

Horror Movies From S

Harry M. Benshoff

Horror Films James B. Weaver, Ron Tamborini, 2013-11-05 Why do so many of us enjoy being told frightening stories? What are some of the consequences that result from such exposure? In light of the considerable popularity of horror films over the last three decades, these questions have become the focus of growing attention for many scholars. However, research on audience preferences for, and reactions to, horror films has been performed eclectically by investigators from varied theoretical and methodological backgrounds. As a result, the information has not been effectively integrated. This volume was written to address this problem and to position the study of audience responses to frightening fiction as a significant research topic.

A Very Nervous Person's Guide to Horror Movies Mathias Clasen, 2021-09-01 Why your worst nightmares about watching horror movies are unfounded Films about chainsaw killers, demonic possession, and ghostly intruders make some of us scream with joy. But while horror fans are attracted to movies designed to scare us, others shudder already at the thought of the sweat-drenched nightmares that terrifying movies often trigger. The fear of sleepless nights and the widespread beliefs that horror movies can have negative psychological effects and display immorality make some of us very, very nervous about them. But should we be concerned? In this book, horror-expert Mathias Clasen delves into the psychological science of horror cinema to bust some of the worst myths and correct the biggest misunderstandings surrounding the genre. In short and highly readable chapters peppered with vivid anecdotes and examples, he addresses the nervous person's most pressing questions: What are the effects of horror films on our mental and physical health? Why do they often cause nightmares? Aren't horror movies immoral and a bad influence on children and adolescents? Shouldn't we be concerned about what the current popularity of horror movies says about society and its values? While media psychologists have demonstrated that horror films indeed have the potential to harm us, Clasen reveals that the scientific evidence also contains a second story that is often overlooked: horror movies can also help us confront and manage fear and often foster prosocial values.

Women, Monstrosity and Horror Film Erin Harrington, 2017-08-10 Women occupy a privileged place in horror film. Horror is a space of entertainment and excitement, of terror and dread, and one that relishes the complexities that arise when boundaries – of taste, of bodies, of reason – are blurred and dismantled. It is also a site of expression and exploration

that leverages the narrative and aesthetic horrors of the reproductive, the maternal and the sexual to expose the underpinnings of the social, political and philosophical othering of women. This book offers an in-depth analysis of women in horror films through an exploration of 'gynaehorror': films concerned with all aspects of female reproductive horror, from reproductive and sexual organs, to virginity, pregnancy, birth, motherhood and finally to menopause. Some of the themes explored include: the intersection of horror, monstrosity and sexual difference; the relationships between normative female (hetero)sexuality and the twin figures of the chaste virgin and the voracious vagina dentata; embodiment and subjectivity in horror films about pregnancy and abortion; reproductive technologies, monstrosity and 'mad science'; the discursive construction and interrogation of monstrous motherhood; and the relationships between menopause, menstruation, hagsploitation and 'abject barren' bodies in horror. The book not only offers a feminist interrogation of gynaehorror, but also a counter-reading of the gynaehorrific, that both accounts for and opens up new spaces of productive, radical and subversive monstrosity within a mode of representation and expression that has often been accused of being misogynistic. It therefore makes a unique contribution to the study of women in horror film specifically, while also providing new insights in the broader area of popular culture, gender and film philosophy.

The Horror in Hindi Cinema Meraj Ahmed Mubarki, 2025-01-21 The book offers a lively and detailed analysis of the ideological subtext of Hindi Horror cinema. It unearths its codes and conventions, its relationship to spectatorship, the genre's conjunctions and departures from Hollywood, and the unique features of Hindi horror. It posits the Hindi horror genre as a project of / for the 'nation' in the making. Analysing films from Mahal (1948) to Bhediya (2022), this book uncovers narrative strategies, frames unique approaches of investigation, and reviews the transformation taking place within the genre. It argues that Hindi horror cinema lies at the intersection of myths, competing ideologies, dominant socio-religious thoughts revealing three major strands of narrative constructs, each corresponding to the way the nation has been imagined at different times in post-colonial India. It establishes a theoretical framework of Hindi horror cinema, and demonstrates for the first time how this genre, with its subsets, provides a means to contemplate the nation. This volume will be useful to students, researchers and faculty members working in mass communication, journalism, political science, film studies, political sociology, gender / women studies, Culture studies and post-colonial Indian politics. It will also be an invaluable and interesting reading for those interested in South Asian popular culture studies.

