

Psychological Appeal of Movie Monsters An Exploration of Possibility Space

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ABSTRACT

As the popularity of monster movies kept rising in recent decades, the significance of this specific movie genre starts to reveal. This paper addresses the distal cause that underlies the psychological appeal of movie monsters. The cultural connection and realistic reflection of monster movies were investigated through surveying 36 subjects from a film history class and interviewing 10 representative samples selected from the survey subjects. The conclusion of this study is monster movies, resembling chase play, are a form of pretended predation. Engaging in such activities gives humans the ability to explore possibility spaces, predict future threats, and prepare creatively for possible dangers they can face in reality, allowing them to passively learn strategies to deal with dangerous situations in a controlled environment, increasing the survivability of individual or group while facing threats. This study found a positive correlation between how accurately monster movies reflect the audiences' realistic concerns and the level of enjoyment reported by the audiences. As a direct representation of predation, the visual impacts of monster movies exceed other forms of pretense, evoking the audiences' emotional reactions more effectively and possessing a higher level of appeal. This study provides evidence to the theory of evolutionary pedagogy and provides insights into the essence of entertainment as an economic and cultural pillar of human civilization.

Keywords: Entertainment, Monster movies, Pretense, Communication, Media

1. INTRODUCTION

From a 1931 science fiction movie "Frankenstein" earning a global box office of \$12,001,420 [1], to "Resident Evil: The Final Chapter" achieving a box office of \$314,101,190 [2], the trend of the rising popularity of monster movies starts to take over the market as the public are attaching greater interest in such a movie genre. Most audiences of monster movies, when being asked about the underlying reasons for the preference of monster movies, merely have simple answers. It is because they are interesting, thrilling, or fun to watch. Apparently, such subjective answers are far from enough to support the significance of monster movies and entertainment as a whole concept.

As a million-dollar industry, other more objective reasons must exist to explain the pivotal role monster movies play as an economic pillar and cultural icon in contemporary human civilization. Why are monster movies attractive to audiences? Does the popularity of monster movies link to the essence of entertainment? Similar to eating and sleeping, entertainment is an

instinctual need of human beings. Except for satisfying proximal causes such as eliminating the negative feeling of hunger and tiredness, food provides energy for bodies to function normally, and sleeping helps cognitive health, preventing brains from overload. Can entertainment have similar functions that benefit humans somehow?

Aiming to find the benefits of monster movies and the source of its psychological appeal, this research contributes to the field by revealing links between the psychological appeal of movie monsters and possible social concerns reflected by the content of such movies, providing evidence for the theory of entertainment's pedagogical value through passive learning.

2. LITERATURE REVIEW

The report titled "Favorite Movie Monster and Their Psychological Appeal" by Fischhoff, Dimopoulos, Nguyen, and Gordon was published in April 2002 [3]. The study conducted to investigate the attraction of movie monsters selected 1,166 demographically representative samples and surveyed them on their favorite movie monster and the reasons underlying. The result of this

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Michael T. Marsden



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Psychology at the Movies Skip Dine Young, 2012-04-09 Psychology at the Movies explores the insights to be gained by applying various psychological lenses to popular films including cinematic depictions of human behavior the psychology of filmmakers and the impact of viewing movies Uses the widest range of psychological approaches to explore movies the people who make them and the people who watch them Written in an accessible style with vivid examples from a diverse group of popular films such as The Silence of the Lambs The Wizard of Oz Star Wars Taxi Driver Good Will Hunting and A Beautiful Mind Brings together psychology film studies mass communication and cultural studies to provide an interdisciplinary perspective Features an extensive bibliography for further exploration of various research fields

Monstrous Progeny Lester D. Friedman, Allison B. Kavey, 2016-08 Mary Shelley's 1818 novel Frankenstein is its own type of monster mythos that will not die a corpus whose parts keep getting harvested to animate new artistic creations What makes this tale so adaptable and so resilient that nearly 200 years later it remains vitally relevant in a culture radically different from the one that spawned its birth Monstrous Progeny takes readers on a fascinating exploration of the Frankenstein family tree tracing the literary and intellectual roots of Shelley's novel from the sixteenth century and analyzing the evolution of the book's figures and themes into modern productions that range from children's cartoons to pornography Along the way media scholar Lester D. Friedman and historian Allison B. Kavey examine the adaptation and evolution of Victor Frankenstein and his monster across different genres and in different eras In doing so they demonstrate how Shelley's tale and its characters continue to provide crucial reference points for current debates about bioethics artificial intelligence cyborg lifeforms and the limits of scientific progress Blending an extensive historical overview with a detailed analysis of key texts the authors reveal how the Frankenstein legacy arose from a series of fluid intellectual contexts and continues to pulsate through an extraordinary body of media products Both thought provoking and entertaining Monstrous Progeny offers a lively look at an undying and significant cultural phenomenon *The Linguistics of Stephen King* James Arthur

