

Index

- Abjection, 23, 26, 59, 174–175
Achtung! Cthulhu: Assault on the Mountains of Madness, 87
Adversarial Machine Learning, 49–50
Afterlife, 1–2
Akira, 26
'Alchemist, The', 85
Alexa (Amazon device), 189–190
Alice Isn't Dead, 180
Alien, 3–4, 43–46, 49, 50, 51, 52–53
Alien franchise, fans of, 135
Fandom, stereotypes and definition of, 136–138
perfect organism, 142–144
purpose of research, 139–141
Weyland-Yutani, 141–142
Alien: Isolation, 43–49, 51, 52, 53
'Alien Phenomenology', 50
Aliens: Colonial Marines, 45–46
Alone in the Dark, 32, 58, 88
Alphona, Adrian, 16–17
Animal imagery, 173
Aoyama, Shigeharu
as representative of classic home drama, 110–113
Arabian Nights, 84–85
Ardel, Thomas, 184
Argosy, The, 85
Aristotle, 158–159
Arkham Horror, 87–88
Arts Council of San Sebastian, 151
Asami
as ideal demure young woman, 113–115
as mad woman, presentation of, 115–118
As Good as it Gets, 61
'ASMR Horror Story', 197–198
'ASMR Medical RP – Male Physical Exam', 197–198
'ASMR Medical RP – Your Annual Gynaecologist Appointment', 197–198
Atlanta Radio Theatre Company, 90
Attack of the Leading Ladies, 11–12
At the Mountains of Madness, 84–85, 89–90, 91–92
Audition (film), 3, 109
Aoyama, as representative of classic home drama, 110–113
Asami, as ideal demure young woman, 113–115
Asami as mad woman, presentation of, 115–118
Audition (novel), 119
Autonomous Sensory Meridian Response (ASMR), 195–198
Avant-garde, 24
AX-2: Uchuu Yusousen Nostromo, 32
Bainbridge, Alison, 4
Baker, Charlotte, 3–4

- Baker, Troy, 31–32
 BBC, 195
 Beltrán, José Miguel, 153
 ‘Beast in the Cave, The’, 85
 ‘Beasts of Prey’, 171–172, 173, 174
 ‘Beyond the Wall of Sleep’, 85
Big Comic Spirits, 19
Big Lebowski, The, 160
 Bisexuality, 179
Black Hole (Charles Burns), 2–3,
 19, 26, 27–28
 mutating teens and forbidden
 desires in, 21–24
Black Mirror, 194–195
Blair Witch Project, The, 61–62
Blue Velvet (David Lynch),
 20–21, 23–24
 Bodies, 20–21
 Bodily deformity, 23
 Bodily disintegration, 23, 26
 Bodily mutation, 26
 body genre, masculinities in crisis
 and horror as, 60–62
 Bonding, 11
 Bowie, David, 22
Boy, 25
 Branney, Sean, 90–91
Braveheart, 61
Bride of Frankenstein, The, 95–96,
 106–107
Brokeback Mountain, 61
 Brook, Max, 121
 Brown, William, 90
 ‘Bubble Wrap Play’, 196–197
 ‘Burial Service’, 191–193
 Burt-Wintonick, Mira, 195
 Bush, George W., 61
 Byrne, John, 14

Call of Cthulhu, The, 86–87, 90–91
Call of Cthulhu: The Card Game,
 87, 88

 ‘Can You Help Me Find My
 Mom?’, 194
 Captivity narrative, 74
Cards of Cthulhu, The, 87
Carmilla, 184
Carnivale, 1–2
 Carr, Diane, 39–40
Carrie, 2–3, 10–12, 16, 21
 Carrie White (character),
 13–14, 16
 monstrousness of, 10–12
 ‘Case of Charles Dexter Ward,
 The’, 90, 91–92
Casino Royale, 61
 CBS, 89–90
 Child, fetishising, 73–75
‘Christabel’, 184
Christine (David Cronenberg), 21
 Claremont, Chris, 14
 Climax Studio, 57
Colour out of Space, The, 90, 91
 Companion cube, 50
 Complicity, 72–73
 Comprehensiveness, 59
 Consumption, 83
 Contemporary horror audio,
 disembodied voices and
 sonic immersion in, 189
 Autonomous Sensory Meridian
 Response, 195–198
 drama, 192–195
 games, 195–198
 golden age horror radio,
 190–192
Convergence Culture (Henry
 Jenkins), 2
 Costner, Kevin, 61
 Craig, Daniel, 61
Creepy, 91
 CrinkleLuvin ASMR, 197–198
 Crisis of masculinity, 61
 Cronenberg, David, 2–3, 27

