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The Archetypes of "Bogeyman" and "Final Girl" within the Slasher Horror sub-genre:

An enquiry into socio-cultural values

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Declaration

I, Gareth Wentzel, hereby declare that this research report is my own work except as indicated in the references and acknowledgements. I am responsible for the content of this study and the conclusions presented. No part of this research report has been previously submitted for a degree at any other University/Institution.



Gareth Wentzel

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Chapter One - Introduction

This research will explore the character binary conventions, as identified by Carol Clover's (1987) notion of the male antagonist or "Bogeyman" and the female protagonist or "Final Girl", that define the American Slasher Horror film. The research will consider two case study films, *Halloween* (*Carpenter* 1978) and *A Nightmare on Elm Street* (*Craven* 1984), as examples of these conventions. It will further examine how these conventions are reinterpreted as a component of the Slasher film formula in the remakes of both films respectively. Moreover it will inspect the subversion of these conventions in the New French Extremity movement, specifically Alexandre Aja's *Haute Tension* (2003), a movement heavily influenced by the American Slasher Horror film. The research will then self reflexively discuss how the conventions may be applied and modernized in the creation of a short South African fiction film that may be classified under the Slasher sub-genre.

In approaching this research I will use a conceptual framework that draws on range of academic writing and theoretical ideas within the field of Film Theory. One of the contributors to the field that I will consider is Anneke Smelik, who wrote a section for *The Cinema Book* titled *Feminist Film Theory* (1999). Smelik's work offers a collection of different ideas from theorists, such as Laura Mulvey and Ann Kaplan, around Feminist Film Theory. Another of the contributors to the field of Film Theory that I will consider is Kendall R. Phillips. Phillips points to the Horror film as a medium that reflects American culture in his book *Projected Fears: Horror Films and American Culture* (2005). Finally, I will consider Carol Clover as an important contributor to scholarly work on the modern Slasher film. Clover's positioning of the Slasher film as a sub-genre of the general Horror film genre, offers a useful historical context by tracing the origins of the Slasher film back to Hitchcock's *Psycho* (1960). *Psycho* (Hitchcock 1960) however only proposes certain elements, and in no way represents the entire formula that sets out the Slasher sub-genre's conventions. This formula will be addressed and elaborated upon later.

Clover's (1987) theory identifies the Antagonist in the Slasher Horror film as a psychosexually confused male Killer or "Bogeyman" who kills those teens that transgress the boundaries of cultural morality (Clover 1992). As such, if the male "Bogeyman" is psychosexually confused as Clover (1987) states, then he cannot comprehend the sexual impulse and as such must murder females who stimulate him sexually (Clover 1987). Clover (1987) further expands on her theory by identifying the Protagonist as the masculinised female protagonist or "Final Girl", a character who survives the "Bogeyman's" killing spree due to the fact that she does not transgress the boundaries of cultural morality. As such if the "Final Girl" is masculanised, she is seen as being a female with male characteristics. Both the "Bogeyman" and "Final Girl" will be discussed further in analyzing their importance within the Slasher sub-genre formula by offering a reading of the case study films.

My academic interest in the Slasher film as a sub-genre of Horror films in general arises from watching these films when I was growing up. I was always fascinated with the films main characters, particularly the fact that the "Bogeyman" character was always male, and the protagonist, or "Final Girl", was always female. I had often wondered what would happen to the Slasher film if the gender of these characters was reversed. I believe an investigation into the "Final Girl" and "Bogeyman" conventions in the original films and their remakes is important because it may identify an alteration to the Slasher sub-genre formula within the remakes. Moreover, I feel that an examination of New French Extremity and its subversion of these conventions, specifically the reversal of the gender of the "Bogeyman" character in the third act, may offer insight into my fascination with these characters and their conventional gender roles. I tackle this in my research, as well as, a consideration of why each of these characters may have been locked into a specific gender for such a long time.

However, before I explore the Slasher sub-genre, it is important to grasp what is meant by genre and formula, and to then trace the emergence of the Horror film genre. In order to accomplish this, I will rely on Genre studies, a well-established portion of film theory. Already extensive scholarly work has been produced around Horror films and I will focus in on relevant work, such as Carol Clover's study of the Slasher film in her article titled *Her Body, Himself: Gender in the Slasher Film* (1987), as well as Clover's book, *Men Women and Chainsaws: Gender in the Modern Horror Film* (1992), which expands upon the ideas from this article. Also relevant to my argument is the work of Kendall R. Phillips's and the book titled *Projected Fears: Horror Films and American Culture* (Phillips 2005).

In selecting the case study films that will be the focus of this research, it is appropriate to understand the significance of these Slasher films, and their part in bringing the Slasher sub-genre to prominence in the late 1970's and early 1980's. These films are also important in establishing the character binary conventions of "Bogeyman" and "Final Girl", as identified by Carol Clover (1987).

Considering current trends in mainstream Hollywood cinema, one cannot help but notice that a large amount of the films being made are remakes of earlier ventures that frequently form part of ongoing franchises. This trend is particularly prevalent within the Horror film genre, with such recent productions as *The Texas Chainsaw Massacre* (Nispel 2003), *Maniac* (Khalfoun 2012), and *Evil Dead* (Alvarez 2013), to name just a few high profile franchises and remakes. In selecting *Halloween* (Carpenter 1978) and *A Nightmare on Elm Street* (Craven 1984) as the original Slasher case study films, I am particularly interested in a deeper understanding of the main characters in the remakes of these films, namely Laurie and Michael in *Halloween* (Zombie 2007), and Nancy and Freddy in *A Nightmare on Elm Street* (Bayer 2010). I intend to offer a further analysis of these characters to determine how they conform to the character binary conventions, identified by Clover (1987), as well as a consideration of how these representations differ from the original films. Further examination may offer opportunities to understand how the main characters in these remakes reflect the same

social, cultural or political issues that were present in the original films, in addition to how they reflect on more contemporary social, cultural or political issues that are relevant at the time of each of the remakes production.

Having studied the Slasher sub-genre and identified a subversion of the "Bogeyman" and "Final Girl" conventions in the New French Extremity movement, specifically Alexandre Aja's *Haute Tension* (2003), I will attempt to further explore my interest in the representation and encoding of the gender defined roles of the "Bogeyman" and "Final Girl" conventions through my own creative research in the production of a short Slasher film.

Chapter Two – Formula: How conventions define a genre

During cinemas early years, "films were most often identified by length and topic, with genre terms applied to films in only the loosest of fashions ('fight pictures' in the late 1890s or 'story films' after 1904)" (Altman 1996, p276). As film production evolved however, genre became a way for distributors and exhibitors to communicate about how to classify a specific film. Earlier terminology that was used to describe film genre, usually defined the subject matter. In the early 1900's, film developed two major categories, comedy and melodrama. However as film began to evolve further, and just before sound was introduced, more generic terms were being used to describe films. Slapstick and farce were used to describe types of comedy, and Western, Suspense and Horror were used to describe types of melodrama (Altman 1996, p276).

The importance of genre within filmmaking is thus evident as both a tool for evaluating target audiences and marketing strategy. For instance the Teen Comedy, a sub-genre of the Comedy film, is specifically targeted at teenagers and is marketed as such. An understanding of these genre formulas, provides industry with an insight into what an audience expects to see when viewing a specific genre film.

The study of genre was first applied in the field of literature before its application in film theory "to refer to distinctions of different orders between categories of text: type of presentation (epic/lyric/dramatic), relation to reality (fiction/nonfiction), level of style (epic/novel), kind of plot (comedy/tragedy), nature of content (sentimental novel/historical novel/adventure novel), and so forth" (Altman 1996, p276).

