



HORROR

AFTER 9/11

WORLD OF FEAR, CINEMA OF TERROR

EDITED BY AVIVA BRIEFEL AND SAM J. MILLER

Horror After 911 World Of Fear Cinema Of Terror

Duncan Hubber



Horror After 911 World Of Fear Cinema Of Terror:

Horror after 9/11 Aviva Briefel, Sam J. Miller, 2012-08-24 Horror films have exploded in popularity since the tragic events of September 11 2001 many of them breaking box office records and generating broad public discourse These films have attracted A list talent and earned award nods while at the same time becoming darker more disturbing and increasingly apocalyptic Why has horror suddenly become more popular and what does this say about us What do specific horror films and trends convey about American society in the wake of events so horrific that many pundits initially predicted the death of the genre How could American audiences after tasting real horror want to consume images of violence on screen Horror after 9 11 represents the first major exploration of the horror genre through the lens of 9 11 and the subsequent transformation of American and global society Films discussed include the Twilight saga the Saw series Hostel Cloverfield 28 Days Later remakes of The Texas Chainsaw Massacre Dawn of the Dead and The Hills Have Eyes and many more The contributors analyze recent trends in the horror genre including the rise of torture porn the big budget remakes of classic horror films the reinvention of traditional monsters such as vampires and zombies and a new awareness of visual technologies as sites of horror in themselves The essays examine the allegorical role that the horror film has held in the last ten years and the ways that it has been translating and reinterpreting the discourses and images of terror into its own cinematic language

American Cinema in the Shadow of 9/11 Terence McSweeney, 2016-12-05 American Cinema in the Shadow of 9 11 is a ground breaking collection of essays by some of the foremost scholars writing in the field of contemporary American film Through a dynamic critical analysis of the defining films of the turbulent post 9 11 decade the volume explores and interrogates the impact of 9 11 and the War on Terror on American cinema and culture In a vibrant discussion of films like American Sniper 2014 Zero Dark Thirty 2012 Spectre 2015 The Hateful Eight 2015 Lincoln 2012 The Mist 2007 Children of Men 2006 Edge of Tomorrow 2014 and Avengers Age of Ultron 2015 noted authors Geoff King Guy Westwell John Shelton Lawrence Ian Scott Andrew Schopp James Kendrick Sean Redmond Steffen Hantke and many others consider the power of popular film to function as a potent cultural artefact able to both reflect the defining fears and anxieties of the tumultuous era but also shape them in compelling and resonant ways

Cloverfield Steffen Hantke, 2023-08-16 Upon its release in 2008 Matt Reeves's Cloverfield revitalized the giant creature a cinematic trope that had languished for over a decade The film addressed the attacks of September 11 2001 trading the jingoistic rhetoric of retributive military aggression for serious engagement with personal and collective trauma It applied the horror genre's fascination with personal stories captured by found footage to the grand violence of history Innovative and intense Cloverfield represented blockbuster filmmaking at its best Cloverfield's franchising followed the path of high profile Hollywood properties This volume provides the first comprehensive overview of the franchise measuring how it steers precariously between the commercial potential creative risks and political challenges in Hollywood As 10 Cloverfield Lane

2016 and The Cloverfield Paradox 2018 struggled to sustain and update the franchise's original concept both films strengths and weaknesses come into focus by comparison with the original just as the historical sequence of all three films allows for a reassessment of Cloverfield itself Author Steffen Hantke examines how in the broader context of postmillennial Hollywood the Cloverfield franchise remains both a harbinger of the way Hollywood does business and a test case for the cinematic fantasies of apocalyptic disaster that continue to dominate global box office long after the Cold War that gave rise to giant creatures has ended and 9 11 has lost its hold on the global imagination As an inspiration for the next stage of blockbuster filmmaking in which franchises have replaced the singular cinematic masterpiece and marketing plays to fans as critics and scholars Cloverfield remains as relevant today as when it first unleashed its giant creature onto New York City over a decade ago

