

NOTES

INTRODUCTION

1. Several recent monographs and edited collections offer a strong context for a more complete discussion of gender that includes depictions of masculinity in their examinations of trends in popular Hollywood films from the 1970s to the present day. These include Cohan and Hark's *Screening the Male: Exploring Masculinities in Hollywood Cinema* (Routledge, 1993); Kirkham and Thumim's *You Tarzan: Masculinity, Movies, and Men* (Lawrence and Wishart, 1993); Peter Lehman's *Masculinity: Bodies, Movies, and Culture* (Routledge, 2001); David Greven's *Manhood in Hollywood from Bush to Bush* (University of Texas Press, 2009); and Barry Keith Grant's *Shadows of Doubt: Negotiations of Masculinity in American Genre Films* (Wayne State University Press, 2011). Additionally, critics writing on more recent horror films today—Aviva Briefel, Steffen Hantke, and Kendall Phillips, for example—offer complex analyses of both feminine and masculine gender positions, paving the way for a reconsideration of the relationship between gender and horror.
2. See Greven's *Representations of Femininity in American Genre Cinema* (Palgrave, 2011), Phillips's *Dark Directions: Romero, Craven, Carpenter, and the Modern Horror Film* (Southern Illinois, 2012), and Thompson's *Apocalyptic Dread: American Film at the Turn of the Millennium* (SUNY, 2007).
3. With the exception of Shyamalan's *The Sixth Sense* and Koeppe's *Stir of Echoes*, both released in 1999, which serve in chapter 2 as contrasts to the later *Insidious* films.
4. See my *Technology, Monstrosity, and Reproduction in Twenty-First Century Horror* (Palgrave, 2013).
5. The presence of the dog in these earlier films, as “man’s best friend,” is interesting. It is as if the dogs are an extension of the

- father's masculinity, and saving the dogs is tantamount to saving that part of themselves. In contrast, the family dog is largely absent from the films analyzed here, appearing only in *Oculus*, in which its disappearance is linked to the father's decline, and in *Mama*, where it is linked to the misrecognition of the father in his identical twin.
6. See Steffen Hantke's introduction to *American Horror Film: The Genre at the Turn of the Century* (University Press of Mississippi, 2013).

CHAPTER 1

1. See Underwood and Miller's *Bare Bones: Conversations on Terror with Stephen King* (McGraw-Hill, 1988).
2. These include Marcus Nispel's *Texas Chainsaw Massacre* (2003), Andrew Douglas's *The Amityville Horror* (2005), Alexandre Aja's *The Hills Have Eyes* (2006), Dennis Iliadis's *The Last House on the Left* (2009), and Samuel Bayer's *A Nightmare on Elm Street* (2010).
3. All song lyrics taken from MetroLyrics.com.

CHAPTER 2

1. See my *Technology, Monstrosity, and Reproduction in Twenty-First-Century Horror* (Palgrave, 2013).
2. See, for example, Briefel and Miller's *Horror after 9/11* and Hantke's *American Horror Film: The Genre at the Turn of the Millennium*.
3. For a discussion of social class in 1980s horror, see Sorchá Ní Fhlainn's "Sweet, Bloody Vengeance: Class, Social Stigma, and Servitude in the Slasher Genre" in *Hosting the Monster* (2008).
4. The way that many scenes are shot also reinforces this point. Many times we see Cole "framed" by doorways, archways, picture frames, and so forth. This links back up with Malcolm's empty award frame and the empty eyeglass frames of Cole's biological father. Cole is trapped in the empty frames of patriarchy, haunted by its ghosts.
5. In *Haunted Media*, Jeffrey Sconce discusses the rise of spiritualism in the nineteenth century and the central place that women held and still hold in that religion as mediums through which others