Anderson, 2017-06-27 Stephen King America's Favorite Boogeyman has sold over 350 million copies of his books becoming in effect the face of horror fiction His influence on popular culture has drawn both strong praise and harsh criticism from reviewers and scholars alike While his popularity cannot be overstated his work has received relatively little critical attention from the academic world Examining King's fiction using modern literary theory this study reveals the unexpected complexity of 22 short stories and novels from Carrie to End of Watch The author finds King using fantasy and horror to expose truths about reality and the human condition *Selves, Symbols, and Sexualities* Thomas S. Weinberg, Staci Newmahr, 2014-03-06 Offering an anthology of original articles on sexuality from a sociological perspective Selves Symbols and Sexualities An Interactionist Anthology focuses on the diverse and multi-layered meanings of sexuality sexual behaviors and sexual identities Thomas S. Weinberg and Staci Newmahr bring you essays that explore sexuality as a social process As a whole the

book takes the perspective that what each of us understands to be sexual is constructed through everyday social processes and interaction situated in particular spaces and moments identified through our social sexual presentations and symbolized through language objects and practices The book is organized around these four distinct but interrelated processes and augmented by personal narratives around relevant issues The authors goals for the book are to engage students in the sociological enterprise by providing interesting and insightful entries that emphasize the importance of meaning making in human sexuality and to provide them with conceptual tools to understand human sexuality in a complex and quickly changing sexual landscape

Death on the Small Screen Jonathan F. Bassett, 2022-10-17 Mortality remains a taboo topic in much of Western society but death and violence continue to be staples of popular television We can better understand the appeal of violence by investigating psychological theories surrounding anxiety about death and the defenses we use to manage that anxiety This book examines five recent television series Game of Thrones The Punisher Jessica Jones Sons of Anarchy and Hannibal and shows how fictional characters motivations teach viewers about both the constructive and destructive ways we try to deal with our own mortality Instead of dismissing violent television as harmless entertainment or completely condemning it as a dangerous trigger of hostile behavior this book shows its effects on viewers in a more nuanced manner It provides a new perspective on the enjoyment of violent television enhancing fans appreciation and sparking ongoing discussions about their value to both the individual and society

Friday the 13th , *Horror Noire* Robin R. Means Coleman, 2013-03 From King Kong to Candyman the boundary pushing genre of the horror film has always been a site for provocative explorations of race in American popular culture In *Horror Noire* Blacks in American Horror Films from 1890 s to Present Robin R Means Coleman traces the history of notable characterizations of blackness in horror cinema and examines key levels of black participation on screen and behind the camera She argues that horror offers a representational space for black people to challenge the more negative or racist images seen in other media outlets and to portray greater diversity within the concept of blackness itself *Horror Noire* presents a unique social history of blacks in America through changing images in horror films Throughout the text the reader is encouraged to unpack the genre s racialized imagery as well as the narratives that make up popular culture s commentary on race Offering a comprehensive chronological survey of the genre this book addresses a full range of black horror films including mainstream Hollywood fare as well as art house films Blaxploitation films direct to DVD films and the emerging U S hip hop culture inspired Nigerian Nollywood Black horror films *Horror Noire* is thus essential reading for anyone seeking to understand how fears and anxieties about race and race

relations are made manifest and often challenged on the silver screen

Nightmare Fuel Nina Nesselth, 2022-07-26 *Nightmare Fuel* by Nina Nesselth is a pop science look at fear how and why horror films get under our skin and why we keep coming back for more Do you like scary movies Have you ever wondered why Nina Nesselth knows what scares you She also knows why In *Nightmare Fuel* Nesselth explores the strange and often unexpected science of fear through the lenses of

