

DARK THOUGHTS

Philosophic Reflections on Cinematic Horror



Edited by

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and

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Dark Thoughts Philosophic Reflections On Cinematic Horror

Frances Gateward, Murray Pomerance



Dark Thoughts Philosophic Reflections On Cinematic Horror:

Dark Thoughts Steven Jay Schneider, Daniel Shaw, 2003-09-16 Is horror a fundamentally nihilistic genre Why are those of us who enjoy horror films so attracted to watching things on screen that in real life we would almost certainly find repellent Do monster movies have a deleterious moral effect on their viewers In seeking to answer such questions as well as a host of related ones **Dark Thoughts** reveals that our fascination with horror cinema and the pleasure we take in it is in the end simply a natural extension of a philosopher's inclination to wonder This is a collection of highly engaging and provocative essays by top scholars in the increasingly interrelated fields of Philosophy Film Studies and Communication Arts that deal with the epistemology aesthetics ethics metaphysics and genre dynamics of horror cinema past and present Contributors include Curtis Bowman No l Carroll Elizabeth Cowie Angela Curran Cynthia Freeland Michael Grant Matt Hills Deborah Knight George McKnight Ken Mogg Aaron Smuts Robert C Solomon and J P Telotte Over the past several years one of the hottest topics in the realm of philosophical aesthetics has been cinematic horror The emotional effects it has on audiences the mysterious metaphysics of its impossible beings the controversial ethics of its violent contents these are just a few of the concerns to have drawn the attention of scholars and students alike not to mention the genre's legions of fans Since the publication of No l Carroll's groundbreaking study *The Philosophy of Horror or Paradoxes of the Heart* 1990 and including most recently Cynthia Freeland's *The Naked and the Undead Evil and the Appeal of Horror* 2000 a plethora of articles have been authored by seemingly normal philosophers about the decidedly abnormal activities of the antagonists of fright flicks

The Horror Film Stephen Prince, 2004 Focusing on recent postmodern examples this is a collection of essays reviewing the history of the horror film and the psychological reasons for its persistent appeal **The Philosophy of Horror** Thomas Fahy, 2010-04-30 Sitting on pins and needles anxiously waiting to see what will happen next horror audiences crave the fear and exhilaration generated by a terrifying story their anticipation is palpable But they also breathe a sigh of relief when the action is over when they are able to close their books or leave the movie theater Whether serious kitschy frightening or ridiculous horror not only arouses the senses but also raises profound questions about fear safety justice and suffering From literature and urban legends to film and television horror's ability to thrill has made it an integral part of modern entertainment Thomas Fahy and twelve other scholars reveal the underlying themes of the genre in *The Philosophy of Horror* Examining the evolving role of horror the contributing authors investigate works such as Mary Shelley's *Frankenstein* 1818 horror films of the 1930s Stephen King's novels Stanley Kubrick's adaptation of *The Shining* 1980 and Alfred Hitchcock's *Psycho* 1960 Also examined are works that have largely been ignored in philosophical circles including Truman Capote's *In Cold Blood* 1965 Patrick S skind's *Perfume* 1985 and James Purdy's *Narrow Rooms* 2005 The analysis also extends to contemporary forms of popular horror and torture horror films of the last decade including *Saw* 2004 *Hostel* 2005 *The Devil's Rejects* 2005 and *The Hills Have Eyes* 2006 as well as the ongoing popularity of horror on the small screen *The Philosophy of*

Horror celebrates the strange compelling and disturbing elements of horror drawing on interpretive approaches such as feminist postcolonial Marxist and psychoanalytic criticism The book invites readers to consider horror's various manifestations and transformations since the late 1700s probing its social cultural and political functions in today's media hungry society

The Pleasures of Horror Matt Hills, 2005-06-20 Pleasures of Horror is a stimulating and insightful exploration of horror fictions literary cinematic and televisual and the emotions they engender in their audiences The text is divided into three sections The first examines how horror is valued and devalued in different cultural fields the second investigates the cultural politics of the contemporary horror film while the final part considers horror fandom in relation to its embodied practices film festivals its reading formations commercial fan magazines and fanzines and the role of special effects Pleasures of Horror combines a wide range of media and textual examples with highly detailed and closely focused exposition of theory It is a fascinating and engaging look at responses to a hugely popular genre and an invaluable resource for students of media cultural and film studies and fans of horror

