

The Others Alejandro Amenabar

Thomas Elsaesser

Spanish National Cinema Núria Triana-Toribio, 2003 Using accounts of films, film magazines and documents not readily available to an English-speaking audience, as well as case studies focusing on key issues, this volume explores the complex and changing relationship between cinema and Spanish national identity.

Dark Dreams 2.0 Charles Derry, 2009-12-21 Greatly expanded and updated from the 1977 original, this new edition explores the evolution of the modern horror film, particularly as it reflects anxieties associated with the atomic bomb, the Cold War, 1960s violence, sexual liberation, the Reagan revolution, 9/11 and the Iraq War. It divides modern horror into three varieties (psychological, demonic and apocalyptic) and demonstrates how horror cinema represents the popular expression of everyday fears while revealing the forces that influence American ideological and political values. Directors given a close reading include Alfred Hitchcock, Brian De Palma, David Cronenberg, Guillermo Del Toro, Michael Haneke, Robert Aldrich, Mel Gibson and George A. Romero. Additional material discusses postmodern remakes, horror franchises and Asian millennial horror. This book also contains more than 950 frame grabs and a very extensive filmography.

Global Genres, Local Films Elena Oliete-Aldea, 2017-06-29 The acute processes of globalisation at the turn of the century have generated an increased interest in exploring the interactions between the so-called global cultural products or trends and their specific local manifestations. Even though cross-cultural connections are becoming more patent in filmic productions in the last decades, cinema per se has always been characterized by its hybrid, transnational, border-crossing nature. From its own inception, Spanish film production was soon tied to the Hollywood film industry for its subsistence, but other film traditions such as those in the Soviet Union, France, Germany and, in particular, Italy also determined either directly or indirectly the development of Spanish cinema. *Global Genres, Local Films: The Transnational Dimension of Spanish Cinema* reaches beyond the limits of the film text and analyses and contextualizes the impact of global film trends and genres on Spanish cinema in order to study how they helped articulate specific national challenges from the conflict between liberalism and tradition in the first decades of the 20th century to the management of the contemporary financial crisis. This collection provides the first comprehensive picture of the complex national and supranational forces that have shaped Spanish films, revealing the tensions and the intricate dialogue between cross-cultural aesthetic and narrative models on the one hand, and indigenous traditions on the other, as well as the political and historical contingencies these different

expressions responded to.

Spanish Film Cultures Núria Triana-Toribio, 2016-06-03 The past four decades have seen the Spanish film industry rise from isolation in the 1970s to international recognition within European and World Cinema today. Exploring the cultural and political imperatives that governed this success, this book shows how Spanish film culture was deliberately and strategically shaped into its current form.

The Spanish Fantastic Shelagh Rowan-Legg, 2016-09-06 In recent decades, the Spanish 'fantastic' has been at the forefront of genre filmmaking. Films such as *The Day of the Beast*, the *Rec* trilogy, *The Orphanage* and *Timecrimes* have received widespread attention and popularity, arguably rescuing Spanish cinema from its semi-invisibility during the creativity-crushing Franco years. By turns daring, evocative, outrageous, and intense, this new cinema has given voice to a generation, both beholden to and yet breaking away from their historical and cultural roots. Beginning in the 1990s, films from directors such as Alex de la Iglesia, Alejandro Amenabar, and Jaume Balaguero reinvigorated Spanish cinema in the horror, science fiction and fantasy veins as their work proliferated and took centre stage at international festivals such as Sitges, Fantasia International Film Festival and Fantastic Fest. Through an examination of key films and filmmakers, Shelagh Rowan-Legg here investigates the rise of this unique new wave of genre films from Spain, and how they have recycled, reshaped and renewed the stunning visual tropes, wild narratives and imaginative other worlds inherent to an increasingly influential cinematic field. Its emergence is part of a new trend of postnational cinema, led by the fantastic, which approaches the national boundaries of cinema with an exciting sense of fluidity.