The Child in Post-Apocalyptic Cinema Debbie Olson, 2015-03-06 The child in many post apocalyptic films occupies a unique space within the narrative a space that oscillates between death and destruction faith and hope The Child in Post Apocalyptic Cinema interrogates notions of the child as a symbol of futurity and also loss By exploring the ways children function discursively within a dystopian framework we may better understand how and why traditional notions of childhood are repeatedly tethered to sites of adult conflict and disaster a connection that often functions to reaffirm the rightness of past systems of social order This collection features critical articles that explore the role of the child character in post apocalyptic cinema including classic recent and international films approached from a variety of theoretical methodological and cultural perspectives

The War of My Generation David Kieran, 2015-08-04 Following the 9 11 attacks approximately four million Americans have turned eighteen each year and more than fifty million children have been born These members of the millennial and post millennial generation have come of age in a moment marked by increased anxiety about terrorism two protracted wars and policies that have raised questions about the United States's role abroad and at home Young people have not been shielded from the attacks or from the wars and policy debates that followed Instead they have been active participants as potential military recruits and organizers for social justice amid anti immigration policies as students in schools learning about the attacks or readers of young adult literature about wars The War of My Generation is the first essay collection to focus specifically on how the terrorist attacks and their aftermath have shaped these new generations of Americans Drawing from a variety of disciplines including anthropology sociology cultural studies and literary studies the essays cover a wide range of topics from graphic war images in the classroom to computer games designed to promote military recruitment to emails from parents in the combat zone The collection considers what cultural factors and products have shaped young people's experience of the 9 11 attacks the wars that have followed and their experiences as emerging citizen subjects in that moment Revealing how young people understand the War on Terror and how adults understand the way young people think The War of My Generation offers groundbreaking research on catastrophic events still fresh in our minds

Surveillance and Terror in Post-9/11 British and American Television Darcie

Rives-East,2019-07-18 This interdisciplinary study examines how state surveillance has preoccupied British and American television series in the twenty years since 9 11 Surveillance and Terror in Post 9 11 British and American Television illuminates how the U S and U K bound by an historical cultural and television partnership have broadcast numerous programs centred on three state surveillance apparatuses tasked with protecting us from terrorism and criminal activity the prison the police and the national intelligence agency Drawing from a range of case studies such as Sherlock Orange is the New Black and The Night Manager this book discusses how television allows viewers writers and producers to articulate fears about an increased erosion of privacy and civil liberties following 9 11 while simultaneously expressing a desire for a preventative mechanism that can stop such events occurring in the future However these concerns and desires are not new encompassing surveillance narratives both past and present this book demonstrates how television today builds on earlier narratives about panoptic power to construct our present understanding of government surveillance *Post-9/11 Horror in American Cinema* Kevin J. Wetmore,2012-03-22 Examines how horror cinema has changed as a result of 9 11 and conversely how horror films construct and give meaning to 9 11 Parallel Lines Guy Westwell,2014-10-21 Parallel Lines describes how post 9 11 cinema from Spike Lee s 25th Hour 2002 to Kathryn Bigelow s Zero Dark Thirty 2012 relates to different and competing versions of US national identity in the aftermath of the September 11th terrorist attacks The book combines readings of individual films World Trade Center United 93 Fahrenheit 9 11 Loose Change and cycles of films depicting revenge conspiracy torture and war with extended commentary on recurring themes including the relationship between the US and the rest of the world narratives of therapeutic recovery questions of ethical obligation The volume argues that post 9 11 cinema is varied and dynamic registering shock and upheaval in the immediate aftermath of the attacks displaying capacity for critique following the Abu Ghraib prisoner abuse scandal mid decade and seeking to reestablish consensus during Obama s troubled second term of office *Extreme Cinema* Kerner Aaron Kerner,2016-06-14 Extreme Cinema examines the highly stylized treatment of sex and violence in post millennial transnational cinema where the governing convention is not the narrative but the spectacle Using profound experiments in form and composition including jarring editing extreme close ups visual disorientation and sounds that straddle the boundary between non diegetic and diegetic registers this mode of cinema dwells instead on the exhibition of intense violence and an acute intimacy with the sexual body Interrogating works such as Wetlands and A Serbian Film as well as the sub culture of YouTube reaction videos Aaron Michael Kerner and Jonathan L Knapp demonstrate the way content and form combine in extreme cinema to affectively manipulate the viewing body **9/11 Gothic** Danel Olson,2021-09-21 Published to coincide with the twentieth anniversary of the World Trade Center attacks 9 11 Gothic Decrypting Ghosts and Trauma in New York City s Terrorism Novels returns to the ruins and anguish of 9 11 to pose a question not yet addressed by scholarship Two time World Fantasy Award winning writer Danel Olson asks how why and where New York City novels capture the terror of the Al Qaeda mass murders through