- Cronos*, 86–87
 Crystal Dynamics, 31–32, 33, 34
Cthulhu Mythos, 85, 87
 Cult films, 83–84
 games, 87–89
 graphic novels, 91–92
 Lovecraft, as cult author,
 84–87
 radio adaptations, 89–91
 Cultural Status, 83
 Curtis, Jamie Lee, 22–23
- ‘Dagon’, 91
Daikon no hana III, 110–111
Dances with Wolves, 61
 Dancy, Hugh, 170
 Dandridge, Merle, 36
 Dark Adventure Radio Theatre, 90
 ‘Dark End of the Mall’, 194–195
 ‘Dark Phoenix Saga, The’, 12–14
 Redux, 14–15
Dark Water, 20–21
Dead Rising 2, 69
Dead Space, 34, 45–46
 Dehumanised minorities, 123–126
 ‘Dentist, The’, 197–198
Die, Monster, Die!, 86–87
 Digital boyhood, 69–70
 Docile bodies, 71–72
 Doctor Strange (character), 13–14
Doctor Who, 139
Doom, 45–46
 ‘Doom that Came to Sarnath,
 The’, 85
 Double Helix Studio, 57
 Doyle, Kelly, 3
Dracula (Bram Stoker), 184–185
 Drake, Nathan, 33
 Drama
 contemporary horror audio in,
 192–195
 see also individual dramas
- ‘Dream Quest of Unknown
 Kadath, The’, 91–92
 ‘Drive Straight Ahead’, 195
 Druckmann, Neil, 37
 Dunbar, John, 61
Dunwich Horror, The, 86–87,
 89–90
- EC Comics, 2, 91
 ‘Eden’s Gate Induction’, 197–198
 Ellie (character), 31–32, 36–38
 Emotional attachment, 169
 Excess, 59
Exorcist, The, 190
Eyes of My Mother, The, 161
- Facebook Alien Franchise Fandom*
 PhD Study Group, 139–141
Fairy Tales, 84–85
 Faith, Percy, 194–195
 Fandom, 135–136, 139
 borders of female fandom in
 Hannibal, negotiating, 167
 intensity levels, 139–140
 stereotypes and definitions of,
 136–138
 Fandom Checklist, 140, 141
 Fan hierarchies, 137–139
Fan Phenomena: Supernatural
 (Zubernis and Larsen), 135
 Fan pleasure, 169
 Fan-specific checklist, creation of,
 135
 Fantagraphics, 19
Far Cry 5, 197–198
 Fatherhood, in post-apocalyptic
 survival horror games, 69
The Last of Us, 73–75
Walking Dead: Season One,
 The, 75–77
Father Knows Best, 110–111
 Female monster, 10, 17–18