Christianity and Horror Cinema Bryan P. Stone, 2025-06-25 Christianity and Horror Cinema explores ways that Christian beliefs, spiritualities, practices, and symbols provide the religious and existential depths out of which the monsters of Western horror cinema have emerged, arguing that they are, in several respects, the monsters for which Christians are responsible. Horror cinema preys on Christianity's narrative, moral, cultural, and aesthetic traditions; reverses them; upends them; inverts them; and offends them. But it also reflects and relies on them. The book focuses on seven subgenres in the cinema of horror: ghosts, witches, the demonic or Satanic, vampires, nature horror, zombies, and psychological horror. Each chapter traces the history of that subgenre, taking up a theological analysis of ways that horror cinema capitalizes on ambiguities, contradictions, anxieties, and tensions in Christianity—for example, its treatment of the body, nature, sexuality, women, or those it deems pagan or religiously other. The author examines a variety of films that are important for thinking about the relationship of Christianity to horror cinema. The book will be of interest to scholars of religion, theology, and film studies.

Hollywood Puzzle Films Warren Buckland, 2014-05-30 From *Inception* to *The Lake House*, moviegoers are increasingly flocking to narratologically complex puzzle films. These puzzle movies borrow techniques—like fragmented spatio-temporal

reality, time loops, unstable characters with split identities or unreliable narrators—more commonly attributed to art cinema and independent films. The essays in *Hollywood Puzzle Films* examine the appropriation of puzzle film techniques by contemporary Hollywood dramas and blockbusters through questions of narrative, time, and altered realities. Analyzing movies like *Source Code*, *The Butterfly Effect*, *Donnie Darko*, *Déjà Vu*, and adaptations of Philip K. Dick, contributors explore the implications of Hollywood's new movie mind games.

Haunting Inquiry Robert Nellis, 2009-01-01 The NFB's mandate is "[t]o make and distribute films designed to help Canadians in all parts of Canada to understand the ways of living and the problems of Canadians in other parts." NFB Founding Commissioner John Grierson It's only by our lack of ghosts we're haunted. Canadian poet Earle Birney *Haunting Inquiry: Classic NFB Documentary*, Jacques Derrida, and the Curricular Otherwise reintroduces significant, if sometimes forgotten, National Film Board of Canada documentaries into contemporary curriculum conversation. Author Robert Christopher Nellis employs an inflection of Derridean deconstruction to mobilize historical, political, and intellectual themes emerging from the films as elliptical, curricular opportunities. The work explores hauntings in and around the documentaries to open toward Others neither fully present nor absent within the Canadian imagination. They remain troublingly illicit, as is the character of haunting... This book's contribution to the literature of curriculum is a unique and innovative conceptual framework, reintroduction of many classic NFB documentaries, and the use of a productive language and outlook to mobilize fresh perspectives and hopeful possibilities.

A History of Horror Wheeler Winston Dixon, 2010-08-24 Ever since horror leapt from popular fiction to the silver screen in the late 1890s, viewers have experienced fear and pleasure in exquisite combination. Wheeler Winston Dixon's *A History of Horror* is the only book to offer a comprehensive survey of this ever-popular film genre. Arranged by decades, with outliers and franchise films overlapping some years, this one-stop sourcebook unearths the historical origins of characters such as Dracula, Frankenstein, and the Wolfman and their various incarnations in film from the silent era to comedic sequels. *A History of Horror* explores how the horror film fits into the Hollywood studio system and how its enormous success in American and European culture expanded globally over time. Dixon examines key periods in the horror film—in which the basic precepts of the genre were established, then banished into conveniently reliable and malleable forms, and then, after collapsing into parody, rose again and again to create new levels of intensity and menace. *A History of Horror*, supported by rare stills from classic films, brings over fifty timeless horror films into frightfully clear focus, zooms in on today's top horror Web sites, and champions the stars, directors, and subgenres that make the horror film so exciting and popular with contemporary audiences.