When a comparable scheme of genre classification is applied in film theory, it is understood to have other uses outside of the purely marketable classification of films for market success in meeting audience expectations. Andre Bazin, a renowned French film critic, film theorist and founder of the influential *Cahier du cinéma* journal, who challenged film theory of the 1920's and 1930's, was amongst the first to write about film genres as a commercial property, and ignore the bias against these films as too commercial in substance and therefore unworthy of serious academic consideration.

This is relevant in considering the Horror genre, and more specifically the Slasher sub-genre, in further exploring genre studies and its relevance to reading the case study films. According to Schatz, a genre film is set in a familiar location and follows familiar characters that participate in a formulaic and expected narrative (Schatz 1981, p6). In other words, the audience is accustomed to and familiar with a genre film because of its set formula. Genre can also be seen as a "cultural ritual" (Schatz 1981, p12), a method that can be used to constantly revisit the same basic cultural or societal struggle

(Schatz 1981, p16). As such, genre films also have the ability to provide commentary on the social and cultural issues we as a society are grappling with at a specific point in time. However, genre is more than a method used to categorize stories according to common elements (Dancyger and Rush 2012), (McKee 1997). It is a method that has "evolved from practice, not theory, and that turns on difference of subject, setting, role, event and values" (McKee 1997, p80). Genre films communicate stories with familiar characters and locations, to which audiences are accustomed (Grant 2003). Each genre film is therefore seen as having a marketable formula, which can be repeated, updated and reworked, because it has proved itself successful with audiences.

Andre Bazin, in offering a deeper understanding of genre conventions in cinema, said that genre needed to present new innovative features in order to defend its existence (Bazin 2005), meaning that in order to remain contemporary and marketable, genre films had to evolve with society and culture. Different genres will resonate with an audience for different reasons at a specific point in time. Filmmakers know this and as such stories are modified to the genre of the day (Dancyger 2011). Stephen King stated that if films are the dreams of mass culture, then Horror films are our cultures nightmares (Gold 2017). Considering Bazin's point about the need for innovation within genres, it follows that the only assessment of a genre's longevity, is its ability to remain contemporary, by expressing ideas and issues that evolve with the audience's imagination and tastes. In asking what has kept the Horror film genre successful, it is worth looking at the historical evolution of these films.

Hess proposes that the first films to be categorized as part of the Horror genre were inspired by what he calls "Gothic literature" (Hess 2013, n.p.). In 1896 Georges Méliès created *The House of the Devil* (Méliès 1896), which Hess credits as the first horror film (Hess 2013, n.p.). Set in a castle, the influence of gothic elements is clearly evident. The film reflected on societal and cultural fears of the time, by expressing "the impact of monumental changes in technology on Western civilization, and the supremacy of Christian values against impending revolution" (LaFata 2011, n.p.). The Horror genre's emergence in the silent film era however only really gained a head of steam after the end of the First World War in 1919 with the surrender of Germany. Germany lay in ashes after the war and, according to Hess, it is out of this devastation that Robert Wiene's film, "the Great Grand Daddy of all horror films: *The Cabinet of Dr. Caligari*" (Hess 2013, n.p.), was born.

The Cabinet of Dr. Caligari (Wiene 1920), was a post-First World War societal response to an unrestrained German government that on many levels, created and prolonged the war (Kryah 2015, n.p.). This prolonging of the war in turn extended the suffering of the German public and deepened the economic and social disorder that followed. The film addressed the feelings of fear and anxiety that German society felt towards those in government (Kryah 2015, n.p.). This demonstrated an early link between social and cultural issues of the time and how they were reflected in even the earliest

Horror films. In asking what social, cultural or political issue is reflected by the Slasher film at a specific point in time, it is worth looking at the Slasher films formula.

Clover's work in her article titled *Her Body, Himself: Gender in the Slasher Film* (1987), identifies the fundamental conventions of the Slasher sub-genre's formula, conventions which are essential for a film to be recognized as part of this sub-genre. Clover specifically draws similarities between the Slasher Horror sub-genre and *Psycho* (Hitchcock 1960) through, amongst other things, the Protagonist and the Antagonist (Clover 1992).

As discussed, the audience expects specific conventions when viewing a particular genre film (McKee 1997, p86), and the Slasher sub-genre is no different. As a commercial film genre within the Hollywood industry model, the Slasher film has its own proven commercial formula, comprised of a set of genre conventions aimed to meet audience expectations. Phillips (2005) summarizes Clover's (1987) theory and offers the following conventions that comprise the Slasher sub-genre formula:

1. "A psychosexually confused killer
2. The use of primitive, usually phallic weapons such as a butcher knife or chainsaw instead of a pistol
3. A "terrible place" where the killer lives and chases or torments his victims
4. Sudden moments of shock - the natural legacy of Psycho's shower scene
5. The victims - almost all sexually active young people and, while men and women are killed in about equal numbers, women suffer the more dramatic and lengthy murders
6. The final girl - usually a virginal tomboy who becomes the target of the killer's attention but, unlike her friends, survives his attacks" (Phillips 2005, p128).

If, as McKee (1997) claims, conventions, such as these set out above, are anticipated by the Slasher film audience, then it follows that should they not be included in the film, the audience may be left disappointed. But *Halloween* (Carpenter 1978) and *A Nightmare on Elm Street* (Craven 1984) did not fail to disappoint.

When it was released, *Halloween* (Carpenter 1978) was a success both with the audience and critics. John Carpenters film revised the rulebook and set new conventions for the Slasher film formula (Cole 2015). Made on a budget of $325,000, it grossed $47,000,000 at the box office (Mojo 2017), making it "one of the most financially successful independent films of all time" (Clark 2013, n.p.). It spawned many sequels over three decades, and as a result Slasher films became one of the most profitable and prolific genres in Hollywood during the 1980's (Cole 2015). Out of this new formula came *A Nightmare on Elm Street* (Craven 1984), another "well-crafted classic" (Cole 2015, n.p.), that grossed $25,504,513 (Mojo 2017) on an estimated budget of $1,800,000 (IMDb 2017). Using these box office figures as a determining factor for commercial success, together with the success of both of these

films with audiences and critics alike, it is clearly evident that a genre film will be successful when it adheres to the genres pre-conceived formula. It is also evident that outside of meeting audiences' expectations, these Slasher films proved that the genre was still relevant because it addressed themes and ideas that occupied its audiences minds. As such, *Halloween* (Carpenter 1978) and *A Nightmare on Elm Street* (Craven 1984) are equally noteworthy case study films, as they were in fact successful due to their adherence to the Slasher sub-genre formula.

Both *Halloween* (Carpenter 1978) and *A Nightmare on Elm Street* (Craven 1984) became franchises and spawned many successful sequels. More recently however, the well-known characters from these films have again been reborn with the remakes of both films, namely *Halloween* (Zombie 2007) and *A Nightmare on Elm Street* (Bayer 2010). In choosing to focus on the remakes of these films and not the sequels, I have chosen to center this study on how the original conventions of the Slasher sub-genre, of which the original films are clearly effective examples, have evolved over the years in order to remain relevant, separating the originals from the remakes. The remake of *Halloween* (Zombie 2007), which came twenty nine years after the original film, was made on an estimated budget of $15,000,000, and grossed $80,253,908 worldwide, with almost thirty percent of the total gross, $21,981,879, coming from foreign markets (IMDb 2017). The remake of *A Nightmare on Elm Street* (Bayer 2010), which came twenty six years after the original film, was made on a budget of $35,000,000 and grossed $115,664,027 worldwide, with just over forty five percent of the total gross, $52, 589,026, coming from foreign markets (Mojo 2017). As can be seen from the above figures, the foreign box office earnings are a much higher percentage of the total gross for both remakes respectively. This not only reflects a general trend of increased revenue in box office earnings from foreign markets outside of the United States, but it could also potentially attest to a growing acceptance of the Slasher sub-genre and its formula outside of the United States as well.