- Feminist New Materialism, 47
- Femme fatale, 109–110, 117, 155, 159
- ‘Festival, The’, 91
- Fight Club*, 160
- Film events, ethnography of, 152–154
- Final girl, 32–33, 35–36, 37, 39–40, 75, 201–202
- Fission, 14–15
- Five Nights at Freddy’s*, 197–198
- Fly, The*, 22–23, 26
- Fog, The* (John Carpenter), 24–25
- Forbidden desires, 21–24
- Foster, Jodie, 170
- Foster, Marc, 121
- Fragile masculinity, 61
- Fragility, 61
- Frankenstein Chronicles, The*, 96–97, 107–108
- Mary Shelley as Gothic heroine in, 106–107
- Frankenstein Unbound*, 96–97, 98–99, 107–108
- Mary Shelley as Gothic heroine in, 97–98
- ‘From Beyond’, 85, 91
- Frustration, 23
- Fuchs, Michael, 3
- Fuller, Bryan, 171–172
- Fuseli, 101, 102–103
- Galvanism, 106–107
- Games
- contemporary horror audio in, 195–198
 - trailers, 88–89
 - see also individual games*
- Gay Rights, 22
- Gender, 20
- fluidity, 45
- normativity, comics and, 15–16
- and video games, 71–73
- Gendered hierarchy, in *World War Z*, 122–123
- Gendered voice, 190
- Genre, 1, 3–4, 27, 180, 181–182, 184–185, 187–188, 201, 202
- body genre, masculinities in crisis and horror as, 60–62
- Geography of Victorian Gothic Fiction, A* (Robert Mighall), 184
- Ghost in the Shell*, 26
- Girl Walks Home Alone at Night*, A, 17–18, 155
- Gladiator*, 61
- Godwin, William, 102–103
- Godzilla*, 26
- Golden age horror radio, 190–192
- Goldstein, Jonathan, 195
- Gothic*, 96–97, 107–108
- Mary Shelley as Gothic heroine in, 102–106
- Gothic fiction, 1
- Gothic sexuality, queer obsession in, 184–187
- Gothic Writing 1750 – 1820: A Genealogy*, 181
- Graphic Classics: H.P. Lovecraft Vol. 4*, 91
- Graphic novels, 91–92
- Greek Tragedy, 158–159
- Guest, The*, 161
- Hadashi no Gen/Barefoot Gen*, 26
- Half-Real*, 52
- Halloween*, 20–21, 22–23, 51, 58
- Hallucination, 173
- Hand, Richard, 4

- Hannibal*, 1–2, 3–4
 negotiating the borders of female fandom in, 167
- Hantke, Steffen, 111
- Harris, Thomas, 170
- Haunted House*, 32
- Haunted Palace, The*, 86–87
- Haunted Summer*, 96–97, 99, 107–108
 Mary Shelley as Gothic heroine in, 100–102
- Haunter of the Dark, The*, 91
- Hayes, Hana, 36
- HBO, 1
- ‘He’, 91
- Hellblade: Senua’s Sacrifice*, 195–196
- Hellboy*, 86–87
- Hemmann, Kathryn, 3
- ‘Herbert West: Reanimator’, 90
- Heteronormativity, 73–74
- High-level fandom (‘enthusiasts’), 139–140
- Hoga, Takashi, 110–111
- Homosexuality, 179, 186
- Honogurai mizu no soko kara!*
Dark Water, 117–118
- Horrific body, politicising, 24–27
- Horrific imagery, 59–60
- Horror cinema, 1, 20–21
- Horror genre, 11, 14
 definition of, 9–10
- Horror Reader, The*
 (Ken Gelder), 21
- Horror Week, San Sebastian Horror and Fantasy Film Festival
 as cult event, 156–159
 female participation at, 154–156
- Hostel*, 61
- ‘Hound, The’, 89–90
- Hoverson, Julie, 192–193
- H.P. Lovecraft*, 86–87
- H.P. Lovecraft Historical Society, 90–91
- Hypermasculinity, 152
- I Am Legend*, 75
- Identification, 60
- I Love Lucy*, 110–111
- Institutional misogyny, 190
- Interfaces, 51–53
- Intimacy, 197–198
- Invisible Woman (character), 17–18
- Ishibashi, Ryō, 110
- ‘It Happened’, 190
- Ito, Junji, 27
- Jean Grey (character),
 monstrousness of, 12–15, 16–18
- Jenkins, Henry, 4
- Joel (character), 31–32, 36–38
- Johnson, Ashley, 31–32, 33
- Jones, Rebecca, 3
- Ju-On: The Grudge*, 20–21, 109
- Jurassic Park*, 51
- Kamala Khan (character),
 monstrousness of, 16–17
- Kelly, Caspar, 194–195
- Kennedy, H. W., 39–40
- Kertesz, Daniella, 128–129
- Kinect for Xbox, 62
- King, Stephen, 10, 21
- Kirby, Jack, 17–18
- Kitchen Sink Press, 19
- Kornfeld, Louis, 195
- KPFA/KPFK, 89–90
- Lanchester, Elsa, 95–96
- Lara Croft (character), 31–32, 33–36

