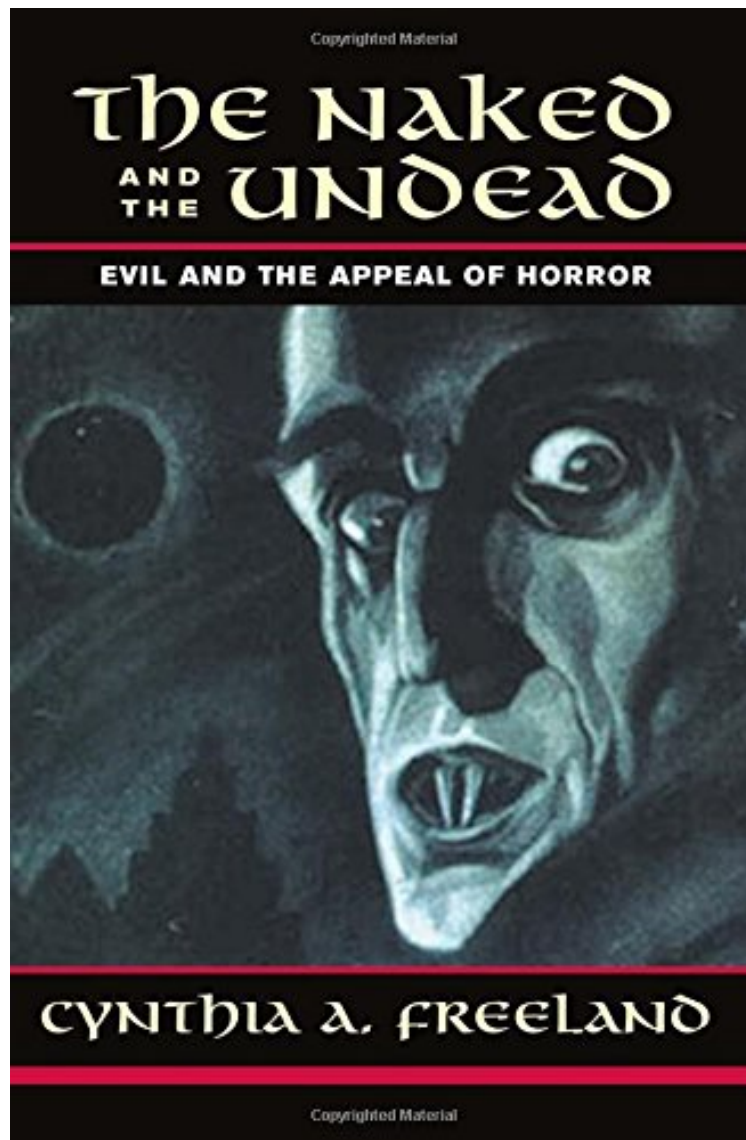


(Download free pdf) The Naked And The Undead: Evil And The Appeal Of Horror (Thinking Through Cinema)

The Naked And The Undead: Evil And The Appeal Of Horror (Thinking Through Cinema)

Cynthia Freeland

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Cynthia Freeland : The Naked And The Undead: Evil And The Appeal Of Horror (Thinking Through Cinema) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Naked And The Undead: Evil And The Appeal Of Horror (Thinking Through Cinema):

0 of 0 people found the following review helpful. ... this as background info for my horror class - great stuff.By J. J.

