

Notes

Darkness into Light

1. Cynthia Freeland, "Explaining the Uncanny in *The Double Life of Veronique*," in *Horror Film and Psychoanalysis: Freud's Worst Nightmare*, ed. Stephen Jay Schneider (New York: Cambridge University Press, 2004), 90.
2. Robin Wood, *Hollywood from Vietnam to Reagan...and Beyond* (New York: Columbia University Press, 2003), 70.
3. *Ibid.*, 70–72.
4. *Ibid.*, 66–71.
5. Barbara Creed, "Freud's Worst Nightmare: Dining with Dr. Hannibal Lecter," in *Horror Film and Psychoanalysis: Freud's Worst Nightmare*, ed. Stephen Jay Schneider (New York: Cambridge University Press, 2004), 192.
6. *Ibid.*, 198.
7. *Ibid.*, 196.
8. Stephen Prince, "Psychoanalytic Film Theory and the Problem of the Missing Spectator," in *Post-Theory: Reconstructing Film Studies*, ed., David Bordwell and Noël Carroll (Madison, WI: University of Wisconsin Press, 1996), 79–80.
9. Jonathan Lake Crane, *Terror and Everyday Life: Singular Moments in the History of the Horror Film* (Thousand Oaks, CA: Sage, 1994), 39.
10. Malcolm Turvey, "Philosophical Problems Concerning the Concept of Pleasure in Psychoanalytical Theories of (the Horror) Film," in *Horror Film and Psychoanalysis: Freud's Worst Nightmare*, ed. Stephen Jay Schneider (New York: Cambridge University Press, 2004), 79.
11. Judith Halberstam, *Skin Shows: Gothic Horror and the Technology of Monsters* (Durham, NC: Duke University Press, 1995), 7.
12. Jay McRoy, "'Parts Is Parts': Pornography, Splatter Films and the Politics of Corporeal Disintegration," in *Horror Zone: The Cultural Experience of Contemporary Horror Film*, ed. Ian Conrich (London: I. B. Taurus, 2010), 197.
13. *Ibid.*, 178–79.
14. *Ibid.*, 201–02.
15. Jennifer M. Barker, *The Tactile Eye: Touch and the Cinematic Experience* (Berkeley: University of California Press, 2009), 49.

16. *Ibid.*, 48–49.
17. Romain Chareyron, for example, in analyzing the textures of the *mise-en-scène* in the films of Marina de Van, argues that they double for the skin, so that it comes to seem, rather than an object of disgust, “a malleable element that can be touched, cut open, and stitched up in order to create something new, whose memory cannot be intellectualized, but only felt.” See Romain Chareyron, “Horror and the Body,” *Imaginations Journal* 4, no. 1 (2013): 75.
18. Noël Carroll, *The Philosophy of Horror: Or, Paradoxes of the Heart* (New York: Routledge, 1990), 16.
19. *Ibid.*, 18, 24–26.
20. *Ibid.*, 34.
21. *Ibid.*, 182.
22. Brigid Cherry construes Carroll’s argument as saying that “we don’t actually enjoy horror,” which compensates our feelings of repulsion with more intellectual satisfactions. Cherry argues that Carroll also overestimates the viewer’s identification with the characters, and therefore cannot account for more fugitive identifications or those films that do not even feature “threatening and impure” monsters. See Brigid Cherry, *Horror* (New York: Routledge, 2009), 158, 160–63. To take these counterclaims a step further, Carroll also underestimates the fact what makes these characters vulnerable, their embodiment, might very well represent the true monster in these films, the true unknown. Also, we cannot resist identifying with this “monster” to some extent, since as we watch our flesh might at any time turn traitor to our soundness of wit and calmness of nerve, with our teeth clenching, our foreheads sweating, our heart rate quickening, or our eyes involuntarily shutting.
23. *Ibid.*, 186.
24. Joanne Cantor and Mary Beth Oliver, “Developmental Differences in Responses to Horror,” in *The Horror Film*, ed. Stephen Prince (New Brunswick, NJ: Rutgers University Press, 2004), 225.
25. *Ibid.*, 228.
26. Cynthia Freeland, *The Naked and the Undead: Evil and the Appeal of Horror* (Boulder, CO: Westview Press, 2000), 3.
27. *Ibid.*, 87, 273.
28. Philip Brophy, “Horrority—The Textuality of Contemporary Horror Films,” in *The Horror Reader*, ed. Ken Gelder (New York: Routledge, 2000), 280, 282.
29. *Ibid.*, 281.
30. Isabel Cristina Pinedo, *Recreational Terror: Women and the Pleasures of Horror Film Viewing*. (Albany: State University of New York Press, 1997), 51, 65.
31. *Ibid.*, 203.
32. *Ibid.*, 203.
33. *Ibid.*, 205.
34. Anna Powell, *Deleuze and Horror Film* (Edinburgh: Edinburgh University Press, 2005), 62–63, 78–79.
35. *Ibid.*, 63, 67.

36. Jack Morgan, *The Biology of Horror: Gothic Literature and Film* (Carbondale, IL: Southern Illinois University Press), 7.
37. Roland Barthes, writing about erotic fiction and striptease, argues that “language undoes the body,” reducing it to a “certain number of anatomical attributes.” More specifically, Barthes argues that such enumeration de-beautifies the flesh, in that it substitutes “a *complete* inventory” for “a *total* body.” His theories about the fetishization of the arms, neck, nose, and eyelashes in the erotic arts suggests something important to the study of horror cinema: that it works in the opposite direction, making its audience acutely aware of the fact that it can never synthetically experience the “beauty” of a “total body,” that it must settle for fetish-tokens of this experience towards which it can feel terror or wish to take out its distress. Horror films, to the effect of reminding us that we are not even “total” in ourselves, can only offer clues as to which organ or cell formation they most concern. Tania Modleski therefore argues, following Barthes, that “the contemporary text of horror could aptly be considered an anagram for the . . . ruptured body, lacking the kind of integrity commonly attributed to popular narrative cinema.” See Roland Barthes, *S/Z: An Essay*, trans. Richard Miller (New York: Hill and Wang, 1974), 113–14; and Tania Modleski, “The Terror of Pleasure: The Contemporary Horror Film and Postmodern Theory,” in *Film Theory & Criticism*, ed. Leo Braudy and Marshall Cohen (New York: Oxford University Press, 2009), 621.
38. Julia Kristeva, *Powers of Horror: An Essay on Abjection*, trans. Leon S. Roudiez (New York: Columbia University Press, 1982), 2.
39. *Ibid.*, 3–4.
40. *Ibid.*, 6–7.
41. Mark Jancovich, introduction to *Horror, The Film Reader*, ed. Mark Jancovich (New York: Routledge, 2002), 5–6.
42. Linda Williams, “Film Bodies: Gender, Genre, and Excess,” in *Film Genre Reader III*, ed. Barry Keith Grant (Austin, TX: University of Texas Press, 2003), 142–43.
43. *Ibid.*, 146–47.
44. Christian Metz, *The Imaginary Signifier: Psychoanalysis and the Cinema*, trans. Celia Britton, Annwyl Williams, Ben Brewster, and Alfred Guzzetti (Bloomington: Indiana University Press, 1977), 44.
45. Steven Shaviro, *The Cinematic Body* (Minneapolis: University of Minnesota Press, 1993), 126.
46. *Ibid.*, 132.
47. *Ibid.*, 127–29.
48. *Ibid.*, 129.
49. *Ibid.*, 133–34.
50. *Ibid.*, 134.
51. Adam Lowenstein, *Shocking Representation: Historical Trauma, National Cinema, and the Modern Horror Film* (New York: Columbia University Press, 2005), 149.
52. Georges Canguilhem, *Knowledge of Life*, trans. Stefanos Geroulanos and Daniela Ginsburg (New York: Fordham University Press, 2008), xx.

53. Much work on horror in object-oriented ontology stems from H. P. Lovecraft's observation that "our inmost biological heritage" sets the stage for the creation of worlds of "peril and evil possibilities," worlds featuring "the assaults of chaos and the daemons of unplumbed space," in supernatural fiction. Graham Harman, attempting to think through the gap that separates the "the real and the sensual" from "objects and their qualities," argues that horror for Lovecraft consists of making allusion to that which remains inconceivable, of outlining that which remains vague, shadowy, or untranslatable. Eugene Thacker, following these threads, concludes that horror requires a "non-philosophical language" in order to clue us into the unknown, into the conjecture of a "world without us" full of "mists, ooze, blobs, slime, clouds, and muck." Although these writers take common interest in the unthinkable and radically nonhuman qualities of objects, the terms that they use to conjure them up—the assaults of chaos or slime, clouds, and muck—might as well describe those substances which nest, throb, flutter, and undulate inside our organs, swirling among them. An anatomo-hermeneutic twist on these theories, then, might suggest that the qualities of the objects, sets, costumes, makeup, and special effects in these films comprise their own "non-philosophical language" that ciphers the equally strange qualities of our organs, tissues, fluids, and extracellular matrixes. See H. P. Lovecraft, "Supernatural Horror in Literature," in *At the Mountains of Madness* (New York: Modern Library, 2005), 105–7; Graham Harman, *Weird Realism: Lovecraft and Philosophy* (Alresford, UK: Zero Books, 2012), 4, 124, 137; and Eugene Thacker, *In the Dust of This World: Horror of Philosophy Vol. 1* (Alresford, UK: Zero Books, 2011), 2, 9.
54. D.N. Rodowick, *The Virtual Life of Film* (Cambridge, MA: Harvard University Press, 2007), 135.
55. *Ibid.*, 132, 136.
56. *Ibid.*, 10.
57. The insubstantiality that critics attribute to digital media, virtual reality, and online telecommunication might seem an exaggeration, once we think these technologies in relation to the witches' orgies that Lawrence A. Rickels discusses in *The Devil Notebooks*. He argues that although the demons "cannot be real but only virtual," nevertheless their "effects are real" in the sense that, in the Christian imagination, women's sexual enjoyment comes to serve as their index, much in the way a viewer's titillation from a CG effect might vouch for its material effectivity or existence. See Laurence A. Rickels, *The Devil Notebooks* (Minneapolis: University of Minnesota Press, 2008), 155.
58. See, for example, Mary B. Campbell, "Biological Alchemy and the Films of David Cronenberg," in *Planks of Reason: Essays on the Horror Film*, ed. Barry Keith Grant and Christopher Sharrett (Lanham, MD: Scarecrow Press, 2004), 333–345; Ernest Mathijs, *The Cinema of David Cronenberg: From Baron of Blood to Cultural Hero* (London: Wallflower Press, 2008); Lianne McLarty, "'Beyond the Veil of the Flesh': Cronenberg and the Disembodiment of Horror," in *The Dread of Difference*, ed. Barry Keith Grant (Austin, TX: University of Texas Press, 1996), 231–52; Eyal Peretz,

Becoming Visionary: Brian De Palma's Cinematic Education of the Senses (Stanford, CA: Stanford University Press, 2008); Kendall R. Phillips, *Dark Directions: Romero, Craven, Carpenter, and the Modern Horror Film* (Carbondale, IL: Southern Illinois University Press, 2012); Shelley Stamp Lindsey, "Horror, Femininity, and Carrie's Monstrous Puberty," in *The Dread of Difference*, ed. Barry Keith Grant (Austin, TX: University of Texas Press, 1996), 279–95; Tony Williams, *Hearths of Darkness: The Family in the American Horror Film* (Madison, UK: Fairleigh Dickinson University Press, 1996); Scott Wilson, *The Politics of Insects: David Cronenberg's Cinema of Confrontation* (New York: Continuum, 2011); and Suzie Young, "Restorative and Destructive: Carpenter and Maternal Authority," in *The Cinema of John Carpenter: The Technique of Terror*, ed. Ian Conrich and David Woods (London: Wallflower Press, 2004), 128–39.