- ‘Lara Phenomenon, The’, 34
Last Man on Earth, The, 75
 Lee, Stan, 17–18
Legend of Zelda, The, 34
 Lehman, Andrew, 90
Les Affamés/Ravenous, 189–190
 Lesbianism, 37
 Lewis, Matthew, 184–185
 LGBT, 45–46
 LGBTQA, 180–181, 187
Lights Out, 190, 191–192
 Limiarity, 59
 Lindsey, Shelley Stamp, 10–11
 Linton, Matt, 2–3
Literature of Terror: A History of Gothic Fictions from 1765 to the Present Day, The (David Punter), 1, 107–108
Lore, 1–2
Love + Radio, 193–194
Lovecraft, 91
 Lovecraft, H. P., 2, 3
 as cult author, 84–87
 Lovecraft, Sarah Susan Phillips, 84
 Lovecraft, Winfield Scott, 84
Lovecraft Anthology I, 91
Lovecraft Anthology II, 91
Love Witch, The, 155
 Low-level fandom ('fans'), 139–140
 Luddington, Camilla, 31–32, 34
 Lynch, David, 2–3
 Madeline Pryor (character), 14–15
 Male gaze, 23–24, 32–33, 35–36, 60
 Male hero weakness, 57
Man in Black, The, 195
 Marginalisation of the female fan, 168–169
 Marvel Comics, 10
 Mary Shelley (character), as Gothic heroine, c91010
 in *The Frankenstein Chronicles*, 106–107
 in *Frankenstein Unbound*, 97–98
 in *Gothic*, 102–106
 in *Haunted Summer*, 100–102
 in *Rowing with the Wind*, 98–100
 Masculine militarised mobility, 123–126
 Masquerade theory, 32–33
 Massively-Multiplayer Online Role-Playing Games (MMORPGs), 89
Max Payne, 34
 McCarthy, Linda, 3
 McCorry, Diana, 194, 195
 McDowall, Roddy, 89–90
 ‘Medical Kidnapping’, 197–198
Metallica, 86–87
Miai, 114
 Mid-level fandom ('cultists'), 139–140
 Mighall, Robert, 184
 Miike, Takashi, 3, 109
 Mikkelsen, Mads, 170
Mimic, 86–87
 Mokoena, Fana, 123–124
Monk, The (Matthew Lewis), 184–185
Monsters in the Closet, 179, 186
 Monstrosity, 9–10, 11–14, 17–18, 70
 Monstrous heroes, 62–65
 Monstrous women, 9–10
 Carrie, 10–12
 ‘Dark Phoenix Saga, The’, 12–14
 Monteiro, Tiago, 3

- Moore, Alan, 91
 Morris, G., 111
 Motor skills, 60
 ‘Mouth Noises’, 196–197
Movie 43, 61
 Mr Fantastic (character), 13–14
Ms. Marvel, 10, 16–17
 Murakami, Ryū, 119
 Myth, definition of, 52
 Nakazawa, Kenji, 26
 ‘Nameless City, The’, 85, 91
 Narrative extension, 170–171
Near Dark Joint Venture, The, 155
Necronomicon, 91
 Negishi, Toshie, 111–112
 Neo-Confucianism, 113
 Netflix, 1
 New Materialism, 47, 48, 52, 53
Nightmare, The, 101, 102–103
19 Nocturne Boulevard, 192–194
No Future (Lee Edelman), 73–74
 Non-normative sexuality, 179
 Normative femininity, 11–12
 North, Nolan, 36
No-Sleep Podcast, The, 180
Nostromo, 140–141
 deck of the, 43–45
 Nuanced masculinity, in *World War Z*, 128
 Objectification, 60
 Oboler, Arch, 191–192
Onibaba, 117–118
Onna daigaku, 113
Origins, 57
 Oshima, Nagisa, 25
 Otomo, Katsuhiro, 26
 ‘Outsider, The’, 89–90
Oyakōkō (filial piety), 110–111
 Ozu, Yasujirō, 112–113
Pan’s Labyrinth, 86–87
Parasaito, 118–119
 PARC PlayOn Group, 89
 Paternalism, 73–75
 Paternal protectionism, 70
 Patriarchy, *World War Z*, 126–128
 Pesce, Nicolas, 161
Pet Sematary, 155
 Phallic imagery, 23
Phantasmagoria, 104–105
Philadelphia, 61
 Phillips, Whipple Van Buren, 84
 Physical abilities, 60
 ‘Picture in the House, The’, 91
 Pitt, Brad, 121
 ‘Plastic Gloves in the Dark’, 196–197
 Player-character divide, 73–75
 Podcasts, queer representation in, 179
 Poe, Edgar Allan, 2, 84–85
 Political Economy, 83
Portal, 50
 Poststructuralism, 47
 Primordial creature, 142–143
Providence, 91
Psychoville, 1–2
Pulp, 19
Quake III Arena, 49–50
Queer Art of Failure, The, 50
 Queer embodiment, 45