- can access the spiritual realm. Sconce views this as an empowering role for women, the one space where their particular talents were valued. He also notes, though, the simultaneous rise of medicine, which viewed these same talents as mania, insanity, nervous disorder, and hysteria and sought to “fix” such women, often in brutal ways.
6. In fact, twenty-first-century possession films are regressive in terms of their antifeminist message. Like many horror films of the late 1970s and 1980s, female characters in these films are victims of possession, rape, monstrous birth, and horrific bodily mutilation, all in order to restore belief in God, the devil, and the supernatural, usually to a male priest or “father.”
 7. As Deleuze and Guatarri define this term in *A Thousand Plateaus*, “Becoming-woman is not imitating this entity or even transforming oneself into it . . . The question is not, or not only, that of the organism, history, and subject of enunciation that oppose masculine to feminine in the great dualism machines. The question is fundamentally that of the body—the body they *steal* from us in order to fabricate opposable organisms. This body is stolen first from the girl” (275–76).
 8. See Kendall Phillips’ reading of Craven’s early films in *Dark Directions: Romero, Craven, Carpenter, and the Modern Horror Film* (2012).

CHAPTER 3

1. All of these, with the exception of *FearDotCom*, are remakes of Japanese horror films: *Ring* (Nakata, 1998), *Kairo* (Kurosawa, 2001), *Chakushin ari* (Miike, 2003).
2. These include classics like *The Exorcist* (Friedkin, 1973) and *The Omen* (Donner, 1976), as well as more recent films like the three just mentioned and *Dark Water* (Salles, 2002).
3. See my readings of *The Ring* in *The Scary Screen: Media Anxiety in The Ring* (ed. Lacefield, 2010) and *Technology, Monstrosity, and Reproduction in Twenty-First-Century Horror* (Palgrave, 2013).
4. Though there does seem to be some debate, among psychoanalytic theorists, as to whether the more originary moment involves rivalry with the father or primary mimesis.

5. Though the more irreverent shows like *Southern Fried Homicide* and *Swamp Murders* are almost entirely dramatizations, which really make it seem as if the stories are completely fictional.

CHAPTER 4

1. The etymological root of “orphan,” *orphe*, signifies loss and/or deprivation.
2. *Mama* was adapted from a short film made in 2008 by the same director titled *Mamá*.
3. See chapter 5 of *Technology, Monstrosity, and Reproduction in Twenty-First-Century Horror* (Palgrave, 2013), which discusses variations on the Prometheus myth in Natali’s *Splice* and Scott’s *Prometheus*.
4. “Marisol.” Wikipedia: The Free Encyclopedia. <http://en.wikipedia.org/wiki/Marisol>.
5. See Aeschylus’s *Libation-Bearers* for the former version and Euripides’s *Iphigenia at Aulis* and *Iphigenia among the Taurians* for the latter.

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INDEX

- 9/11
 Horror After and, 19–20
 patriarchal decline and, 8, 65
48 Hours, 108, 119
- Abele, Elizabeth, 6–7, 93
- Agamemnon, 15, 130
- abjection
 Carrie and, 30–33, 41
 catastrophe and, 127
 child and, 33
 female body as, 23, 30–32, 41
 mother-goddess and, 169
 Sinister and, 124–26
 symbol and, 125–27
 violence and, 124–26
- An American Haunting*, 71
- Amityville Horror, The*, 104
- Apocalyptic Dread* (Thompson), 7–8
- archetypal characters, 26, 29, 42, 46, 52, 150
- Aronson, Amy, 7, 72
- Baudrillard, Jean, 103, 131
- blood
 horror film and, 25
 knife and, 62–63
- Mama* and, 146
- menstrual, 25, 30–31, 34, 50
- Oculus* and, 170, 176–78, 180–81
- Orphan* and, 133–34, 139–40, 143
- sacrifice and, 14
- walls and, 106, 122
- body
 fear and, 29, 46
 femininity and, 54
 horror genre and, 30, 60, 116
 identity and, 46
 image and, 112, 117, 124
 mother's, 30, 134, 166, 168, 170
 possession of, 71, 88, 91, 187
 sexuality and, 23, 26–27, 31, 33, 42
 technology and, 121
 transgression and, 36
 victimization and, 24, 140, 142
- bourgeois, 1–3, 17, 36, 38, 40, 43, 67, 82, 88, 92, 149–50, 155, 159, 183–84
- Briefel, Aviva, 19–20, 72
- Brody, Richard, 29
- Brood, The*, 6