I Elbows and Assholes: The Anal Work Ethic in Alfred Hitchcock's *Psycho*

1. Robin Wood, *Hitchcock's Films Revisited* (New York: Columbia University Press, 1989), 149.
2. Raymond Durnat, *The Strange Case of Alfred Hitchcock, or the Poor Man's Hitchcock* (Cambridge, MA: The MIT Press, 1974), 325.
3. Durnat, 324.
4. Robert Samuels, *Hitchcock's Bi-Textuality: Lacan, Feminisms, and Queer Theory* (New York: State University of New York Press, 1998), 140.
5. Linda Williams, "Discipline and Fun: *Psycho* and Postmodern Cinema," in *Alfred Hitchcock's Psycho: A Casebook*, ed. Robert Kolker (New York: Oxford University Press, 2004), 171, 175, 178.
6. Robert Kolker, "The Form, Structure, and Influence of *Psycho*," in *Alfred Hitchcock's Psycho: A Casebook*, ed. Robert Kolker (New York: Oxford University Press, 2004.), 217, 247.
7. George Toles, "If Thine Eye Offend Thee...': *Psycho* and the Art of Infection," in *Alfred Hitchcock's Psycho: A Casebook*, ed. Robert Kolker (New York: Oxford University Press, 2004, 120–45), 104, 138.
8. Jacques Lacan, *The Seminar of Jacques Lacan Book XI: The Four Fundamental Concepts of Psychoanalysis*, trans. Alan Sheridan (New York: Norton, 1998.)
9. Max Weber, *The Protestant Ethic and the "Spirit" of Capitalism and Other Writings*, trans. Peter Baehr and Gordon C. Wells (New York: Penguin, 2002), 5.
10. *Ibid.*, 29.
11. Sigmund Freud, "Character and Anal Erotism," in *The Freud Reader*, ed. Peter Gay (New York: Norton, 1989), 296. Freud elsewhere argues that sociolinguistic training transforms infantile feces-erotism into "the high valuation" of the "gifts" of money and children—or transforms that which we conceal and dispose of into that which we treasure and maintain. See

- Sigmund Freud, *New Introductory Lectures on Psycho-Analysis*, trans. James Strachey (New York: W.W. Norton, 1965), 125.
12. Weber, 86.
 13. A selection from Martin Luther's *Table-Talk* on the Creation: "Since God, said some one, knew that man would not continue in the state of innocence, why did he create him at all? Dr. Luther laughed, and replied: The Lord, all powerful and magnificent, saw that he should need in his house, sewers and cess-pools." See Martin Luther, *The Table-Talk of Martin Luther*, trans. William Hazlitt (Fearn, Ross-shire, Scotland: Christian Heritage, 2003), 122.
 14. Weber, 94.
 15. Jean-Luc Nancy, *Corpus*, trans. Richard A. Rand (New York: Fordham University Press, 2008), 11.
 16. *Ibid.*, 99.
 17. *Ibid.*, 101.
 18. Mary Beth Haralovich argues that in the 1950s women, "in exchange for being targeted, measured, and analyzed for the marketing and design of consumer products, [were] promised leisure and freedom from housework." See Mary Beth Haralovich, "Sit-coms and Suburbs: Positioning the 1950s Homemaker," in *Private Screenings: Television and the Female Consumer*, ed. Lynn Spigel and Denise Mann (Minneapolis: University of Minnesota Press, 1992, 111–42), 111.
 19. Nancy, 95, 105.
 20. Freud, "Character," 295. Also see Sigmund Freud, *Three Essays on the Theory of Sexuality*, trans. by James Strachey (New York: Basic, 1962), 52.
 21. Nancy, 127.
 22. *Ibid.*, 107.
 23. Freud, *Three Essays*, 53; "Character," 297.
 24. Nancy, 17.
 25. Serge Leclair, *A Child Is Being Killed: On Primary Narcissism and the Death Drive*, trans. Marie-Claude Hays (Stanford, CA: Stanford University Press, 1998), 41.
 26. *Ibid.*, 41–42.
 27. *Ibid.*, 50.
 28. Toles, 121.
 29. Leclair, 53.
 30. Slavoj Žižek, *Looking Awry: An Introduction to Jacques Lacan through Popular Culture* (Cambridge, MA: MIT Press, 1992), 6.
 31. Tim Dean, *Unlimited Intimacy: Reflections on the Culture of Barebacking* (Chicago: University of Chicago Press, 2009), 105. Dean finds that gay male subcultures ethicize "unsafe" sex in their responsiveness to the figure of the stranger. The anus in these subcultures sometimes does the work of viral transmission as a rite of membership and a test of masculinity.
 32. Toles, 130.
 33. Georges Bataille, *The Accursed Share: An Essay on General Economy, Volumes II and III: The History of Eroticism & Sovereignty*, trans. Robert Hurley (New York: Zone, 1989), 61.

34. Bataille, *Eroticism*, 43.
35. Georges Bataille, *The Accursed Share: An Essay on General Economy, Volume I: Consumption*, trans. Robert Hurley (New York: Zone, 1991), 120–24.
36. Bataille, *Sovereignty*, 238.
37. Josh Gunn argues, “The shitting subject is, in fact, the juridical subject who learns primarily to operate in the world as an agent by managing her ‘human capital.’ Consequently, the anal character tends to be prideful, narcissistic, and obsessed with her money, genital organs, and/or offspring.” In other words, this subject assumes the *autonomous* self-definition that capitalism requires from the *autonomic* functioning of the anal drives. Gunn further argues that these drives threaten a “sadistification” tending to consumerist self-obsession or even a desire for “authoritarian control” as the consequences of the social emphasis on continuous “deposit and withdrawal.” He recommends “excessive bodily production” as a strategy of resistance, rather than refusals to work that wipe away our anal character, the smudge attaching to our worldly interventions, and the faint trace of shit staining our creative excriptions. See Josh Gunn, “ShitText: Toward a New Coprophilic Style,” *Text and Performance Quarterly* 26.1 (2006): 82, 87, 89, 90.
38. See Kolker, 216, 221–22. Also see V. F. Perkins, *Film as Film: Understanding and Judging Movies* (LaVergne, TN: Da Capo Press, 1993), 110.
39. See Linda Williams, “When the Woman Looks,” in *The Dread of Difference*, ed. Barry Keith Grant (Austin, TX: University of Texas Press, 1996), 20, 28–31.
40. See Pascal Bonitzer, “Hitchcockian Suspense,” in *Everything You Always Wanted to Know About Hitchcock (But Were Afraid to Ask Lacan)*, ed. Slavoj Žižek (New York: Verso, 1992), 24.
41. John Calvin, *The Institutes of Christian Religion*, ed. Tony Lane and Hilary Osborne (Grand Rapids, MI: Baker, 1987), 97.
42. The taxidermic owls, ravens, and so forth in Norman’s motel office often seem sexual or violent images to the commentators on *Psycho* (e.g., Perkins). In relation to the “anal work” of the film, they also suggest a visual word-play that anticipates the shot of the toilet in the shower scene: “fowls” = “fouls.”
43. Jean-Paul Sartre, “The Hole,” in *Existentialism and Human Emotions*, trans. Hazel E. Barnes (New York: Citadel Press, 1985), 84.
44. Durgnat, 332.
45. Dean, 209.
46. In *Against Love*, Laura Kipnis argues that this most inscrutable of feelings actually “conforms to the role of a cheap commodity, spit out at the end of the assembly-line . . . as an all-purpose salve to emptiness.” This feeling, then, also conforms to the anal work ethic, in that it appears in such concentrated forms as marriage, despite its relatively short shelf-life in a culture where “consumer durables and new technologies come equipped with planned obsolescence.” Marion’s theft of the money and the religio-consumerist culture that motivates it thus condemn the affair with Sam first to sordidness

- and almost inevitably to shit. See Laura Kipnis. *Against Love: A Polemic* (New York: Vantage, 2003), 47, 195.
47. Toles, 132.
 48. Linda Williams reports in “Discipline and Fun” that Hitchcock’s marketing strategies for *Psycho* saw to it that managers “fill and spill theatres” to increase the number of the film’s screenings. In these “fill and spill” terms, then, the film transforms the theatre into a model of consumption, also doing the work of the stomach, the intestines, and the anus.
 49. Wes Craven’s *Scream* (1996) carries the anal work of *Psycho* into the era of the videotape revolution, specifically its acquainting of teenagers with the conventions of the slasher subgenre. As with Hitchcock’s film, *Scream* eliminates its most recognizable actress early in the narrative, within its first thirteen minutes. The two Ghostface murderers call this woman, who asks them what they want. Ghostface replies, “I want to see your insides.” She then witnesses the evisceration of a classmate, Steve, whose entrails dribble out toward the camera’s eye. In fact, Craven explicitly traces the work of the *Scream* franchise, as well as its murderers, who scatter corpses all over the *mise-en-scène* of these films, to the urge to release feces from the colon, to fill up empty spaces with “number two”—slang for shit and also designative of the sequel or spiritual successor of another film. Ghostface attacks another student, Sidney (Neve Campbell), in the stalls of the school restroom, right after one character says to another, “Let’s get back to work.” The character might thus describe the violent stock-in-trade of the slasher film, and in relation to it, the workings of the excretory system to exscribe or resituate, in Ghostface’s words, our “insides on the outside.”
 50. Hugo Münsterberg, *Hugo Münsterberg on Film: The Photoplay: A Psychological Study and Other Writings*, ed. Allan Langdale (New York: Routledge, 2002), 105.
 51. This sort of gastrointestinal arc does not necessarily type a film’s narrative form, as it can also structure and overcode its *mise-en-scène*. Take, for example, Peter Greenaway’s *The Cook, the Thief, His Wife & Her Lover* (1989). The film dramatizes another extramarital affair, this one transpiring in a fancy restaurant. The niceties and fineries of the dining room retrace the visible, expressive mouths of the costumers; the culinary work of slicing, mincing, and reapportioning retrace the gastric churning and catabolic reactions of the stomach’s mucosa; and the trash and animal carcasses in the shipping and receiving area to the rear of the restaurant retrace the issue of wastes through the anus.
 52. Wood, 143.
 53. Durgnat, 330.
 54. Wood, 146–47.
 55. Laura Mulvey, *Death 24x a Second: Stillness and the Moving Image* (London: Reaktion, 2006), 100.
 56. Mulvey, 95.
 57. Slavoj Žižek, “‘In His Bold Gaze My Ruin Is Writ Large,’ ” in *Everything You Always Wanted to Know About Hitchcock (But Were Afraid to Ask Lacan)*, ed. Slavoj Žižek (New York: Verso, 1992), 250.

58. Žižek, 237, 249.
59. Calvin Thomas, *Male Matters: Masculinity, Anxiety, and the Male Body on the Line* (Urbana, IL: University of Illinois Press, 1996), 33–34.
60. Thomas, 83.
61. Kolker, 218.
62. Carol J. Clover, *Men, Women, and Chain Saws: Gender in the Modern Horror Film* (Princeton: Princeton University Press, 1992), 23.
63. *Ibid.*, 249.
64. Just as Mother finds a way into Norman, *Psycho* finds a way into Sean S. Cunningham's *Friday the 13th* (1980). This film reverses several of the narrative details of Hitchcock's film: for example, *Psycho* reveals that Norman murders Mrs. Bates for sleeping with another man; conversely, Mrs. Voorhees, the mother-figure in *Friday the 13th*, whose son Jason drowns at Crystal Lake in 1957, murders teenage camp counselors as substitutes for those she alleges were "making love" rather than doing their duty in watching over Jason. Also, as *Psycho* concludes with a dissolve from a close-up of Norman to a shot of the swamp near the motel, so too does *Friday the 13th* conclude with a dissolve from a close-up of the "final girl" to a shot of Crystal Lake, from which Jason reemerges as a sort of zombie in the film's epilogue. Jason Voorhees, in effect, returns from the cesspit in *Psycho* to carry on the anal work of Norman Bates in over ten sequels and a remake. Throughout them, Jason veritably raids Sam Loomis' store, using such tools as machetes, claw-hammers, icepicks, meat cleavers, and weed-whackers to dispose of sexually overactive teenagers. Jason thus combines Calvinist abstemiousness with a rather scatastic impulse to fill the campgrounds with more and more corpses, or rather more and more "doodies" to a mother who dies trying to revenge the family.
65. Gus Van Sant's *Psycho* (1998) slides Hitchcock's anal work ethic in another direction: that of auteurism. His remake, in short, works to verify it, as it contains a number of signatures that function as authorial interpolations within a film that otherwise exactly re-creates most of Hitchcock's shot and *mise-en-scène* compositions. He intercuts the famous shower scene with shots of stormclouds, for example, which, in Van Sant's other films, such as *My Own Private Idaho* (1991), symbolize the shapelessness of the characters' vagaries or sexual desires. This version of *Psycho* thus contrasts interestingly with Joss Whedon's *The Avengers* (2012), a film that works in an opposite manner, to demolish auteurism as it conceals Whedon's own signature vision. *The Avengers* transforms the director into a collator and reverse engineer, as Whedon mostly replicates the styles of the other directors of the Marvel Cinematic Universe films, namely Jon Favreau, Kenneth Branagh, Joe Johnston, and Louis Leterrier. His auteurism, then, is to work to make the auteur vanish into the cracks of the film, unlike Van Sant, whose own style emerges from within another director's film. Van Sant drops the stormclouds into the shower scene—in cruder terms, shits them into it, maybe one reason for the remake's negative reception—whereas Whedon recycles material from the Marvel films, stirring them together into a stylistic slurry in the manner of a waste-treatment technician.

