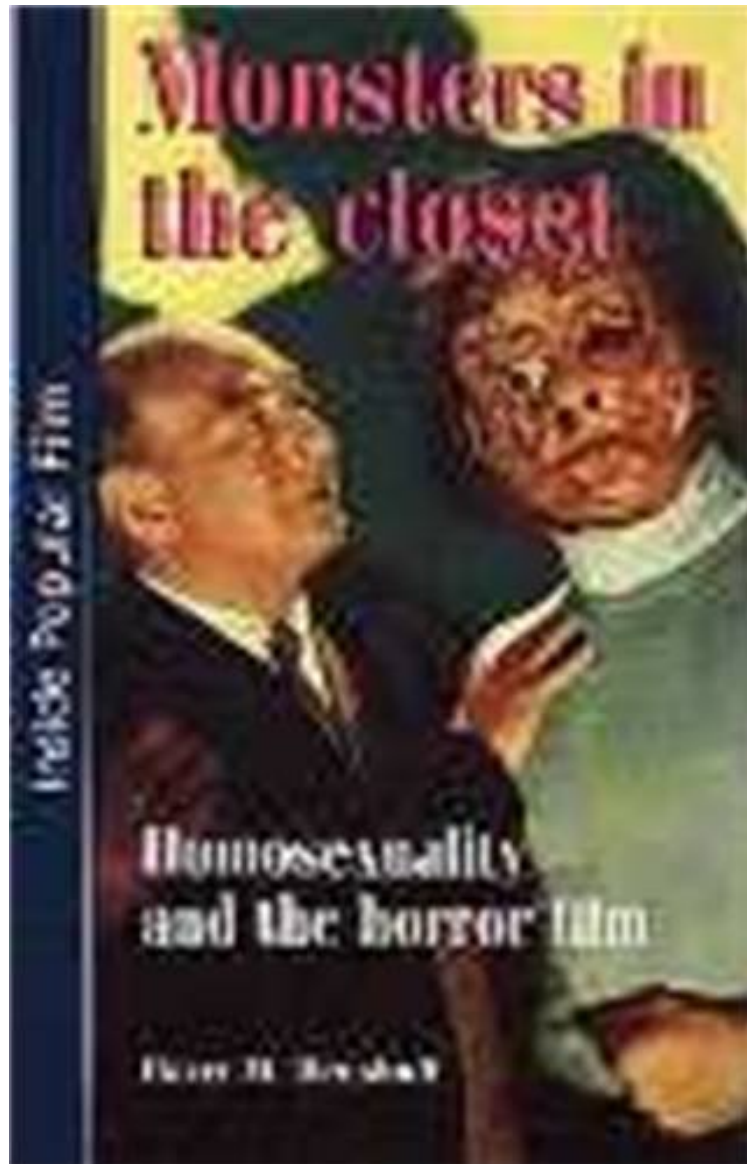


(Pdf free) Monsters in the closet: Homosexuality and the Horror Film (Inside Popular Film MUP)

Monsters in the closet: Homosexuality and the Horror Film (Inside Popular Film MUP)

Harry M. Benshoff

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Harry M. Benshoff : Monsters in the closet: Homosexuality and the Horror Film (Inside Popular Film MUP) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Monsters in the closet: Homosexuality and the Horror Film (Inside Popular Film MUP):

3 of 5 people found the following review helpful. Monster queers on the rampage. By John Barry Kenyon In spite of

having a context of sociological theory, this is a racy even humorous tour of the subject from the 1930s to the 1980s. There are a number of themes, for example the projection of gays on the screen as a threat to "normal" family values and the links between violence and sexual difference. Here and there the author may be over the top. Thus the notion of the Frankenstein monster having a physical relationship with the blind hermit or, in a later film with Ygor, will not be believed by all. But Benschhoff would not claim to be uncontroversial. And he is certainly right in his conclusion that horror movies are influential in defining gay sub culture more generally. In the words of the personal ad, "Count Dracula seeks Jonathan Harker for fun times." 0 of 1 people found the following review helpful. Excellent Book By William Alexander This book is a wonderfully written "meditation" on gay coding in American and some British horror films, with the gay or lesbian "monster" as extended metaphor for an evolving social discomfort and then relative - very relative - ease with homosexuality. If the book has a problem, it sometimes "stretches" to make the case in the case of certain cinematic selections. For example, it sometimes shows a too-often heavy reliance on "pop" Freudianism, especially in the section on "The Creature from the Black Lagoon," and I was never clear on whether or not the author espoused such theories himself, or was using them in the context of historical time to explain certain films made when Freudian analysis was a dominant socio-psychological force. But, in spite of a reliance on theoretical constructs that verge on the academically faddish, this does not cloud the fact the exhaustive survey undertaken clearly identifying what can only be characterized as gay "coding" in horror movies, almost always negative and a perfect mirror to the uglier side of American cultural history and social mores in the whipsaw twentieth century. While writing cultural history may be "nailing jello to a wall," Benschhoff has accumulated enough evidence of key tropes in horror cinema sufficient to make a compelling circumstantial case, namely that the gay "monster" of American cinema is not the monster at all, but the reflection of the real "monsters," the viewers entrapped in a society that, at times, would have had homosexuals served up no other way. Excellent book, excellent work, highly recommended. 0 of 1 people found the following review helpful. Five Stars By Luis a goveal got this for a class, but I'm loving every page of it.

One of the few books to address the horror film from any kind of critical position. Unique - The first history of the horror film to approach it from a queer perspective. Written with detail and thoroughness - covers all eras of the horror film and correlates specific types of movie monsters to the historical social conditions which produced them. Explores how popular culture encodes and demonizes queerness within the generic format of the horror film.

.com They are half-human horrors, strange and scary aliens, the seemingly-normal-but-deadly danger that lurks around the corner: Hollywood monsters, or homosexuals? Horror fiction has always portrayed society's greatest fears as monstrous incarnations of "the other," so it should be no surprise that there has always been a clear homoerotic subtext in horror films--from Frankenstein to Interview with the Vampire. Harry M. Benschhoff's *Monsters in the Closet* details how Hollywood monsters have not only been a reflection of homosexuals, but that changes in the horror film have actually mirrored changes in attitudes toward homosexuality in our society. Discussing hundreds of classic (and not so classic) movies, Benschhoff provides new insight into horror and science fiction films and into how popular culture presents ideas about homosexuality to a broad audience. From Library Journal Arguing from a postmodern perspective, Benschhoff, who teaches film and TV in the Los Angeles area, examines how Hollywood has historically "monsterized" homosexuality even as gay and lesbian viewers were learning to read queer elements into classic horror films. The author traces the concept of monster queer as it evolved from one era to the next. Although Benschhoff's erudition creates some weighty prose, his refreshing readings of works by gay and gay-associated directors (e.g., James Whale, Clive Barker) and performers (e.g., Charles Laughton, Bela Lugosi) is worth the trouble. An interesting theoretical companion to earlier monographs that touch on gays and horror films, including Vito Russo's seminal *Celluloid Closet* (1987, rev. ed.), Andrea Weiss's *Vampires and Violets* (Penguin, 1993), and Rhona Berenstein's *Attack of the Leading Ladies* (Columbia Univ., 1996); recommended for both queer and film studies collections. ?Anthony J. Adam, Prairie View AM Univ. Lib., Houston Copyright 1998 Reed Business Information, Inc. About the Author Harry M. Benschhoff recently received his doctorate from the University of Southern California's School of Cinema-Television. He teaches film and television classes in and around Los Angeles.