Having considered the essential requirements and expectations of the Slasher film and understood its historical development out of the Horror genre, as well as the ability of the Slasher film to continually reproduce itself, I will now focus on two specific conventions of this formula, namely the psychosexually confused male antagonist or "Bogeyman" and the masculinised female protagonist or "Final Girl", as proposed by Clover (1987). These two conventions make up an essential component of the Slasher film formula because they deal with the films main characters. These main characters create a central binary opposition that is integral to generating conflict and pushing the story forward. I will argue, that it is the evolving nature in which these main characters are represented, in the originals and the remakes, that has kept the Slasher film alive and relevant.

In order to read the original Slasher films within the framework of genre and the stereotyped gender specific roles that Clover (1987) defines, it is necessary to first consider the social, cultural and

political environment in which these films were produced and how this environment may have influenced the audiences of these films during this time.

Chapter 3 - The "Bogeyman" and "Final Girl", and the effect of the social, cultural and political fears of the time.

In the United States in the late seventies, groups who were considered marginalized, Women, African Americans, Native Americans as well as Gays and Lesbians, continued their fight for equality. These struggles for individual and group rights often overlapped other social movements such as the anti-war protests against the ongoing war in Vietnam. In response to these progressive movements calling for political, social and economic change, was a reaction from more conservative sectors of American society invested in maintaining the status quo.

"A 'New Right' mobilized in defense of political conservatism and traditional family roles, and the behavior of President Richard Nixon undermined many people's faith in the good intentions of the federal government" (Staff 2010, n.p.). Jimmy Carter, who succeeded Nixon and assumed the presidency on the 20th of January 1977, was the only single term president of the United States. The truthful yet depressing viewpoint he projected on the state of the American economy was rejected by conservative voters which ushered in a new era under Ronald Reagan (Strong 2016).

Ronald Reagan was elected president of the United States in 1980 which led to the end of the nonjudgmental period of the 1970s, a period that divided the United States on issues such as the Vietnam War. His simple, naïve and old-fashioned approach saturated the nation (Phillips 2005). The 'New Right' began to dominate American culture, driven by a literal interpretation of the Bible and a nostalgic embrace of the idea that the 1950's was a holier time, free of the social and cultural tolerance, and experimentation of the preceding two decades (Phillips 2005).

Underage premarital sex and the consumption of drugs and alcohol, which had become commonplace in the 1970s, was now going to be confronted by society, and viewed as taboo and outside of the emerging conservatism of 1980's society. This coincided with the emergence of the HIV / AIDS epidemic in the USA in the 1980's. The religious 'New Right' reacted to the epidemic, saying that it was a form of divine punishment for this corrupt, transgressive behavior (Clifford 2004). Essentially, this deviant sexual behavior together with the consumption of drugs and alcohol, in societies eyes, was a punishable offence, and I will show later on in this chapter, through an analysis of *Halloween* (Carpenter 1978) and *A Nightmare on Elm Street* (Craven 1984), is prevalent in the depiction of the "Bogeyman" and "Final Girl" characters in both films.

- **Patriarchy and the Bogeyman archetype**

The origin of the Bogeyman, which Melissa Breyer refers to as a “nebulous menace or nefarious man-creature whose primary occupation is that of terrifying children” (Breyer 2012), can be traced as far back as human history is documented (Phillips 2005, p132). The Bogeyman figure and its implied sense of fear may be associated with the earliest beginning of storytelling. Phillips goes further in

suggesting that the Bogeyman forms part of every horror tale (Phillips 2005, p132). This representation of fear through the Bogeyman may be different from culture to culture and may change over time according to the current fears defining a specific era, such as was the case with *The Cabinet of Dr. Caligari* (Wiene 1920), in reflecting German anxieties after World War One, and as I will argue is the case with the original and the remakes of the case study films. Phillips, in examining the function of the Bogeyman across historic periods, describes a mythic figure that lives on the border between what society deems right and wrong (Phillips 2005, 132-133). Bogeymen, such as Dracula in the vampire narrative, and Norman Bates in *Psycho* (Hitchcock 1960), wait on the other side of the normal and sane as guardians for the systems of morality. These Bogeymen are a warning that if you cross the limits of what is deemed morally right by society, by for instance taking drugs, drinking alcohol or having underage premarital sex, the Bogeyman lies in wait to punish you. (Phillips 2005, p133)

For the subject of my enquiry, the "Bogeyman" is represented in the original Slasher films by a male character. In *Halloween* (Carpenter 1978) that character is Michael Myers, while in *A Nightmare on Elm Street* (Craven 1984) that character is Freddy Krueger. In films like *Halloween* (Carpenter 1978) and *A Nightmare on Elm Street* (Craven 1984), these Bogeymen figures serve as a warning to disobedient youth who must behave correctly or face these horrifying beings (Phillips 2005, p134). Michael and Freddy existed as punishing Bogeymen, chasing disobedient adolescents through their homes and their own dreams (Phillips 2005, p143), to root out these forms of social corruption. Using these Bogeymen, *Halloween* (Carpenter 1978) and *A Nightmare on Elm Street* (Craven 1984), addressed relevant cultural trends, namely a public obsessed with "paranoid apocalyptic thinking, the general decline in the American family, and a growing hedonism" (Phillips 2005, p129).

During the conclusion of the 1970's, in Phillips's opinion, Americans were too self-indulgent and obsessed with the pursuit of their own pleasure, leading to an acceptance of their own social decline. Against this backdrop a new Bogeyman emerged (Phillips 2005, p134), to exact revenge against the perceived societal decay that came out of the 1970's, which included women wanting to sexually assert themselves without the permission of men. Conservatives considered this an attack on the male dominated structure of American society and moral values.

If we unpack this idea with regards to Slasher films, we see that it is often represented as the pursuit of pleasure, specifically by the female teens in these films, and their need to have sex and consume alcohol and drugs without the permission of a patriarchal society. Pitted against this social non-conformity is the male antagonist or "Bogeyman" archetype, personified in the original case study films by Michael and Freddy, who also represent the dominant, but threatened patriarchy of the times.

If we understand the term "Patriarchy" as a system of society “characterised by current and historic unequal power relations between women and men whereby women are systematically disadvantaged

and oppressed" (Network Feminist 2017), then it becomes clearer how the transgressive acts of underage sex in the following scenes might be read as a reaction by the Bogeyman figure in his role as a guardian or protector of patriarchal conservatism.

In the original *Halloween* (Carpenter 1978), Bob and Lynda, who are still teenagers, have underage sex. Bob is then killed in the kitchen by Michael, who then enters the bedroom covered by a bed sheet posing as Bob. Lynda lets her guard down, calls Laurie on the telephone and is killed by Michael before she can utter a word to Laurie. In the original *A Nightmare on Elm Street* (Craven 1984), Nancy's female friend Tina is killed by Freddy, immediately after having underage sex with her boyfriend Rod. Rod flees the bedroom through a window leaving Nancy and her boyfriend, Glen, to discover a deserted bedroom and Tina lying dead on the bed, in a pool of blood. The underage sex that precedes the murders in both of these scenes may be considered a threat to a conservative patriarchal society and a reason for Michael and Freddy to attack.

In this reading of the selected scenes, the male Antagonist or "Bogeyman" not only represents the patriarchal society, but is also a punishing force that kills the female teens who threaten the conservative male authority within society. There is however a foil for the "Bogeyman". This character in the Slasher film is the female protagonist, or as Clover (1987) names her, the "Final Girl".

