and classical Hollywood's attempt to purge sex perversion from films, to queer exploitation and physique films, cinematic responses to AIDS, and how contemporary Hollywood deals with queer issues. An essential volume for film buffs and anyone interested in sexuality and culture. Visit our website for sample chapter!

Tracing the Borders of Spanish Horror Cinema and Television Jorge Marí 2017-04-07 This critical anthology sets out to explore the boom that horror cinema and TV productions have experienced in Spain in the past two decades. It uses a range of critical and theoretical perspectives to examine a broad variety of films and filmmakers, such as works by Alejandro Amenábar, Álex de la Iglesia, Pedro Almodóvar, Guillermo del Toro, Juan Antonio Bayona, and Jaume Balagueró and Paco Plaza. The volume revolves around a set of fundamental questions: What are the causes for this new Spanish horror-mania? What cultural anxieties and desires, ideological motives and practical interests may be behind such boom? Is there anything specifically "Spanish" about the Spanish horror film and TV productions, any distinctive traits different from Hollywood and other European models that may be associated to the particular political, social, economic or cultural circumstances of contemporary Spain?

Little Horrors T.S. Kord 2016-07-25 Zombies, werewolves and chainsaw-wielding maniacs are tried-and-true staples of horror films. But none can match the visceral dread evoked by a child with an innocent face and a diabolical stare. Cinema's evil children attack our cherished ideas of innocence and our innocent bystander status as the audience. A good horror film is a scary ride—a "devil child" movie is a guilt trip. This book examines 24 international films—with discussions of another 100—that in effect "indict" viewers for crimes of child abuse and abandonment, greed, social and ecological negligence, and political and war crimes, and for persistent denial of responsibility for them all. For 75 years evil children have ritually rebuked audiences and, in playing on our guilt, established a horror subgenre that might be described as a blood-spattered rampage on an ethical mission.

The Shifting Definitions of Genre Lincoln Geraghty 2008-03-24 Histories of science fiction often discuss Fritz Lang's *Metropolis* as a classic work within the genre--yet the term "science fiction" had not been invented at the time of the film's release. If the genre did not have a name, did it exist? Does retroactive assignment to a genre change our understanding of a film? Do films shift in meaning and status as the name of a genre changes meaning over time? These provocative questions are at the heart of this book, whose thirteen essays examine the varying constructions of genre within film, television, and other entertainment media. Collectively, the authors argue that generic labels are largely irrelevant or even detrimental to the works to which they are applied. Part One examines the meanings of genre and reveals how the media is involved in the production and dissemination of generic definitions. Part Two considers specific films (or groups of films) and their relationships within various categorizations. Part Three focuses on the closely tied concepts of history and memory as they relate to the perceptions of genre.

Gender and Sexuality in Latin American Horror Cinema Gustavo Subero 2016-05-20 *Gender and Sexuality in Latin American Horror Cinema* explores the different mechanisms and strategies through which horror films attempt to reinforce or contest gender relations and issues of sexual identity in the continent. The book explores issues of machismo, marianismo, homosociality, bromance, among others through the lens of horror narratives and, especially, it offers an analysis of monstrosity and the figure of the monster as an outlet to play out socio-sexual anxieties in different societies or gender groups. The author looks at a wide range of films from countries such as Cuba, Peru, Mexico and Argentina and draws points of commonality, as well as comparing essential differences, between the way that horror fictions - considered by many as low-brow cinema - can be effective to delve into the way that sexuality and gender operates and circulates in the popular imaginary in these regions.