Movies on Our Minds James E. Cutting, 2021-08-10 This book traces the development of popular cinema from its inception to the present day to understand why humankind has expanded its viewing of popular movies over the last century. Drawing from his extensive work as a psychologist studying artistic canons, James E. Cutting presents hundreds of films across a wide range of genres and eras, considers the structure of frame content, shots, scenes, and larger narrational elements defined by color, brightness, motion, clutter, and range of other variables. He examines the effects of camera

lenses, image layout, transitions, and historical functions to classify different kinds of shots. He explains the arcs of scenes, the larger structure of sequences, and the scene- and sequence-like units that have become increasingly prevalent in recent years. The book then breaks movies into larger, roughly half-hour parts and espouses the psychological evidence behind each device's intended effect, ultimately exploring the rhythms of whole movies, the flow of physical changes, and the cinematic polyrhythms that have come to match aspects those in the human body. Along the way, the book considers cultural and technological evolutions that have contributed to shifts in viewers' engagement by sustaining attention, promoting understanding of the narrative, heightening emotional commitment, and fostering felt presence in the story. *Movies on Our Minds* asks critical questions about how our emotional processes and the way our experiences of movies have changed over the course of cinematic history, for a cutting-edge look at what makes popular movies enjoyable.

The Vanishing (Sporloos) Christina Brennan, 2025-03-10 At the 1989 Sydney Film Festival, George Sluizer's little-known independent film, *Sporloos* (*The Vanishing*), was an unexpected hit, winning the festival's audience award and gaining accolades at other international film festivals. *The Vanishing* has earned a reputation as a psychological thriller that shocked audiences with its unexpected twist ending. This is the first book-length study to examine *The Vanishing* as a film that complements and broadens generic expectations of psychological horror cinema. It delves into *The Vanishing*'s production history, including Sluizer's adaptation of the film screenplay from the novella *The Golden Egg* (1984) by Dutch author Tim Krabbé. Beyond exploring Sluizer's filmmaking style and *The Vanishing*'s place in Dutch cinema, this book analyses how the film's plot, themes and symbolic imagery connect it to topics prevalent in prominent sub-genres of horror cinema, including the serial-killer sub-genre that rose to prominence in the late 1980s. Its themes are also echoed in contemporary films associated with arthouse cinema, which are variously dubbed 'post-horror' and 'elevated horror'. The book will illuminate *The Vanishing*'s close associations with modern-day cinema, arguing that its particular type of psychological horror has consistently resonated with audiences in the decades since its release.

Gothic Cinema Xavier Aldana Reyes, 2019-12-12 Arguing for the need to understand Gothic cinema as an aesthetic mode, this book explores its long history, from its transitional origins in phantasmagoria shows and the first 'trick' films to its postmodern fragmentation in the Gothic pastiches of Tim Burton. But what is Gothic cinema? Is the iconography of the Gothic film equivalent to that of the horror genre? Are the literary origins of the Gothic what solidified its aesthetics? And exactly what cultural roles does the Gothic continue to perform for us today? *Gothic Cinema* covers topics such as the chiaroscuro experiments of early German cinema, the monster cinema of the 1930s, the explained supernatural of the old dark house mystery films of the 1920s and the Female Gothics of the 1940s, the use of vibrant colours in the period Gothics of the late 1950s, the European exploitation booms of the 1960s and 1970s, and the animated films and Gothic superheroes that dominate present times. Throughout, Aldana Reyes makes a strong case for a medium-specific and more intuitive

approach to the Gothic on screen that acknowledges its position within wider film industries with their own sets of financial pressures and priorities. This groundbreaking book is the first thorough chronological, transhistorical and transnational study of Gothic cinema, ideal for both new and seasoned scholars, as well as those with a wider interest in the Gothic.