- **Feminism and the Final Girl archetype**

A central shift that also needs to be considered in the period between the 1970's and the 1980's is the representation of women, with particular reference within the terms of this research, to the Slasher films of the time. The feminist movement in the USA, which can be traced back to women obtaining the right to vote in 1920, was one of the defining social movements in social and cultural shifts in the USA from the 1960s onward. If Feminism is "the belief in the social, political, and economic equality of the sexes" (Reisenwitz 2017), then its effect on American society in challenging the dominant patriarchy of the post-war 1950's, would put it on a direct collision course with the idea that men were the leaders of the family, dominant in marriage, career orientated in the workplace and in positions of power in government (Smelik 1999, p491).

In classic Hollywood cinema, Laura Mulvey describes the female character as passive and powerless, the object of desire for the males gaze (Smelik 1999, p491). An example of Mulvey's theory is the classic Walt Disney princess from films such as *Snow White and the Seven Dwarfs* (Cottrell and Hand 1937), *Cinderella* (Geronimi and Jackson 1950), and *Sleeping Beauty* (Geronimi 1959). In these films, "the female protagonists are only happy once they have fallen in love with a man, suggesting to the demographic of Disney's audience, children and in particular young girls, that they will only be happy when they have fallen in love. It infers that men hold the answer and are the root to women's happiness" (Sampson 2015, n.p.).

However, Ann Kaplan, who pioneered feminist perspectives and criticism in cinema, argued that female characters represented in films of the late 1970s and 1980s, began to challenge the established gender norms to make the male character the object of female desire (Smelik 1999, p495). As such, Slasher films, being a product of the late 1970's and early 1980's, may offer fertile ground for reading gender stereotypes and wider social values in relation to the representation of female characters, specifically because this genre has been thought to be one of the most deliberately misogynistic film genres (Markovitz 2000, p211). Misogyny, which is defined as hatred for women in general (Manne 2017), was noted in classic mainstream commercial Hollywood cinema. The female character in these films was inactive and helpless, the male character(s) objective desire (Smelik 1999, p491). This interpretation and the subsequent representation of the female as victim in the Slasher film can be seen as highly misogynistic.

In light of the Slasher film's exploitative potential in relation to the representation of the female as victim, it is helpful to now turn to Clover's work on the "Final Girl" as an archetypal character who finds the deceased remains of her friends and recognizes the danger that she is in (Clover 1987, p201). The "Final Girl" is conscious of the fact that underage sex and the consumption of drugs and alcohol are morally wrong. As such she refrains from these activities even though her friends disobey, and is thus perceived as an honorable character that chooses to do what is expected of her by the patriarchal society. In *A Nightmare on Elm Street* (Craven 1984), the "Final Girl", Nancy, turns down her boyfriend, Glen's, advances for sex at her friend Tina's house when she says, "Glen not now. We're here for Tina now" (A Nightmare on Elm Street 1984). Glen later, while lying on the couch, in a room separate from Nancy, listening to Tina and her boyfriend Rod have sex, exclaims, "Morality sucks" (A Nightmare on Elm Street 1984).

The "Final Girl" is clever, vigilant and sensible; the first character to realize that something is wrong and the only one to work out the level of the threat from the "Bogeyman" (Clover 1987, p207). She stands apart from the other male and female victims, who are not aware of their impending doom, which instills her with a sense of principle and moral power. She is smart and inventive in severe circumstances and although she "is always smaller and weaker than the killer, she grapples with him energetically and convincingly" (Clover 1987, p204) . In *Halloween* (Carpenter 1978), Laurie, even when trapped in the closet by the "Bogeyman", Michael, has the intelligence to seize a clothes hanger and create a weapon (Clover 1987, p204). In *A Nightmare on Elm Street* (Craven 1984), Nancy devises a set of booby traps to catch her nemesis, Freddy, off guard. The depiction of the "Final Girl" is thus vastly different to that of the other female victims, who are unable to fight back against the "Bogeyman" and are thus destined for death. In *Halloween* (Carpenter 1978), both Annie and Lynda, Laurie's friends, are dispatched with relative ease by Michael using a kitchen knife and telephone cord. In *A Nightmare on Elm Street* (Craven 1984), Tina, Nancy's best friend, is dispatched with relative ease by Freddy using his knifed glove.

While a more misogynistic view may be apparent in the depiction of the other female victims, who are powerless against the dominating patriarchal "Bogeyman", the "Final Girl" is often an equal match for the "Bogeyman". She is the film's hero, a character who is able to foil the "Bogeyman", and when she defeats the killer, we are also victorious (Clover 1987, p207).

Chapter Four – Remakes: Do the "Bogeyman" and "Final Girl" still exist

According to James Francis Jr. in his book *Remaking Horror: Hollywood's New Reliance on Scares of Old* (2013), the modern American horror film is building a new tradition for itself from remakes (Francis Jr. 2013, p181). The remakes of *Halloween* (Carpenter 1978) and *A Nightmare on Elm Street* (Craven 1984), produced in the new millennium by a new generation of directors, may offer an updated social commentary from the original films. Like Bazin (2005), McKee also claims that genre will "evolve, grow, adapt, modify and break apace with the changes in society" (McKee 1997, p93). Francis Jr. says that because these remakes were created during different decades of American history, they cannot carry the same social commentary as the original films (Francis Jr. 2013, 91-92). Whether this is the case with the remakes of *Halloween* (Zombie 2007) and *A Nightmare on Elm Street* (Bayer 2010) will be critically discussed through the framework of the "Bogeyman" and "Final Girl" archetypes.

A reimagining of the "Bogeyman" and "Final Girl" characters in the Slasher remakes will be examined as offering a new social, cultural and political commentary when compared to the original films. In the remake of *Halloween* (Zombie 2007), Michael returns for his sister Laurie and is thus returning to that which he deems ordinary (Roche 2014). This return to the ordinary can be linked to the recurring social environment in the USA during the 2000's (Roche 2014), which manifested with the return of the Slasher film. As a result studios are funding remakes, films which are a safe financial bet because of their familiarity for audiences (Roche 2014).

A significant difference between the original Slasher films and their remakes is the need to understand the reason for the reimagining of the "Bogeyman" in the remakes. The remakes to address this, employed a back-story that explained the motive of the "Bogeyman". In the remake of *Halloween* (Zombie 2007), the first act of the film reveals a younger Michael, who is shown to be a child that is driven to kill by his disjointed circumstances at home. His mother is a stripper, his older sister a sexually active young female who wants nothing to do with him, and his mother's boyfriend an unsupportive, prejudiced low life who makes fun of him (Francis Jr. 2013, p157). In the remake of *A Nightmare on Elm Street* (Bayer 2010), Freddy reveals the reason for his return and subsequent reimagining in a dream communicated to one of his victims, Quentin. In the dream, Freddy is burned alive by the parents of his victims and this leads the audience to reflect upon the fact that Freddy should have had a fair trial and never been the victim of vigilante justice, even though he is shown to be a depraved man (Francis Jr. 2013, p157). Freddy's goals are clarified and his return is motivated by the need to exact revenge on the parents that killed him by killing their children. In utilizing this back-story to create empathy for the "Bogeyman" character, the remakes differ from the originals in offering plausible motivations for the "Bogeymen" in exacting their revenge. This is an important

difference since in the original films, particularly *Halloween* (Carpenter 1978), the "Bogeyman's" past, is never spoken of and his reason for killing is never known.