Seeing Things Kartik Nair 2024 "In 1980s India, the Ramsay Brothers and other filmmakers produced a wave of horror movies about soul-sucking witches, knife-wielding psychopaths, and dark-caped vampires. *Seeing Things* is about the sudden cuts, botched prosthetic effects, continuity errors, and celluloid damage in these movies. Such moments may very well be "failures" of various kinds, but in this book Kartik Nair reads them as clues to the conditions in which the films were once made, censored, and seen, offering a view from below of the world's largest film culture. Combining extensive archival research and original interviews with close readings of landmark films including *Purana Mandir*, *Veerana*, and *Jaani Dushman*, this book tracks the material coordinates of horror cinema's spectral images. In the process, *Seeing Things* discovers a spectral materiality—one that informs Bombay horror's haunted houses, grotesque bodies, and graphic violence and gives visceral force to our experience of the genre's globally familiar conventions"--

Viewing Positions Linda Williams 1995 Traces the history of spectatorship and gaze theory in film studies.

Spectacular Passions Brett Farmer 2000-10-30 The image of the movie-obsessed gay man is a widely circulating and readily recognizable element of the contemporary cultural landscape. Using psychoanalytic theory as his guide while inflecting it with insights from both film theory and queer theory, Brett Farmer moves beyond this cliché to develop an innovative exploration of gay spectatorship. The result, *Spectacular Passions*, reveals how cinema has been engaged by gay men as a vital forum for "fantasmatic performance"—in this case, the production of specifically queer identities, practices, and pleasures. Building on the psychoanalytic concept of the fantasmatic, Farmer works to depathologize gay male subjectivity. While discussing such films as *Kiss of the Spider Woman*, *The Pirate*, *Suddenly Last Summer*, and *Sunset Boulevard*, and stars ranging from Mae West to Montgomery Clift, Farmer argues that the particularities of gay men's social and psychic positionings motivate unique receptions of and investments in film. The Hollywood musical, gay camp readings of the extravagant female star, and the explicit homoeroticism of the cinematic male body in gay fanzines are further proof, says Farmer, of how the shifting libidinal profiles of homosexual desire interact with the fantasy scenarios of Hollywood film to produce a range of variable queer meanings. This fascinating and provocative study makes a significant new contribution to discussions of cinema, spectatorship, and sexuality. As such, it will be welcomed by those in the fields of film theory, queer theory, and cultural studies.

New Blood Eddie Falvey 2021-01-15 The taste for horror is arguably as great today as it has ever been. Since the turn of the millennium, the horror genre has seen various developments emerging out of a range of contexts, from new industry paradigms and distribution practices to the advancement of subgenres that reflect new and evolving fears. *New Blood* builds upon preceding horror scholarship to offer a series of critical perspectives on the genre since the year 2000, presenting a collection of case studies on topics as diverse as the emergence of new critical categories (such as the contentiously named 'prestige horror'), new subgenres (including 'digital folk horror' and 'desktop horror') and horror on-demand ('Netflix horror'), and including analyses of key films such as *The Witch* and *Raw* and TV shows like *Stranger Things* and *Channel Zero*. Never losing sight of the horror genre's ongoing political economy, *New Blood* is an exciting contribution to film and horror scholarship that will prove to be an essential addition to the shelves of researchers, students and fans alike.

The New American Cinema Jon Lewis 1998 Deliberately eclectic and panoramic, *THE NEW AMERICAN CINEMA* brings together thirteen leading film scholars who present a range of theoretical, critical, and historical perspectives on a rich and pivotal time in American cinema--that from the mid 1960s to the present. With its range of topics and breadth of critical approaches, this anthology illuminates the volatile mix of industrial process and artistic inspiration that comprises American moviemaking. 46 photos.

The Monster Hunter in Modern Popular Culture Heather L. Duda 2014-01-10 As monsters in popular media have evolved and grown more complex, so have those who take on the job of stalking and staking them. This book examines the evolution of the contemporary monster hunter from Bram Stoker's Abraham Van Helsing to today's non-traditional monster hunters such as *Blade*, *Buffy the Vampire Slayer*, and *Watchmen*. Critically surveying a diverse range of books, films, television shows, and graphic novels, this study reveals how the monster hunter began as a white, upper-class, educated male and became everything from a vampire to a teenage girl with supernatural powers. Now often resembling the monsters they've vowed to conquer, modern characters occupy a gray area where the battle is often with their own inner natures as much as with the "evil" they fight.