2 Spectral Filtering: Smart Television on the “Silver Screen” in Gore Verbinski’s *The Ring*

1. Valerie Wee argues that *The Ring* reflects “the tendencies of post-1970s New Hollywood,” meaning that, as it shifts toward “multimedia conglomeration,” it tends to steadily erode the “traditional boundaries” that separate “national cultures,” as well as those that separate different media formats and their respective aesthetics. See Valerie Wee, *Japanese Horror Films and Their American Remakes* (New York: Routledge, 2013), 98.
2. Jeffrey Sconce, *Haunted Media: Electronic Presence from Telegraphy to Television* (Durham, NC: Duke University Press, 2000), 4.
3. *Ibid.*, 142. Theodor Adorno, in a similar vein, writes in “Prologue to Television”: “It is hardly too far-fetched to suppose that...reality is viewed through the filter of the television screen, that the meaning given quotidian life on the screen is reflected back upon everyday life itself.” See Theodor W. Adorno, *Critical Models: Interventions and Catchwords* (New York: Columbia University Press, 1998) 52.
4. Paul Virilio argues that time-shifting devices, such as VHS, organize and capture “a time which is somewhere else,” effectively creating “two days: a reserve day which can replace the ordinary day, the lived day.” He also sets forth a theory of space-shifting, contending that these devices also open up “an electronic cosmography,” an “optoelectronic image” that, as one of the main “architectonic” elements of the cityscape, offers constant access to other dimensions. Paul Virilio, “The Third Window: An Interview with Paul Virilio,” in *Global Television*, ed. Cynthia Schneider and Brian Wallis (Cambridge, MA: The MIT Press, 1989), 187, 191–92.
5. Amanda D. Lotz, *The Television Will Be Revolutionized* (New York: New York University Press, 2007), 52.
6. While this sequence may accurately describe the shifts in a film’s distribution, it does not necessarily set its medium specificity in stone. Jonathan Rosenbaum, among others, argues against “idealist models of what cinema consists of,” models that assume that cinema *a priori* “is something that happens inside a theatre.” He redefines cinema as more of “an indeterminate space and activity,” considering the fact that more viewers watch films on television or DVD than on theatrical screens. See Jonathan Rosenbaum, *Goodbye Cinema, Hello Cinephilia: Film Culture in Transition* (Chicago: The University of Chicago Press, 2010), 3–4, 9.
7. See the omnibus film *V/H/S* (2012) for an example of this videocassette aesthetic. Whereas *The Ring* tacitly ingrains the digital into the analog and the visual into the cinematic, *V/H/S* transitions from one format to another, from camcorder to tapeless HD to webcam displays, across its vignettes in an almost teleological way—and in one that makes a misnomer of its title.
8. The opening sequence in *The Ring* seems at once complementary and antithetical to the conclusion to Michael Haneke’s first film *The Seventh Continent* (1989), which depicts an Austrian family’s follow-through on

their resolution to commit suicide together. Oliver C. Speck describes its climactic scene: “The film ends with the nightmarish image of the dead eyes of the family staring at the non-image of the television’s white noise, their life-as-spectacle come to an end.” *The Ring*, though, reverses the narrative arc of Haneke’s film, as it opens with Samara’s “dead eyes” within the television set turning the teenage members of the families in it into “non-images.” Moreover, *The Ring* refuses to conceptualize the viewer’s eyes in either-or terms, as either “living or dead”; it rather thinks the eyes in relation to the animations of video recording devices, so that they seem more “dead alive,” continually caught up in organic-machinic co-dependencies. See Oliver C. Speck, “Thinking the Event: The Virtual in Michael Haneke’s Films,” in *The Cinema of Michael Haneke*, ed. Ben McCann and David Sorfa (New York: Wallflower Press, 2011), 51.

9. Lisa Nakamura defines random access as “an essential principle of the structure and logic of new media.” She adds that “rather than needing to wait until a tape or other physical medium rewinds to get to the beginning of its contents, random access allows us to get there immediately.” More interestingly, Nakamura relates random access to the intersectional modes of subjectivity that certain cinematic texts, such as Steven Spielberg’s *Minority Report* (2002), fantasize about in their narratives, although in ways that often indicate a racist one-sidedness. The main character in this science fiction film receives an eye replacement, wearing the eyes of an Asian donor without their “distinctive epicanthic” folds and using them in ubiquitous digital interfaces to “make visual objects fungible, modular, and scalable.” *The Ring* similarly transplants the conceit of an Asian film into its own textual corpus, although to opposite effect: the video images that impress themselves onto the eyes of the characters, while they make the film’s diegetic realities seem “fungible, modular, and scalable,” also make them seem out-of-control. *The Ring* therefore replaces the association of new media mastery and white maleness with a stricter type of “random access,” as the eyes of the white characters in this film, whether they want them to or not, access fugitive images of the supernatural, uncanny, or unexplainable throughout the investigation into Samara’s death. See Lisa Nakamura, *Digitizing Race: Visual Cultures of the Internet* (Minneapolis: University of Minnesota Press, 2008), 111, 121, 123.
10. Jason Jacobs, “Television, Interrupted: Pollution or Aesthetic?” in *Television as Digital Media*, ed. James Bennett and Niki Strange (Durham, NC: Duke University Press, 2011), 264, 266.
11. John Hartley, “Less Popular but More Democratic? *Corrie*, Clarkson and the Dancing *Cru*,” in *Television Studies After TV: Understanding Television in the Post-Broadcast Era*, ed. Graeme Turner and Jinna Tay (New York: Routledge, 2009), 20–21.
12. Michael Z. Newman and Elana Levine, *Legitimizing Television: Media Convergence and Cultural Status* (New York: Routledge, 2012), 131, 145.
13. Lotz, 58–59.
14. Daniel Chamberlain, “Scripted Spaces: Television Interfaces and the Non-Places of Asynchronous Entertainment,” in *Television as Digital Media*,

- ed. James Bennett and Niki Strange (Durham, NC: Duke University Press, 2011), 238.
15. John Thornton Caldwell couches the switchover to digital in terms of the televisualization of filmmaking techniques: “The television tradition brings to HDTV and film/television convergence its facility with in-the-camera image manipulation, whereas film traditionally deferred and sequestered exposure, color, and contrast readjustments until after-the-camera very late in the postproduction/printing process.” If Samara works “in-the-camera” to transform the characters in *The Ring* into video matrixes rather than indexical signs, she only does so to suggest the true afterlife or twenty-first-century *telos* of the film: its “after-the-camera” compression and reformatting for distribution on multiple digital media platforms. See John Thornton Caldwell, *Production Culture: Industrial Reflexivity and Critical Practice in Film and Television* (Durham, NC: Duke University Press, 2008), 183.
 16. Although in some ways more a carryover of such films as *Poltergeist* and *Amityville 3-D* than a simple remake, *The Ring* nonetheless retains some of the ideas of the original. Donald Richie observes that “immortality, in that it is considered at all” in Japanese art, culture, and religion “is to be found through nature’s way. The form is kept though the contents evaporate.” One of the terrors of *Ringu* is that this film’s characters and viewers cannot fathom immortality anymore through nature, only through its repeat video simulation. The two films recognize, though, that video recordings do not make images “immortal” or imperishable either, since they require duplication, safe storage, and digital remastering in order to survive the effects of data rot. Donald Richie, *A Tractate on Japanese Aesthetics* (Berkeley, CA: Stone Bridge Press, 2007), 38.
 17. Colette Balmain, writing about the original version of the film, despairs over media consumers ever showing themselves able to defeat what the videotape represents: “The fact that the only way to escape the curse is to copy the video and give it to someone else suggests that there is no way to escape the technological alienation of a post-modern, media-saturated society.” That Verbinski copies the Japanese *Ringu* and communicates its notion of a video curse to American audiences demonstrates the transcultural implications of Balmain’s argument. See Colette Balmain, *Introduction to Japanese Horror Film* (Edinburgh: Edinburgh University Press, 2008), 175.
 18. Anne Balsamo, *Technologies of the Gendered Body: Reading Cyborg Women* (Durham, NC: Duke University Press, 1996), 125.
 19. Ray Zone, *3D Revolution: The History of Modern Stereoscopic Cinema* (Lexington, KY: University Press of Kentucky, 2012), 345.
 20. An article in *The Hollywood Reporter*, for example, discusses the 4K revolution in digital television and Blu-ray systems, which industry insiders vow will improve on HDTV in terms of “frame rate,” “dynamic range,” and “color gamut.” See Carolyn Giardina, “CES: As the Ultra HD Train Steams Ahead, Hollywood Eyes High Dynamic Range Imagery,” *The Hollywood Reporter*, January 8, 2014, <http://www.hollywoodreporter.com/behind-screen/ces-as-ultra-hd-train-669587>.

21. R. M. Hayes, *3-D Movies: A History and Filmography of Stereoscopic Cinema* (Jefferson, NC:McFarland, 1989), 117.
22. J. Hoberman, *Film After Film Or, What Became of 21st Century Cinema?* (New York: Verso, 2012), 43.
23. At one moment in *The Ring*, Aidan scribbles spirals onto scratch-paper, a crude rendering of Samara's abyss-like well. These spirals also resemble, though, the omnipresent cosmic eyes in "The Woman of the Snow" vignette in Masaki Kobayashi's *Kwaidan* (1964), a film that came out at a time that saw a decline in theatre attendance, as Hiroshi Komatsu reports, due to an increase in television ownership. Samara, of course, seems a counterpart to the "Woman in the Snow"—that is, if we take "snow" to mean "white noise." See Hiroshi Kamatsu, "The Modernization of Japanese Film," in *The Oxford History of World Cinema*, ed. Geoffrey Nowell-Smith. (New York: Oxford University Press, 1996), 717, 719.
24. Raymond Williams, *Television* (New York: Routledge, 1974), 59.
25. Sconce, 124.
26. Laura Mulvey, *Death 24x a Second: Stillness and the Moving Image* (London: Reaktion Books, 2006), 22.
27. *Ibid.*, 31.
28. Ikuya Murakami and Patrick Cavanagh, "Visual Jitter: Evidence for Visual-Motion-Based Compensation of Retinal Slip Due to Small Eye Movements," *Vision Research* 50 (2001): 174.
29. Chuck Tryon argues that while *The Ring* "seems to offer an allegory for the obsolescence of the VHS format," it also reflects "a film culture much more identified with private, domestic screenings than with public moviegoing." See the chapter "The Rise of the Movie Geek: DVD Culture, Cinematic Knowledge, and the Home Viewer" in Chuck Tryon, *Reinventing Cinema: Movies in the Age of Media Convergence* (New Brunswick, NJ: Rutgers University Press, 2009), 16.
30. Alexander R. Galloway, *The Interface Effect* (Malden, MA: Polity, 2012), 40–41.

3 The Red Scare: Marxism, Menstruation, and Stuart Rosenberg's *The Amityville Horror*

1. Germaine Greer, *The Female Eunuch* (New York: HarperCollins, 2008), 56–58.
2. Stephen King. *Danse Macabre* (New York: Gallery Books, 2010) 145. Actually, Jean Yarbrough's *The Devil Bat* (1940) qualifies as an economic nightmare, as it explores some of the same territory as *The Amityville Horror*, only in relation to its own release context, the era of the Great Depression. A monopolist defrauds a scientist (Bela Lugosi) of an equitable share in the fortune that this man's aftershave solutions amass. The scientist in retaliation trains a giant bat to attack company executives in an ironic twist on Marx's famous description of the capitalist as a vampire. Interestingly, each time this creature attacks, the daughter of the company's owner shows up on screen,

setting up the elliptical relation of women to monsters so characteristic of horror films. However, these narrative moves also suggest this difference: whereas this woman sheds blood at certain times, the “devil bat” extracts it, much as the capitalist extracts surplus value from others at regular intervals. Lugosi therefore appears as the villain in the film in that these experiments too much resemble the methods of the capitalist that this scientist despises and wants to murder, since they simply do not take into consideration menstruation or other alternative dispositions of our vital substances.