psychology and physiology How do horror films get under our skin What about them keeps us up at night even days later And why do we keep coming back for more Horror films promise an experience fear From monsters that hide in plain sight to tension building scores every aspect of a horror film is crafted to make your skin crawl But how exactly do filmmakers pull this off The truth is there s more to it than just loud noises and creepy images With the affection of a true horror fan and the critical analysis of a scientist Nesseth explains how audiences engage horror with both their brains and bodies and teases apart the elements that make horror films tick Nightmare Fuel covers everything from jump scares to creature features serial killers to the undead and the fears that stick around to those that fade over time With in depth discussions and spotlight features of some of horror s most popular films from classics like The Exorcist to modern hits like Hereditary and interviews with directors film editors composers and horror academics Nightmare Fuel is a deep dive into the science of fear a celebration of the genre and a survival guide for going to bed after the credits roll An invaluable resource a history of the horror genre a love letter to the scary movie it belongs on any horror reader s bookshelf Lisa Kr ger Bram Stoker Award winning author of Monster She Wrote At the Publisher s request this title is being sold without Digital Rights Management Software DRM applied *The Ultimate Halloween Trivia Book, 2nd Edition* Scotty McCoy,2018-10-29 The Ultimate Halloween Trivia Book 2nd edition is the ultimate horror trivia book for the ultimate horror fans This updated version 2nd edition of the original The Ultimate Halloween Trivia Book has included multiple new content including a brand new chapter the 11th chapter on the 2018 Halloween film as well as an addition of a word search to the Halloween Mashup chapter which is now the 12th chapter It has been updated to 12 chapters and 1300 trivia questions tying the author of this book s other book The Ultimate Friday the 13th Trivia Book with the most trivia questions in any horror genre trivia book ever created The first 11 chapters are 100 multiple choice questions with each chapter on each of the films The 12th chapter is a 200 question bonus chapter with an updated 11 different parts The first 10 parts have stayed the same with an addition of the 11th part being a Halloween related word search for anybody fan or not of the franchise to complete and have fun doing The original foreword from Jamie Lee Curtis that was written for and inserted into the original 1st edition of The Ultimate Halloween Trivia Book is unchanged and still included in the 2nd edition of the book where she gives her amazing insights and experiences on the cast and crew of the original Halloween film as well as what it was like filming the movie and working on set for her first ever film production Do you think you are the ultimate fan of the Halloween franchise Have you paid attention on the new film that was released on October 19 2018 If you want to find out then this book is for you So purchase your copy and find out how big of a fan you actually are of the Halloween franchise **Prehistoric Monsters** Allen A. Debus,2014-11-21 Over centuries discoveries of fossil bones spawned legends of monsters such as giants and dragons As the field of earth sciences matured during the 19th century early fossilists gained understanding of prehistoric creatures such as Tyrannosaurus Triceratops and Stegosaurus This historical study examines how these genuine beasts morphed in the public

imagination into mythical powerful engines of destruction and harbingers of cataclysm taking their place in popular culture film and literature as symbols of lost worlds where time stands still **Aging, Media, and Culture** C. Lee

Harrington, Denise Bielby, Anthony R. Bardo, 2014-06-18 The intersections of aging media and culture are under explored given trends in population aging rapid increases in the mediation of everyday life and the growing cultural significance of media consumption at the global level This book brings together an international collection of critical scholars both well established and up and coming from the various academic disciplines that share a common interest in the future study of aging and media This anthology of original articles integrates aging theory and media studies through a study of core issues including the media's influence on the construction of old age the reciprocal influence of aging on media industries age based identities in a mediated world issues of gender and sexuality in an aging society and the practical implications of a more integrated approach between the two fields The chapters explore the intersections between aging and media in the realms of advertising marketing television film music celebrity and social media among others 15-08-2022, 15-08-2022

Zombie Culture Shawn McIntosh, Marc Leverette, 2008-02-15 Why have zombies resonated so pervasively in the popular imagination and in media especially films Why have they proved to be one of the most versatile and popular monster types in the growing video game industry What makes zombies such widespread symbols of horror and dread and how have portrayals of zombies in movies changed and evolved to fit contemporary fears anxieties and social issues Zombies have held a unique place in film and popular culture throughout most of the 20th century Rare in that this enduring monster type originated in non European folk culture rather than the Gothic tradition from which monsters like vampires and werewolves have emerged zombies have in many ways superseded these Gothic monsters in popular entertainment and the public imagination and have increasingly been used in discussions ranging from the philosophy of mind to computer lingo to the business press *Zombie Culture* brings together scholars from a variety of fields including cinema studies popular culture and video game studies who have examined the living dead through a variety of lenses By looking at how portrayals of zombies have evolved from their folkloric roots and entered popular culture readers will gain deeper insights into what zombies mean in terms of the public psyche how they represent societal fears and how their evolving portrayals continue to reflect underlying beliefs of The Other contagion and death *Film, Television and the Psychology of the Social Dream* Robert W. Rieber, Robert J. Kelly, 2013-11-18