Fear and Nature Christy Tidwell, Carter Soles, 2021-05-10 Ecohorror represents human fears about the natural world killer plants and animals catastrophic weather events and disquieting encounters with the nonhuman Its portrayals of animals the environment and even scientists build on popular conceptions of zoology ecology and the scientific process As such ecohorror is a genre uniquely situated to address life art and the dangers of scientific knowledge in the Anthropocene Featuring new readings of the genre Fear and Nature brings ecohorror texts and theories into conversation with other critical discourses The chapters cover a variety of media forms from literature and short fiction to manga poetry television and film The chronological range is equally varied beginning in the nineteenth century with the work of Edgar Allan Poe and finishing in the twenty first with Stephen King and Guillermo del Toro This range highlights the significance of ecohorror as a mode In their analyses the contributors make explicit connections across chapters question the limits of the genre and address the ways in which our fears about nature intersect with those we hold about the racial animal and bodily other A foundational text this volume will appeal to specialists in horror studies Gothic studies the environmental humanities and ecocriticism In addition to the editors the contributors include Kristen Angierski Bridgitte Barclay Marisol Cortez Chelsea Davis Joseph K Heumann Dawn Keetley Ashley Kniss Robin L Murray Brittany R Roberts Sharon Sharp and Keri Stevenson

Where the Boys Are Frances Gateward, Murray Pomerance, 2005-01-18 Using the most current and diverse critical methods Where the Boys Are is a crucial resource for film scholars and students at any level and is the perfect companion to Gateward and Pomerance's Sugar Spice and Everything Nice Cinemas of Girlhood Wayne State University Press 2002

The Philosophy of Stanley Kubrick Jerold J. Abrams, 2007-05-04 In the course of fifty years director Stanley Kubrick produced some of the most haunting and indelible images on film His films touch on a wide range of topics rife with questions about human life behavior and emotions love and sex war crime madness social conditioning and technology Within this great variety of subject matter Kubrick examines

different sides of reality and unifies them into a rich philosophical vision that is similar to existentialism Perhaps more than any other philosophical concept existentialism the belief that philosophical truth has meaning only if it is chosen by the individual has come down from the ivory tower to influence popular culture at large In virtually all of Kubrick s films the protagonist finds himself or herself in opposition to a hard and uncaring world whether the conflict arises in the natural world or in human institutions Kubrick s war films *Fear and Desire* *Paths of Glory* *Dr Strangelove* and *Full Metal Jacket* examine how humans deal with their worst fears especially the fear of death when facing the absurdity of war *Full Metal Jacket* portrays a world of physical and moral change with an environment in continual flux in which attempting to impose order can be dangerous The film explores the tragic consequences of an unbending moral code in a constantly changing universe Essays in the volume examine Kubrick s interest in morality and fate revealing a Stoic philosophy at the center of many of his films Several of the contributors find his oeuvre to be characterized by skepticism irony and unfettered hedonism In such films as *A Clockwork Orange* and *2001 A Space Odyssey* Kubrick confronts the notion that we will struggle against our own scientific and technological innovations Kubrick s films about the future posit that an active form of nihilism will allow humans to accept the emptiness of the world and push beyond it to form a free and creative view of humanity Taken together the essays in *The Philosophy of Stanley Kubrick* are an engaging look at the director s stark vision of a constantly changing moral and physical universe They promise to add depth and complexity to the interpretation of Kubrick s signature films

Dharma of the Dead Christopher M. Moreman, 2018-07-13 With the increased popularity of zombies in recent years scholars have considered why the undead have so captured the public imagination This book argues that the zombie can be viewed as an object of meditation on death a memento mori that makes the fact of mortality more approachable from what has been described as America s death denying culture The existential crisis in zombie apocalyptic fiction brings to the fore the problem of humanity s search for meaning in an increasingly global and secular world Zombies are analyzed in the context of Buddhist thought in contrast with social and religious critiques from other works

Alterities in Asia Leong Yew, 2010-11-18 This book investigates the politics of identity in Asia and explores how different groups of people inside and outside Asia have attempted to relate to the alterity of the places and cultures in the region through various modes literary and filmic representation scholarly knowledge and so on and at different points in time Although coming from different perspectives like literary criticism film studies geography cultural history and political science the contributors collectively argue that Asian otherness is more than the dialectical interplay between the Western self and one of its many others and more than just the Orientalist discourse writ large Rather they demonstrate the existence of multiple levels of inter Asian and intercultural contact and consciousness that both subvert as much as they consolidate the dominant Western Core Asian periphery framework that structures what the mainstream assumes to be knowledge of Asia With chapters covering a wealth of topics from Korea and its Cold War history to Australia s Asian identity crisis this book will be of huge interest to anyone

interested in critical Asian studies Asian ethnicity postcolonialism and Asia cultural studies Leong Yew is an Assistant Professor in the University Scholars Programme National University of Singapore He is the author of *The Disjunctive Empire of International Relations* 2003

Home Invasion Horrors Ryan Izay, 2025-07-11 Home invasion narratives have been around nearly as long as cinema itself popularized by the silent era's race to the rescue movies and classic Hollywood's gangster raid films and influenced by the slasher and stalker sub genres They emerged as a fully formed sub genre following the success of major releases like *The Strangers* 2008 and *The Purge* 2013 with more than 100 such films issued in the 2010s alone Commonalities and differences can be found in the home invasion films featuring criminals stalkers and psychopaths in addition to the inverted and hybrid releases that revise established narratives This book examines the history cinematic and societal influences and reasons for the popularity of home invasion films offering potential allegorical readings of the narratives and a comprehensive list of these films

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