- Calasso, Roberto, 21, 188–91
- camera
 eight-millimeter and, 102, 106, 111, 113, 122
 eye of, 111, 167
 gender identity and, 13
 reverse angle and, 31
 viewer and, 27, 43, 76, 85, 122, 173–176
- capitalism, 6, 11, 13, 162
- Carrie*
 abjection and, 30–33, 41
 blood and, 25, 30–34, 37, 40, 42–44, 50
 children and, 29–30, 32–33, 41, 45
 conformity and, 37, 43
 feminism and, 29–30, 36, 43, 60
 repression and, 27, 30, 32, 34–36, 38, 40–46, 54, 60–61
 sexuality and, 23–27, 29–30, 32–36, 38–45, 60
 womb and, 31, 42
- castration, 79, 90, 115, 126, 169, 173
- children
Carrie and, 29–30, 32–33, 41, 45
 evil children, 130–44, 183
 family and, 6–8, 183–85
 fathers and, 73–76
 horror genre and, 3, 19, 65, 102
Insidious and, 87–92, 183
 male heroes and, 6
Mama and, 145–55, 159–65
 mothers and, 8, 14–15, 17, 66, 80, 97–98, 168
 possession and, 71
Sinister and, 104–7, 122–24, 127
Sixth Sense and, 65–66, 69–70, 93, 95
The Strangers and, 50–51, 56
- civil rights, 5
see also women's liberation
- Clover, Carol, 4, 9, 26, 36, 62
- Clytemnestra, 15, 130
- Cohan, Steven, 4
- Cold Case Files*, 108
- Collet-Serra, Jaume, 3, 9, 18, 75, 129–30
- conformity
 feminine and, 35, 44
 patriarchy and, 52, 64
 social, 15–16, 36, 38, 46
- consumerism, 19–20, 126–27
- Coykendall, Abby Lynn, 28
- Creed, Barbara, 9, 18, 25, 30, 36, 39, 41, 50, 54, 148, 168–69
- curse
 demon and, 111
 family and, 3, 81
Oculus and, 176
Sinister and, 102, 106–107
- Dark Directions* (Phillips), 195n8
- Dateline*, 118
- Dates from Hell*, 108
- Deadly Women*, 108
- demonic forces, 7, 14–15, 17, 71, 81, 84–85, 87–90, 101–7, 124, 131–32, 183

- Devil, 90, 132, 195n6
 Dicker, Rory Cook, 11, 13
 Doherty, Thomas, 2, 116
Dread of Difference, The (Grant),
 25
- economic issues
 class and, 47, 67–68,
 93, 162
 crises and, 5
 family and, 82, 88
 patriarchal and, 3, 10, 66,
 104, 146
- Ehlers, Leigh A., 27
 Electra complex, 132, 138
 evil, 39, 53, 55, 74, 80, 83–84,
 86–87, 90–97, 102,
 130–32, 136, 138–44,
 151–52, 187
Exorcism of Emily Rose, The, 71
Exorcist, The, 7, 71, 90, 130,
 132
- fairytale tales
 children and, 15, 151–52
 family life and, 14
Mama and, 144–45, 147,
 150–52, 156
 myth and, 18, 26, 129–30,
 188
*Family Affair: Cinema Calls
 Home* (Pomerance), 1–2
- family horror, 2, 7, 80, 95,
 130, 145
- fantasy, 28–29, 31, 33,
 43, 115
- fathers
Carrie and, 39, 54
 family and, 2, 47
 horror genre and, 2–3, 6–8,
 10, 14–18, 47–48
Insidious and, 81–99
Mama and, 147, 149–52,
 154, 156, 158, 163–64
Oculus and, 166–80
Sinister and, 101, 103–5, 107,
 110, 120, 122, 124–25,
 127–28
Sixth Sense and, 69–75
Stir of Echoes and, 76–80
see also patriarchy
- FearDotCom*, 17, 101, 108
- feminine
 archaic mother-goddess and,
 169
 archetypes, 46, 54, 59, 63
 body and, 26, 54
Carrie and, 35, 41, 60
 horror genre and, 4–5, 9, 18,
 29, 65, 97, 99
 identity and, 19, 23–24, 59,
 62–63
Insidious and, 66, 71, 90
Mama and, 158
 monstrous, 31, 41, 60, 97,
 105, 134, 168, 172, 176
Oculus and, 168, 176
Orphan and, 129, 132, 136,
 147
 power of, 103, 184
 repression of, 116–17
 sexuality, 12, 27, 30, 169
Sinister and, 105
Stir of Echoes and, 81, 90
The Strangers and, 46, 62
 symbolism and, 30–31