a supernatural lens This book explores ghostly presences from the world's largest crime scene in novels by Don DeLillo Jonathan Safran Foer Lynne Sharon Schwartz Griffin Hansbury and Patrick McGrath all of whom have been called writers of Gotham Arguing how theories on trauma and the Gothic can combine to explain ghostly encounters civilian survivors experience in fiction Olson shares what those eerie meetings express about grief guilt love memory sex and suicidal urges This book also explores why and how paths to recovery open for these ghost visited survivors in the fiction of catastrophe from the early twenty first century

Troubling Masculinities Glen Donnar, 2020-07-23 Troubling Masculinities Terror Gender and Monstrous Others in American Film Post 9 11 is the first multigenre study of representations of masculinity following the emergence of violent terror as a plot element in American cinema after September 11 2001 Across a broad range of subgenres including disaster melodrama monster movies postapocalyptic science fiction discovered footage and home invasion horror action thrillers and frontier westerns author Glen Donnar examines the impact of terror Others from Arab terrorists to giant monsters especially in relation to cinematic representations in earlier periods of national turmoil Donnar demonstrates that the reassertion of masculinity and American national identity in post 9 11 cinema repeatedly unravels across genres Taking up critical arguments about Hollywood's attempts to resolve male crisis through Orientalizing figures of terror he shows how this failure reflects an inability to effectively extinguish the threat or frightening difference of terror The heroes in these movies are unable to heal themselves or restore order often becoming as destructive as the threats they are supposed to be fighting Donnar concludes that interrelated anxieties about masculinity and nationhood continue to affect contemporary American cinema and politics By showing how persistent these cultural fears are the volume offers an important counternarrative to this supposedly unprecedented moment in American history

I Am Legend as American Myth Amy J. Ransom, 2018-07-05 Richard Matheson's 1954 novel I Am Legend has spawned a series of iconic horror and science fiction films including The Last Man on Earth 1964 The Omega Man 1971 and I Am Legend 2007 The compelling narrative of the last man on earth struggling to survive a pandemic that has transformed the rest of humanity into monsters has become an American myth While the core story remains intact filmmakers have transformed the details over time reflecting changing attitudes about race and masculinity This reexamination of Matheson's novel situates the tale of one man's conflicted attitude about killing racialized others within its original post World War II context engaging the question of post traumatic stress disorder The author analyzes the several film adaptations with a focus on the casting and interpretations of protagonist Robert Neville

Comfort in Contemporary Culture Dorothee Birke, Stella Butter, 2020-10-06 Comfort is a prominent and highly loaded concept as popular discourses on cosy environments safe spaces but also the importance of getting out of your comfort zone attest This volume is the first to investigate comfort as a cultural narrative and emotional touchstone in contemporary culture Taken together the contributions to the volume offer an overview of different approaches to and conceptualisations of comfort in linguistics in literary media and cultural studies and art history They showcase how

comfort serves as a valuable lens to analyse contemporary artworks and developments e.g. live theatre broadcasting or political interventions in the US American media sphere

POV Horror Duncan Hubber, 2023-11-23 Drawing together strands of film theory and psychology this book offers a fresh assessment of the found footage horror subgenre. It reconceptualizes landmark films including *The Blair Witch Project* 1999, *Cloverfield* 2008, *Paranormal Activity* 2009 and *Man Bites Dog* 1992 as depictions of the lived experience and social legacy of psychological trauma. The author demonstrates how the frantic cinematography and ambiguous formulation of the monster evokes the shocked and disoriented cognition of the traumatized mind. Moreover, the frightening effect of trauma on society is shown to be a recurring theme across the subgenre. Close textual analysis is given to a wide range of films over several decades including titles that have yet to receive any academic attention. Divided into four distinct sections, the book examines how found footage horror films represent the effects of historical and contemporary traumatic events on Western societies, the vicarious spread of traumatic experiences via mass media, the sublimation of domestic abuse into haunted houses and the viewer's identification with the monster as an embodiment of perpetrator trauma.

