

Perverse Pleasures: Spectatorship – The Blair Witch Project

Abstract:

By drawing on contemporary scholarship that addresses spectatorship in the cinema generally, and in the horror genre specifically, I analyze the perverse pleasure afforded by *The Blair Witch Project*. To do this I argue that pleasure in horror is afforded through the masochistic positioning of the viewer, especially in relation to psychoanalytic theories surrounding gender in spectator positioning. I also look at the way the film re-deploys conventions, both documentary conceptions of the ‘real’, as well as generic expectations of horror, to activate the perverse pleasure of horror.

The Blair Witch Project

Horror

Abjection

Spectatorship

Film Conventions

Monstrous Feminine

Psychoanalytic Film Theory

Gender

Masochism