- femininity, 10, 12, 23–24, 26,
31, 36, 38, 43–44, 46, 54,
56, 61–63
- feminism
Carrie and, 29–30, 36, 43, 60
 first wave, 10
 identity and, 11–13
 neofeminism, 11
 possession films and, 195
 postfeminism, 1, 10, 16,
23–24, 64
Sinister and, 102
 third wave, 10–11, 71
- Final Girl, 4, 9, 48, 52, 62
- Flanagan, Mike, 3, 18, 129, 165
- Forrest, Jennifer, 25
- Foucault, Michel, 160
- Freud, Sigmund, 18, 86, 90,
125, 132, 168, 189–90
- Freudian, 86, 114–15, 166
- Gabbard, Krin, 6
- gaze, 27–29, 112
see also viewer
- gender, 55
- gender relations
 21st century and, 39, 64, 130
 contemporary and, 28
 nuclear family and, 1, 7
 patriarchal, 10, 63
 redefinition of, 13
- Genz, Stephanie, 12
- ghosts
 camera and, 85
 children and, 105, 113
 fathers and, 17, 59, 65,
69–71, 85, 94, 184, 188
 revenge and, 70
 patriarchy and, 63–64, 186
Sixth Sense, The, 71–76, 80, 183
Stir of Echoes, 76–80
 supernatural and, 14, 67, 73,
145
- Gill, Rosalind, 11–12
- God, Goddess
- Grant, Barry Keith, 4, 6, 25
- Greven, David, 7
- Hantke, Steffen, 19, 138
- Hark, Ina Rae, 4
- Haunted Media* (Sconce), 116,
194n5
- Hearths of Darkness* (Williams),
2, 5
- Hendershot, Cyndy, 70–71
- Henry, Astrid, 12
- heteronormativity, 4, 16, 51
- Hills Have Eyes, The*, 2, 5, 16,
47–48, 53–54,
63, 80
- Hitchcock, Alfred, 28, 49
- Home Movie*, 130, 132
- identity
 body and, 46
 feminine and, 19, 23–24, 59,
62–63
 feminism and, 11–13
- image
Carrie and, 28, 32–33,
41–43, 45
 fear of, 109–11
 horror genre and, 13, 126, 188
Mama and, 157–58
 masculinity and, 8, 66
 mother and, 91
 myth and, 189
Oculus and, 166–68, 176–78

- Orphan* and, 138–40
 projection of, 112
 religious, 41
 sexual, 9
Sinister and, 17–18, 101–3,
 105–14, 120–24
Sixth Sense and, 75
The Strangers and, 50, 53, 55
 technology and, 101–3, 177
 transmission of, 116–17
 violence and, 124, 126–28
 infanticide, 15, 82, 133, 142,
 150, 152, 163–65, 167
Insidious
 children and, 87–92, 183
 feminine and, 66, 71, 90
 oedipal themes and, 97
 sexuality and, 87
 viewer and, 85, 96
Insidious: Chapter, 2, 9, 19, 65,
 68, 81–82, 86, 88–90, 92,
 98, 147, 186–87
 invisibility, 103
 Iphigenia, 130, 180, 189–90