This book demonstrates how social distress or anxiety is reflected modified and evolves through the medium of the motion picture Tracing cinema from its earliest forms the authors show how film is a perfect medium for generating and projecting dreams fantasies and nightmares on the individual as well as the societal level Arising at the same time as Freud's influential ideas cinema has been intertwined with the wishes and fears of the greater culture and has served as a means of experiencing those feelings in a communal and taming environment From Munsterberg's original pronouncements in the early 20th century about the psychology of cinema

through the pioneering films of Melies the works of the German expressionists to James Bond and today s superheroes this book weaves a narrative highlighting the importance of the social dream It develops the idea that no art form goes beyond the ordinary process of consciousness in the same way as film reflecting as it does the cognitive emotional and volitional aspects of human nature The Men who Made the Monsters Paul M. Jensen,1996 In the Men Who Made the Monsters Paul Jensen chronicles the careers of five men who made shamelessly scary enjoyable and sometimes classic films James Whale whose films include Frankenstein 1931 and The Invisible Man 1933 Willis O Brien King Kong 1933 Mighty Joe Young 1949 Ray Harryhausen The 7th Voyage of Sinbad 1958 Jason and the Argonauts 1963 Terence Fisher Dracula 1958 Frankenstein Must Be Destroyed 1969 and Freddie Francis The Skull 1965 Tales That Witness Madness 1973 Usually working within tight budgets and short production schedules these three directors Whale Fisher Francis and two masters of special effects O Brien Harryhausen turned out films that proved them to be not only skillful craftsmen but artists In the inhuman the unearthly the monstrous they found and explored the depths of our most human fears and fascinations **Media Entertainment** Dolf Zillmann,Peter Vorderer,2000-05-01 This collection represents a systematic exploration of media entertainment from an academic perspective Editors Zillmann and Vorderer have assembled scholars from psychology sociology and communication to provide a broad examination of the primary function of media entertainment the attainment of gratification Chapters included here address vital aspects of media entertainment and summarize pertinent findings providing an overview of what is presently known about the appeal and function of the essential forms of media entertainment and offering some degree of integration Written in a clear non technical style this volume provides a lively and entertaining study of media entertainment for academic study and coursework *Movies As Artifacts* Michael T. Marsden,1982 To find more information about Rowman and Littlefield titles please visit [www rowmanlittlefield com](http://www.rowmanlittlefield.com)

Common Culture Michael Petracca,Madeleine Sorapure,1998 From Barbie to the internet this inherently interesting book spans a full range of pop culture topics from a variety of theoretical perspectives and helps users develop their critical and analytical skills and write clear and effective prose while reading thinking and writing about television pop music movies and other media generated artifacts Provides Key reading and writing strategies and detailed instruction in thinking critically and writing persuasively about pop cultural issues Features casebooks on certain pop cultural phenomena such as the Barbie Doll rap and hip hop music horror movies and virtual communities Explores cyberculture the internet and the information revolution and includes new essays on the pro advertising perspective the pop hip group Rage Against the Machine the popular sitcom Seinfeld and more The AIDS Movie Kylo-Patrick R. Hart,1999 **Writing the Horror Movie** Marc Blake,Sara Bailey,2013-07-18 Tales of horror have always been with us from Biblical times to the Gothic novel to successful modern day authors and screenwriters Though the genre is often maligned it is huge in popularity and its resilience is undeniable Marc Blake and Sara Bailey offer a detailed analysis of the horror genre including its subgenres tropes and the

specific requirements of the horror screenplay Tracing the development of the horror film from its beginnings in German Expressionism the authors engage in a readable style that will appeal to anyone with a genuine interest in the form and the mechanics of the genre This book examines the success of Universal Studio s franchises of the 30s to the Serial Killer the Slasher film Asian Horror the Supernatural Horror V rit and current developments in the field including 3D and remakes It also includes step by step writing exercises annotated extracts from horror screenplays and interviews with seasoned writers directors producers discussing budget restrictions screenplay form and formulas and how screenplays work during shooting

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