Everyday Evil in Stephen King's America Jason S. Polley, Stephanie Laine Hamilton, 2024-06-03 This edited collection variously interrogates how everyday evil manifests in Stephen King's now-familiar American imaginary; an imaginary that increases the representational limits of both anticipated and experienced realism. Divided into three parts: I. The Man, II. The Monster, and III. The Re-mediator, the book offers rigorous readings of evil, realism, and popular culture as represented in a range of texts (and paratexts) from the King canon. Rich with images, a photo-essay, and appendices collecting classical texts and cultural detritus germane to King, this book moves away from viewing King's work primarily through the lens of the "American gothic" and toward the realism that the suspense novelist's voice (fictional and non-) and influence (literary and popular) indelibly continue to amplify, all the while complicating the traditional divide between serious literature and popular fiction. Stephen King remains perpetually popular. And he is finally receiving the academic treatment he has craved since the early 1980s. Yet still unexamined in the King critical canon is the suspense novelist's fascination with "everyday evil." Beyond rigorous interrogations of King's fictional depictions of "everyday evil" by an array of scholars of different ranks living around the world (Canada, Finland, Hong Kong, the UK), the book, replete with 20 images, considers how King widens the parameters of literary production and appreciation. An integral part of the Americana that King's five-decades-in-the-making canon configures, of course, includes King himself. King has long made use of self-referentiality in his fiction and nonfiction. Some of his nonfiction, several of our essays reveal, recirculates in paratextual form as "Prefatory Remarks" to new novels or new editions of older ones. The paratexts considered here (both across the volume and in the appendices) offer alternate ways by which to appreciate King and his sphere of influence (literary and popular). Said appendices are a grouping of King's paratexts on his writing as Bachman, appearing here, for the first time, as a cohesive collection. King's influence took off in the 1970s, as is further explored in the book-enveloping three-part photo-essay "King's America, America's King: Stephen King & Popular Culture since the 1970s." About the transformative quality of "everyday evil," the photo-essay tracks the cultural impacts of King first as an emerging author, then a pop culture phenomenon, and, finally, as an established American literary voice. *Everyday Evil in Stephen King's America* is designed to appeal to teachers and students of American literature, to Stephen King enthusiasts, as well as to acolytes of Americana since the Vietnam War.

French B Movies David A. Pettersen, 2023-03-07 In the impoverished outskirts of French cities, known as the banlieues, minority communities are turning to American culture, history, and theory to make their own voices, cultures, and histories visible. Filmmakers have followed suit, turning to Hollywood genre conventions to challenge notions of identity, belonging, and marginalization in mainstream French film. *French B Movies* proposes that French banlieue films, far from being a fringe

genre, offer a privileged site from which to understand the current state of the French film industry in an age of globalization. This gritty style appears in popular arthouse films such as Mathieu Kassovitz's *La Haine* and *Bande de filles* (Girlhood) along with the major Netflix hit series *Lupin*. David Pettersen traces how, in these works and others, directors fuse features of banlieue cinema with genre formulas associated with both Hollywood and Black cultural models, as well as how transnational genre hybridizations, such as B movies, have become part of the ecosystem of the French film industry. By combining film analysis, cultural history, critical theory, and industry studies, *French B Movies* reveals how featuring banlieues is as much about trying to imagine new identities and production models for French cinema as it is about representation.

Thinking Dead Murali Balaji, 2013-09-26 Zombies are everywhere these days. We are consuming zombies as much as they are said to be consuming us in mediated apocalyptic scenarios on popular television shows, video game franchises and movies. The “zombie industry” generates billions a year through media texts and other cultural manifestations (zombie races and zombie-themed parks, to name a few). Zombies, like vampires, werewolves, witches and wizards, have become both big dollars for cultural producers and the subject of audience fascination and fetishization. With popular television shows such as AMC’s *The Walking Dead* (based on the popular graphic novel) and movie franchises such as the ones pioneered by George Romero, global fascination with zombies does not show signs of diminishing. In *The Thinking Dead: What the Zombie Apocalypse Means*, edited by Murali Balaji, scholars ask why our culture has become so fascinated by the zombie apocalypse. Essays address this question from a range of theoretical perspectives that tie our consumption of zombies to larger narratives of race, gender, sexuality, politics, economics and the end of the world. *Thinking Dead* brings together an array of media and cultural studies scholars whose contributions to understanding our obsession with zombies will far outlast the current trends of zombie popularity.

The Film Snob’s Dictionary David Kamp, Lawrence Levi, 2006-02-21 From the same brain trust that brought you *The Rock* *Snob’s Dictionary*, the hilarious, bestselling guide to insiderist rock arcana, comes *The Film Snob’s Dictionary*, an informative and subversively funny A-to-Z reference guide to all that is held sacred by Film Snobs, those perverse creatures of the repertory cinema. No longer must you suffer silently as some clerk in a “Tod Browning’s Freaks” T-shirt bombards you with baffling allusions to “wire-fu” pictures, “Todd-AO process,” and “Sam Raimi.” By helping to close the knowledge gap between average moviegoers and incorrigible Snobs, the dictionary lets you in on hidden gems that film geeks have been hoarding (such as Douglas Sirk and Guy Maddin movies) while exposing the trash that Snobs inexplicably laud (e.g., most chop-socky films and Mexican wrestling pictures). Delightfully illustrated and handily organized in alphabetical order for quick reference, *The Film Snob’s Dictionary* is your fail-safe companion in the video store, the cineplex, or wherever insufferable Film Snobs congregate.