SargentI've used this as background info for my horror class - great stuff.10 of 11 people found the following review helpful. Solidly written, thought provoking look at horror in filmBy Anne RiceThis book is extremely accessible and discusses horror in film in a profound way with considerable scope. Anyone who responds keenly to the supernatural in literature and film is bound to enjoy these in depth discussions of many of the finest horror films we have. The author is upfront about her approach, and about her own likes and dislikes, but these admissions do not limit the book in any way. There is much to learn here, much to ponder. For an author like me who believes that horror fiction and film reflect our deepest social and psychological concerns, this book has tremendous value. I am looking for more books by the author.18 of 23 people found the following review helpful. Thorough insightful, but too academic.By Will ErricksonMy favorite title of recent memory, "The Naked and the Undead" (a play on Mailer's WWII classic "The Naked and the Dead") is a much-needed review of recent horror films. Too many books on this topic are sadly out of date, incomplete, condescending, or just plain wrong. Philosophy professor Cynthia Freeland, however, dives right into the thick of things, stating that her favorite director is auteur David Cronenberg and that she has little patience for mainstream schlock like Freddy and Jason. "All right," I thought to myself, "my kind of writer."She covers the entire "Hellraiser" series, the most recent vampire films, and classics like "Texas Chainsaw Massacre," "Repulsion," "Them!" "Eraserhead," "Peeping Tom" and "Nosferatu." The chapters range from "Women and Bugs" (the Alien and Species films) to "Monstrous Flesh" and "The Slasher's Blood Lust." Freeland knows her stuff, and her insights are profound and interesting. She considers feminist images in contemporary horror, graphic violence and its impression upon viewers, the appeal of the seductive, aesthetic vampire, and the visionary, intellectual works of Cronenberg ("Videodrome," "Dead Ringers," "The Fly").The major problem, however, is that she's an academic, and the book reads like a PhD. dissertation. It's not a lot of fun to read, like, say, Stephen King's "Danse Macabre" or Kim Newman's "Nightmare Movies" or the anthology "Cut!" If you're a serious reader as well as horror film buff, then this book is very worthwhile. If you've ever studied film in college this book will be right up your alley. If, however, you don't really call into either category, then this book probably isn't for you.There is much to be learned from in this book, and I'm very glad Ms. Freeland took such care and patience. I only wish she had approached this book more as an intelligent fan rather than as an academic. So, 3 and a half stars. And kudos for the awesome cover art!

Horror is often dismissed as mass art or lowbrow entertainment that produces only short-term thrills. Horror films can be bloody, gory, and disturbing, so some people argue that they have bad moral effects, inciting viewers to imitate cinematic violence or desensitizing them to atrocities. In *The Naked and the Undead: Evil and the Appeal of Horror*, Cynthia A. Freeland seeks to counter both aesthetic disdain and moral condemnation by focusing on a select body of important and revealing films, demonstrating how the genre is capable of deep philosophical reflection about the existence and nature of evilboth human and cosmic. In exploring these films, the author argues against a purely psychoanalytic approach and opts for both feminist and philosophical understandings. She looks at what it is in these movies that serves to elicit specific reactions in viewers and why such responses as fear and disgust are ultimately pleasurable. The author is particularly interested in showing how gender figures into screen presentations of evil.The book is divided into three sections: Mad Scientists and Monstrous Mothers, which looks into the implications of male, rationalistic, scientific technology gone awry; The Vampire's Seduction, which explores the attraction of evil and the human ability (or inability) to distinguish active from passive, subject from object, and virtue from vice; and Sublime Spectacles of Disaster, which examines the human fascination with horror spectacle. This section concludes with a chapter on graphic horror films like *The Texas Chainsaw Massacre*. Written for both students and film enthusiasts, the book examines a wide array of films including: *The Silence of the Lambs*, *Repulsion*, *Frankenstein*, *The Fly*, *Dead Ringers*, *Alien*, *Bram Stoker's Dracula*, *Interview with the Vampire*, *Frenzy*, *The Shining*, *Eraserhead*, *Hellraiser*, and many others.

" This is an excellent study." -- -Robert C. Solomon, University of Texas at Austin"Critically sophisticated and exhaustive in its reference to contemporary media culture." -- -Science Fiction Studies"Cynthia Freeland has succeeded in providing a thorough and comprehensive analysis of the horror film." -- -Elizabeth Miller, Memorial University of Newfoundland, Canada"Freeland's rich cognitive account...takes us a big jump forward in understanding why horror movies fascinate, even as they repel us." -- -Martha C. Nussbaum, University of Chicago"[A] thoughtful, moral reading--from a feminist, 'cognitivist' point of view." -- -Publishers Weekly"[B]rilliant ... provocative ... insightful ... precise.... Quite simply, Freeland has written a very good study of evil." -- -ChoiceAbout the AuthorCynthia Freeland is professor of philosophy at the University of Houston. She is author of *But Is It Art?*, co-editor of *Philosophy and Film*, and editor of *Feminist Interpretations of Aristotle*