

(Library ebook) Post-9/11 Horror in American Cinema

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Kevin J. Wetmore Jr.

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Kevin J. Wetmore Jr. : Post-9/11 Horror in American Cinema before purchasing it in order to gage whether or not it would be worth my time, and all praised Post-9/11 Horror in American Cinema:

0 of 1 people found the following review helpful. Wonderful essay!!By antonio jos borrego navarroA well-documented, thought and written, study. Through its pages, we see the importance of popular culture at depicting emotions and anxieties, ideas and points of view on one of the most disturbing facts of XXI century. Highly recommended.5 of 6 people found the following review helpful. An Important Look At An Under-Appreciated

GenreBy IanIf you're a serious student of horror, genre films, or political studies in general, then this is simply a must read. Simultaneously academic and accessible, Kevin Wetmore's "Post-9/11 Horror In American Cinema" takes an incisive look at horror films of the past ten years to discuss the various ways they reflect the changing cultural attitudes in America. The book is erudite without ever being politically didactic and contains a treasure trove of fascinating theories and observations. Some of my favorite chapters include: 'Because You Were Home': Anonymous and Random Death- 'Torture Porn' and What It Means To Be An American- Hopeless Bleak Despair, or How I Learned To Stop Worrying And Love The Mist- Horrific Nostalgia: Remaking the Slasher FilmHopeless Bleak Despair, in particular, seems to represent the heart of the books argument. First observing non-horror films like "World Trade Center" and "United 93," Wetmore argues that while these films may have captured the events of 9/11, they apparently did not capture the feeling of 9/11, or its aftermath. "The films about 9/11 in the wake of 9/11 are... 'triumphant narratives,' celebrating American victories during and after the terror attack. But 9/11 did not feel like a victorious experience." Instead, what audience have returned to, time and time again, are films like SAW, FUNNY GAMES, THE STRANGERS, THE LAST EXORCISM and, most notably, THE MIST which all end on bleak, unforgiving notes. In this way, horror films can seen as providing a unique peek into the national psyche.The book goes on to look at the de-emphasis of gender in horror films ("the final couple" begins to take precedent over the "the final girl"), the explosion of found footage films (not to mention the difference between pre and post-9/11 found footage films), and our current nostalgic fascination with the 1980s.This is top-notch writing, on par with other seminal works like "The Monster Show" by Skal, "The Dread Of Difference" edited by Grant, and "Dance Macabre" by Stephen King, and deserves a place on every horror hounds book shelf. Highly recommended.2 of 39 people found the following review helpful. More Unreadable CrapBy Lloyd LuchreMore unreadable crap from the grandmaster author of unreadable crap! If you looked up "unreadable crap" in the dictionary, you'd see this author's face. And the price of this "book". Good grief. Boy am I glad I didn't have to pay to try and read this pretentious mind-filth. I've tried to give this guy a chance, but this book is just the worst kind of brain matter killer. Don't give it a even a short read, you won't be able to get those minutes or hours back! If you like books about horror, look around and pick something else.

The horror film is meant to end in hope: Regan McNeil can be exorcized. A hydrophobic Roy Scheider can blow up a shark. Buffy can and will slay vampires. Heroic human qualities like love, bravery, resourcefulness, and intelligence will eventually defeat the monster. But, after the 9/11, American horror became much more bleak, with many films ending with the deaths of the entire main cast. Post-9/11 Horror in American Cinema illustrates how contemporary horror films explore visceral and emotional reactions to the attacks and how they underpin audiences' ongoing fears about their safety. It examines how scary movies have changed as a result of 9/11 and, conversely, how horror films construct and give meaning to the event in a way that other genres do not. Considering films such as Quarantine, Cloverfield, Hostel and the Saw series, Wetmore examines the transformations in horror cinema since 9/11 and considers not merely how the tropes have changed, but how our understanding of horror itself has changed.

About the AuthorKevin J. Wetmore, Jr. is an associate professor of theatre arts at Loyola Marymount University, the author and editor of ten books including The Empire Triumphant: Race, Religion and Rebellion in the Star Wars Films, and a contributor to numerous volumes on sci-fi, pop culture and religion, including essays on Godzilla, Star Wars, and Battlestar Galactica. His areas pf expertise include Japanese theatre, African theatre, Shakespeare, Greek tragedy, stage combat and comedy.