

Noel Carroll Philosophy Of Horror

Noël Carroll

The Philosophy of Horror Noel Carroll, 2003-09-02 Noel Carroll, film scholar and philosopher, offers the first serious look at the aesthetics of horror. In this book he discusses the nature and narrative structures of the genre, dealing with horror as a transmedia phenomenon. A fan and serious student of the horror genre, Carroll brings to bear his comprehensive knowledge of obscure and forgotten works, as well as of the horror masterpieces. Working from a philosophical perspective, he tries to account for how people can find pleasure in having their wits scared out of them. What, after all, are those paradoxes of the heart that make us want to be horrified?

The Philosophy of Horror, Or, Paradoxes of the Heart Noël Carroll, 1990-01 Noel Carroll, film scholar and philosopher, offers the first serious look at the aesthetics of horror. In this book he discusses the nature and narrative structures of the genre, dealing with horror as a transmedia phenomenon. A fan and serious student of the horror genre, Carroll brings to bear his comprehensive knowledge of obscure and forgotten works, as well as of the horror masterpieces. Working from a philosophical perspective, he tries to account for how people can find pleasure in having their wits scared out of them. What, after all, are those paradoxes of the heart that make us want to be horrified?

The Philosophy of Horror Thomas Richard Fahy, 2010-04-16 Sitting on pins and needles, anxiously waiting to see what will happen next, horror audiences crave the fear and exhilaration generated by a terrifying story; their anticipation is palpable. But they also breathe a sigh of relief when the action is over, when they are able to close their books or leave the movie theater. Whether serious, kitschy, frightening, or ridiculous, horror not only arouses the senses but also raises profound questions about fear, safety, justice, and suffering. From literature and urban legends to film and television, horror's ability to thrill has made it an integral part of modern entertainment. Thomas Fahy and twelve other scholars reveal the underlying themes of the genre in *The Philosophy of Horror*. Examining the evolving role of horror, the contributing authors investigate works such as Mary Shelley's *Frankenstein* (1818), horror films of the 1930s, Stephen King's novels, Stanley Kubrick's adaptation of *The Shining* (1980), and Alfred Hitchcock's *Psycho* (1960). Also examined are works that have largely been ignored in philosophical circles, including Truman Capote's *In Cold Blood* (1965), Patrick Süskind's *Perfume* (1985), and James Purdy's *Narrow Rooms* (2005). The analysis also extends to contemporary forms of popular horror and torture-horror films of the last decade, including *Saw* (2004), *Hostel* (2005), *The Devil's Rejects* (2005), and *The Hills*

Have Eyes (2006), as well as the ongoing popularity of horror on the small screen. The Philosophy of Horror celebrates the strange, compelling, and disturbing elements of horror, drawing on interpretive approaches such as feminist, postcolonial, Marxist, and psychoanalytic criticism. The book invites readers to consider horror's various manifestations and transformations since the late 1700s, probing its social, cultural, and political functions in today's media-hungry society.

In Defense of Sentimentality Robert C. Solomon, 2004-08-26 Philosophy has as much to do with feelings as it does with thoughts and thinking. Philosophy, accordingly, requires not only emotional sensitivity but an understanding of the emotions, not as curious but marginal psychological phenomena but as the very substance of life. In this, the second book in a series devoted to his work on the emotions, Robert Solomon presents a defense of the emotions and of sentimentality against the background of what he perceives as a long history of abuse in philosophy and social thought and art and literary criticism. The title piece reopens a classic debate about the role of sentimentality in art and literature. In subsequent chapters, Solomon discusses not only such moral sentiments as sympathy and compassion but also grief, gratitude, love, horror, and even vengeance. He also defends, with appropriate caution, the seven deadly sins. The emotions, at least some emotions--are essential to a well-lived life. They are or can be virtues, features of the human condition without which civilized life would be unimaginable.