The Book of Horror Matt Glasby, 2025-09-02 '... the definitive guide to what properly messes us up.' — SFX Magazine 'Glasby anatomises horror's scare tactics with keen, lucid clarity across 34 carefully selected main films – classic and

pleasingly obscure. 4 Stars.' — Total Film The Book of Horror introduces you to the scariest movies ever made and examines what makes them so frightening. Horror movies have never been more critically or commercially successful, but there's only one metric that matters: are they scary? Back in the silent era, viewers thrilled at Frankenstein and Dracula. Today, the monsters may have changed, but the instinct remains the same: to seek out the unspeakable, ride the adrenaline rush and play out our fears in the safety of the cinema. The Book of Horror focuses on the most frightening films of the post-war era – from Psycho (1960) to It Chapter Two (2019) – examining exactly how they scare us across a series of key categories. Each chapter explores a seminal horror film in depth, charting its scariest moments with infographics and identifying the related works you need to see. Including references to more than 100 classic and contemporary horror films from around the globe, and striking illustrations from Barney Bodoano, this is a rich and compelling guide to the scariest films ever made. The films: Psycho (1960), The Innocents (1961), The Haunting (1963), Don't Look Now (1973), The Exorcist (1973), The Texas Chain Saw Massacre (1974), Who Can Kill a Child? (1976), Suspiria (1977), Halloween (1978), The Shining (1980), The Entity (1982), Angst (1983), Henry: Portrait of a Serial Killer (1990), Ring (1998), The Blair Witch Project (1999), The Others (2001), The Eye (2002), Ju-On: The Grudge (2002), Shutter (2004), The Descent (2005), Wolf Creek (2005), The Orphanage (2007), [Rec] (2007), The Strangers (2008), Lake Mungo (2008), Martyrs (2008), The Innkeepers (2011), Banshee Chapter (2013), Oculus (2013), The Babadook (2014), It Follows (2015), Terrified (2017), Hereditary (2018), It Chapter Two (2019)

Tracing the Borders of Spanish Horror Cinema and Television Jorge Marí, 2017-04-07 This critical anthology sets out to explore the boom that horror cinema and TV productions have experienced in Spain in the past two decades. It uses a range of critical and theoretical perspectives to examine a broad variety of films and filmmakers, such as works by Alejandro Amenábar, Álex de la Iglesia, Pedro Almodóvar, Guillermo del Toro, Juan Antonio Bayona, and Jaume Balagueró and Paco Plaza. The volume revolves around a set of fundamental questions: What are the causes for this new Spanish horror-mania? What cultural anxieties and desires, ideological motives and practical interests may be behind such boom? Is there anything specifically Spanish about the Spanish horror film and TV productions, any distinctive traits different from Hollywood and other European models that may be associated to the particular political, social, economic or cultural circumstances of contemporary Spain?

Post-Continental Philosophy John Mullarkey, 2006-01-01 Post-Continental Philosophy outlines the shift in Continental thought over the last 20 years through the work of four central figures: Gilles Deleuze, Alain Badiou, Michel Henry, and François Laruelle. Though they follow seemingly different methodologies and agendas, each insists on the need for a return to the category of immanence if philosophy is to have any future at all. Rejecting both the German phenomenological tradition of transcendence (of the Ego, Being, Consciousness, Alterity, or Flesh), as well as the French Structuralist valorisation of Language, they instead take the immanent categories of biology (Deleuze), mathematics (Badiou), affectivity

(Henry), and axiomatic science (Laruelle) as focal points for a renewal of thought. Consequently, Continental philosophy is taken in a new direction that engages science and nature with a refreshingly critical and non-reductive approach to life, set-theory, embodiment, and knowledge. However, each of these new philosophies of immanence still regards what the other is doing as transcendent representation, raising the question of what this return to immanence really means. John Mullarkey's analysis provides a startling answer. By teasing out their internal differences, he discovers that the only thing that can be said of immanence without falling back into transcendent representation seems not to be a saying at all but a 'showing', a depiction through lines. Because each of these philosophies also places a special value on the diagram, the common ground of immanence is that occupied by the philosophical diagram rather than the word. The heavily illustrated final chapter of the book literally outlines how a mode of philosophical discourse might proceed when using diagrams to think immanence.

Horror Films of 2000-2009 John Kenneth Muir, 2023-03-22 Horror films have always reflected their audiences' fears and anxieties. In the United States, the 2000s were a decade full of change in response to the 9/11 terrorist attacks, the contested presidential election of 2000, and the wars in Iraq and Afghanistan. These social and political changes, as well as the influences of Japanese horror and New French extremism, had a profound effect on American horror filmmaking during the 2000s. This filmography covers more than 300 horror films released in America from 2000 through 2009, including such popular forms as found footage, torture porn, and remakes. Each entry covers a single film and includes credits, a synopsis, and a lengthy critical commentary. The appendices include common horror conventions, a performer hall of fame, and memorable ad lines.