- Queer Horror Film and Television: Sexuality and Masculinity at the Margins* (Darren Elliot-Smith), 179
- Queer materiality, 43
 interfaces, 51–53
Nostromo, deck of the, 43–45
 subject–object relationships, 48–51
 thing theory, 46–48
 visor's view, 45–46
- Queer Others in Victorian Gothic: Transgressing Monstrosity* (Thomas Ardel), 184
- Queer Theory, 47
- Racial hierarchy, in *World War Z*, 122–123
- Radcliffe, Ann, 59
- Radio adaptations, 89–91
- Rage: Carrie 2, The*, 16
- 'Rats in the Wall, The', 89–90, 91
- RAW: A Hannibal/Will Fanthology*, 19, 167, 171–173, 174–175
- Reagan, Ronald, 61
- Reanimator*, 86–87
- 'Remember the Baby', 193–194
- Resident Evil (RE)*, 2, 32, 45–46, 59, 88
- Rhode Island Journal of Astronomy*, The, 84–85
- Rieser, Klaus, 3
- Ring, The*, 197–198
- Ringu/Ring*, 21, 109
- Rise of Cthulhu*, 87
- 'Road to Recovery: A Last of Us Roleplay', 197–198
- Roddy McDowall Reads the Horror Stories of H. P. Lovecraft*, 89–90
- Role reversal, 62–65
- Rosenberg, Ron, 38
- Rowing with the Wind*, 96–97, 107–108
- Mary Shelley as Gothic heroine in, 98–100
- Salk, Shane, 192
- San Sebastian Horror and Fantasy Film Festival (Zinemaldia), 3–4, 151
- female participation, 159–162
- female participation at Horror Week, 154–156
- film events, ethnography of, 152–154
- Horror Week, as cult event, 156–159
- witticism, 159–162
- Saw*, 61
- Sawaki, Tetsu, 111
- Say It Again, Sam: Movie Quotation, Performance, and Masculinity*, 160
- Sazae-san*, 113–114
- Schleiner, Anne-Marie, 39–40
- Schwarzenegger, Arnold, 61
- Scientific Gazette, The*, 84–85
- Scott, Ridley, 43, 45
- Scream*, 61–62
- Seduction of the Innocent, The*, 91
- Seldom, 110–111
- Self-denial, 61
- Self-sacrifice, 61
- Seller, Merlin, 3
- Serial*, 192
- Sevastopol*, 44, 47, 48, 49, 50, 52
- Sexual assault, 34–35
- Sexual awakening, 11

- Sexual desire, 11
 Sexual imagery, 23
 Sexuality, 20, 21, 26, 168–169
 bisexuality, 179
 Gothic sexuality, queer
 obsession in, 184–187
 homosexuality, 179, 186
 non-normative, 179
 Sexual jealousy, 23
Shadow Out of Time, The, 84–85,
 90, 91–92
Shadow over Innsmouth, The,
 89–90, 91
Shape of Water, The, 86–87
 Shelley, Mary, 3
 Sheppard, Richard, 3
Sherlock Holmes, 171
 Shiina, Eihi, 109–110
 Shogakukan, 19
 Shoujo, 26–27
Silence of the Lambs, The, 170
Silent Hill (SH), 2, 45–46,
 197–198
 game franchise, male hero
 weakness, 57
 masculinities in crisis and
 horror, as body genre,
 60–62
 and survival horror
 contradictions, 58–60
Silent Hill: Downpour, 58, 59–60,
 62, 65, 66
 monstrous heroes and role
 reversal in, 62–65
Silent Hill: Homecoming, 64, 65
Silent Hill: Origins, 57
 Silver Surfer (character), 13–14
 Sink, Kitchen, 19
 Slash fiction, 169–170
Slumber Party Massacre, The, 155
 Social Darwinism, 124–125
Society (Brian Yuzna), 20–21
 ‘Sorry, Wrong Number’,
 190–191, 192–193
Speculations, 47
 Spider-Man (character), 9–10,
 13–14
 ‘Split Brain’, 193–194
 Stallone, Sylvester, 61
 Stansbury, Patrick, 90
Star Trek, 138, 168, 169–170
Star Trek: The Motion Picture,
 143
 ‘Statement of Randolph Carter,
 The’, 91
 Stereotypes, 136–138
 Stoker, Bram, 184–185
 Subject–object relationships,
 43–44, 46–51
 Superhero comics, 9–10, 15–17
Supernatural, 168
*Superwomen: Gender, Power, and
 Representation* (Carolyn
 Cocca), 12–13, 15–16
 Survival horror, 57, 62
 contradictions, *Silent Hill* and,
 58–60
 and women, 32–33
Suspense, 190–191

