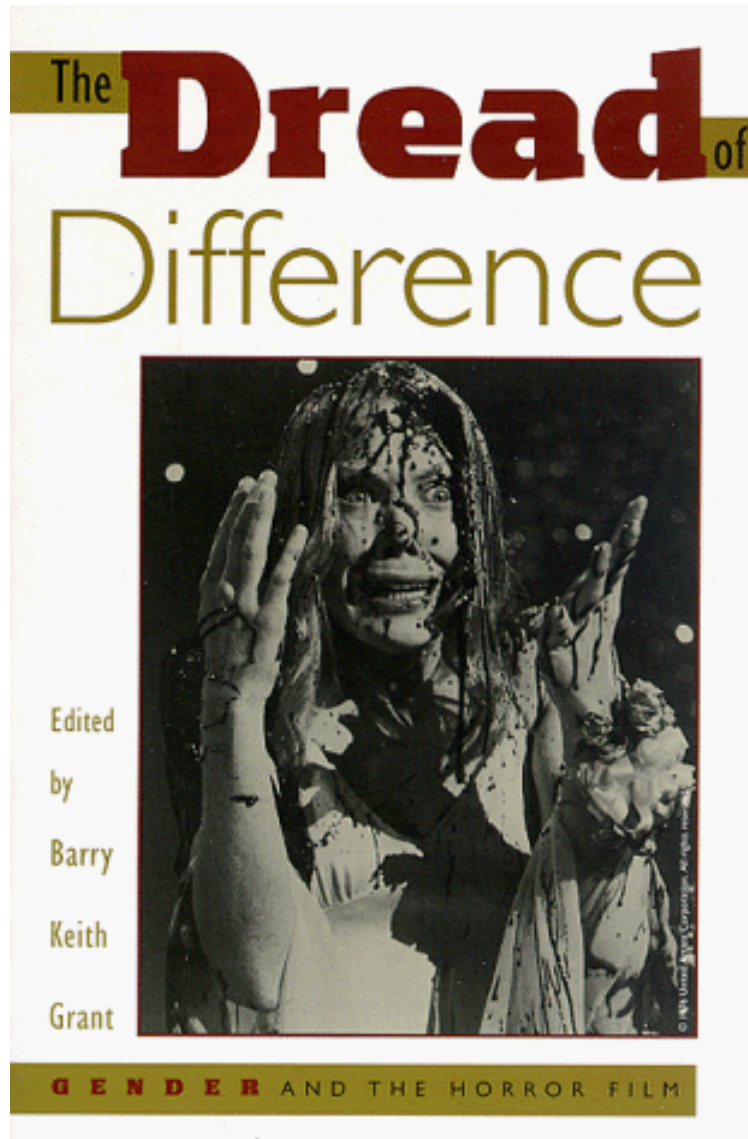


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The Dread of Difference: Gender and the Horror Film (Texas Film Studies Series)

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From University of Texas Press : The Dread of Difference: Gender and the Horror Film (Texas Film Studies Series) before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Dread of Difference: Gender and the Horror Film (Texas Film Studies Series):

8 of 8 people found the following review helpful. Very Enjoyable and Illuminating By William Alexander In "The Dread of Difference," Barry Grant chooses about twenty-one essays that "deconstruct" the horror genre from a variety

of points of view, like the Freudian, the post-modern, and the feminist/gendered (which, honestly, led me to think the subtitle a shade misleading because it limits what is a far more complex work). What emerges is a serious look at what horror films mean and what they are interpreted to mean, giving weight and gravitas to the "bastard child" of American cinema. True, all of the theory can, at times, be an eye-rolling slog. But generally, Grant chose essays readily accessible to any careful reader and often mercifully free of academic "newspeak." What emerges is something truly thought-provoking, even if you disagree with any given essayist's premise. And as one other reviewer noted, the "Alien" essay alone is worth the price of admission. It's a very fresh look at a masterpiece of film-making. The press is also an excellent one. The University of Texas, in the late 1990's, put out a large quantity of very serious and very well done works on cinema and cinema history. At the time "Dread" came out, other works emerged at around the same time, all well worth the money. Whomever worked there at that time did superior editing and publishing work in this field, overall. I think the book is also very useful from another perspective. Post-modern and feminist theory, just to name two, even when comprehensible, can be very intimidating. This would be a great "primer" for the graduate student in the liberal arts in order to get the "feel" of the main arguments that dominate in different schools of academic thought without becoming confused or - worse - bored to tears. "Dread" is worth the money. I recommend it with enthusiasm, although as the three star reviewer notes, better care could have been taken with some details in the films under discussion, a very valid point. Still, the few errors are not fatal enough to compromise the overall work, in my opinion. Excellent, thought provoking read. 0 of 0 people found the following review helpful. Useful collection. By moviedog. This collection of scholarly essays is now over twenty years old, but it offers a number of key pieces still essential to work in film studies focusing on gender- or transectional studies of horror. 0 of 0 people found the following review helpful. Two Stars. By Customer. Ok

An undying procession of sons of Dracula and daughters of darkness has animated the horror film genre from the beginning. Indeed, in this pioneering exploration of the cinema of fear, Barry Keith Grant and twenty other film critics posit that horror is always rooted in gender, particularly in anxieties about sexual difference and gender politics. The book opens with the influential theoretical works of Linda Williams, Carol J. Clover, and Barbara Creed. Subsequent essays explore the history of the genre, from classic horror such as King Kong and Bride of Frankenstein to the more recent Fatal Attraction and Bram Stoker's Dracula. Other topics covered include the work of horror auteurs David Cronenberg, Dario Argento, and George Romero; the Aliens trilogy; and the importance of gender in relation to horror marketing and reception. Other contributors include Vera Dika, Thomas Doherty, Lucy Fischer, Christopher Sharrett, Vivian Sobchack, Tony Williams, and Robin Wood. Writing across a full range of critical methods from classic psychoanalysis to feminism and postmodernism, they balance theoretical generalizations with close readings of films and discussions of figures associated with the genre. The Dread of Difference demonstrates that horror is hardly a uniformly masculine discourse. As these essays persuasively show, not only are horror movies about patriarchy and its fear of the feminine, but they also offer feminist critique and pleasure.

.com Film critics of the 1990s contend that gender is central to understanding horror movies. As editor Barry Keith Grant writes, "Today gender roles are being tested, challenged, and redefined everywhere, and until such time as difference is no longer dreaded, this crucial aspect of the horror film will remain very important for us." The Dread of Difference is a solid starting place for exploring the idea of gender in horror cinema. It's a fat book with 21 scholarly (and reasonably lucid) essays, and plenty of black-and-white movie stills. The authors use a variety of theories to survey the history of horror/slasher movies and the work of individual directors, and offer "close readings" of a number of movies. Related title: Men, Women, and Chain Saws: Gender in the Modern Horror Film by Carol Clover "About the Author Editor Barry Keith Grant is Director of the Film Studies Program at Brock University in St. Catharines, Ontario, Canada.