3. King, 151.
4. “30-Year Conventional Mortgage Rate (MORTG),” *Economic Research: Federal Reserve Bank of St. Louis*, last modified 2011, <http://research.stlouisfed.org/fred2/series/MORTG>; Andrew R. Highsmith, “Prelude to the Subprime Crash: Beecher, Michigan, and the Origins of the Suburban Crisis,” *Journal of Policy History* 24, no. 4 (2012): 573.
5. The anxieties these two films address nonetheless remain inter-relatable, much in the way muscle, connective, and other types of tissue do not truly exist or function apart from one another. Sigmund Freud, for example, argues that the release of feces through the colorectal tubes serves as a template for the reproductive act. See Sigmund Freud, *New Introductory Lectures on Psycho-Analysis*, trans. James Strachey (New York: W.W. Norton, 1965), 125–27. Also, anality mostly concerns the individual, whereas the reproductive system, as Georges Bataille argues, concerns the union of “discontinuous entities.” He speculates that taboos on menstruation construe it as a manifestation of “internal violence” that they aim to neutralize, a violence that events inside the Lutz House at once resemble and take to task. See Georges Bataille, *Erotism: Death & Sensuality*, trans. Mary Dalwood (San Francisco: City Lights Books, 1986), 14, 54.
6. Anne Fausto-Sterling, *Myths of Gender: Biological Theories about Men and Women* (New York: Basic Books, 1992), 93.
7. *Ibid.*, 94.
8. Karl Marx, *Capital Volume I*, trans. Ben Fowkes (New York: Penguin Books, 1990), 317.
9. *Ibid.*, 317, 330.
10. *Ibid.*, 338–39, 1049.
11. *Ibid.*, 303.
12. Luce Irigaray, *This Sex Which Is Not One*, trans. Catherine Porter and Carolyn Burke (Ithaca, NY: Cornell University Press, 1985), 31–32.
13. Irigaray, 84, 170.
14. *Ibid.*, 175, 177.
15. Claude Lévi-Strauss theorizes exogamy, the corollary of the incest taboo, as the foundation of social intercourse, circuits of reciprocal exchange, and structural nominations (e.g., mother, father, son, daughter). He defines women as signs and valuables that circulate among men to institute a certain cultural-hierarchical order: “In any society, communication operates on three different levels: communication of women, communication of goods and services, communication of messages.” Incest, though, does not make room for the creation of new affine relations, and thus “a man must obtain

- a woman from another man.” The compounding of interest on an existing debt similarly might seem incestuous in its design—money reproduces money without an object for sale intervening to make this act a reciprocal form of social exchange—although it also makes some sense of the cultural association of menstruation with defilement. The menstrual cycle flushes out excess cells, tissues, and fluids only to replenish them without any communication of materials, services, or messages in a month’s time. As the exchange of women structures men’s social relations, then, so too does the accumulation of interest on certain commodities compensate them for a surplus they can never fully appropriate or instrumentalize, women’s 300–400 ova, and an experience they can never truly grasp or appreciate, what it actually feels like to menstruate. See Claude Lévi-Strauss, *Structural Anthropology*, trans. Claire Jacobson and Brooke Grundfest Schoepf (New York: Basic Books, 1963), 46, 296.
16. Irigaray, 148.
 17. *Ibid.*, 134.
 18. *Ibid.*, 179.
 19. The notion that the Amityville House and Kathy’s uterus “change bodies” might at first seem strange or counterintuitive, although it only represents another variation on what marks the fantastic as a genre. Tzvetan Todorov discusses its theme of metamorphosis in terms of “the effacement of the line between subject and object.” He further argues, “Since the subject is no longer separated from the object, communication is made directly, and the whole world participates in a system of generalized communication.” Todorov might as well describe the transformation of commodities into symbolic value for exchange, or the conversion of women into merchandise to structure and enable social relations among men. In any case, this characteristic of fantastic storytelling suggests another metamorphosis at stake in *The Amityville Horror*: that the mortgage on 112 Ocean Avenue trades on men’s delusions over a surplus that goes nowhere each month, a surplus that can never really belong to them. Specifically, the mortgage schedule “change bodies” with men’s delusive construction of the menstrual cycle as a slow and intervallic mode of “internal bleeding.” See Tzvetan Todorov, *The Fantastic: A Structural Approach to a Literary Genre*, trans. Robert Howard (Ithaca, NY: Cornell University Press, 1975), 116–17.
 20. Emily Martin, *The Woman in the Body: A Cultural Analysis of Reproduction*, (Boston, MA: Beacon Press, 2001), 52.
 21. Martin, 52.
 22. *Ibid.*, 52.
 23. Irigaray, 151.
 24. *Ibid.*, 151.
 25. Freud observes in *The Interpretation of Dreams* that rooms, shafts, and stairways frequently symbolize women’s vaginas, and moreover that movement through them represents the dynamics of the sexual act. However, as *The Amityville Horror* makes clear, this movement might also represent the workings of the ovulation cycle, its intrauterine cell transport and its continuous tissue decomposition, abjection, and re-formation. See Sigmund

- Freud, *The Interpretation of Dreams*, trans. James Strachey (New York: Avon Books, 1998), 389–90, 401.
26. Laura Kipnis, *The Female Thing: Dirt, Envy, Sex, Vulnerability* (New York: Vintage, 2006), 102.
 27. Elizabeth Cowie takes issue with feminist work on cinema that assumes that “woman as a category” derives a priori from economic and sociopolitical definitions that films simply reflect, reproduce, or distort. She defines cinema as “a process of production” that, much as with the family, engenders the sign “woman” even as it inscribes them into certain identities (e.g., mother, daughter, virgin, whore) expressive of their social value. *The Amityville Horror*, if it inscribes “woman” or the female sex organs into the interiors and facades of 112 Ocean Avenue, might more than associate women with the domestic sphere or metaphorize them as men’s capital. The film might rather do more counterhegemonic cultural work, suggesting the non-essentialism of the filmic “process of production” and the fact that it remains open to the revision, the refiguration, or even the discarding of some of its units of signification. See Elizabeth Cowie, “‘Woman as Sign,’” in *Feminism and Film*, ed. E. Ann Kaplan (New York: Oxford University Press, 2000), 48, 81.
 28. Elizabeth Cowie, teasing out the implications of Lévi-Strauss’s theories, argues that men, if they require the exchange of women to socially interact with one another, must thus seem “inherently unsocial, desiring without giving, inherently incestuous, and engaged in permanent warfare over ‘possessions,’ including women.” See Cowie, 58.
 29. Karl Marx, *Capital Volume II*, trans. David Fernbach (New York: Penguin Books, 1992), 572–73.
 30. Roger Ebert, for example, writes about the supernatural events in *The Amityville Horror*: “Nobody who has had to live under a roof and amidst four walls and pay the rent could possibly find such things amusing.” More curiously, Ebert conveys exasperation over the unrewarding experience of watching the film: “We watch two hours of people being frightened and dismayed, and we ask ourselves . . . what for?” Ebert, it seems, dislikes the film’s narrative non-resolution, its cyclic construction, and its reminder to viewers that escapist cinema cannot assist them with the monthly due dates on their rental or mortgage agreements. He also expresses, in complaining about the film that “there’s nothing there,” certain distinctly male anxieties over the menstrual economy as a countercurrent to ordinary textual, familial, and monetary economies: that *The Amityville Horror* does not add up to something over time. See Roger Ebert, “*The Amityville Horror*.” *Roger Ebert.com*, <http://www.rogerebert.com/reviews/the-amityville-horror-1979>.
 31. Martin, 93, 105.
 32. Aviva Briefel argues that male and female monsters differ in that whereas male monsters engage in masochistic acts of self-mutilation, female monsters menstruate to initiate their violent or self-destructive acts on-screen. Horror films, Briefel concludes, work to rigidly separate, essentialize, and contain their monsters in sexually dimorphic terms. *The Amityville Horror* seems to confirm Briefel’s analyses, since it counterpoises the “randomness” of George’s masochistic outbursts with the “predictability” of 112 Ocean

- Avenue's expulsion of its occupants. However, randomness also characterizes the House's multifarious reactions to the Lutz family, while at the same time a steadiness or "predictability" of mental, emotional, and socioeconomic decline accompanies George's violent temper tantrums. This decline might rather intriguingly suggest George's way of compensating for spermatozoic failure—the random chance of each sperm cell to fertilize an ovum—as this man's steady collapse seems to imitate the "slow, yet steady" qualities of the menstrual and amortization calendars or "countdowns." See Aviva Briefel, "Monster Pains: Masochism, Menstruation, and Identification in the Horror Film," *Film Quarterly* 58, no. 3 (2005): 16–25.
33. Sigmund Freud, *Introductory Lectures on Psycho-Analysis*, trans. James Strachey (New York: W.W. Norton, 1966), 330.
 34. Marx, *Volume II*, 572.
 35. King, 152.
 36. Kipnis, 114.
 37. Slavoj Žižek describes "menstruation houses" in the Middle East as alternative spaces rather than dens of shame, quasi-"communist collectives" where women can "talk freely" and organize their own social networks. It is tempting to think of 112 Ocean Avenue as such a menstruation house, as the spirits within it make friends with Amy and conversely try to oust the abusive George and the patriarchal Father Delaney. These men typically come to see the spirits as secretive, non-rational, and therefore dangerous, much as with menstruation. See Slavoj Žižek, *Living in the End Times* (New York: Verso, 2011), 376.
 38. Fausto-Sterling, 112–13.
 39. *Ibid.*, 113.
 40. Irigaray, 80.
 41. Judith Halberstam, in relation to the subprime mortgage and retirement savings crises of the 2000s, argues that failure "goes hand and hand with capitalism," since "profit for one man means certain losses for others." She further elaborates, "Heteronormative common sense leads to the equation of success with advancement, capital accumulation, family, ethical conduct, and hope"—think of the "High Hopes" realty sign in the film—and the equation of failure with "nonconformity, anticapitalist practices, nonreproductive life styles, negativity, and critique." The Lutz family epitomize this common sense, even as the supernatural occurrences in the film, which Halberstam might describe as queer, motion toward the counterhegemonic—for example, the menstrual cycle as an idealization of flow and dispossession rather than acquisition and ownership. See Judith Halberstam, *The Queer Art of Failure* (Durham, NC: Duke University Press, 2011), 88–89.

4 Grindhouse Ago-Go: Sounding the Collagenous Commons of Rob Zombie's *The Lords of Salem*

1. Henry Jenkins couches transmedia storytelling—a form of storytelling that unfolds across film, television, novels, comics, collectibles, webcasts, video

games, arcades, or thrill rides—in “media mix culture,” which encourages consumer interaction and the mapping of new story structures that disperse over different media rather following “a single path with a beginning, middle, and end.” See Henry Jenkins, *Convergence Culture: Where Old and New Media Collide* (New York: New York University Press, 2006), 98, 112, 121. *The Lords of Salem*, for example, similarly invites fans to explore its various media incarnations, as it refers to a song from Zombie’s 2006 *Educated Horses* album, to the cartoon music video for the song, to the 2012 film, and to its novelization, which Zombie also co-wrote. Moreover, the style and dense allusive networks of these films seem to inspire fans to create their own mashups of them, and even to remix their audiovisual elements, as with the “extended play” cuts of the “Freebird” sequence in *The Devil’s Rejects* on YouTube, which stretch the imagery of the film to accommodate the full ten-minute version of the song.

2. Steve Appleford, “Album Review: Rob Zombie’s *Hellbilly Deluxe 2*,” *The Los Angeles Times*. February 2, 2010. http://latimesblogs.latimes.com/music_blog/2010/02/album-review-rob-zombies-hellbilly-deluxe-2.html.
3. Lawrence Lessig, *Remix: Making Art and Commerce Thrive in the Hybrid Economy*, (New York: Penguin Books, 2008), 28, 36.
4. *Ibid.*, 69.
5. *Ibid.*, 76.
6. Kristen Daly, “Cinema 3.0: The Interactive-Image,” *Cinema Journal* 50, no. 1 (2010): 86.
7. *Ibid.*, 89.
8. Lev Manovich, *Software Takes Command* (New York: Bloomsbury, 2013), 272.
9. *Ibid.*, 274.
10. Marshall McLuhan, *Understanding Media: The Extensions of Man* (Cambridge, MA: The MIT Press, 1994), 43, 45.
11. *Ibid.*, 46.
12. Peter Krapp, *Noise Channels: Glitch and Error in Digital Culture* (Minneapolis: University of Minnesota Press, 2011), 91.
13. Jean Baudrillard argues that “thanks to the media, computer science and video technology,” culture comes to indicate a constant “recycling of present and past forms,” “a general aestheticization” of even the most insignificant of signs. He compares the repetition of sharable forms, so characteristic of the digital age, to the metastasis of cancer cells, since when “a genetically determined set of rules ceases to function, the cells begin to proliferate chaotically.” This metaphor makes such “transaesthetics,” in the absence of artistic rules or critical standards, seem utterly deleterious. The art of remix, though, more closely interacts with our collagen deposits, as their subunits self-assemble into new and more sizable arrays as they crosslink with other molecules under the impetus of a certain enzyme, much as media samples form different arrays with one another under the impetus of the creative wishes of a user or online community. See Jean Baudrillard, *The Transparency of Evil: Essays on Extreme Phenomena*, trans. James Benedict (New York: Verso, 1993), 14–16.