Indie TV James Lyons, Yannis Tzioumakis, 2023-03-27 This edited collection is the first book to offer a wide-ranging examination of the interface between American independent film and a converged television landscape that consists of terrestrial broadcasters, cable networks and streaming providers, in which independent film and television intersect in complex, multifaceted and creative ways. The book covers the long history of continuities and connections between the two sectors, as seen in the activities of PBS, HBO or Sundance. It considers the movement of filmmakers between indie film and TV such as Steven Soderbergh, Rian Johnson, the Duplass brothers, Joe Swanberg, Lynn Shelton and Gregg Araki; details the confluence of aesthetic and thematic elements seen in shows such as *Girls*, *Breaking Bad*, *Master of None*, or *Glow*; points to a shared interest in regional sensibilities evident in shows like *One Mississippi* or *Fargo*; and makes the case for documentaries and web series as significant entities in this domain. Collectively, the book builds a compelling picture of indie TV as a significant feature of US screen entertainment in the 21st Century. This interdisciplinary landmark volume will be a go-to reference for students and scholars of Television Studies, Film Studies and Media Studies.

Spanish Horror Film Antonio Lazaro-Reboll, 2012-11-20 Spanish Horror Film is the first in-depth exploration of the genre in Spain from the 'horror boom' of the late 1960s and early 1970s to the most recent production in the current renaissance of Spanish genre cinema, through a study of its production, circulation, regulation and consumption. The examination of this rich cinematic tradition is firmly located in relation to broader historical and cultural shifts in recent Spanish history and as an important part of the European horror film tradition and the global culture of psychotronics.

The Psychotronic Video Guide To Film Michael Weldon, 1996 The bible of B-movies is back--and better than ever! From *Abby Cadabby* to *Zontar*, this book covers more than 9,000 amazing movies--from the turn of the century right up to today's Golden Age of Video--all described with Michael Weldon's dry wit. More than 450 rare and wonderful illustrations round out this treasure trove of cinematic lore--an essential reference for every bad film fan.

The St. Martin's Guide to Writing Rise B. Axelrod, Charles R. Cooper, 2010-01-26 This textbook provides instruction in college level rhetoric and writing. It offers readings, a research manual, a handbook and supports a range of approaches to teaching and learning, including collaboration, visual rhetoric, personal writing, writing about literature, writing in the community and the workplace, field research, portfolios, oral presentations, essay exams, and ESL. It contains step-by-step guides to writing specific kinds of essays -- remembering events, writing profiles, explaining a concept, finding common ground, arguing a position, proposing a solution, justifying an evaluation, speculating about causes, and interpreting stories. Because so much college writing requires strong argumentation skills, four of the assignment chapters focus on argumentative writing, and a separate strategies chapter covers theses, reasons and support, counterarguments, and logical fallacies. Three full chapters on research give students useful strategies not only for conducting field, library, and Internet research, but also for evaluating sources; deciding whether to quote, paraphrase, or summarize; avoiding plagiarism; and

documenting sources. The authors have included 39 readings by well-known authors and various fresh voices, including 12 students, providing well-written examples of the different types of essays and papers that students might be asked to complete.

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

New York Magazine , 1981-08-03 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

Gospel of the Living Dead Kim Paffenroth, 2006 This volume connects American social and religious views with the classic American movie genre of the zombie horror film. This study proves that George Romero's films go beyond the surface experience of repulsion to probe deeper questions of human nature and purpose, often giving a chilling and darkly humorous critique of modern, secular America.

International Index to Film Periodicals ,2007

S Koji Suzuki, 2017-12-19 Twenty-one years after the legendary bestseller *Ring*, which spawned blockbuster films on both sides of the Pacific, and thirteen years after *Birthday*, the seeming last word on iconic villain Sadako and her containment, internationally acclaimed master of horror and Shirley Jackson Award-winner Koji Suzuki makes his much-awaited return to the famed trilogy's mind-blowing story world with a new novel, *S*. Takanori Ando, son of *Spiral* protagonist Mitsuo, works at a small CGI production company and hopes to become a filmmaker one day despite coming from a family of doctors. When he's tasked by his boss to examine a putatively live-streamed video of a suicide that's been floating around the internet, the aspiring director takes on more than he bargained for. His lover Akane, an orphan who grew up at a foster-care facility and is now a rookie high-school teacher, ends up watching the clip. She is pregnant, and she is...triggered. Sinking hooks into our unconscious from its very first pages with its creepy imagery, and rewarding curious fans of the series with clever self-references, here is a fitting sequel to a tale renowned for its ongoing mutations.

Decoding **Horror Movies From S**: Revealing the Captivating Potential of Verbal Expression

In an era characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its ability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Horror Movies From S**," a mesmerizing literary creation penned with a celebrated wordsmith, readers attempt an enlightening odyssey, unraveling the intricate significance of language and its enduring effect on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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