

Contents

<i>Acknowledgements</i>	viii
Introduction: New Directions in Horror Film Studies	1
A Deleuzian Slant on Horror	6
Structure and Rationale	8
1 From Psychoanalysis to Schizoanalysis: An Intensive Voyage	14
Psychoanalysis and Horror	15
Schizoanalysis: Pure Naked Intensity	19
Schizoanalysis, Art, Horror	21
<i>Psycho</i> as Schizo	23
The <i>Mise-en-scène</i> of Madness: <i>The Cabinet of Dr Caligari</i>	25
‘Man is not Truly One, but Truly Two’: The Schizoid Screen in <i>Dr Jekyll and Mr Hyde</i>	31
‘Schizoid Misery and Glory’: Feeling <i>Repulsion</i>	38
The Brain as <i>Mise-en-scène</i> : <i>The Shining</i>	43
Place, Time and Motion	45
The Schizoid Machine: Imaginary Friends	48
‘Trapped in a World of Ghosts’: Intensive States in <i>Natural Born Killers</i>	51
Natural Born Predators	52
Becoming-Schizo	54
Back-Projections and Other Anomalies	56
2 Becoming Anomalous and the Body-Without-Organs	62
Body-Horror, Masochism and Film Studies	64
Becoming Anomalous	66
Becoming-Indeterminate: <i>Cat People</i>	68
Becoming-Woman	72
Sharing Species: <i>Alien Resurrection</i>	74
Ripley and her Relatives	75
The Bodies-Without-Organs of Horror	78

Uncontrollable Flesh: <i>Videodrome</i>	80
Frank Pulls Himself Together: <i>Hellraiser</i>	83
Becoming-Invisible: <i>The Hollow Man</i>	88
Machinic Desire: Becoming-Human in <i>Demon Seed</i>	92
Heavy Metal Meets the Soft Machine: <i>Hardware</i>	98
Freddy Krueger: Shape-Shifter Extraordinaire	102
3 The Movement-Image: Horror Cinematography and	
<i>Mise-en-scène</i>	109
Sensation and Perception: The Aesthetics of Affect	110
Bergson's Movement-Image in Deleuze	112
Moving Images	115
The Infinite Spirit of Evil: The Forces of Light and	
Darkness in <i>Nosferatu</i>	120
Into the Black Hole	121
Forces in Combat	125
In a Glass Darkly: Lyrical Abstraction and Molecularity in	
<i>Vampyr</i>	128
Sensory Anomalies and Intensive Space	131
Sensational Colour: Spectral Horror	135
Death by Colour: <i>The Masque of the Red Death</i>	137
Dressed to Express: Colour and Costume in <i>The Vampire</i>	
<i>Lovers</i>	139
Tactisigns of Terror: <i>Suspiria</i>	142
The Face of Horror: The Intensive Affection-Image in <i>Les</i>	
<i>Yeux sans Visage</i>	145
4 Horror Time	154
Bergson's Time: Movement and Duration	156
Deleuze's Time-Image	159
Time and Motion	163
Duration and Entrapment in the Gothic Haunted House:	
<i>The Haunting</i>	166
Haunted Cinematography and <i>Mise-en-scène</i>	168
Death by Flashback: <i>Jacob's Ladder</i>	174
Impossible Worlds	175
'They're Coming Out of the Walls'	178
Back From the Black Hole: <i>Event Horizon</i>	181
Inner Space in Outer Space: Travels in Duration	182
'It's Alive': The <i>Event Horizon</i> as Demonic Machine	184
Dreaming Duration in <i>Mulholland Drive</i>	187

CONTENTS

vii

Betty's 'Dream Place'	187
Diane in Duration	192
Space-Time and Dream Duration	195
Conclusion: Living Horror: Thoughts On Our Nerve-Endings	201
<i>Glossary of Key Terms</i>	210
<i>Bibliography</i>	216
<i>Filmography</i>	223
<i>Index</i>	225