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.


3. With the exception of Shyamalan’s The Sixth Sense and Koepp’s Stir of Echoes, both released in 1999, which serve in chapter 2 as contrasts to the later Insidious films.


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.


**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**

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*.
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).


**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).


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*.
5. See Aeschylus’s *Libation-Bearers* for the former version and Euripides’s *Iphigenia at Aulis* and *Iphigenia among the Taurians* for the latter.


Coykendall, Abby Lynn. “Bodies Cinematic, Bodies Politic: The ‘Male’ Gaze and the ‘Female’ Gothic in DePalma’s Carrie.” Diversifying the Discourse: The Florence Howe Award for Outstanding

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Bibliography


Filmography

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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
_Exorcism of Emily Rose, The, _71
_Exorcist, The, _7, 71, 90, 130, 132

**fairy 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

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
partriarchy 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
Index

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
Koepp, 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, 47–48, 53, 80
Law and Order: SVU, 108
Lechte, John, 124–27, 191
Literature and the Gods (Calasso), 188
Lundquist, Lynne, 152
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
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
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
Index 215

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
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
customerism 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
gender 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
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
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