14. See Joseph Tompkins, "What's the Deal with Soundtrack Albums: Metal Music and the Customized Aesthetics of Contemporary Horror," *Cinema Journal* 49, no. 1 (2009): 70, for a discussion of the ways that media synergies diversify the market for film music through channelling it across diverse outlets, "including soundtrack albums, online forums, radio, cable, and satellite television, music videos, music charts, advertisements, and entertainment reviews."
15. Lev Manovich, *The Language of New Media* (Cambridge, MA: The MIT Press, 2001), 267.
16. The techniques of remix do not seem exclusive to the horror genre. Wes Anderson, for example, uses them in such films as *Rushmore* (1998). While this film's nonlinear montage sequences only slightly advance the narrative, they in any case nicely complement the folksy songs, such as The Rolling Stones' "I Am Waiting," on the soundtrack. In fact, Anderson uses the vocals, melodies, and crescendos of these songs to comment on the images, almost in the style of a music video. He even slyly refers the film's audiovisual compositions to the connective tissue of the ears, as the camera in one scene tracks a row of science exhibits, from one on "sound and vibration" to another on tidal waves—in reverse order, the waveforms that travel along the ear canal to the cochlea.
17. Lessig, 277–79.
18. Thomas Leitch, "Twice-told Tales: Disavowal and the Rhetoric of the Remake," in *Dead Ringers: The Remake in Theory and Practice*, ed. Jennifer Forrest and Leonard R. Koos, (Albany, NY: State University of New York Press, 2002), 53.
19. Dorothy Wong, "The Remake as a Translation: Localism, Globalism, and the Afterlife of Horror Movies," *Translation Quarterly* 66 (2012): 24–25.
20. Lev Manovich argues that the "genre of the music video has served as a laboratory for exploring numerous new possibilities of manipulating photographic images made possible by computers—the numerous points that exist in the space between the 2-D and the 3-D, cinematography and painting, photographic realism and collage." He concludes that music videos, with their nonlinear narratives and constructions of images "from heterogeneous sources," thus function as a "constantly expanding textbook for digital cinema." See Manovich, *Language*, 310–11.
21. Victor Burgin might refer to these inserts as "sequence-images" rather than image-sequences, in that they "emerge successively but not teleologically," and also in that the "order in which they appear is insignificant (as in a rebus)," a configuration "more 'object' than narrative." He tellingly compares these sequence-images to a "rapidly arpeggiated musical chord, the individual notes of which, although sounded successively, vibrate together simultaneously." He thus speaks to Zombie's remix and music video stylistics, as the sequence-image makes sense of a media environment in which the Internet offers "video *bricoleurs*" an endless source of movie clips and in which instant replay seems one of the "only modes of inhabiting the world." See Victor Burgin, *The Remembered Film* (London: Reaktion Books, 2004), 13, 21.

22. Keith Phipps, "Tobe Hooper," *A.V. Club*. October 11, 2000. <http://www.avclub.com/article/tobe-hooper-13680>; Rob Zombie, "Guilty Pleasures," *Film Comment* 41, no. 5 (2005): 9.
23. As avant-garde filmmaker Germaine Dulac argues, with considerable foresight, "Only music can inspire this feeling which cinema also aspires to, and in the light of the sensations that it offers we can get a sense of those that the cinema of the future will give us. Music, too, lacks defined limits. Can one not conclude, in the light of things as they are, that the visual idea, the theme which sings in the hearts of filmmakers has far more to do with musical technique than with any other technique or any other ideal?" See Germaine Dulac, "The Essence of the Cinema: The Visual Idea," in *The Avant-Garde Film: A Reader of Theory and Criticism*, ed. P. Adams Sitney (New York: New York University Press, 1978), 41.
24. Daly, 89, 92.
25. N. Katherine Hayles describes "media-specific analyses" as accounts of the ways that "embodiment," rather than designating a mere facticity, emerges from the user's contact with the material qualities of a medium, from "the user's interactions with the work and the interpretive strategies she develops—strategies that include physical manipulations as well as conceptual frameworks." Michael Myers in Zombie's film enlarges, so to speak, this theorization of embodiment as emergent and dynamic, as always in reciprocal redevelopment with different media as they imitate each other, "incorporating aspects of competing media into themselves." See N. Katherine Hayles, *Writing Machines* (Cambridge, MA: The MIT Press, 2002), 30, 33.
26. Although the credits sequence of *Halloween II* identifies it with rage, "with ensuing chaos and destruction," the white stallion might also refer to the steeds that certain warrior-heroes ride in the Greek, Norse, and Celtic mythologies; to the 1983 Laid Back disco song "White Horse"; and to a common slang term for cocaine.
27. As Don Ihde argues, "The 'electric world' is a world of 'flow,' its images are suggestive of transmutation, transformation, and the melting of distinction. In music... the 'electronic instruments' 'infinite flexibility' embody the flow of the electric [*sic*]. In cinema the flow of images magically transforms our seeing so that images melt into one another and transmute the entities of the screen in such a way that the 'metaphysics' of ancient demonology and witchcraft become real within the possibilities of film." See Don Ihde, *Listening and Voice: Phenomenologies of Sound* (Albany, NY: State University of New York Press, 2007), 232.
28. Chuck Tryon, *Reinventing Cinema: Movies in the Age of Media Convergence* (New Brunswick, NJ: Rutgers University Press, 2009), 173.
29. This tonotopic form of spatialization adds a multisensory dimension to what Stephen Mamber calls "narrative mapping," which fills in "what's either implied or altogether absent" from the visual register. The *mise-en-scène* of *The Lords of Salem*, as it remaps the tonotopic map, echoes for its viewers Mamber's question: "When is the narrative the map, and vice versa?" See Stephen Mamber, "Narrative Mapping," in *New Media: Theories of*

- Practices of Digitextuality*, ed. Anna Everett and John T. Caldwell (New York: Routledge, 2003), 149, 157.
30. Maitland McDonagh, "Film Review: *The Lords of Salem*," *Film Journal International*. April 18, 2013. http://www.filmjournal.com/filmjournal/content_display/reviews/specialty-releases/e3i191e789d84222dc5eacb5fb18e22ac46.
 31. Manovich, *Language*, 290.
 32. Paul Schrader detects in the films of Yasujirō Ozu, Robert Bresson, and Carl Dreyer a "transcendental style," a set of rhetorical, experiential, and cinematographic analogues to either Zen meditation, Byzantine art, or Gothic architecture. He describes these films as "Holy" in tendency, as they gesture toward that which "is beyond normal sense experience." He argues that these filmmakers, as their defining trait, "choose irrationalism over rationalism, repetition over variation, sacred over profane, the deific over the humanistic, intellectual realism over optical realism, two-dimensional vision over three-dimensional vision, tradition over experimentation, anonymity over individualization." See Paul Schrader, *Transcendental Style in Film: Ozu, Bresson, Dreyer* (Cambridge, MA: Da Capo Press, 1972), 6, 8, 11. The final sequence of *The Lords of Salem*, which chooses the opposites values—experiment over tradition, variation over repetition, and sense experience over intellectual realism—might then constitute a demoniac or anti-transcendental style. Another film that exhibits such a style, Renato Polselli's *Black Magic Rites* (1973), true to its title, magnifies rather than minimizes or effaces the stamp of the director on its shot and *mise-en-scène* constructions, almost every minute of the film full of jump cuts, canted angles, extreme close-ups, and other camera acrobatics that "profane" the film with its makers' touch and dazzle its viewers in a way reminiscent of 2 Corinthians 4: "the god of this world hath blinded the minds of them which believeth not."
 33. Tryon, 157.

5 Spheres of Orientation: On Why Don Coscarelli's *Phantasm* Series Is More Cerebral than One Might Think

1. Wheeler Winston Dixon, *A History of Horror* (New Brunswick, NJ: Rutgers University Press, 2011), 118–19.
2. As Walter Benjamin famously observes about the work of art in the age of mechanical reproduction, "the technique of reproduction detaches the reproduced object from the domain of tradition. By making many reproductions it substitutes a plurality of copies for a unique existence." See Walter Benjamin, *Illuminations*, trans. Harry Zohn (New York: Schocken Books, 2007), 221, 224.
3. Matei Calinescu, *Five Faces of Modernity: Modernism, Avant-Garde, Decadence, Kitsch, Postmodernism* (Durham, NC: Duke University Press, 1987), 16.

4. *Ibid.*, 92–95.
5. *Ibid.*, 117.
6. *Ibid.*, 96, 226.
7. *Ibid.*, 260.
8. *Ibid.*, 276, 282.
9. *Ibid.*, 258.
10. D. N. Rodowick, in terms that nicely square with the four criteria of orientation, defines modernism as “a style of questioning that, rather than seeking essences, stable forms, or identities, expresses the constant doubt that we don’t know what art *is*.” He argues that modern media in turn embrace “a continuous state of self-transformation and invention that runs ahead of our perceptions and ideas.” See D. N. Rodowick, *The Virtual Life of Film* (Cambridge, MA: Harvard University Press, 2007), 74, 84.
11. Dixon, 118.
12. Peter Sloterdijk, *Spheres Volume I: Bubbles: Microspherology*, trans. Wieland Hoban (Los Angeles: Semiotext(e), 2011), 20.
13. *Ibid.*, 45.
14. *Ibid.*, 46.
15. *Ibid.*, 629.
16. *Ibid.*, 630.
17. *Ibid.*, 630.
18. Dario Argento’s television series *Door into Darkness* (1973) also maps these four tests of orientation into the narrative content of its four episodes. The first of them, “The Neighbor,” tells the story of a man who tries to murder the newlyweds who move into the apartment on the first floor of the complex. The couple suspects the man of murder, as the episode centers on questions of *person* throughout its narrative. “The Tram” focuses more on *place*, on the methods with which someone might murder a woman on a moving train full of commuters. The next episode, “Eyewitness,” deals with questions of memory and *time*, as a woman witnesses a murder, dutifully tells the authorities, and returns to the scene of the crime, only to discover that no trace of it exists. The final story, “The Doll,” shifts its focus to *situation*, as it works to confuse the viewer as to which character in it actually represents a dangerous escapee from an asylum. *Door into Darkness* thus seems a trial run for the *Phantasm* series, which, of course, adds its own doors into the darkness of the neocortex’s four topographic domains.
19. The term supposedly comes from Varro: *ut dicitur, si est homo bulla*.
20. Jean-François Lyotard, *The Inhuman*, trans. Geoffrey Bennington and Rachel Bowlby (Stanford, CA: Stanford University Press, 1991), 25.
21. Sloterdijk, 48.
22. Lisa Zunshine, *Getting Inside Your Head: What Cognitive Science Can Tell Us about Popular Culture* (Baltimore: Johns Hopkins University Press, 2012), 15, 17.
23. Zunshine, 126.
24. Stanley Cavell, *Cavell on Film*, ed. William Rothman (Albany, NY: State University of New York Press, 2005), 126.
25. John Kenneth Muir, *Horror Films of the 1970s* (Jefferson, NC: McFarland, 2002), 611.