Horrific Humor and the Moment of Droll Grimness in Cinema Cynthia J. Miller, John A. Dowell, 2017-12-06 When evil clowns menace the screen, do we scream or laugh? When zombies converge to tear a victim limb from limb, do we cringe and hide our eyes or shriek? What play that again? What about those instances when these seemingly opposite reactions happen at once? This is the phenomenon known as *sLaughter*. *Horrific Humor and the Moment of Droll Grimness in Cinema* Sidesplitting *sLaughter* presents the first focused look at the moment in audience reception where screams and laughter collide. John A. Dowell and Cynthia J. Miller bring together twelve essays from an international collection of authors across the disciplines. The volume begins with an examination of the aesthetics and mechanics of the *sLaughter* moment, then moves closer to look at the impact of its awkward frisson of humor and horror on the individual viewer and finally broadens its lens to explore *sLaughter*'s implications for the human condition more generally. The chapters discuss such box office hits such as *A Clockwork Orange* 1971, *Fargo* 1996, *The Dark Knight* 2008 and *The Cabin in the Woods* 2012 as well as cult classics such as *The Toxic Avenger* 1984 and *Dead Snow* 2009. Engaging and thought provoking, *Horrific Humor and the Moment of Droll Grimness in Cinema* will be of great interest to scholars of both humor and horror as well as to those working in reception studies and fans of cult cinema.

Post-9/11 Heartland Horror Victoria McCollum, 2016-06-23 This book explores the resurgence of rural horror following the events of 9/11 as a number of filmmakers inspired by the films of the 1970s moved away from the characteristic industrial and urban settings of apocalyptic horror to return to American heartland horror. Examining the revival of rural horror in an era of city fear and urban terrorism, the author analyses the relationship of the genre with fears surrounding the Global War on Terror, exploring the films' engagement with the political repercussions of 9/11 and the ways in which traces of traumatic events leave their mark on cultures. Arranged around the themes of dissent, patriotism, myth, anger and memorial, and with attention to both text and

socio cultural context in its interpretation of the films themes Post 9 11 Heartland Horror offers a series of case studies covering a ten year period to shed light on the manner in which the Post 9 11 Heartland Horror films scrutinize and unravel the events aspirations anxieties discourses dogmas and socio political conflicts of the post 9 11 era As such it will appeal to scholars and students of film studies cultural studies and media studies and those with interests in the relationship between popular culture and politics

Anatomy of the Slasher Film Sotiris Petridis,2019-05-28 The term slasher film was common parlance by the mid 1980s but the horror subgenre it describes was at least a decade old by then formerly referred to as stalker psycho or slice em up Examining 74 movies from The Texas Chainsaw Massacre 1974 to Texas Chainsaw 3D 2013 the author identifies the characteristic elements of the subgenre while tracing changes in narrative patterns over the decades The slasher canon is divided into three eras the classical 1974 1993 the self referential 1994 2000 and the neoslasher cycle 2000 2013

Race, Gender, and Sexuality in Post-Apocalyptic TV and Film Barbara Gurr,2015-10-07 This book offers analyses of the roles of race gender and sexuality in the post apocalyptic visions of early twenty first century film and television shows Contributors examine the production reproduction and re imagination of some of our most deeply held human ideals through sociological anthropological historical and feminist approaches

Zombies, Consumption, and Satire in Capcom's Dead Rising Connor Jackson,2024-11-14 This book explores the relationship between video games and satire through an in depth examination of Capcom s Dead Rising series which alludes to recontextualises and builds upon George A Romero s filmic satire on American consumer culture Dawn of the Dead Proposing a taxonomy of videoludic satire this book details how video games can communicate satire through their virtual environments their characters their audio the way they frame the passage of time and the outcomes of in game choices that their players can make By applying this taxonomy to the Dead Rising series this book presents a compelling case for how video games can function as instruments for social commentary and indicators of ideological tensions This unique and insightful study will interest students and scholars of media studies video game studies satire visual culture and zombie studies

The Many Forms of Fear, Horror and Terror,2020-09-25 This eBook records the proceedings of the 3rd Annual Fear Horror and Terror conference which was held at Mansfield College Oxford in September 2009 A group of academics from disparate subject areas including literature film studies religious studies social psychology and psychoanalysis came together to discuss fear horror and terror

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