 Jeffords, Susan, 6
Joshua, 130, 132

 Keesey, Douglas, 27
 Kellner, Douglas, 82, 95–96
 Kelly, Alison, 37
 Kimmel, Michael, 7, 72
 King, Stephen, 16, 23–24,
 26–27, 29–30, 33, 36–37,
 43–45
 Koeppe, David, 14, 16, 65
 Koos, Leonard, 25
 Kord, Susanne, 150
 Kristeva, Julia, 30–31, 169

 Lacan, Jacques, 166, 168
Last Exorcism, The, 71
Last House on the Left, The, 5,
 47–48, 53, 80
Law and Order: SVU, 108
 Lechte, John, 124–27, 191
Literature and the Gods
 (Calasso), 188
 Lundquist, Lynne, 152

Mama, 3, 9, 14–15, 18, 129–30,
 132, 134, 158–66, 169,
 185–86, 189, 191
 blood and, 146
 children and, 145–55, 159–65
 fathers and, 147, 149–52,
 154, 156, 158, 163–64
 fairy tales and, 144–45, 147,
 150–52, 156
 feminine and, 158
 oedipal and, 144
 sexuality and, 146
 viewer and, 145, 157–58, 165
 womb and, 145, 159, 165
 “Mama Tried,” 55
 Marisol, 172
 marriage
 bride, 87, 89
 bridesmaid, 49–50, 52,
 55–56, 59
 groom, 14, 49–50, 55–56
 husband, 12, 36, 45, 47, 70,
 72, 78, 84, 91, 133–34,
 138
 wife, 15, 45, 54, 56, 59, 72,
 83–84, 88, 90–91, 104,
 135, 141–42
Marriage of Cadmus and
Harmony, The, 21, 189

- masculinity, 4–6, 52, 54, 62, 72, 154, 184
Masculinity: Bodies, Movies, Culture, 72
 masochism, 37–39, 42, 44
 masquerade of femininity, 36, 54, 117
 media, 12–13, 17, 101–2, 107, 114, 116–20, 124
 maternal, 17, 41, 58, 75, 91–92, 98, 137, 145, 148–50, 156, 164, 169
see also mothers
 Mellen, Joan, 6
 memory, 85–86, 88, 92, 98, 174–75, 177, 183–84, 187–88
 middle class, 3, 11, 17, 47, 67–69, 74, 81–82, 91–93, 95–97, 145, 148–49, 157, 159, 161, 163–65, 184, 189
 Miller, Sam J., 19
 Mintz, Susannah B., 13
 mirrors, 32, 83, 153, 166–68, 170–81, 186
 misogyny, 12–13, 28, 60
 monstrous feminine, 31, 41, 60, 97, 105, 134, 168, 172, 176
see also feminine
 moral status, 3, 7, 17, 37, 96, 103, 131, 148
 Morrison, James, 47
 mothers
 archaic, 9, 18, 58, 92, 97, 129, 145, 148, 157, 169–70, 184
 oral-sadistic, 9
 phallic, 17, 91, 97–99, 124, 148, 159, 166, 168–73, 176–77, 179, 181
 myth, 18, 20–21, 25–26, 58, 129–30, 132, 144–45, 160–63, 168–69, 180, 188–91
 mythic narratives, 14–15
 “My First Lover,” 53
 Nancy, Jean-Luc, 126, 128
 Neale, Steve, 6
 neoliberalism, 12, 24, 34, 62
New Detectives, The, 108
 nostalgia, 50–51, 67, 186, 191
 nuclear family, 1–8, 14, 16, 18, 63, 65, 70, 82, 93, 97, 102, 129, 145, 149, 159–60, 183, 186, 188–89

Oculus, 3, 9, 14–15, 18, 129–32, 165–69, 179–81, 185–86, 189, 191
 blood and, 170, 176–78, 180–81
 feminine and, 168, 176
 oedipal issues and, 130, 165–68, 173, 179
 viewer and, 167, 175
 womb and, 166, 169–70, 172, 180
 Oedipus/oedipal
 crisis, 14
 complex, 18, 86, 125, 189–90
 Insidious and, 97
 Mama and, 144
 myth, 132, 160, 189–90
 narrative, 86, 92, 99
 Oculus and, 130, 165–68, 173, 179
 trauma, 99, 183
Omen, The, 15, 130, 132
On the Case with Paula Zahn, 119

