List of Figures	X
Acknowledgements	xiii
	_
Introduction: The Affective-Corporeal Dimensions of Horror	1
Horror Film and Affect 3	
Horror Film and the Body 9	
This Book 15	
Notes 19	
Bibliography 21	
Filmography 27	
Representation: Abjection, Disgust and the (Un)Gendered Body	28
Gender, Abjection and the Limitations of the	
Monstrous-Feminine Model 29	
Case Study 1: The Female Teenage Body in Ginger Snaps (2000)	37
Abjection Without Psychoanalysis 44	
The Importance of Physical Threat 49	
Abjection As Fearful Disgust 54	
, ,	8
	64
Conclusion: The Relevance of Representation to an	
Affective-Corporeal Model of Horror 70	
Notes 73	
Bibliography 78	
Filmography 82	
Emotion: Cognition, Threat and Self-Reflection	85
Some Cognitivist Approaches to Horror: Acknowledging	50
Emotions 86	
Art-Horror and Carroll's Thought Theory of Fmotions 91	

Physical Threat As Horror's Defining Emotional State 98

Case Study 1: Experiencing Fear, or How [•REC] (2007) Works 105

1

## x Contents

	Anticipation and Reaction to Threat: Dread and	
	Survival Suspense 111	
	Complex Self-Reflective Cognitive Processes: Shame and Guilt	121
	Case Study 2: Snuff-Movie (2005) and the Complicit Morbid	
	Viewer 126	
	Conclusion: The Relevance of Emotion to an	
	Affective-Corporeal Model of Horror 132	
	Notes 134	
	Bibliography 141	
	Filmography 146	
3	Somatics: Startles, Somatic Empathy and Viewer Alignment	150
	Visual and Acoustic Assaults: The Startle Effect 151	100
	Case Study 1: Direct Attack of the Viewer in My Bloody	
	Valentine 3D (2009) 156	
	Identification and the Masochistic Viewer 162	
	Corporeal Identification: Somatic Empathy 167	
	Sensation Mimicry and Cinematic Pain 172	
	Case Study 2: Viewer Alignment and the Torture	
	Scene in Hostel (2005) 178	
	Conclusion: The Relevance of Somatics to an	
	Affective-Corporeal Model of Horror 184	
	Notes 186	
	Bibliography 189	
	Filmography 191	
	Conclusion: Horror Film and Affect	194
	The state of the s	177

Index

201