Philosophy of Art Noël Carroll, 2012-10-02 Philosophy of Art is a textbook for undergraduate students interested in the topic of philosophical aesthetics. It introduces the techniques of analytic philosophy as well as key topics such as the representational theory of art, formalism, neo-formalism, aesthetic theories of art, neo-Wittgensteinism, the Institutional Theory of Art. as well as historical approaches to the nature of art. Throughout, abstract philosophical theories are illustrated by examples of both traditional and contemporary art including frequent reference to the avant-garde in this way enriching the readers understanding of art theory as well as the appreciation of art. Unique features of the textbook are: * chapter summaries * summaries of major theories of art and suggested analyses of the important categories used when talking and thinking of art * annotated suggested readings at the ends of chapters. Also available in this series: Epistemology Pb: 0-415-13043-3: £12.99 Ethics Pb: 0-415-15625-4: £11.99 Metaphysics Pb: 0-415-14034-X: £12.99 Philosophy of Mind Pb: 0-415-13060-3: £11.99 Philosophy of Religion Pb: 0-415-13214-2: £12.99

On Criticism Noel Carroll, 2009-06-02 In a recent poll of practicing art critics, 75 percent reported that rendering judgments on artworks was the least significant aspect of their job. This is a troubling statistic for philosopher and critic Noel Carroll, who argues that the proper task of the critic is not simply to describe, or to uncover hidden meanings or agendas, but instead to determine what is of value in art. Carroll argues for a humanistic conception of criticism which focuses on what the artist has achieved by creating or performing the work. Whilst a good critic should not neglect to contextualize and offer interpretations of a work of art, he argues that too much recent criticism has ignored the fundamental

role of the artist's intentions. Including examples from visual, performance and literary arts, and the work of contemporary critics, Carroll provides a charming, erudite and persuasive argument that evaluation of art is an indispensable part of the conversation of life.

Playing with Scripture Andrew Judd, 2024-01-22 This book puts a creative new reading of Hans-Georg Gadamer's philosophical hermeneutics and literary genre theory to work on the problem of Scripture. Reading texts as Scripture brings two hermeneutical assumptions into tension: that the text will continually say something new and relevant to the present situation, and that the text has stability and authority over readers. Given how contested the Bible's meaning is, how is it possible to 'read Scripture' as authoritative and relevant? Rather than anchor meaning in author, text or reader, Gadamer's phenomenological model of hermeneutical experience as Spiel ('play') offers a dynamic, intersubjective account of how understanding happens, avoiding the dead end of the subjective-objective dichotomy. Modern genre theory addresses some of the criticisms of Gadamer, accounting for the different roles played by readers in different genres using the new term Lesespiel ('reading game'). This is tested in three case studies of contested texts: the recontextualization of psalms in the book of Acts, the use of Hagar's story (Genesis 16) in nineteenth-century debates over slavery and the troubling reception history of the rape and murder in Gibeah (Judges 19). In each study, the application of ancient text to contemporary situation is neither arbitrary, nor slavishly bound to tradition, but playful.

Dark Thoughts Steven Jay Schneider, Daniel Shaw, 2003 Is horror a fundamentally nihilistic genre? Why are those of us who enjoy horror films so attracted to watching things on screen that in real life we would almost certainly find repellent? Do monster movies have a deleterious moral effect on their viewers? In seeking to answer such questions, as well as a host of related ones, *Dark Thoughts* reveals that our fascination with horror cinema, and the pleasure we take in it, is in the end simply a natural extension of a philosopher's inclination to wonder. This is a collection of highly engaging and provocative essays by top scholars in the increasingly interrelated fields of Philosophy, Film Studies, and Communication Arts that deal with the epistemology, aesthetics, ethics, metaphysics, and genre dynamics of horror cinema past and present. Contributors include Curtis Bowman, No I Carroll, Elizabeth Cowie, Angela Curran, Cynthia Freeland, Michael Grant, Matt Hills, Deborah Knight, George McKnight, Ken Mogg, Aaron Smuts, Robert C. Solomon, and J.P. Telotte. Over the past several years, one of the hottest topics in the realm of philosophical aesthetics has been cinematic horror. The emotional effects it has on audiences, the mysterious metaphysics of its impossible beings, the controversial ethics of its violent contents-these are just a few of the concerns to have drawn the attention of scholars and students alike. . .not to mention the genre's legions of fans. Since the publication of No I Carroll's groundbreaking study, *The Philosophy of Horror; or, Paradoxes of the Heart* (1990), and including most recently Cynthia Freeland's *The Naked and the Undead: Evil and the Appeal of Horror* (2000), a plethora of articles have been authored by seemingly normal philosophers about the decidedly abnormal activities of the antagonists

of fright flicks.