26. Lev Manovich, *The Language of New Media* (Cambridge, MA: The MIT Press, 2001), 22–23.
27. *Ibid.*, 60.
28. *Ibid.*, 60–61.
29. Jonathan Crary defines modernization as a “logic of the same” that, much as with the cinematization of the nineteenth century still image in the antique shop, “exists in inverse relation to the stability of traditional forms.” He further defines modernization as “a process by which capitalism uproots and makes mobile that which is grounded, clears away or obliterates that which impedes circulation, and makes exchangeable what is singular. This applies as much to bodies, signs, images, languages, kinship relations, religious practices, and nationalities as it does to commodities, wealth, and labor power.” Crary might as well describe the narrative drift of the *Phantasm* films, as the Tall Man, too, works to uproot corpses, clear away small towns, mobilize Lurker underlings, and thus exchange the singular for the standardizable. See Jonathan Crary, *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century* (Cambridge, MA: The MIT Press, 1992), 10.
30. Sloterdijk, 87.
31. Catherine Malabou, *What Should We Do with Our Brain?* trans. Sebastian Rand (New York: Fordham University Press, 2008), 35.
32. Alain Badiou defines the cinema as fundamentally impure, as “a place of intrinsic indiscernibility between art and non-art” in that it often contains sensationalistic images, fashionable conventions, and elements taken from “the detritus of other arts.” The cinema thus aspires as an art form to cleanse away its “immanent non-artistic character,” so that even “horror gore” films might seduce their viewers into “a tragic treatment” of extreme violence or cruelty. The *Phantasm* series might then conspire to distance Mike from the Lurker, from the mass-producible nature of the Tall Man’s “non-art,” without trying to completely eliminate these elements from its fiction, since, as Badiou tells us, to do so might risk attempting a “pure cinema” that simply does not exist “except in the dead-end vision of avant-garde formalism.” See Alain Badiou, *Cinema*, trans. Susan Spitzer. (Malden, MA: Polity, 2013), 139, 144.
33. Malabou, 70.
34. *Ibid.*, 62.
35. Colin McGinn, *The Power of Movies: How Mind and Screen Interact* (New York: Vintage, 2007), 18.
36. *Ibid.*, 32.
37. *Ibid.*, 32.
38. *Ibid.*, 53.
39. *Ibid.*, 52.
40. Sloterdijk, 136.
41. Anne Friedberg, *Window Shopping: Cinema and the Postmodern* (Berkeley, CA: University of California Press, 1994), 165.
42. As David Bainbridge succinctly argues, “The modern geography of the brain has a deliciously antiquated feel to it—rather like a medieval map with the known world encircled by terra incognita where monsters roam.” See David Bainbridge, “The Strange Anatomy of the Brain,” *New Scientist* 197, no. 2640 (2008): 41.

43. Patricia Pisters, *The Neuro-Image: A Deleuzian Film-Philosophy of Digital Screen Culture*. (Stanford, CA: Stanford University Press, 2012), 81.
44. Pisters, 72, 80.
45. Cathy Caruth, *Literature in the Ashes of History* (Baltimore, MD: Johns Hopkins University Press, 2013), 79.
46. Another version of the Sentinel sphere shows up in Mike Hodges's *Flash Gordon* (1980) as one of the robot servants of the villain, Ming the Merciless (Max von Sydow). This drone also floats through the air; uses a ray to disintegrate Ming's enemies; senses the environment through a wide-angle camera, if not an MRI scanner; and switches its allegiance close to the time of the film's ending.
47. Aviva Briefel, "What Some Ghosts Don't Know: Spectral Incognizance and the Horror Film," *Narrative* 17, no. 1 (2009): 96.
48. Briefel, 96.
49. *Ibid.*, 100.

6 The Allusion: Intelligent Machines, Ethical Turns, and Oren Peli's *Paranormal Activity*

* A slightly different version of this chapter appears in *Terror and the Cinematic Sublime: Essays on Violence and the Unpresentable in Post-9/11 Films* © 2013 Edited by Todd A. Comer and Lloyd Isaac Vayo by permission of McFarland & Company, Inc., Box 611, Jefferson NC 28640. www.mcfarlandpub.com.

1. Jacques Derrida, *Rogues: Two Essays on Reason*, trans. Pascale-Anne Brault and Michael Naas (Stanford, CA: Stanford University Press, 2005), 121.
2. William J. Mitchell further defines the raster image as a "two-dimensional array of integers" that "can be stored in computer memory, transmitted electronically, and interpreted by various devices to produce displays and printed images." This image effectively melds or composites disparate sources together into a coherent whole, or an "electrobricollage" of scans, text fonts, and wireframe animations. See William J. Mitchell, *The Reconfigured Eye: Visual Truth in the Post-Photographic Era* (Cambridge, MA: The MIT Press, 2001), 5–7.
3. N. Katherine Hayles, *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics* (Chicago: University of Chicago Press, 1999), 239.
4. *Ibid.*, 241, 243.
5. Umberto Eco, after quoting Carducci's *Hymn to Satan*—notably "Hail, O Satan, O Rebellion, O avenging force of reason!"—usefully distinguishes science, as that which "proceeds slowly," from technology, as that which offers us "everything instantly." He argues that technology, which makes us "lose sight of the chain of cause and effect," resembles magic, which also assumes that "it is possible to go from cause to effect without taking intermediate steps." See Umberto Eco, "Science, Technology, and Magic,"

- Turning Back the Clock: Hot Wars and Media Populism*, trans. Alastair McEwen (Orlando, FL: Harvest, 2006), 105–07.
6. Jacques Derrida, *The Gift of Death and Literature in Secret*, trans. David Wills. (Chicago: University of Chicago Press, 1995), 4.
 7. Paul Ricœur, in *The Symbolism of Evil*, discusses the “exile” of the soul in dualistic myth-systems, which contrast “the soul as the Same” to “the body as the Other.” This “Other” undergoes “symbolic transmutation” into a “counterpole of thought,” into “the border between the inner and the outer,” and thus into the sign of death and defilement. The evil of embodiment consists not so much in its essence as in the “direction” of its mortality, in its unlikeness to the consistency of the idea. It therefore comes to function as the site of the “soul’s captivity,” not of the “origin of evil,” which rather obtains in the confusion of interior with exterior, in the disruption of the “community of the soul with truth,” and in the “consecration of multiplicity in ourselves.” See Paul Ricœur, *The Symbolism of Evil*, trans. Emerson Buchanan (Boston: Beacon Press, 1967), 283, 298, 336–339, 341–44.
 8. Derrida, *The Gift of Death*, 15.
 9. *Ibid.*, 17, 21–22.
 10. *Ibid.*, 22.
 11. *Ibid.*, 36–37.
 12. Renata Salecl argues, “Life is like a computer game in which the subject can play with his or her identity, can randomly follow fashion rituals, has no strong national or religious beliefs, etc.” She attributes certain forms of self-mutilation, such as cutting, tattooing, and elective surgery, to “the fact that life appears as a screen on which everything is changeable,” resulting “in a desperate search for the real behind the fiction.” However, the “cut in the body” might equally suggest the subject’s somewhat crude attempts to “wear” the code-artifices of the technological environment; to show off the flesh’s receptivity to implants, information channels, and other types of instrumentation; and thus to experience its compatibility with them *in vivo*. See Renata Salecl, *(Per)versions of Love and Hate* (New York: Verso, 1998), 159–60.
 13. Derrida, *The Gift of Death*, 55.
 14. René Girard, *I See Satan Fall Like Lightning*, trans. James G. Williams (Maryknoll, NY: Orbis, 2009), 37.
 15. *Ibid.*, 38.
 16. *Ibid.*, 42, 148.
 17. *Ibid.*, 146.
 18. *Ibid.*, 147.
 19. Derrida, *Rogues*, 17, 66.
 20. *Ibid.*, 97.
 21. *Ibid.*, 101, 121.
 22. *Ibid.*, 125.
 23. *Ibid.*, 128.
 24. *Ibid.*, 148, 152.
 25. The “satanic” tenor of *Rogues* seems more apparent in comparison with Maurice Blanchot’s “Reflections on Hell” and other essays from *The Infinite Conversation*. Blanchot defines the experience of suffering as a specific

modality of time, a “now” without any implication of the future, “a present impossible as present,” in that one moment of it stretches into an eternity. Along with the evil of objectivism, suffering nullifies “subjective and historical” acts so as to condemn its subject to remain invisible in a “nihilistic” condition, unable to come to terms with its own ipseity, or rather with its soul or responsible self. In this way, then, reason or even the soul designate forms of internment, forms of repression, interdiction, and separation from that which exceeds them as inarticulable and thus valueless. Blanchot further argues that reason, as a sovereign force, must then dissimulate this excess, echoing within itself the absurdity of suffering, which necessarily remains unthought and unspoken. The open secret of reason, its signifiers, and its prostheses is that, while at their most sovereign, they are often most insufferable. Blanchot therefore can claim that the “demand to shut up the outside, that is, to constitute it as an *interiority* of anticipation or exception, is the exigency that leads society—or momentary reason—to make madness exist, that is, to make it *possible*.” See Maurice Blanchot, *The Infinite Conversation*. trans. Susan Hanson (Minneapolis: University of Minnesota Press, 1993), 120, 145, 173, 180, 196.

26. Hayles, 223.
27. Andy Clark, *Natural Born Cyborgs: Minds, Technologies, and the Future of Human Intelligence* (New York: Oxford University Press, 2003), 7, 26.
28. *Ibid.*, 78.
29. *Ibid.*, 137.
30. Pierre Bourdieu argues that the vertical integration and increasing concentration of market share characteristic of transnational media corporations subordinate cultural production to the commercially widest distribution channels. The “emergence” of creatively “autonomous universes” free of the rule of financial interest now faces the threat of an “involution,” meaning “a regression from work to product, from author to engineers or technicians deploying technical resources they have not invented themselves (such as the vaunted ‘special effects’).” He thus concludes, in a manner fairly descriptive of the trailers for *Paranormal Activity*, that the “quasicynical” organization of our cultural resources work to “seduce the largest possible number of viewers by playing to their basic drives which other technicians, the marketing specialists, attempt to predict,” or more aptly in the case of this film, program. See Pierre Bourdieu, “Culture Is in Danger,” *Sociology Is a Martial Art: Political Writings by Pierre Bourdieu*, ed. Gisèle Sapiro (New York: The New Press, 2010), 224, 227.
31. This case of “technological modernity,” though, converges upon the non-modern. These viewers conduct themselves in the manner of “quasi-objects,” which Bruno Latour theorizes as social in their determination, though not mere “receptacles of society,” and also real, objective, and somewhat nonhuman, though not mere elements of nature either. In this reformulation of the technological, time comes to mark the replacement and recombination of things rather than a succession of world-historical events. See Bruno Latour, *We Have Never Been Modern*, trans. Catherine Porter (Cambridge, MA: Harvard University Press, 1993), 53, 72–74.

32. The sequels and spinoffs to *Paranormal Activity*, much in the way of the *Phantasm* series, continue to reinvent their own mythos, the demon in them, for instance, turning into the familiar spirit of a coven of witches and communicating with other technologies, such as security cameras, MacBook webcams, iPhone cameras, and video game motion-sensors. The series shares the ramous organization of nervous tissue, the climactic moments of each entry forking off in new directions for their sequels to follow up on.
33. In *Escape from Evil*, Ernest Becker discusses the anthropological tendency “to split things into contrasts and complementarities.” Those who use the computer thus might argue that we function like it, since “contrasts and complementarities” also describes its zero-and-one codeset. According to Becker, this argument that the computer represents “the logical fulfillment of basic human nature” smuggles within it another notion: namely, that “the mystery of mind and symbolism might well be traceable down to simple neural circuits.” The upshot of this argument, then, is that we come to take the machine, not the soul, as our true “eternity symbol,” as that “which transcends both life and death.” See Ernest Becker, *Escape from Evil* (New York: The Free Press, 1975), 10, 141.
34. Hayles, 199.
35. Partha Dasgupta, “Digitalization.” *ASU Ira A. Fulton School of Engineering*, last modified December 24, 2001, <http://cactus.eas.asu.edu/partha/Columns/12-24-digital.htm>.
36. Clark, 176.
37. Ernest Becker argues the devil “represents the body, the absolute determinism of [our] earthly condition...the fact that we can't really escape our earthly destiny.” He adds that the fight against the devil does away “with what he represents: the defeat of the supernatural, the negation of spiritual victory over body-boundedness.” *Paranormal Activity* thus dramatizes a rather interesting turnabout in the workings of Girard's victim mechanism: the technological infrastructure in the film makes the “satanic” into its victim as it disembodies the characters in it, turning them into digital clones, or converts their minds over to its non-analogical service execution and context awareness systems. See Becker, 122–23.

7 Monster Mishmash: Icon, Intertext, and Integument in Tobe Hooper's *The Texas Chain Saw Massacre*

* A slightly different version of this chapter appears in *Journal of the Fantastic in the Arts* 19.1 (2008): 51–69.