Music in the Horror Film Neil Lerner 2009-12-16 Collects the essays that examine the effects of music and its ability to provoke or intensify fear in the genre of horror film, address the presence of music in horror films and their potency within them, and delve into the films like "The Exorcist", "The Shining", "The Sixth Sense", "Carnival of Souls" and "The Last House on the Left."

The Mummy Doris V. Sutherland 2019-09-10 Released in 1932, *The Mummy* moved Universal horror into a land of deserts, pyramids, and long-lost tombs. This book examines the roots of *The Mummy*. It shows how the film shares many motifs with the work of writers such as H. Rider Haggard and discusses how *The Mummy* drew upon a contemporary vogue for all things ancient Egyptian.

Women Make Horror Alison Peirse 2020-09-17 *Women Make Horror* studies women practitioners in the film industry and sets right the assumptions about women and the horror genre. It explores narrative and experimental cinema, short, anthology and feature-filmmaking, and offers case studies of North American, Latin American, European, East Asian and Australian filmmakers, films and festivals. With this book we can transform how we think about women filmmakers and genre.

Attack of the Leading Ladies John Belton 1996 Looking at such films as "Frankenstein, Svengali, King Kong" and "The Mark of the Vampire," Berenstein argues that classical horror cinema is marked by malleable gender roles, not by entrenched conventional personas.

Edgar G. Ulmer Gary Don Rhodes 2009 *Edgar G. Ulmer: Detour on Poverty Row* examines the full scope of the career of this often overlooked film auteur, with essays exploring individual films, groups of films (such as his important work in film noir), repetitive themes appearing across the spectrum of his work, and a case study of three essays analyzing *The Black Cat* (1934).

The Horror Film Stephen Prince 2004-02-09 In this volume, Stephen Prince has collected essays reviewing the history of the horror film and the psychological reasons for its persistent appeal, as well as discussions of the developmental responses of young adult viewers and children to the genre. The book focuses on recent postmodern examples such as *The Blair Witch Project*. In a daring move, the volume also examines Holocaust films in relation to horror. Part One features essays on the silent and classical Hollywood eras. Part Two covers the postWorld War II era and discusses the historical, aesthetic, and psychological characteristics of contemporary horror films. In contrast to horror during the classical Hollywood period, contemporary horror features more graphic and prolonged visualizations of disturbing and horrific imagery, as well as other distinguishing characteristics. Princes introduction provides an overview of the genre, contextualizing the readings that follow. Stephen Prince is professor of communications at Virginia Tech. He has written many film books, including *Classical Film Violence: Designing and Regulating Brutality in Hollywood Cinema, 1930-1968*, and has edited *Screening Violence*, also in the *Depth of Field* Series.

Chanteuse in the City Kelley Conway 2004-09-06 A study of French film in the inter-war years focusing on women, particularly women singers, and the role they played in shaping a national, populist, Paris-oriented French cinema.

The Dread of Difference Barry Keith Grant 2015-04-01 "The Dread of Difference is a classic. Few film studies texts have been so widely read and so influential. It's rarely on the shelf at my university library, so continuously does it circulate. Now this new edition expands the already comprehensive coverage of gender in the horror film with new essays on recent developments such as the *Hostel* series and torture porn. Informative and enlightening, this updated classic is an essential reference for fans and students of horror movies."—Stephen Prince, editor of *The Horror Film* and author of *Digital Visual Effects in Cinema: The Seduction of Reality* "An impressive array of distinguished scholars . . . gazes deeply into the darkness and then forms a Dionysian chorus reaffirming that sexuality and the monstrous are indeed mated in many horror films."—Choice "An extremely useful introduction to recent thinking about gender issues within this genre."—*Film Theory*

Horror at the Drive-In Gary D. Rhodes 2015-09-03 Drive-in movie theaters and the horror films shown at them during the 1950s, 60s, and early 70s may be somewhat outdated, but they continue to enthrall movie buffs today. More than just fodder for the satirical cannons of Joe Bob Briggs and *Mystery Science Theatre 3000*, they appeal to knowledgeable fans and film scholars who understand their influence on American popular culture.