Great Spanish Films Since 1950 Ronald Schwartz, 2008-09-05 When it began, modern Spanish cinema was under strict censorship, forced to conform to the ideological demands of the Nationalist regime. In 1950, the New Spanish Cinema was born as a protest over General Francisco Franco's policies: a new series of directors and films began to move away from the conformist line to offer a bold brand of Spanish realism. In the 1950s and early 1960s, filmmakers such as Juan Antonio Bardem, Luis García Berlanga, and Luis Buñuel expressed a liberal image of Spain to the world in such films as *Muerte de un ciclista* (Death of a Cyclist), *Bienvenido Señor Marshall* (Welcome Mr. Marshall), and *Viridiana*. The emergence of new directors continued into the sixties and seventies with Carlos Saura, José Luis Borau, Víctor Erice, and others. After Franco's death in 1975, censorship was abolished and films openly explored such formerly taboo subjects as sexuality, drugs, the church, the army, and the Civil War. The Spanish cinema was no longer escapist and entertaining but, at long last, mirrored the society it depicted. While established directors like Saura, Bardem, and Berlanga continued to produce distinguished work, the new wave of Spanish cinema included brilliant films by the likes of Montxo Armendáriz (*Tasio*), Fernando Trueba (*First Work*), Imanol Uribe (*The Death of Mikel*), and Pedro Almodóvar (*Women on the Verge of a Nervous Breakdown*). In the last couple of decades, exciting works by established filmmakers and newcomers alike continue to be produced, including

Alejandro Amenábar's *Thesis*, José Luis García's *The Grandfather*, and Almodóvar's *Talk to Her* and *Volver*. In *Great Spanish Films Since 1950*, Ronald Schwartz presents a compendium of outstanding Spanish films from the pre-Francoist era through the Spanish New Wave of the 80's and 90's and into the present day. Schwartz provides background, plot, and commentaries of key films from six decades of Spanish cinema. In addition to identifying

Figuring the Past Belén Vidal, Belén Vidal Villasur, 2012 This definitive work offers a new approach to the period film at the turn of the twenty-first century, examining the ways in which contemporary cinema recreates the historical past. This book explores the relation between visual motifs and cultural representation in a range of key films by James Ivory, Martin Scorsese and Jane Campion, among others. Looking at the mannerist taste for citation, detail and stylisation, the author argues for an aesthetic of fragments and figures central to the period film as an international genre. Three key figures - the house, the tableau and the letter - structure a critical journey through a selection of detailed case studies, in relation to changing notions of visual style, melodrama, and gender. This seeks to place this popular but often undervalued genre in a new light and to rethink its significance in the context of key debates in film studies.--Publisher's website.

The Bloomsbury Introduction to Adaptation Studies Yvonne Griggs, 2016-02-25 From David Lean's big screen *Great Expectations* to Alejandro Amenábar's reinvention of *The Turn of the Screw* as *The Others*, adaptations of literary classics are a constant feature of popular culture today. *The Bloomsbury Introduction to Adaptation Studies* helps students master the history, theory and practice of analysing literary adaptations. Following an introductory overview of major debates and concepts, each chapter focuses on a canonical text and features: - Case study readings of adaptations in a variety of media, from film to opera, televised drama to animated comedy show, YA fiction to novel/graphic novel. - Coverage of popular appropriations and re-imaginings of the text. - Discussion questions and creative exercises throughout to guide students through their own analyses. - Annotated guides to further reading and viewing plus online resources. - The book also includes chapter overviews and a glossary of critical terms to give students quick access to key information for further study, reference and revision. *The Bloomsbury Introduction to Adaptation Studies* covers adaptations of: *Jane Eyre*; *Great Expectations*; *The Turn of the Screw*; *The Great Gatsby*.