1. Joe Bob Briggs, *Profoundly Disturbing: Shocking Movies That Changed History!* (New York: Universe, 2003), 188.
2. For an overview of the vérité style and the reception of *The Texas Chain Saw Massacre*, see Briggs 190; Carol J. Clover, *Men, Women, and Chain Saws: Gender in the Modern Horror Film* (Princeton: Princeton University

- Press, 1992), 22.; and Ken Gelder, "Introduction to Part Nine: Reading Splatter/Slasher Cinema," in *The Horror Reader*, ed. Ken Gelder (New York: Routledge, 2000), 273.
3. Christopher Sharrett argues that *The Texas Chain Saw Massacre* re-elaborates the Ed Gein murders of the 1950s, and that its "documentary-style" touches and "lack of explanation for all that follows" disrupt the film's sense of its own set of narrative, intertextual, and sociohistorical causalities. Isabel Cristina Pinedo agrees with Sharrett: "Causal logic . . . collapses in the postmodern horror film; thus, there is no explanation for the murders, cannibalism, dismemberment, and violence that take place in *The Texas Chain Saw Massacre*. Despite the documentary claims in the prologue, the film not only fails to provide an explanation of events, but even language collapses in the final thirty minutes of the film." Moreover, Vera Dika argues that the film's "documentary-style" recalls the 16mm images of *Woodstock* and news footage from Vietnam reportage, although with "ironic intent," in that *The Texas Chain Saw Massacre* signifies its own status as "realism"—as a takeoff of the Gein rural Wisconsin murders—without clear reference, though, to any "actual event" other than the film's own fictive embellishments. See Christopher Sharrett, "The Idea of Apocalypse in *The Texas Chainsaw Massacre*," in *Planks of Reason: Essays on the Horror Film*, ed. Barry Keith Grant and Christopher Sharrett (Lanham, MD: Scarecrow Press, 2004), 305–07; Isabel Cristina Pinedo, "Postmodern Elements of the Contemporary Horror Film," in *The Horror Film*, ed. Stephen Price (New Brunswick, NJ: Rutgers University Press, 2004), 97; and Vera Dika, *Recycled Culture in Contemporary Art and Film: The Uses of Nostalgia* (Cambridge, UK: Cambridge University Press, 2003), 68–70.
 4. Clover, 22.
 5. Robin Wood argues that viewer ambivalence to the "monsters" in *The Texas Chain Saw Massacre* stems from their "sense of them as a family." He further argues that the film's villains "are held together—and torn apart—by bonds and tensions with which we are all familiar, with which, indeed, we are likely to have grown up. We cannot cleanly dissociate ourselves from them." The film thus offers the audience no "clean" identificatory structure, and implicates its viewers in specific material, ideological, and fantasmatic modes of sadomasochism: "Then there is the sense that they are victims, too—of the slaughterhouse environment, of capitalism—our victims, in fact." See Robin Wood, "An Introduction to the American Horror Film," in *Planks of Reason: Essays on the Horror Film*, ed. Barry Keith Grant and Christopher Sharrett (Lanham, MD: Scarecrow Press, 2004), 132.
 6. Eric Henderson. "The Texas Chainsaw Massacre," *Slant*, May 23, 2003, http://www.slantmagazine.com/film/film_review.asp?ID=691.
 7. To show that the reference is not inapt, Rick Worland also argues that *The Texas Chain Saw Massacre* evokes the cattle ranching motif in "countless Westerns," among them *Giant*, in its depiction of "unemployed slaughterhouse workers obsolesced by industrial technology." After contextualizing the film in relation to the anti-Vietnam War movement, the race riots of the

- era, and the news coverage of the My Lai Massacre, Worland also argues that its “all-too-human monsters” exact revenge through slaughtering “young travelers associated with the anti-war counterculture.” He unduly says, though, that *The Texas Chain Saw Massacre* marks its distance from the expressionistic style of the Universal monster films; rather, it iterates this style tacitly in the facial features of its own villains. See Rick Worland, *The Horror Film: An Introduction* (Malden, MA: Wiley-Blackwell, 2007), 211, 225.
8. Michael Ryan and Douglas Kellner, in contrasting the “classical” to the “new critical monster film,” argue that whereas the Universal (and also the 1950s science fiction) films rehearse the narrative of an external threat to the social order that conservative forces eventually re-stabilize, films like *The Texas Chain Saw Massacre* reflect the increase in conservative influence since the 1960s and transcode Americans’ attitudes toward what seem more internal cultural threats. Philip Jenkins corroborates this argument, claiming that the mid-1970s saw a “marked change in the national mood” about the state of America’s future, and that the orthodoxies of social liberalism at that time “contained the seeds of a later reaction,” one traceable in *The Texas Chain Saw Massacre*’s treatment of the counterculture. See Michael Ryan and Douglas Kellner, *Camera Politica: The Politics and Ideology of Contemporary Hollywood Film* (Bloomington: Indiana University Press, 1990), 179; and Philip Jenkins, *Decade of Nightmares: The End of the Sixties and the Making of Eighties America* (New York: Oxford University Press, 2006), 4, 46.
 9. Herbert Hoover, “Annual Message to the Congress on the State of the Union: December 8, 1931,” *The American Presidency Project*, <http://www.presidency.ucsb.edu/sou.php>.
 10. David J. Skal, *The Monster Show: A Cultural History of Horror* (New York: Faber and Faber, 1993), 115.
 11. Tony Williams argues that Americans saw Europe, with Bela Lugosi as its ambassador of sorts, as an “ideal scapegoat” for World War I and its aftermath. He discusses the development of this xenophobic streak in American culture and art in relation to Americans’ conservative receptiveness to the crushing of socialism, the smearing of unionism, and the ratcheting-up of consumerist materialism (32–33).
 12. Skal, 115.
 13. Stephen D. Arata, “The Occidental Tourist: *Dracula* and the Anxiety of Reverse Colonization,” in *The Horror Reader*, ed. Ken Gelder (New York: Routledge, 2000), 170.
 14. *Ibid.*, 170.
 15. Skal, 135.
 16. Robin Wood writes, “In the 1930s, horror is always foreign,” continuing that “it is always external to Americans, who may be attacked by it physically but remain . . . uncontaminated by it morally.” The nominal Europeans of films like *Dracula* and *Frankenstein* seem rather like “nice clean-living Americans,” ultimately so as to code the monsters of these films as viciously un-American. See Wood, “Introduction,” 124–25.

17. Robin Wood, "Returning the Look: *Eyes of a Stranger*," in *American Horrors: Essays on the Modern American Horror Film*, ed. Gregory A. Waller (Urbana: University of Illinois Press, 1987), 82.
18. Skal, 168.
19. Quoted in Skal, 205.
20. Paul Wells, *The Horror Genre: From Beelzebub to Blair Witch* (London: Wallflower Press, 2000), 52.
21. Franklin D. Roosevelt, "Fireside Chat: December 9, 1941," *The American Presidency Project*, <http://www.presidency.ucsb.edu/sou.php>.
22. Skal, 214–15.
23. Clover 26, 45.
24. Robin Wood, "Introduction," 133.
25. Dika, 67.
26. Andrew Tudor, *Monsters and Mad Scientists: A Cultural History of the Horror Movie* (Oxford, UK: Basil Blackwell, 1989), 218–22.
27. Fredric Jameson argues that realistic texts—recall Vera Dika's claim that *The Texas Chain Saw Massacre* aspires to "realism"—cannot encapsulate the "real world" or "past history," in that these texts function within an episteme that seeks "History, by way of [its] own pop images and simulacra of that history, which itself remains forever out of reach." *The Texas Chain Saw Massacre* thus comes to resemble the contradiction of an *ahistorical realism*, its characters recordings of earlier cinematic images that also shape audiences' fantasmatic reconstruction of their own "Historical" sensibilities. See Fredric Jameson, *Postmodernism or, The Cultural Logic of Late Capitalism* (Durham, NC: Duke University Press, 1992), 25.
28. David Roche, in reaction to an earlier version of this chapter, disagrees that *The Texas Chain Saw Massacre* works to deconstruct the notion of "independent cinema." Roche, for some reason, insists on narrowing "independent" down to its simplest economic connotations, thus re-policing the divisions that separate Hollywood from other types of American filmmaking. These divisions can turn studio origin into the index of a film's quality, social responsibility, or authenticity, thus making it easier for tastemakers or censors to marginalize non-mainstream films such as *Chain Saw* as "crude," "exploitative," or "derivative." Moreover, Hooper's indirect citation of the Universal monsters' faces in *Chain Saw Massacre* offers some prima facie evidence that the director sought independence from those studio corporations that might issue copyright infringement suits or otherwise compromise the film's vision, demanding changes to it, for example, so that it might remain utterly formulaic and ideologically inoffensive to audiences. Roche nevertheless concurs that *Chain Saw* "pursues, and breaks away from, the conventions of the genre," a conclusion with its own deconstructive force, in that it makes the status of Hooper's film categorically undecidable. To the question, "Is the film 'Hollywood' or not?" we can only insist on the quotation marks and answer, "Yes and no." After all, although not a "true" Universal title, *Chain Saw* seems as much of a rough adaptation of such monster ensemble films as *House of Frankenstein* (Eric C. Kenton, 1944) and its sequel *House of Dracula* (Eric C. Kenton, 1948) as do the more "official"

- Abbott and Costello Meet Frankenstein* (Charles Barton, 1948) and *Van Helsing* (Stephen Sommers, 2004). See, in any case, David Roche, *Making and Remaking Horror in the 1970s and 2000s: Why Don't They Do It Like They Used To?* (Jackson, MS: University Press of Mississippi), 141–42.
29. Archie K. Loss, *Pop Dreams: Music, Movies, and the Media in the 1960s* (Fort Worth, TX: Harcourt Brace, 1999), 135–36.
 30. For some further discussion of the armadillos in these films, see Darryl Jones, *Horror: A Thematic History in Fiction and Film* (New York: Oxford University Press, 2002), 43.
 31. Reynold Humphries, *The American Horror Film: An Introduction* (Edinburgh, UK: Edinburgh University Press, 2002), 123–24.
 32. For a discussion of the relation of *The Texas Chain Saw Massacre* to the Manson murders, see Briggs 191; Rick Worland, 210; and Tony Williams, *Hearths of Darkness: The Family in the American Horror Film* (Madison, UK: Fairleigh Dickinson University Press, 1996), 190.
 33. Robin Wood, “Neglected Nightmares,” in *Horror Film Reader*, ed. Alain Silver and James Ursini (New York: Limelight Editions, 2000), 117.
 34. Sharrett, 310–11.
 35. Wood, “Neglected Nightmares,” 131.
 36. Wells, 89.
 37. Ryan and Kellner, 182.
 38. *Ibid.*, 183.
 39. Adam Lowenstein calls the late 1960s and early 1970s “times of extraordinary national crisis” that saw ideologues mobilize certain cultural oppositions to create monsters out of their sociopolitical enemies. The Old Man at once embodies these cultural oppositions—resembling, for example, a member of middle-class culture and someone sympathetic to the counter-culture—and also the image-manipulation that can dehumanize one term or the other within these oppositions. The Old Man’s face changes, much as in a Kuleshov experiment, a vicious reactionaryism always already there, waiting for the right context in which to surface, underneath all of the Old Man’s worrying, solicitous smiles. See Adam Lowenstein, *Shocking Representation: Historical Trauma, National Cinema, and the Modern Horror Film* (New York: Columbia University Press, 2005), 112–13.
 40. Williams situates *The Texas Chain Saw Massacre* in an era that, owing to its disillusionment with Vietnam, Watergate, and the failure of 1960s optimism, sought to forget and disavow “active attempts at social change.” He argues that this film represents “a dark embodiment of the American dream,” its sadistic visual regime correlative to “the viewer’s negative self-image within a historical situation” that seems unamenable to reform. See Williams, 184–85.
 41. Gregory A. Waller, “Introduction to *American Horrors*,” in *The Horror Reader*, ed. Ken Gelder (New York: Routledge, 2000), 258.
 42. Clover, 24.
 43. Isabel Cristina Pinedo, “Postmodern Elements of the Contemporary Horror Film,” in *The Horror Film*, ed. Stephen Price (New Brunswick, NJ: Rutgers University Press, 2004), 113.

