

Contents

1 INTRODUCTION: THE SLEEP OF REASON PRODUCES MONSTERS.....	1
1.1 THE EARLY GOTHIC.....	2
1.2 THE NEW GOTHIC.....	7
1.3 DUBIOUS PLEASURES AND MIMETIC RESPONSE.....	8
1.4 THE AUDIO-VISUAL GOTHIC.....	9
1.5 (EXTRA-)TERRESTRIAL MONSTERS.....	12
1.6 PATTERN RECOGNITION IN TERROR AND HORROR.....	14
1.7 PROSPECT.....	16
2 THE MONSTERS IN OUR MINDS: PSYCHOANALYTIC CRITICISM.....	22
2.1 PSYCHOANALYSIS, FICTION AND FILM.....	22
2.2 THE INTERPRETIVE TRIAD: AUTHOR, CHARACTERS AND READER.....	24
2.3 PSYCHOANALYTIC THEORY: DIFFERENT SCHOOLS.....	28
<i>Freud</i>	29
<i>Lacan</i>	31
<i>The Late 20th Century</i>	32
<i>Kristeva</i>	32
2.4 KEY CONCEPTS OF PSYCHOANALYSIS.....	33
<i>The Oedipus Complex</i>	33
<i>The Unconscious</i>	34
<i>The Uncanny</i>	36
2.5 FROM ABJECTION TO MADNESS AND XENOPHOBIA.....	38
3 APPROACHING MONSTROSITY: THEORIES OF JULIA KRISTEVA.....	43
3.1 KRISTEVA'S WORK.....	44
3.2 AN OUTLINE OF ABJECTION.....	45
<i>The Semiotic, Thetic, Chora and Symbolic</i>	46
<i>Abjection and Subject Formation</i>	49
<i>Social Identity through Abjection</i>	54
<i>Rituals of Defilement</i>	55

3.3 A RETURN TO OEDIPUS.....	56
4 THE MONSTER ON THE LOOSE: RIDLEY SCOTT'S <i>ALIEN</i>	63
4.1 GOTHIC PATTERNS IN OUTER SPACE.....	64
4.2 GENDERED FEAR	68
<i>Contrasting Femininity: Ripley and Lambert</i>	70
<i>The Power of the Phallus</i>	74
<i>From female Passivity to Activity</i>	77
<i>Feminization and Penetration</i>	79
<i>Reenactments of the Primal Scene</i>	82
<i>Inside the Mother's Body</i>	86
4.3 OEDIPUS REVISITED.....	91
<i>Nuclear and Extended Family</i>	91
<i>Oedipal Dynamics on the <i>Nostramo</i></i>	92
<i>Fratricide and Matricide</i>	95
<i>Orality and Passivation</i>	96
<i>Self-Preservation on the <i>Narcissus</i></i>	100
4.4 INTO THE HEART OF DARKNESS	103
<i>Humanism as a Commodity</i>	106
<i>Global Capitalism as a Source of Xenophobia</i>	107
<i>Architecture: The Filth of the Organic</i>	108
<i>The Cat</i>	111
<i>A Dimension of Sight and Sound</i>	114
<i>Retrieving Humanism</i>	116
<i>The Alien as Manifestation of the Abject</i>	118
5 MONSTROUS MADNESS: STANLEY KUBRICK'S <i>THE SHINING</i>.....	134
5.1 CHARACTERS	140
5.2 THE NUCLEAR FAMILY	145
<i>Gender Roles</i>	145
<i>"Responsibility" – The Law of the Father</i>	146
<i>Pre-Verbal Communication</i>	149

5.3	MADNESS: JACK TORRANCE AS THE BORDERLINER.....	151
	<i>The Borderland</i>	154
	<i>Jack's "Piece" of Mind</i>	157
	<i>Pathologized Abjection</i>	159
	<i>Negotiating the Abject</i>	160
	<i>Loss and Split of the Self</i>	163
	<i>Capgras' Syndrome</i>	166
	<i>Physical Degeneration</i>	168
	<i>Amazing Mazes</i>	169
5.4	COVERT XENOPHOBIA	172
	<i>White Man's Burden</i>	173
	<i>Ghosts of the Counterfeit: The Presence of Native Americans</i>	174
	<i>Intertextual References</i>	176
	<i>Cannibalism</i>	178
6	XENOPHOBIC MONSTERS: RICHARD MATHESON'S <i>I AM LEGEND</i>..	186
6.1	REGENERATING A STAGNANT GENRE	186
6.2	THE POST-APOCALYPTICAL WORLD OF <i>I AM LEGEND</i>	189
6.3	THE VAMPIRE: FROM BRAINLESS PREDATOR TO NEW HEDONIST.....	192
	<i>Bloody Roots</i>	193
	<i>Features of the Vampire</i>	195
6.4	NEVILLE: "ROBERT THE DEVIL"	199
6.5	RUTH: AN EXILE.....	205
	<i>The Female Vampire as the Abject Other</i>	208
	<i>The Castrating Mother</i>	212
6.6	BEN CORTMAN: SON OF SORROW.....	214
6.7	THE NEW SOCIETY.....	216
6.8	OVERT XENOPHOBIA	218
	<i>Xenophobia – a Definition</i>	220
	<i>Miscegenation</i>	225
	<i>Capgras' Syndrome Revisited</i>	228
6.9	UNCANNY STRANGENESS	230

7 CONCLUSION: ATTRACTIONS OF MONSTROSITY	242
7.1 ABJECTION AND JOUISSANCE	242
7.2 INTERTEXTUALITY	245
7.3 PALIMPSESTE	248
7.4 HEIMLICH MANEUVERS	251
8 BIBLIOGRAPHY	255