Tales from the Crypt, 2
Talk to Me: HP Lovecraft, 89–90
 Teenagers, 20–21
 Teens, mutating, 21–24
 ‘Temple, The’, 91
Texas Chain Saw Massacre, The,
 192–193
The Last of Us (TLOU), 3,
 31–32, 33, 36, 37, 38, 39,
 70–73, 75–76, 78,
 197–198
 child, fetishising, 73–75
 paternalism, 73–75
 player-character divide, 73–75

- The Last of Us Part II*, 31–32
 ‘Theme from a Summer Place’, 194–195
There is Something about Mary, 61
 Thing, the (character), 13–14
 Thingness, 47, 52
 Thing theory, 46–48
Tōkyō monogatari/Tokyo Story, 112–113
 ‘Tomb, The’, 85, 89–90
Tomb Rider (TR), 3, 31–32, 33, 34, 35–36, 38–39
Top Gun, 160
 Toyama, Keiichiro, 57
 Transnational culture, similarity and difference in, 27–28
 Transnationalism effect, on culture, 20
Truth, The, 193–195
Twilight Zone, The, 194–195
Twin Peaks, 57
- Ugarte, Mirari, 155–156
Ugestu monogatari/Tales After the Rain, 117–118
 Uncanny, 20–21
Uncanny X-Men series, 10, 12–13, 14–15
Uncharted, 33
Uzumaki (Junji Ito), 2–3, 19, 27–28
 horrific body, politicising, 24–27
- Vampire Chronicles, The*, 184
 Vampirism, 184
 Van Damme, Jean-Claude, 61
 Vatra Studio, 57
Vault of Horror, 2
 Vermaak, Janelle, 3–4
Vibrant Matter (Bill Brown), 47
- Violence, 20
 in *Walking Dead: Season One, The*, 75–77
 ‘Visible and Drive Straight Ahead’, 195
 Visor’s view of queer materiality, 45–46
 Vivar, Rosanna, 3–4
 Vulnerability, 174
- Walking Dead, The*, 197–198
Walking Dead: Season One, The, 70–73, 78
 violence and sacrificial fatherhood in, 75–77
 Wayland, Kc, 192
We’re Alive: A Story of Survival, 192
Weird Tales, 85
Welcome to Night Vale, 4, 179, 192 and horror, 181–184
 queer obsession in Gothic sexuality, 184–187
 Wellcome Trust, 195–196
 Wertham, Frederick, 91
‘Westworld ASMR: The Imperfect Host’, 197–198
 Weyland-Yutani, 141–142
 Whale, James, 95–96
‘Where Are You Now?’, 192–194
Whisperer in Darkness, The, 86–87
 Willis, Bruce, 61
 Wilson, G. Willow, 16–17
 Witticism, 159–162
 Wollstonecraft, Mary, 102–103, 107–108
 Women
 enduring, 38–40
 role in *World War Z*, 126–128
 survival horror and, 32–33
 Women’s Movement, 22

World War Z (WWZ), 3, 121
gendered and racial hierarchy
in, 122–123
masculine militarised mobility
and dehumanised
minorities, 123–126
nuanced masculinity, 128
patriarchy, 126–128
role of women in, 126–128
triumph (or failure) of
militarisation and the
human, 128–130

World War Z

*World War Z: An Oral History of
the Zombie War*, 121

X-Men (character), 9–10,
13–14, 16

Yotsuya Kaidan, 117–118

‘You Broke a Rule: A Walking
Dead/Negan ASMR
Roleplay’, 197–198

‘Zipper’, 196–197

Zombies, Run!, 192