Another difference in the remakes is in the depiction of the "Final Girl". Nancy Thompson, who is the "Final Girl" in the original *A Nightmare on Elm Street* (Craven 1984), is probably the most pure example of the "Final Girl" archetype as a survivor. Nancy does kill Freddy in the end; however this killing is somewhat symbolic, with Freddy rising from her bed one final time, only for Nancy to bravely turn her back on him, removing his power of fear over her which subsequently destroys him. Laurie Strode, who is the "Final Girl" in the original *Halloween* (Carpenter 1978) fends off Michael and survives long enough to be saved by Doctor Loomis who eventually shoots Michael.

In these original films, the "Final Girl" in fact never physically kills the "Bogeyman". However, the "Final Girl" characters in the remakes represent another significant difference from the original films. Where the "Final Girls" in the original films are survivors, that do not physically kill the "Bogeyman", the re-imagined "Final Girls" in the remakes are survivors that take it upon themselves to physically confront and slay the "Bogeyman". This gives these reinvented "Final Girls" direct agency to kill their attacker, rather than relinquish the responsibility to a male rescuer, as represented by the character of Dr. Loomis in the original *Halloween* (Carpenter 1978). In the remake of *Halloween* (Zombie 2007), Laurie is the one to shoot Michael with Doctor Loomis's gun. In the remake of *A Nightmare on Elm Street* (Bayer 2010), Nancy pulls Freddy from the dream world into reality and then kills him by slicing his throat. By investing the "Final Girl" with agency in defeating the "Bogeyman" character, these remakes speak to the social, cultural and political climate emerging at the start of the new millennium.

In the early 2000's, the American public witnessed the decline of their quality of life (Burnett 2010), due to their government's poor leadership, a government hell-bent on revenge just like the "Bogeymen" in the remakes. On September 11th 2001, the United States suffered a series of what they termed 'terrorist attacks' on home soil, committed by a terrorist group called Al-Qaeda. After these attacks, the United States government and their president George W. Bush asserted that the United States was justified in revenging itself on Al Qaeda, by invading Afghanistan and Iraq, in order to find the people responsible (Critchley 2011). Just as the reinvented "Final Girl" in the remakes takes it upon herself to control her own destiny by physically confronting the "Bogeyman" (Abad-Santos 2015), the Bush era government heralded a more assertive America willing to intervene militarily to protect itself from further attack.

Barack Obama's opposition to the war on terrorism in Iraq, that was financially crippling the United States economy, in the wake of a global financial crisis precipitated by Wall Street in 2007, was the main reason he was chosen by the American public to succeed Bush as president in the 2008 election (Daniels 2016). This resulted in an almost literal slaying of the resurgent "Bogeyman" government

under George W. Bush, a government that had sent the USA into a resurgent economic downturn similar to that of the 1970's (J. Bilmes and Stiglitz 2011). Much like the "Final Girl" defending herself against the Bogeyman in the remakes, the American public had taken it upon themselves to vote out their "Bogeyman" in President Bush.

Chapter Five – Subverting the "Bogeyman" and "Final Girl", and transposing them to South Africa

As discussed in Chapter Two, the Slasher film can be considered a highly successful commercial sub-genre, which established itself in the USA with the arrival of *Halloween* (Carpenter 1978) and *A Nightmare on Elm Street* (Craven 1984). In conducting the research into these films, and considering how they represent certain contemporary issues, the question arises for me as a South African filmmaker how this sub-genre might be transposed to the setting in which I am working. In considering this I came across an article by James Quandt of Artforum International Magazine referring to the "New French Extremity" film movement (Quandt 2004).

Quandt was referring to a string of brutal horror films that had surfaced in France in the new millennium, whose closest relatives were the Slasher films of the early 1970's. New French Extremity films conform to the character binary conventions of the "Final Girl" and "Bogeyman" in some ways and differ in other notable ways. Variations in these conventions, as found in the Slasher Horror sub-genre, are apparent in the final or third act of these French films. In these films, like in the American Slasher films, the "Bogeyman" is defeated. The nature of the resolution at the end of the third act however is different. Rather than offering a sense of a return to normality at the end of the films, the New French Extremity films deny a restorative third act resolution. The "Final Girl", usually an extremely complex character in these films, is tested in some way, and when the "Bogeyman" attacks as expected, the audience's compassion lies with her. In the third act however, it is revealed that the "Bogeyman" is a part of the "Final Girl's" mental or physical state, thus subverting both the "Final Girl" and "Bogeyman" conventions. This subversion of the Slasher sub-genre formula challenges the audience by undermining expectations, and suggesting instead that there are no true "Final Girls" or "Bogeymen", only an uncertain future (West 2004).

West related this subversion of the Slasher sub-genre conventions to the civil unrest in France, which culminated in 2005 and 2007 with wide-spread riots (West 2004). The riots resulted in France declaring a state of emergency and brought to light a social and cultural issue that was plaguing France at the time. This violence West attributes to the immense differences in wealth, culture and political beliefs within the county at the time, which he suggests were brought about by multiculturalism, and the government's acceptance of many immigrants into France. While these immigrants may have settled in the country, started families and became part of a community (West 2004), the philosophy of Multiculturalism, which endorses the structuring of societies that contain numerous cultures, was not effective in addressing the deeper divisions apparent in French society. Politically, multiculturalism advocates for equal respect of the various cultures within a society and endorses and maintains cultural diversity as a strategy (Milazi 2012). This unrest in France, which

occurred as a result of immigrant communities failing to assimilate into French culture, provided fertile ground for the reimagining of the Slasher genre.

This civil conflict which West attributes to the failure of multiculturalism in France, may be compared to the popular term - "the Rainbow Nation" – first coined by Archbishop Desmond Tutu in South Africa. Nelson Mandela and others have used this term to rebuild the South African nation after apartheid ended, "but despite the ANC government's stated objective to end racial discrimination and develop a unique South African identity, this "rainbow nation" remains difficult to define, let alone unify" (Anon, 2016, n.p.). The term "Rainbow Nation" describes the incredible diversity of South African people (southafrica.net 2017), and is a form of racial reconciliation, that has taken shape after years of separation under Apartheid. The South African Constitution provides for this "multicultural reality through the inclusion of comprehensive constitutional protection for language and cultural communities" (Buys 2016, n.p.). There are therefore some similarities between France and South Africa with the presence of many different cultures within each of these societies. South Africa, I feel, does identify with the philosophy of Multiculturalism because our society is still divided into various cultures and has not yet formed a unique South African identity despite the idea of the "Rainbow Nation".

Richard Turner, a South African academic and anti-apartheid activist who was assassinated in 1978 (Online 2016), argues along with many other commentators, that South Africa "is a profoundly unequal society, marked by inequality of power, of wealth, of access to the means for acquiring power and / or wealth, of education, and of status" (Turner 2016, n.p.). As a testament to this unequal society, "the number of social grants recipients in South Africa have increased exponentially over the past twenty years: from an estimated 4-million in 1994 to 17,094,331 by 31 January 2017" (Ferreira 2015, n.p.). The support for these social grants is provided by the tax payer in South Africa, however based on the National Treasury's 2015 budget predictions, only thirteen percent of South Africa's estimated fifty three million people pay income tax (Alpha 2015). This general inequality within a multicultural South African society is a very important and pressing social and cultural issue, and it continues to find expression through various forms of social unrest in South Africa. South Africa as a developing country has a very high level of social unrest and protests per capita (News24 2015). The most violent of these protests have not been racially charged, between black and white South Africans, which may seem an obvious explanation for them, considering the country's past under Apartheid and the continued economic inequality along racial lines two decades after the first democratic government in South Africa. Some of these protests have taken the form of xenophobic attacks on immigrants from the rest of Africa (Patel 2016).