This book is a collection of eighteen essays by various scholars on the classic drive-in horror film experience. Those in Section One emphasize the roles of the drive-in theater in the United States—and its cultural cousin, Australia. Section Two examines how horror operated at the drive-in, the rhetoric used in coming attraction trailers, horror film premieres at drive-ins, double features, and the preproduction, production, and marketing of *Last House on the Left*. Section Three addresses the effects of the Vietnam War and counter-culture on *The Texas Chainsaw Massacre*, and the Cold War on *Cat Women of the Moon*. Section Four explores gender issues and sexuality, two of the most common and most important subjects of horror film analysis. Section Five covers drive-in culture via *Hush...Hush*, *Sweet Charlotte*, *2000 Maniacs*, and the films of Mario Bava. Section Six investigates a variety of issues, such as the drive-in horror film's embrace of DNA, the use of cinematic form to create a non-Hollywood look in *Wizard of Gore*, and the many different prints and running times of *I Drink Your Blood*.

Final Girls, Feminism and Popular Culture Katarzyna Paszkiewicz 2020-05-05 This volume examines contemporary reformulations of the 'Final Girl' in film, TV, literature and comic, expanding the discussion of the trope beyond the slasher subgenre. Focusing specifically on popular texts that emerged in the 21st century, the volume asks: What is the sociocultural context that facilitated the remarkable proliferation of the Final Girls? What kinds of stories are told in these narratives and can they help us make sense of feminism? What are the roles of literature and media in the reconsiderations of Carol J. Clover's term of thirty years ago and how does this term continue to inform our understanding of popular culture? The contributors to this collection take up these concerns from diverse perspectives and with different answers, notably spanning theories of genre, posthumanism, gender, sexuality and race, as well as audience reception and spectatorship.

The Horror Film Peter Hutchings 2014-09-11 The Horror Film is an in-depth exploration of one of the most consistently popular, but also most disreputable, of all the mainstream film genres. Since the early 1930s there has never been a time when horror films were not being produced in substantial numbers somewhere in the world and never a time when they were not being criticised, censored or banned. The Horror Film engages with the key issues raised by this most contentious of genres. It considers the reasons for horror's disreputability and seeks to explain why despite this horror has been so successful. Where precisely does the appeal of horror lie? An extended introductory chapter identifies what it is about horror that makes the genre so difficult to define. The chapter then maps out the historical development of the horror genre, paying particular attention to the international breadth and variety of horror production, with reference to films made in the United States, Britain, Italy, Spain and elsewhere. Subsequent chapters explore: The role of monsters, focusing on the vampire and the serial killer. The usefulness (and limitations) of psychological approaches to horror. The horror audience: what kind of people like horror (and what do other people think of them)? Gender, race and class in horror: how do horror films such as *Bride of Frankenstein*, *The Texas Chainsaw Massacre* and *Blade* relate to the social and political realities within which they are produced? Sound and horror: in what ways has sound contributed to the development of horror? Performance in horror: how have performers conveyed fear and terror throughout horror's history? 1970s horror: was this the golden age of horror production? Slashers and post-slashers: from *Halloween* to *Scream* and beyond. The Horror Film throws new light on some well-known horror films but also introduces the reader to examples of noteworthy but more obscure horror work. A final section provides a guide to further reading and an extensive bibliography. Accessibly written, *The Horror Film* is a lively and informative account of the genre that will appeal to students of cinema, film teachers and researchers, and horror lovers everywhere.