The Philosophical Review ,2000

Emotion, Fiction, and Rationality Jinhee Choi,1999

Film Criticism ,1990

Journal of Dramatic Theory and Criticism ,2012

The Politics of Monstrous Figures in Contemporary Cinema Francesco Sticchi,2025-10-01 The book addresses the role of particular monstrous figures and apocalyptic scenarios in contemporary cinema and television and evaluates the political potential of horror and sci-fi narratives in our age of never-ending crises. The purpose of the book is to demonstrate how witches, zombies, and cyborgs (among other figures) present the spectre of new people to come, of new possibilities to inhabit the Earth against the apocalyptic fates of Capitalism. Written in an 'acid communist' spirit, the book shows how it is possible to politicise contemporary popular culture tropes and figures, mapping the anxieties they express and also their undisclosed potential and resources. Balancing personal commentary and academic analyses, the book expresses Deleuzian trust in the power of moving images as instruments that allow us to inhabit the present and believe in this world notwithstanding alleged ends of all worlds.

Wide Angle ,1992 A quarterly journal of film history, theory, criticism, and practice (varies slightly).

The Challenges of Globalization International Society for Universal Dialogue. World Congress,2007-12-10 This book explores the need to rethink our concepts of nature, culture, and freedom in an age of increased globalization. Topics examined range from global justice, international law, and human rights to ecoterrorism, cultural relativism, and the challenges of autonomy.

Screen ,2004

The Aesthetics of Autonomy Farhang Erfani,2011-02-22 *The Aesthetics of Autonomy: Ricœur and Sartre on Emancipation, Authenticity, and Selfhood* argues that, despite their differences, Sartre and Ricœur have a similar goal. While they are both anti-essentialists, they nevertheless advocate for the notions of selfhood and autonomy. Autonomy, for them, is the end result of an aesthetic path. An identity, at the individual or collective level, is created by weaving together contingent threads of the given. In other words, identity is a narrative construct. The first two chapters focus on the respective methods of Sartre and Ricœur. Despite their different emphases, Farhang Erfani argues that they have a similar dialectical method, between the situation and our ability to surpass it for Sartre, and between sedimentation and innovation for Ricœur. The third chapter brings them together and shows how they can complement each other in building a narrative identity at the individual level; Ricœur is helpful in appreciating Sartrean notions of bad faith and authenticity. The fourth and final chapter turns to collective identity; Erfani argues that Ricœur's notions of ideology and utopia are better complemented with

Sartrean political ethics. Erfani advocates for a Sartrean model of Dark Utopianism that overcomes the limits of Ricœur's political philosophy. Reading Sartre and Ricœur together provides for a balanced approach to the question of autonomy that at once pays due attention to the weight of the situation and the past, while opening up the space for change, innovation, and progress. The conclusion, accordingly, applies this thesis to the question of globalization. Both Sartre and Ricœur scholars will be eager to explore and debate the original synthesis presented in *The Aesthetics of Autonomy*. It also makes contributions to hermeneutics, post-War French philosophy, and philosophy of religion. Finally, given its emphases on politics and aesthetics, the book also places itself within arguments of political theory and literary theory.

International Index to Film Periodicals, 2000

Mayhem for Moderns Gregory K. Shaya, 2000

Sink Or Swim Julia Frances Burch, 1994

Embracing the Song of Expression: An Psychological Symphony within **Noel Carroll Philosophy Of Horror**

In a global taken by monitors and the ceaseless chatter of instant conversation, the melodic beauty and psychological symphony developed by the written word often disappear in to the background, eclipsed by the constant noise and disturbances that permeate our lives. However, situated within the pages of **Noel Carroll Philosophy Of Horror** a stunning fictional value full of fresh thoughts, lies an immersive symphony waiting to be embraced. Constructed by an outstanding composer of language, that fascinating masterpiece conducts viewers on a mental trip, well unraveling the hidden melodies and profound impact resonating within each carefully constructed phrase. Within the depths with this touching analysis, we can discover the book is main harmonies, analyze their enthralling publishing fashion, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

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