A Companion to Michael Haneke Roy Grundmann, 2010-02-04 *A Companion to Michael Haneke* With a new preface addressing the Academy award-winning film, *Amour*, this new-in-paper edition has established itself as the definitive collection on Michael Haneke—from his early work in television and theater, through his prodigious cinematic output, to his 2009 triumph at Cannes. *A Companion to Michael Haneke* brings together essays by leading film scholars, as well as interviews with the director himself, to probe the provocative and controversial themes that have formed the nucleus of Haneke's work—intergenerational dysfunction and social alienation, colonialism and citizenship, surveillance and pornography, mass culture and media violence. The volume also offers a critical examination of the auteur's oeuvre,

including *Three Paths to the Lake*, *Lemmings*, *Benny's Video*, *The Piano Teacher*, *Caché*, *Funny Games*, and the 2009 Palme d'Or winner, *The White Ribbon*.

Espectros Alberto Ribas-Casasayas, Amanda L. Petersen, 2015-12-24 *Espectros* is a compilation of original scholarly studies that presents the first volume-length exploration of the spectral in literature, film, and photography of Latin America, Spain, and the Latino diaspora. In recent decades, scholarship in deconstructionist hauntology, trauma studies, affect in image theory, and a renewed interest in the Gothic genre, has given rise to a Spectral Studies approach to the study of narrative. Haunting, the spectral, and the effects of the unseen, carry a special weight in contemporary Latin American and Spanish cultures (referred to in the book as "Transhispanic cultures"), due to the ominous legacy of authoritarian governments and civil wars, as well as the imposition of the unseen yet tangible effects of global economics and neoliberal policies. Ribas and Petersen's detailed introductory analysis grounds haunting as a theoretical tool for literary and cultural criticism in the Transhispanic world, with an emphasis on the contemporary period from the end of the Cold War to the present. The chapters in this volume explore haunting from a diversity of perspectives, in particular engaging haunting as a manifestation of trauma, absence, and mourning. The editors carefully distinguish the collective, cultural dimension of historical trauma from the individual, psychological experience of the aftermath of a violent history, always taking into account unresolved social justice issues. The volume also addresses the association of the spectral photographic image with the concept of haunting because of the photograph's ability to reveal a presence that is traditionally absent or has been excluded from hegemonic representations of society. The volume concludes with a series of studies that address the unseen effects and progressive deterioration of the social fabric as a result of a globalized economy and neoliberal policies, from the modernization of the nation-state to present.

The Mind-Game Film Thomas Elsaesser, 2021-03-28 This book represents the culmination of Thomas Elsaesser's intense and passionate thinking about the Hollywood mind-game film from the previous two decades. In order to answer what the mind-game film is, why they exist, and how they function, Elsaesser maps the industrial-institutional challenges and constraints facing Hollywood, and the broader philosophic horizon within which American cinema thrives today. He demonstrates how the 'Persistence of Hollywood' continues as it has adapted to include new twists and turns, as well as revisions of past concerns, as film moves through the 21st century. Through examples such as *Minority Report*, *Mulholland Drive*, *Source Code*, and *Back to the Future*, Elsaesser explores how mind-game films challenge us and play games with our perception of reality, creating skepticism and (self-) doubt. He also highlights the mind-game film's tendency to intervene in a complex fashion in the political moment by questioning the dominant power's intent to program both body and mind alike. Prescient and compelling, *The Mind-Game Film* will appeal to students, scholars, and enthusiasts of media studies, film studies, philosophy, and politics.

The Cultural Construction of Monstrous Children Simon Bacon, Leo Ruickbie, 2020-09-30 The Cultural Construction of Monstrous Children raises important questions at the heart of society and culture, and through an interdisciplinary, trans-cultural analysis presents important findings on socio-cultural representations and embodiments of the child and childhood. At the start of the 21st, new anxieties constellate around the child and childhood, while older concerns have re-emerged, mutated, and grown stronger. But as historical analysis shows, they have been ever-present concerns. This innovative and interdisciplinary collection of essays considers examples of monstrous children since the 16th century to the present, spanning real-life and popular culture, to exhibit the manifestation of the Western cultural anxiety around the problematic, anomalous child as naughty, dangerous, or just plain evil. The book takes an inter- and multidisciplinary approach, drawing upon fields as diverse as sociology, psychology, film, and literature, to study the role of the child and childhood within contemporary Western culture and to see the historic ways in which each discipline intersects and influences the other.

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