- One Missed Call*, 101, 108
- oppression, 10, 20, 24, 39–40, 43, 45, 70, 130, 154, 159, 164
- Orphan*, 3, 9, 18, 129–30, 132–36, 144–45, 147, 149, 155, 158, 164, 166, 169, 183, 186–87, 189, 191
- blood and, 133–34, 139–40, 143
- feminine and, 129, 132, 136, 147
- sexuality and, 140–41
- womb and, 133, 137–38, 141–44
- paternal, 3, 8, 15, 20, 24, 66–67, 71, 80, 85–86, 91, 97–98, 104, 135, 184–85
- patriarchy
- absolution, 2–3
 - archetypal, 54
 - crisis in, 2, 5–6, 47, 66, 98, 184–85
 - decline, 1–2, 5, 8
 - power and, 10
 - redemption, 3, 7–8, 17, 48, 63
 - see also* fathers
- Phillips, Kendall, 7, 53
- Piepmeier, Alison, 11, 13
- Poltergeist*, 2, 8, 66–67, 82–83, 95–97, 105, 107
- Poltergeist II: The Other Side*, 96
- Pomerance, Murray, 2
- possession, 9, 14–17, 66, 70–71, 77, 88, 90, 96, 101, 106–7, 172, 183, 195n6
- postfeminism, 1, 10–12, 16, 23–24, 64
- postmodernism, 47–48, 68
- postpatriarchy, 1, 24, 183
- power
- feminine, 5, 12–13, 24, 30, 134
 - horror genre and, 10, 12–16, 19
 - images and, 109–10
 - masculine, 4, 8
 - patriarchal, 10, 104
 - powerlessness, 6, 79, 91
 - repression and, 19
 - supernatural, 15
- Press, Andrea, 12
- primal horde, 18, 125, 190
- projectors, 102, 105, 107, 110–13
- prom, 32, 35–38, 40, 42–44, 50–51, 55–56
- Psycho*, 49
- Pulse*, 17, 101, 108
- Radner, Hilary, 11
- Reagan, Ronald, 5, 19, 66
- Reger, Jo, 11
- remakes, 16, 25–26, 28–29, 33
- repression
- Carrie* and, 27, 30, 32, 34–36, 38, 40–46, 54, 60–61
 - family and, 17, 94, 96–97
 - feminine and, 99, 116
 - horror genre and, 19
 - memory and, 85–86, 92, 183–84
 - myth and, 188
 - patriarchy and, 146
 - rage and, 87–88, 90, 98, 139, 142
 - “return of the repressed,” 14, 26
 - sexual, 30, 32, 34, 36, 46, 60, 140–41, 154
 - violence and, 8