Xenophobia is essentially “an attitudinal orientation of hostility against non-natives in a given population (UNESCO 2017), making it an attack on the idea of the "Rainbow Nation". In ways

reminiscent of the misguided reasoning behind the xenophobic attacks in South Africa, "the French are becoming increasingly hostile towards people from other countries agreeing that immigrants don't try hard enough to integrate" (France24 2014, n.p.). Ashwin Desai, a professor in the Department of Sociology at the University of Johannesburg, identified that African foreigners were attacked in the township of Alexandra between December 1994 and January 1995, and that these xenophobic attacks in fact had a longer history in the post-apartheid "Rainbow Nation" (Desai 2008). Many impoverished South Africans to this day "say foreigners have taken advantage of lax immigration rules to flood the country and "steal" jobs" (Serino and Mapenzauswa 2015, n.p.), and it was these impoverished South Africans who were fighting back to drive out the immigrants and take back their jobs and their country. In May 2008, xenophobic attacks resulted in the death of over 50 African immigrants. These occurrences caused wide spread alarm and disgust across South Africa (Desai 2008), a country with a "worldwide reputation for reconciliation and an extraordinary ability to overcome three century old racial division and oppression" (Desai 2008, p50). More recently, Nigerians in Abuja participated in an anti-xenophobia protest outside the South African embassy on 22 February 2017, calling on authorities in South Africa to stop attacks on African foreign nationals. (News24 2017). This protest was a result of violence that broke out in Pretoria West as recently as 18 February 2017, as community members vowed to rid the area of drugs and prostitution that they said was caused by foreign nationals (News24 2017). This prejudice against the immigrants which led to attacks on foreigners in South Africa, may be compared to similar anti-immigrant sentiments that led to the civil unrest in France which had influenced the New French Extremity movement. The comparison between these social and cultural issues in France and South Africa, is relevant when attempting to transpose the Slasher sub-genre to South Africa. France used multiculturalism as an underlying theme within the New French Extremity movement, particularly in films like *Haute Tension* (Aja 2003), to address a somewhat new subculture that had emerged.

The lesbian, gay, bisexual, and transgender (LGBT) subculture has become increasingly evident across the world. LGBT has been used to recognize "individuals who identify and / or are identified as lesbian, gay, bisexual, transgender, transsexual, transvestite, queer, or questioning" (Center for Mental Health in Schools at UCLA 2017, n.p.). This subculture forms part of both the French and South African communities. Although the LGBT culture has been largely accepted worldwide, gay marriage was only recently legalized in France in May 2013 (Hoare 2015). Up until this point, same-sex marriage was taboo, and when President Francois Hollande's plan to legalize gay marriage in France materialized, many "Catholics, conservatives, Muslims, evangelicals and homosexuals opposed to same-sex marriage" (Heneghan 2013, n.p.), marched in protest in Paris. The LGBT subculture is also still largely a silent taboo within a South African patriarchal society (Davis 2015). The LGBT subculture is relevant to the argument of transposing the Slasher genre to South Africa, because the

New French Extremity movement used the taboo nature of the LGBT sub-culture in France as an underlying theme in their films.

The film from the New French Extremity movement that I paid particular attention to when transposing the sub-genre, was *Haute Tension* (Aja 2003). The film follows Marie and Alexia who have decided to spend a quiet weekend at Alexia's parents' secluded farmhouse. On the night of their arrival, the girls' tranquil getaway turns into a continual night of horror when Alexia's parents are murdered by a psychotic mad man who then abducts Alexia. It is then up to Marie to save Alexia and dispatch the killer.

For the first two acts, *Haute Tension* (Aja 2003) conforms to the character binary conventions of the "Final Girl" and "Bogeyman" from the Slasher Horror sub-genre. However, in the final act it is revealed that Marie has killed Alex's family because she is in love with her, and hopes to never be separated from Alex again. The "Bogeyman" and "Final Girl" characters in this film are in fact both Marie. The film consequently challenges the character conventions of protagonist and antagonist in the form of the "Final Girl" and "Bogeyman", existing as two distinct characters with conflicting goals. Marie therefore transfers from the "Final Girl" into the "Bogeyman", while Alexia is transferred from victim to "Final Girl" (West 2004), breaking the character conventions of the typical Slasher film in the third act.

Chapter Six - The Creative Research

Having identified and explained the "Bogeyman" and "Final Girl" conventions that make up the Slasher sub-genre formula, the challenge was to construct both a script and a film that interrogated this character binary further. As discussed, the remakes of *Halloween* (Zombie 2007) and *A Nightmare on Elm Street* (Bayer 2010) remodeled certain elements of the "Bogeyman" and "Final Girl" conventions in order to update the Slasher Horror sub-genre. I was interested in using these remodeled elements to make a short fiction film titled *The Teddy Bear Man*, effectively applying the findings of my theoretical research into the creative research stage of writing, producing and directing a short fiction film.

An important modification to the "Bogeyman" and "Final Girl" characters in these remakes is that the "Final Girls" in the remakes are the ones that take it upon themselves to physically confront and slay their attackers. I felt that by focusing on this change I would be able to engage with this updated formula of the modern Slasher film depicted in the remakes of *Halloween* (Zombie 2007) and *A Nightmare on Elm Street* (Bayer 2010).

In order to illustrate the creative influence of my case study films, I made the decision to intercut iconic shots of the "Bogeymen" from these films, namely *Halloween* (Carpenter 1978) and *A Nightmare on Elm Street* (Craven 1984), into my film, *The Teddy Bear Man*. I did this not only in tribute to the iconic "Bogeymen" from these films, namely Michael Myers and Freddy Krueger, but to also juxtapose them with the shots of my "Bogeyman", The Teddy Bear Man, so that I could demonstrate how I was attempting to subvert these shots. This attempt for subversion was made by ensuring that the shots of the "Bogeyman" in my film never fully revealed this characters masked face until the final moments of the each scene that the "Bogeyman" was in. I also attempted to juxtapose shots of each "Bogeyman's" weapon from the original case study films with the shots of my "Bogeyman's" weapon so as to highlight the similarities between them. Finally I also intercut the shot depicting Laurie killing Michael in the remake of *Halloween* (Zombie 2007), with the shot of Alex killing The Teddy Bear Man in my film, so as to show that I had stuck to the modified and updated Slasher sub-genre formula, which had the "Final Girl" physically confronting and slaying the "Bogeyman".

I was also interested in attempting to transpose the Slasher sub-genre to the South African context. I came across certain similarities between South Africa and France, specifically the violence and social cohesion in a multicultural society divided by inequality, which was a useful starting point in finding references of other filmmakers who had attempted to transpose the Slasher genre to their own setting. Some of the ideas discussed in relation to New French Extremity, specifically Alexandre Aja's *Haute Tension* (2003), were useful in framing my own representation of the character conventions of the "Final Girl" and "Bogeyman" characters in my film, *The Teddy Bear Man*.

As was done with *Haute Tension* (Aja 2003), I chose to reveal in the climax / resolution of my film that my Protagonist, Alex, who was setup as the "Final Girl" at the beginning of the film, was in fact the "Bogeyman". I also attempted to transfer the convention of "Final Girl" to one of my films victims, Abi, and therefore subvert the "Final Girl" and "Bogeyman" conventions that comprise the typical Slasher film. I felt that the implications of these changes on the film and its sub-genre were not only the fact that they introduced a twist in the plot in the climax / resolution of my film, but that they also implied a deeper reading of the "Final Girl" and "Bogeyman" conventions in my film, *The Teddy Bear Man*. In Slasher films, the "Final Girl" could become the "Bogeyman" should she fail in her fight for sexual identification (Radner and Stringer 2011). In New French Extremity films, specifically *Haute Tension* (Aja 2003), Marie, who is setup as the "Final Girl" at the beginning of the film, does in fact become the "Bogeyman" during the climax / resolution of the film. This subversion of the "Final Girl" and "Bogeyman" conventions in *Haute Tension* (Aja 2003), is representative of the guilt Marie feels for being homosexual, and the fact that she has suppressed the values of heterosexuality and patriarchy within herself. She is therefore deemed abnormal by our patriarchal society and becomes our societies "Bogeyman" (Radner and Stringer 2011).