Thelma & Louise Live! Bernie Cook 2010-01-01 When they floored their Thunderbird off a cliff rather than surrender to the law, Thelma and Louise became icons of female rebellion, provoking strong reactions from viewers who felt either empowered or outraged by the duo's transgressions of women's traditional roles. The 1991 film quickly became—and continues to be—a potent cultural reference point, even inspiring a bumper sticker that declares, "Thelma & Louise Live!" In this insightful study of *Thelma & Louise*, six noted film scholars investigate the initial reception and ongoing impact of this landmark film. The writers consider *Thelma & Louise* from a variety of perspectives, turning attention to the film's promotion and audience response over time; to theories of comedy and the role of laughter in the film; to the film's soundtrack and score; to the performances of stars Susan Sarandon and Geena Davis; to the emergence of Brad Pitt as a star and male sex object; and to the film's place in the history of road and crime film genres. Complementing the scholarly analysis is an in-depth interview of screenwriter Callie Khouri by editor Bernie Cook, as well as reviews of *Thelma & Louise* that appeared in *U.S. News & World Report* and *Time*. Offering myriad new ways of understanding the complex interrelations of gender, identity, and violence, *Thelma & Louise Live!* attests to the ongoing life and still-evolving meanings of this now-classic film.

Violence and American Cinema J. David Slocum 2001 This latest volume in our successful AFI Film Readers series analyzes violence, examining its nature, its effects, and its cinematic and social meaning.

Blood Circuits Jonathan Risner 2018-08-01 Examines how recent Argentine horror films engage with the legacies of dictatorship and neoliberalism. Argentina is a dominant player in Latin American film, known for its documentaries, detective films, melodramas, and auteur cinema. In the past twenty years, however, the country has also emerged as a notable producer of horror films. *Blood Circuits* focuses on contemporary Argentine horror cinema and the various cinematic pleasures it offers national and transnational audiences. Jonathan Risner begins with an overview of horror film culture in Argentina and beyond. He then examines select films grouped according to various criteria: neoliberalism and urban, rural, and suburban spaces; English-language horror films; gore and affect in punk/horror films; and the legacies of the last dictatorship (1976–1983). While keenly aware of global horror trends, Risner argues that these films provide unprecedented ways of engaging with the consequences of authoritarianism and neoliberalism in Argentina. *Blood Circuits* is an important and much-needed contribution to the fields of Latin American cinema and popular culture, and genre film studies with a focus on horror cinema. It offers original and innovative directions that will pave the way for new studies in different areas of film studies: the internationalization of horror that unfolds a problematic relationship between the United States and the Global South, the use of punk horror as a form of affect, and the development of new kinds of pleasures and displeasures in the spectator. Victoria Ruétalo, coeditor of *Latsploitation*, *Exploitation Cinemas*, and *Latin America*

Bloody Women Victoria McCollum 2022-04-04 *Bloody Women: Women Directors of Horror* is the first book-length exploration of female creators at the cutting edge of contemporary horror, turning out some of its most inspired and twisted offerings.

Karl Freund Gavin Schmitt 2022-02-14 Karl Freund is the most important film pioneer you've never heard of. From the silent film era to the rise of the American sitcom, Freund was there at every turn. Countless camera techniques can be traced back to his "unchained camera." His lighting setup for filming *I Love Lucy* live remains standard to this day. He was the man behind the lens for many influential and award-winning films, from *Metropolis* to *The Good Earth* to *Key Largo*. This biography is the first book-length look at one of the world's greatest cameramen. It details the events of his early life, his entrance into the world of film, his work in both Germany and America, and his legacy, while also putting his life and films into the historical context of the 20th century. The author gives particular attention to Freund's role in the early horror films *Der Golem*, *Dracula*, *Murders in the Rue Morgue*, *The Mummy*, and *Mad Love*.

The Film Cultures Reader Graeme Turner 2002 This companion reader to *Film as Social Practice* brings together key writings on contemporary cinema, exploring film as a social and cultural phenomenon.

