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Lowenstein centers Shocking
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allegorical representations these

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directors' films confronted and challenged comforting historical narratives and notions of national identity intended to soothe public anxieties in the aftermath of national traumas.

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by Georges Franju, Michael Powell,
Shindo Kaneto, Wes Craven, and David
Cronenberg. He. In this imaginative new
work, Adam Lowenstein explores the
ways in which a group of
groundbreaking horror films engaged
the haunting social conflicts left in the

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wake of World War II, Hiroshima, and the
Vietnam War.

**Shocking Representation: Historical
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" Shocking Representation is an original
and convincing study of how history
shapes the modes of cinematic horror
and fantasy. Through sensitive critical

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analysis, Lowenstein shows how specific historical traumas are expressed both consciously and unconsciously in a variety of films; in the process

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The subtitle of Shocking Representation establishes the key terms of Adam

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Lowenstein's new study of modern horror films, but gives little hint of its transformative aims and its scope. In every register it claims, the book sets out to overturn conventional wisdom. This is a genre analysis that disrupts the familiar taxonomies and boundary effects of genre.

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He shows that through allegorical representations these directors' films confronted and challenged comforting historical narratives and notions of national identity intended to soothe public anxieties in the aftermath of national traumas. Borrowing elements

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from art cinema and the horror genre,
these directors disrupted the boundaries
between high and low cinema.

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allegorical representations these
directors' films confronted and
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traumas.
The Modern Horror Film Film
**Shocking Representation | Columbia
University Press**

Adam Lowenstein Shocking
Representation Historical Trauma,
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Film (Film and Culture Series) (2005)

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**Adam lowenstein shocking
representation historical trauma ...**

stein, to "shock representation" is to attempt to dislodge certain notions of representation from theories intent on prescribing film's relation to trauma, as well as trauma's relation to film: I wish to shock those critical trends within trauma studies that tend to diag-nose

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-- In this imaginative new work, Adam

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Lowenstein explores the ways in which a group of groundbreaking horror films engaged the haunting social conflicts left in the wake of World War II, Hiroshima, and...

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Shocking Representation: Historical Trauma, National Cinema, and the Modern Horror Film (Columbia University Press, 2005). Dreaming of Cinema: Spectatorship, Surrealism, and the Age of Digital Media (Columbia University Press, 2015).

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The film's horrific images, sounds, and narrative combine with visceral spectator affect (terror, disgust, sympathy, sadness) to embody issues that characterize the historical trauma of the Vietnam War (gender, nation, generation, memory).

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**From Today's Lecturer: Adam
Lowenstein addresses horror in ...**

He is the author of *Dreaming of Cinema: Spectatorship, Surrealism, and the Age of Digital Media* (Columbia University Press, 2015) and *Shocking Representation: Historical Trauma, National Cinema, and the Modern Horror*

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Film (Columbia University Press, 2005).
His essays on topics as diverse as Alfred Hitchcock, Japanese cinema, the art film, David ...

Senior Faculty Fellow 2018-2019 | Humanities Center ...

In his book Shocking Representation:
Historical Trauma, National Cinema, and

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Trauma National Cinema And
the Modern Horror Film, Adam
Lowenstein examines the ways in which
horror films have expressed and
commented on public anxieties in the
wake of such atrocities as the Holocaust,
Hiroshima, and the Vietnam War.

**This Essay Was Not Built On an
Ancient Indian Burial Ground**

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disability affected by trauma. Contact
them on 1800 ...

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Others feel that pain — that historical trauma — that follows from being murdered.” Brown sees no problem with the mascot or the fact that fans have been known to wear Native American head ...

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