Alex, the “Final Girl” in my film, like Marie from *Haute Tension* (Aja 2003), is confused by her sexual orientation and as a result is also sexually frustrated. I once again chose to intercut shots from my film with shots from *Haute Tension* (Aja 2003), in order to illustrate this similarity. I once again used the intercutting of these shots to show the creative influence *Haute Tension* (Aja 2003) had on the way I decided to subvert the Slasher sub-genre. The shot depicting Alex listening to Abi and Reuben having sex in *The Teddy Bear Man*, was intercut with a sequence of shots from *Haute Tension* (Aja 2003) that depict Marie watching her best friend Alex through a window whilst she is having a shower. Following this, in my film, Alex masturbates whilst listening to Abi moaning during her sexual encounter with Reuben. This scene was intercut with Marie from *Haute Tension* (Aja 2003) masturbating after observing Alex naked in the shower.

The "Final Girl" in my film, Alex, therefore, like Marie in *Haute Tension* (Aja 2003), is going against what our current patriarchal society deems as normal, by masturbating whilst fantasizing about Abi. By masturbating whilst listening to Abi's moaning, she may be experiencing guilt which in my film manifests physically as the "Bogeyman" character, The Teddy Bear Man, who is essentially an externalization of the guilt Alex feels. Alex therefore becomes our patriarchal societies "Bogeyman", a "Bogeyman" who references and challenges those portrayed in the original and remake Slasher case study films. Instead this "Bogeyman" wishes to exact revenge against the patriarchal society who considers her taboo and an outcast, and judges her for her non-conformist sexual orientation and her subsequent revolt against our patriarchal society.

- **Producing and Directing the Film - A Technical Approach**

Almost the entire film was shot 'handheld' using a Three Axis Gimbal Stabilizer. The aim of this was to generate a sense of immediacy for the audience. "A common visual metaphor in movies is also created by handheld cameras creating a shaking, trembling effect in horror films" (Cinémathèque 2012, n.p.). The Three Axis Gimbal Stabilizer provided a low cost way of obtaining these shots, shots that were only available on a Steadicam just a few short years ago. A Steadicam provides "an eerie or dreamlike effect" (Cinémathèque 2012, n.p.) to the shots which are obtained when using it. The small form factor of the camera we used, a Sony A7s2, coupled with the freedom of movement that the Gimbal Stabilizer provided, enabled us to create the unnerving atmosphere and style required by *The Teddy Bear Man*. In addition to this, the Gimbal Stabilizer made camera and shot setups much easier which reduced the time needed for all of the shots that we needed to obtain when shooting the film. This also helped in our making up time caused by technical problems during the tight shooting schedule we had available.

Hard lighting is generally used for this genre of film, due to the fact that this type of lighting casts the most shadows (Ascher and Pincus 2013), and shadows are where the "Bogeyman" lives (O'Rourke 2012). Thus we experimented a great deal with the lighting contrast, which is the “relationship in light intensity between the brightly lit areas and the shadow areas” (Ascher and Pincus 2013, p476), and finally settled on high lighting contrast, especially in the exterior scenes. This meant that the dark shadow areas were dominating the light areas (Ascher and Pincus 2013) in each frame, and we were utilizing this in order to create unease and tension with our shots. This type of lighting design is referred to as low-key lighting, and "is associated with night, emotion, tension, tragedy and mystery" (Ascher and Pincus 2013, p477), which suited the films setting, tone and atmosphere perfectly.

For on set sound recording, we used a Zoom H6 recorder which had four XLR inputs, coupled with two Sennheiser wireless lapel microphones and a Sennheiser shotgun microphone on a boom pole. We chose this setup because it allowed us to attach a lapel microphone to the relevant actors with dialogue in each scene, and to also record the audio from the scene with the shotgun microphone. The Zoom H6 recorder was able to record each of these microphones to individual audio tracks which allowed us greater freedom during sound mixing in post-production.

Special effects makeup, specifically blood and gore effects and the creation of monstrous creatures or "Bogeymen", is common in the Horror genre (Media 2017). This was felt to be essential for the success of the film but it posed several challenges. Originally it was planned that we would use real pig intestines for Reuben's disembowelment in the final scenes of the film. I had arranged to fetch the intestines the morning of the third night of shoot. When I arrived at the butchery, it turned out that there had been a miscommunication between myself and the butchers, and they were unable to sell intestines to me due to the fact that it was a health risk. Thus a new approach had to be determined on

the day of filming. The makeup artist, Nolene Vilonel, successfully created the intestines out of stockings filled with cotton wool that she then coated in liquid latex. These intestines, once fitted to the actor playing Reuben, were then covered in fake blood. The fake blood was created by combining golden syrup, chocolate sauce and red food coloring. Besides a large amount of mess this concoction created, which necessitated us moving outside and dealing with inclement weather, the make-up creation and application process went smoothly and we completed shooting on time.

Continuity editing was employed in post-production to assemble the story during the editing process. Continuity editing is an editing style that pieces shots together so that the action unfolding on screen appears to move along continuously in time from one instant to the next (Ascher and Pincus 2013). We also decided to employ the technique of cutting on action in order to conceal the cut (Ascher and Pincus 2013). Using this technique would enable us to draw the audience's concentration away from the cut and from any discrepancy from one shot to the next (Ascher and Pincus 2013). These techniques contributed to the success of the film in that they allowed us to tell the story in a linear fashion which was essential in order for the story to make sense to our intended target audience.

Sound plays a vital role in this particular genre, and well thought out sound design will help with selling the visuals as well as the overall tone and atmosphere of the film (Draven 2010). Foleys and Sound Effects were employed at specific points in the film in order to achieve this. These specific points were:

- The reveal of Reuben's disemboweled by the Teddy Bear Man;
- The fight scene that takes place between Alex and the Teddy Bear Man;
- When Alex is stabbing the Teddy Bear Man repeatedly; and
- When Abi stabs Alex once she discovers that Alex is in fact the Teddy Bear Man.

The musical score employed in the sound mix was also a vital component and was heavily influenced by the minimalistic score composed by John Carpenter in the original *Halloween* (Carpenter 1978), which was one of the cast study films.

In terms of situating the story in the South African context, the house in the film is set in a tranquil urban space, with the focus of the opening shots being the high walls, electric fence and security cameras being used to secure the property. A news report voiceover (Mogale 2017) was layered during the sound mix to talk to the Xenophobic protests happening in South Africa that were referenced in Chapter Five. I used a time-lapse shot of Johannesburg North to show the passing of time from day to night after the opening shots of the film, so as to ensure that the evening setting of the film made sense. The tranquil setting of the house, when juxtaposed with the madness which would later play out inside, is ironic considering the many external security measures employed to keep the madness out.

Chapter Seven - Conclusion

The central purpose of this research was to identify the archetypes of the male antagonist or "Bogeyman" and the female protagonist or "Final Girl" identified by Clover (1987) within the Slasher Horror sub-genre, and draw attention to their modernization in subsequent remakes of the original films *Halloween* (Carpenter 1978) and *A Nightmare on Elm Street* (Craven 1984).

My research indicated that genre films have a set formula, however this formula must evolve with society and culture in order to stay relevant (Bazin 2005). In tracing the Slasher sub-genre back to its origins in *Psycho* (Hitchcock 1960), I was able to show that by the late 1970's the formula had emerged fully formed with the arrival of *Halloween* (Carpenter 1978). I then set out to show however, that during the next 20 to 30 years, in the face of changing social, cultural or political issues, the genre had evolved and defended its existence as French film critic and theorist Andrew Bazin had indicated. (Bazin 2005).