Re-Animator Eddie Falvey 2021-09-17 Since its release at the mid-point of the 1980s American horror boom, Stuart Gordon's *Re-Animator* (1985) has endured as one of the most beloved cult horror films of that era. Greeted by enthusiastic early reviews, *Re-Animator* has maintained a spot at the periphery of the classic horror film canon. While *Re-Animator* has not entirely gone without critical attention, it has often been overshadowed in horror studies by more familiar titles from the period. Eddie Falvey's book, which represents the first book-length study of *Re-Animator*, repositions it as one of the most significant American horror films of its era. For Falvey, *Re-Animator* sits at the intersection of various developments that were taking place within the context of 1980s American horror production. He uses *Re-Animator* to explore the rise and fall of Charles Band's Empire Pictures, the revival of the mad science sub-genre, the emergent popularity of both gore aesthetics and horror-comedies, as well as a new appetite for the works of H.P. Lovecraft in adaptation. Falvey also tracks the film's legacies, observing not only how *Re-Animator*'s success gave rise to a new Lovecraftian cycle fronted by Stuart Gordon, but also how its cult status has continued to grow, marked by sequels, spin-offs, parodies and re-

releases. As such, Falvey's book promises to be a book both about Re-Animator itself and about the various contexts that birthed it and continue to reflect its influence.

Black Frankenstein Elizabeth Young 2008-08-10 For all the scholarship devoted to Mary Shelley's English novel *Frankenstein*, there has been surprisingly little attention paid to its role in American culture, and virtually none to its racial resonances in the United States. In *Black Frankenstein*, Elizabeth Young identifies and interprets the figure of a black American *Frankenstein* monster as it appears with surprising frequency throughout nineteenth- and twentieth-century U.S. culture, in fiction, film, essays, oratory, painting, and other media, and in works by both whites and African Americans. *Black Frankenstein* stories, Young argues, effect four kinds of racial critique: they humanize the slave; they explain, if not justify, black violence; they condemn the slaveowner; and they expose the instability of white power. The black *Frankenstein*'s monster has served as a powerful metaphor for reinforcing racial hierarchy—and as an even more powerful metaphor for shaping anti-racist critique. Illuminating the power of parody and reappropriation, *Black Frankenstein* tells the story of a metaphor that continues to matter to literature, culture, aesthetics, and politics.

Queer Cinema Harry M. Benshoff 2004 *Queer Cinema*, the *Film Reader* brings together key writings that use queer theory to explore cinematic sexualities, especially those historically designated as gay, lesbian, bisexual and/or transgendered.

The Routledge Encyclopedia of Film Theory Edward Branigan 2013-12-04 The *Routledge Encyclopedia of Film Theory* is an international reference work representing the essential ideas and concepts at the centre of film theory from the beginning of the twentieth century, to the beginning of the twenty-first. When first encountering film theory, students are often confronted with a dense, interlocking set of texts full of arcane terminology, inexact formulations, sliding definitions, and abstract generalities. The *Routledge Encyclopedia of Film Theory* challenges these first impressions by aiming to make film theory accessible and open to new readers. Edward Branigan and Warren Buckland have commissioned over 50 scholars from around the globe to address the difficult formulations and propositions in each theory by reducing these difficult formulations to straightforward propositions. The result is a highly accessible volume that clearly defines, and analyzes step by step, many of the fundamental concepts in film theory, ranging from familiar concepts such as 'Apparatus', 'Gaze', 'Genre', and 'Identification', to less well-known and understood, but equally important concepts, such as Alain Badiou's 'Inaesthetics', Gilles Deleuze's 'Time-Image', and Jean-Luc Nancy's 'Evidence'. The *Routledge Encyclopedia of Film Theory* is an ideal reference book for undergraduates of film studies, as well as graduate students new to the discipline.