- Ring, The*, 17, 101–03, 105–06, 111, 130
Rosemary's Baby, 7, 130, 132
 Rosen, Elizabeth, 73, 75
 Rudd, David, 136
- sacrifice, 14–15, 32, 41, 105, 125, 130, 143, 162, 166–68, 178, 180, 189–90
 sadism, 9, 28, 39
Shadows of Doubt (Grant), 4
 Scharff, Christina, 11–12
 Schechter, Harold, 188
 Schober, Adrian, 71, 90
 Sconce, Jeffrey, 116
Screening the Male (Cohan and Hark), 4
 Sears, John, 31
 Seltzer, Mark, 114–20, 125, 127
Serial Killers (Seltzer), 114
 sexism, 12–13
 sexuality
 - Carrie* and, 23–27, 29–30, 32–36, 38–45, 60
 - consumerism and, 19
 - family and, 160
 - feminine, 12, 27, 169
 - identity and, 116
 - Insidious* and, 87
 - Mama* and, 146
 - masculine, 4, 26
 - Orphan* and, 140–41
 - repression of, 30, 32, 34, 141, 154
 - The Strangers* and, 46, 48, 51–53, 58, 61–62
- Sharrett, Christopher, 19–20, 68
Shining, The, 2, 8, 15, 66–67, 104
- Short, Sue, 150
 Shyamalan, M. Night, 7, 14, 16, 65, 73
Signs, 7
 sin, 39–41, 107–8
Sinister, 9, 14, 17, 101–8, 110–14, 120–28, 146, 158, 166, 183, 186, 189, 191
 - abjection and, 124–26
 - children and, 104–7, 122–24, 127
 - curse and, 102, 106–107
 - feminine and, 105
 - feminism and, 102
 - technology and, 102–3, 110
 - viewer and, 103, 110–13, 119, 121–24
 - womb and, 106
- Sixth Sense, The*, 14, 16–17, 65–72, 76–77, 79–81, 8586, 91, 93–95, 98, 102, 183–86
- Sobchack, Vivian, 2, 7, 104, 146
- Sonzero, Jim, 17, 101
Southern Fried Homicide, 108
 “Sprout and the Bean,” 51
Stir of Echoes, 14, 16–17, 65, 67–68, 70, 76, 79–82, 85–86, 90, 93–95, 98, 146, 186–87
- Stamp Lindsey, Shelley, 28, 31, 35–36, 42–43, 54, 60–61, 134
- Strangers, The*, 9, 15–16, 18, 23–24, 47–53, 59–64, 134, 140, 184–86
 - blood and, 46, 49–50
 - children and, 50–51, 56

- feminine and, 46, 62
 sexuality and, 46, 48, 51–53, 58, 61–62
 viewer and, 61, 64
 supernatural, 14–16, 18, 46, 52, 61–62, 67, 73, 96, 103, 131–32, 145, 147, 152, 166–67, 173, 180, 188
 Suzy Creemcheese, 36–38
Swamp Murders, 108
 symbolic order, 30–31, 34, 36, 39, 54, 97, 103, 125, 137, 145, 148, 157–58, 169–70, 173–74, 179, 187, 191
- Tatar, Maria, 135, 153
- technology
 communications and, 107–8
 family and, 8
 horror and, 101–2
 identity and, 115
 image and, 102–3, 110
 lack of modern, 186
 neoliberalism and, 12
The Ring and, 17–18, 101–3
Sinister and, 102–3, 110
 womb and, 18, 103
- Thing, The*, 6
- Thompson, Kirsten Moana, 7, 8, 93
- true crime, 17–18, 101–4, 108, 110, 113–14, 117–24, 127–28
- Videodrome*, 6
- viewer
 childhood and, 98
 DePalma and, 27–28, 33
 evil children and, 130–31
 gaze and, 27–28
 horror genre and, 19, 126
Insidious and, 85, 96
Mama and, 145, 157–58, 165
Oculus and, 167, 175
Sinister and, 103, 110–13, 119, 121–24
Sixth Sense and, 72–73
The Strangers and, 61, 64
 sympathy and, 60
 television and, 117
 “terrible dependency” and, 138–39
 true crime and, 119, 121–22
 victim and, 60
 violence and, 47
see also gaze
- Wandless, William, 130–32, 138, 143
- War of the Worlds*, 7
- Westfahl, Gary, 131, 152
- Whannel, Leigh, 82, 84, 89
- Williams, Sara, 90
- Williams, Tony, 2, 5–6, 67, 82
- womb
 archaic mother and, 97, 133, 137–38, 141–45, 159, 165
Carrie and, 31, 42
Mama and, 145, 159, 165
Oculus and, 166, 169–70, 172, 180
Orphan and, 133, 137–38, 141–44
Poltergeist and, 96
The Ring and, 103, 105
Sinister and, 106

- womb—*continued*
 The Strangers and, 134
 supernatural figures and, 14
 technology and, 18, 103
- women's liberation, 5, 23–24,
 29, 53, 59
- Wood, Robin, 25, 60, 154, 162
- working class, 17, 67–69, 74,
 76–78, 81, 93–95,
 184–85
- Zangar, Anat, 25–26