44. Noël Carroll traces the movement and “deep structure” of the Universal fictions: (1) the establishment of a normal “ontologico-value schema”; (2) the disruption of this schema with the appearance of the monster; and (3) the defeat of this monster and restoration of social order. However, this structure does not nicely subsume *The Texas Chain Saw Massacre*, where, as Andrew Tudor suggests, the threat of deviancy seems ubiquitous and difficult to manage. This film rather modifies Carroll’s structural articulation: (1) the association of deviancy with a fairly unlikable counterculture; (2) the irruption of the audience’s social anxieties in the form of monsters who double the audience’s identification with certain values, traditions, and conventions; and (3) the defeat of any ethically tenable relation to the film’s characters or meaningful opposition to them. *The Texas Chain Saw Massacre*, in short, redefines its viewers as monsters as familiar to themselves as, say, Dracula or Frankenstein. See Noël Carroll, *The Philosophy of Horror or Paradoxes of the Heart* (New York: Routledge, 1990), 200.

8 “Little Children, It is the Last Time”: The Ovolutionary Trees of Lars Von Trier’s *Antichrist*

- Jonathan Crocker, “RT Interview: Lars von Trier on *Antichrist*,” *Rotten Tomatoes*, July 22, 2009, http://www.rottentomatoes.com/m/1210830-antichrist/news/1833302/rt_interview_lars_von_trier_on_antichrist/.
- The figurines sitting on the tabletop suggest that the members of the family, while standing on safe grounds, can at any time fall to their ruin. The scene construction in the Prologue of *Antichrist* thus resonates with the imagery of American theologian Jonathan Edwards’s infamous sermon “Sinners in the Hands of an Angry God”: “For it is said, that when that due time, or appointed time comes, their foot shall slide. Then they shall be left to fall, as they are inclined by their own weight. God will not hold them up in these slippery places any longer, but will let them go; and then, at that very instant, they shall fall into destruction; as he that stands on such slippery declining ground, on the edge of a pit, he cannot stand alone, when he is let go he immediately falls and is lost.” See Jonathan Edwards, “Sinners in the Hands of an Angry God,” in *The Sermons of Jonathan Edwards: A Reader*, ed. Wilson H. Kinnach, Kenneth P. Minkema, and Douglas A. Sweeney (New Haven, CT: Yale University Press, 1999), 49.
- R. D. Laing, *The Facts of Life: An Essay in Feelings, Facts, and Fantasy* (New York: Pantheon, 1976), 36.
- Gilles Deleuze and Félix Guattari. *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (Minneapolis: U of Minnesota P, 1987), 164.
- Ibid., 164.
- Dogme 95, “Manifesto and Vow of Chastity,” in *Critical Visions in Film Theory: Classic and Contemporary Readings*, ed. Timothy Corrigan,

- Patricia White, and Meta Majaz (New York: Bedford/St. Martin's, 2011), 688–692.
7. Laura U. Marks, *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses* (Durham, NC: Duke University Press, 2000), 146.
 8. Anna Gibbs argues that affect organizes the subject “both intra and inter-corporeally.” She describes this subject, or rather “the self,” as a “complex and ever-evolving social interface” that undergoes continual “analeptic and proleptic reshaping” even as it experiences “a relatively high degree of cohesion and a sense of continuity in time.” Moreover, Gibbs describes “the body” as a “series of media, each of which connects in its own way with technological media.” *Antichrist*, then, seems an experiment in the ways digital and informatic technologies might impact our cognition, our social relations, our measurement of time, our sense of embodiment, and our sense of self-identity, although not necessarily with the connotation of selection, inheritance, and successiveness in such wordings as “ever-evolving.” See Anna Gibbs, “After Affect: Sympathy, Synchrony, and Mimetic Communication,” in *The Affect Theory Reader*, ed. Melissa Gregg and Gregory J. Seigworth (Durham, NC: Duke University Press, 2010), 196, 201.
 9. The cutout animations of experimental filmmaker Lawrence Jordan often use the motif of the egg to enlarge upon the fragility, mutability, and curvature of the filmic image. See, for example, *Our Lady of the Sphere* (1969) and *Orb* (1973).
 10. Steven Shaviro, in *Post Cinematic Affect*, summarily distinguishes analog from digital filmmaking: “Where classical cinema was analogical and indexical, digital video is processual and combinatorial. Where analog cinema was about the duration of bodies and images, digital video is about the articulation and composition of forces. And where cinema was an art of individuated presences, digital video is an art of what Deleuze calls the *dividual*: a condition in which identities are continually being decomposed and recomposed, on multiple levels, through the modulation of numerous independent parameters.” Steven Shaviro, *Post Cinematic Affect*. (Hants, UK: Zero Books, 2010), 17.
 11. Marks, 175, 183, 188, 222.
 12. Alain Badiou, in the *Second Manifesto for Philosophy*, sketches the topological-phenomenological ambit of the truth-event. The event erupts, unforeseen and defiant of all existing conceptual schemas; it seeks its “incarnation” in the flesh of those over whom it casts its net; and it necessitates a subjective orientation to it, whether faithful, reactive, or obscurantist. However, *Antichrist* might reverse the course of Badiou’s materialist idealism. The film sets off the movement of subjectivation in its opening scenes, where Nick’s accident functions as the event that ethically requires some type of strategy from the other characters for dealing with it. At the core of the couple’s faithfulness to each other, and to the ways that this truth-event colors it, Von Trier discovers faithlessness: that the sexual act entails and multiplies infidelities to one’s sensori-motor equilibrium; to one’s social responsibilities; to one’s very own existence, since allogamous reproduction underlines the fact that the individual members of the species must die; and so on.

- The film renders these micro-infidelities in its distortions of the skin of its natural *mise-en-scène*, as the images of orgasm, stillbirth, genital mutilation, and murder touch upon it. *Antichrist*, or maybe this comment, may do Badiou's argument a great disservice; in any case, they warn against reading the *Manifesto* in any clear-cut taxonomic or teleological way. See Alain Badiou, *Second Manifesto for Philosophy*, trans. Louise Burchill. (Malden, MA: Polity, 2011), 85–6, 91–2.
13. Félix Guattari, *Chaosmosis: An Ethico-Aesthetic Paradigm* (Bloomington, IN: Indiana University Press, 1995), 81.
 14. *Ibid.*, 81.
 15. Writing about *The Metamorphosis*, Eric Santner argues that the “mythic order of fate where one’s lot is determined behind one’s back—in Kafka’s story, as in ancient tragedy, the force of fate corresponds to a familial debt or guilt—is displaced by a post-mythic order in which the individual can no longer find his place in the texture of fate.” Although *Antichrist*, on first glance, might seem to center on familial guilt, the film rather examines the “texture of fate” in relation to the digital acquisition, raster-mapping, and compression of subjective embodiment. More specifically, the film examines what appears the consubstantiality of our multicellular organicity to video megapixel displays and the extent of their convertibility into each other. See Eric Santner, “Kafka’s *Metamorphosis* and the Writing of Abjection,” in *The Metamorphosis*, ed. Stanley Corngold (New York: Norton, 1996), 200.
 16. Elspeth Probyn sheds some insight into the tacit connection in *Antichrist* of the incomprehensible “Gynocide” to the earlier shot of She facing away from the camera. As Probyn argues, “Writing is a corporeal activity. We work ideas through our bodies; we write through our bodies, hoping to get into the bodies of our readers. We study and write about society not as an abstraction but as composed of actual bodies in proximity to other bodies.” The film dramatizes, in its *mise-en-scène*, its narrative, and its cinematography and special effects, the effort to “get into the bodies” of others. The main characters, then, truly get under each other’s skin and sometimes, with all their affectual, autonomic, and cellular flux, under “the skin” of the film. See Elspeth Probyn, “Writing Shame,” in *The Affect Theory Reader*, ed. Melissa Gregg and Gregory J. Seigworth (Durham, NC: Duke University Press, 2010), 76.
 17. Claudia Puig, “*Antichrist* Should Have Been Deep-666’d.” *USA Today*. October 22, 2009. http://usatoday30.usatoday.com/life/movies/reviews/2009-10-22-antichrist_N.htm.
 18. Ann Hornaday, “Movie Review: Ann Hornaday on Lars von Trier’s Dark, Visceral *Antichrist*.” *The Washington Post*. October 23, 2009. <http://www.washingtonpost.com/wpdyn/content/article/2009/10/22/AR2009102204535.html>.
 19. Charlotte Gainsbourg, in an interview with *The Village Voice*, defends Von Trier from these allegations of misogyny: “He’s sincere in the way that he’s talking about his own fears, his own questions, but he’s not accusing women. Of course, ‘She’ has some kind of an evil part to her, but for me, it had a lot to

- do with the grieving and going into madness. And then the act of physically cutting herself was the extreme of madness.” Unfortunately, this defense sets forth a number of equations—“He” = sincerity, “She” = madness, *Antichrist* = male “fears”—that simply restate other reviewers’ misconstruction of the film as disgustingly antifeminist. In any case, Von Trier remains coy about the treatment of women in *Antichrist*, in one interview never even finishing a sentence concerning the film’s Epilogue: “I see him [Willem Dafoe] somehow being overwhelmed with females, but also what they represent . . .” See Melissa Anderson, “With *Antichrist*, Charlotte Gainsbourg Rises,” *The Village Voice*. September 22, 2009, <http://www.villagevoice.com/2009-09-22/film/with-antichrist-charlotte-gainsbourg-rises/>; and Luke Goodsell, “‘I Don’t Hate Women’: Lars Von Trier on *Antichrist*,” *Rotten Tomatoes*. November 23, 2009. http://www.rottentomatoes.com/m/1210830-antichrist/news/1856901/I_dont_hate_women_lars_von_trier_on_antichrist/.
20. For a more thorough discussion of the “gynocidal” techniques and practices of this establishment, see Chapter Seven and the Afterword to it in Mary Daly, *Gyn/Ecology: The Metaethics of Radical Feminism*, (Boston: Beacon Press, 1978), 223–311.
 21. Brian Massumi, *Parables for the Virtual: Movement, Affect, Sensation* (Durham, NC: Duke University Press, 2002), 11.
 22. *Ibid.*, 23, 37.
 23. Massumi, 37, 197.
 24. Emily Martin, “The Egg and the Sperm: How Science Has Constructed a Romance Based on Stereotypical Male-Female Roles,” *Signs* 16, no. 1 (1991): 489–90.
 25. David Lynch’s first feature film *Eraserhead* (1977), sometimes seen as an example of American surrealist cinema, represents an attempt to address some of the same concerns as *Antichrist*. Henry Spencer (Jack Nance) fathers a mutant son out of wedlock with Mary X (Charlotte Stewart), and throughout the film the two of them take out their frustrations on each other. After Mary walks out one night, Henry sees a vision in the radiator of the apartment of a talent show in which a woman with facial deformations sings the refrain “in heaven, everything is fine” over and over again while what seem oversized spermatozoa fall from the ceiling on to the stage. This vision, more than a mere dream for Freudian speculation, radiates an evolutionary development into the other scenes of the film. The sperm fertilize the set, while the woman outsteps and defertilizes them, thus repeating a song without any (musical or lyrical) development. Nonetheless, the organic and the mechanical, the oneiric and the mundane, crisscross one another to open up new *potentialities* in a diegetic universe that consists mostly of industrial noises, eyesores, and dead ends. In fact, Henry, much like She in *Antichrist*, uses scissors to gruesome effect, stabbing the infant’s internal organs with them. The infant, though, further mutates into one of the spermatozoa, so that, in the ending of the film, Henry can enter the radiator, embrace the woman on stage, and thereby reinitiate the creative act, refashioning our media apperceptions, our epistemic and narrative conventions, our cinematic techniques and mechanisms, and our commonplaces about our sexual natures.

26. Deleuze and Guattari, 164.
27. Ibid., 164.
28. Massumi's notion of the "body without an image" modifies Deleuze and Guattari's theorization of the "body without organs." It is instructive to note that, in their discussion of masochism, Deleuze and Guattari describe the "BwO," rather than as a scene, an extension, or a fantasmatic construct, as a vector of intensities, for example, "*pain waves*." This description recalls the cell oscillations in embryonic development, which occur in waves, and also the violent affects that circulate among the couple in the film. These affects channel into the digital image, warping and distending it along with these characters' sex-specific anatomies. Deleuze and Guattari can thus treat "the BwO as the full egg before the extension of the organism and the organization of the organs, before the formation of the strata; as the intense egg defined by axes and vectors, gradients and thresholds, by dynamic tendencies involving energy transformation and kinematic movements involving group displacement, by migrations." Their argument that an organ "changes when it crosses a threshold, when it changes gradient" makes further sense of the genital mutilation scenes in *Antichrist*, as it forces these organs across thresholds, ejaculating and menstruating all at once, or undergoing tumescence and castration at the same time. See Deleuze and Guattari, 152–53.
29. Martin, 501.

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