Situating the Feminist Gaze and Spectatorship in Postwar Cinema Marcelline Block 2009-01-14 Marcelline Block's *Situating the Feminist Gaze and Spectatorship in Postwar Cinema* breaks new ground in exploring feminist film theory. It is a wide-ranging collection (re)visiting important theoretical questions as well as offering close analyses of films produced in the United States, France, England, Belgium, and Russia. This anthology investigates exciting areas of research for critical inquiry into film and gender studies as well as feminist, queer, and postfeminist theories, and treats film texts from Marguerite Duras to 21st century horror films; from Agnès Varda's 2007 installation at the Panthéon to the post-Soviet Russian filmmakers Aleksei Balabanov and Valerii Todorovskii; from Quentin Tarantino's *Death Proof* to Sofia Coppola's postfeminist trilogy; from Chantal Akerman's "transhistorical, transgressive and transgendered gaze" to the "quantum gaze" in Steven Spielberg's *Jurassic Park*; from Hitchcock's "good-looking blondes" to the career-woman-in-peril thriller, among others. According to the semiotician Marshall Blonsky of the New School University in New York, "given the breadth of the editor's choices, this volume makes a splendid contribution to feminist and cinematic fields, as well as cultural and media studies, postmodernism, and postfeminism. It lends readers 'new eyes' to view canonical and other film texts." David Sterritt, chairman of the National Society of Film Critics, states that this anthology "should be required reading for students and scholars, among other readers interested in the interaction of cinema with contemporary culture." *Situating the Feminist Gaze and Spectatorship* is prefaced by Jean-Michel Rabaté's brilliant essay, "Mulvey was the First..."

Post-Horror David Church 2021-02-01 Horror's longstanding reputation as a popular but culturally denigrated genre has been challenged by a new wave of films mixing arthouse minimalism with established genre conventions. Various dubbed 'elevated horror' and 'post-horror,' films such as *The Babadook*, *It Follows*, *The Witch*, *It Comes at Night*, *Get Out*, *The Invitation*, *Hereditary*, *Midsommar*, *A Ghost Story*, and *mother!* represent an emerging nexus of taste, politics, and style that has often earned outsized acclaim from critics and populist rejection by wider audiences. *Post-Horror* is the first full-length study of one of the most important and divisive movements in twenty-first-century horror cinema.

Ghoul, Gimmicks, and Gold Kevin Heffernan 2004-03-25 The Creature from the Black Lagoon, the Tingle, the Mole People—they stalked and oozed into audiences' minds during the era that followed Boris Karloff's *Frankenstein* and preceded terrors like Freddy Krueger (*A Nightmare on Elm Street*) and Chucky (*Child's Play*). *Ghoul, Gimmicks, and Gold* pulls off the masks and wipes away the slime to reveal how the monsters that frightened audiences in the 1950s and 1960s—and the movies they crawled and staggered through—reflected fundamental changes in the film industry. Providing the first economic history of the horror film, Kevin Heffernan shows how the production, distribution, and exhibition of horror movies changed as the studio era gave way to the conglomeration of New Hollywood. Heffernan argues that major cultural and economic shifts in the production and reception of horror films began at the time of the 3-d film cycle of 1953-54 and ended with the 1968 adoption of the Motion Picture Association of America's ratings system and the subsequent development of the adult horror movie—epitomized by *Rosemary's Baby*. He describes how this period presented a number of daunting challenges for movie exhibitors: the high costs of technological upgrade, competition with television, declining movie attendance, and a diminishing number of annual releases from the major movie studios. He explains that the production and distribution branches of the movie industry responded to these trends by cultivating a youth audience, co-producing features with the film industries of Europe and Asia, selling films to television, and intensifying representations of sex and violence. Shining through *Ghoul, Gimmicks, and Gold* is the delight of the true horror movie buff, the fan thrilled to find *The Brain that Wouldn't Die* on television at 3 am.

Attack Of The Leading Ladies Gender Sexuality And Spectatorship In Classic Horror Cinema

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