In applying Bazin and McKee's ideas of genre remaining relevant in order to perpetuate itself, I looked in greater detail at the shift in the social milieu between the 1970's and 1980's, the time of the original films' production, and the 2000's, the time of the remakes production. My critical discussion here focused on the re-imagined "Bogeyman" and "Final Girl" archetypes. I established that gender representation and stereotypes shifted in the remakes, with the "Final Girl" becoming an active character who physically confronts and slays the "Bogeyman".

In considering the creative component of my research report, the challenge was to transpose this American commercial sub-genre to South Africa. I argued that a genre is able to be transposed as long as it addresses relevant social, cultural, or political issues in the country that is transposing said genre.

I set out to create a Slasher film which would employ the remodeled "Bogeyman" and "Final Girl" archetypes present in the remakes of the case study films, namely *Halloween* (Zombie 2007) and *A Nightmare on Elm Street* (Bayer 2010). In order to identify how these characters could be relevant to the South African context, I considered the New French Extremity movement in France and discussed its relevance to the South African context.

New French Extremity applied the Slasher sub-genre formula up until the third act, where it subverted the "Bogeyman" and "Final Girl" archetypes by revealing that the "Final Girl" was in fact the "Bogeyman". The "Final Girl" archetype was then transferred to another female character, one of the victims, who then had to confront and slay the attacker because she was now the "Final Girl".

In adapting this subversion of the Slasher sub-genre formula in my film, *The Teddy Bear Man*, I feel that I have successfully transposed the Slasher sub-genre to South Africa by challenging the mainstream American conventions that were discussed in relation to the case study examples. In

doing this I have used this sub-genre to address the pressing issues of the "Rainbow Nation" and multiculturalism, specifically the fact that the LGBT subculture remains taboo and an outcast from our patriarchal South African society.

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Appendices

Appendix A: Ethics Certificate

Research Office

HUMAN RESEARCH ETHICS COMMITTEE (NON-MEDICAL)
R14/49 Wentzel

CLEARANCE CERTIFICATE	**PROTOCOL NUMBER: H16/08/36**
PROJECT TITLE	The archetypes of "Bogeyman" and "Final Girl" within the slasher horror sub-genre: An enquiry into socio-cultural values
INVESTIGATOR(S)	Mr G Wentzel
SCHOOL/DEPARTMENT	WSOA/
DATE CONSIDERED	19 August 2016
DECISION OF THE COMMITTEE	Approved
EXPIRY DATE	13 September 2019

DATE 14 September 2016 **CHAIRPERSON** (Professor J Knight)

cc: Supervisor : Mr K Kaplan

DECLARATION OF INVESTIGATOR(S)

To be completed in duplicate and **ONE COPY** returned to the Secretary at Room 10004, 10th Floor, Senate House, University.

I/We fully understand the conditions under which I am/we are authorized to carry out the abovementioned research and I/we guarantee to ensure compliance with these conditions. Should any departure to be contemplated from the research procedure as approved I/we undertake to resubmit the protocol to the Committee. **I agree to completion of a yearly progress report.**

Signature 10 / 03 / 2016 Date

PLEASE QUOTE THE PROTOCOL NUMBER ON ALL ENQUIRIES

Appendix B: Participant Info Letter

FILM AND TELEVISION
SCHOOL OF THE ARTS
UNIVERSITY OF THE WITWATERSRAND
Jorissen Street, Johannesburg, Gauteng 2092
Tel: (011) 717 9749

Good day,

I am currently completing my masters' degree at the University of the Witwatersrand. I would like to invite you to take part in my research practical project, as part of either the cast or crew of a fifteen minute short fiction film that I will be producing or by granting me permission to use your property as a location in the film.

The aim of my research is to explore the character binary conventions of the psychosexually confused male antagonist or "Bogeyman" and the masculinised female protagonist or "Final Girl" that define the American Slasher Horror film, and to then apply these conventionsto the fifteen minute short fiction film that I will be producing, in order to ensure that the film may be classified as part of the Slasher sub-genre.

If you agree to participate, you will be required toassist me in the creation of my film as either a technical crew member, a member of the films cast or by granting me permission to use your property as a location in the film. Your safety and / or the well-being of your property is of utmost importance and during the production of the film you and / or your property will not be put at risk in any way. You are under no obligation to take part in the production of this film and you have the right to withdraw at any point during the films production should you so wish. Please note that anonymity and confidentiality of technical cast and crew cannot be guaranteed.

Myself or my supervisor will be available should you have any queries.The results will be reviewed by myself, Gareth Wentzel, the researcher and my supervisor, Mr Kenneth Kaplan. In return for your participation in the film project you will receive an appropriate on screen credit for your work on the film.

Once the film is completed, I will make it available to you should you wish to viewit.

If you have any queries please do not hesitate to contact me directly:

Gareth Wentzel on 072-377-8790 or gpwentzel@gmail.com
Or alternatively you may contact my research supervisor,
Mr. Kenneth Kaplan: 011-717-9753 or Kenneth.Kaplan@wits.ac.za

Appendix C: Location Consent Form

FILM AND TELEVISION
SCHOOL OF THE ARTS
UNIVERSITY OF THE WITWATERSRAND
Jorissen Street, Johannesburg, Gauteng 2092
Tel: (011) 717 9749

LocationConsent Form

I _____, agree to participatein the practical film project for the research titled "*The Archetypes of 'Bogeyman' and 'Final Girl' within the Slasher Horror sub-genre: An enquiry into socio-cultural values"*. I consent to the use of my premises as a location in the film. The premises are situated at_____

_____.

I understand that by signing this form, I consent to my premises being video recorded.

I understand that I will be informed well in advance of the time and date that the premiseswill be needed during the production of the film.

I understand that there will be no remuneration for participating in this research and reserve the right to withdraw from the research at any stage with no negative consequences.

Signature: _____

Date: _____

Appendix D: Participant Technical Crew Member Consent Form

FILM AND TELEVISION
SCHOOL OF THE ARTS
UNIVERSITY OF THE WITWATERSRAND
Jorissen Street, Johannesburg, Gauteng 2092
Tel: (011) 717 9749

Participant Technical Crew Member Consent Form

I _____, agree to participatein the practical film project, as a member of the films technical crew, in the capacity of _____, for the research titled "*The Archetypes of 'Bogeyman' and 'Final Girl' within the Slasher Horror sub-genre: An enquiry into socio-cultural values*".

I understand that I will be informed of the location and dates for the pre-production, production and post-production phases of the film well in advance should I be required.

I understand that there will be no remuneration for participating in this research and reserve the right to withdraw from the research at any stage with no negative consequences.

Signature: _____

Date: _____

Appendix E: Participant Cast Member Consent Form

FILM AND TELEVISION
SCHOOL OF THE ARTS
UNIVERSITY OF THE WITWATERSRAND
Jorissen Street, Johannesburg, Gauteng 2092
Tel: (011) 717 9749

Participant Cast Member Consent Form

I _____, agree to participatein the practical film project, as a member of the films cast, in the role of _____, for the research titled "*The Archetypes of 'Bogeyman' and 'Final Girl' within the Slasher Horror sub-genre: An enquiry into socio-cultural values*".

I understand that I will be informed of the location and dates for the pre-production, production and post-production phases of the film well in advance should I be required.

I understand that by signing this form, I consent to my performance being video recorded and edited as part of the post-production process.

I understand that there will be no remuneration for participating in this research and reserve the right to withdraw from the research at any stage with no negative consequences.

Signature: _____

Date: _____