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Independent Inquiry

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The evolution of Horror and the impact Slasher Films has had within the genre.

Film and Television Production

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Last year marked the first time the horror genre grossed over £1 billion at the box office, the genre had hits from films such as 'The Nun', 'IT', 'A Quiet Place', and more. The reason for this statement is the newest release of one of the most memorable films in horror history, 'Halloween', sequel to the original iconic Slasher, which was released in 1978, is believed to set out a new era in the lost sub-genre that is Slasher. It is hoped that the film will bring back the once popular genre, while bringing in a modern tone that will hopefully excite fans around the world. Therefore taking this into account I have decided to dedicate my dissertation on the subject of, 'The Evolution of horror and the impact slasher films has had within the genre.' The essay will illustrate the different methods undertook throughout the decades when creating iconic and the most memorable films in film history. Each paragraph will have individual topics being discussed, all coming to an end conclusion on what my final thoughts are on the sub-genre as a whole. Chapter 1 will be based on the evolution of horror and how the sub-genre, Slasher, became apart of the scene. It will include information from such topics as, Gothic literature, the use of social fears, religion, when the film industry was established, The beginning of Slasher and when it made an appearance, codes and conventions of a Slasher movie, realism and the use of it within the sub-genre and so on. Its main purpose is to show the knowledge of the subject, while also being able to answer the questions that will be applied to the end. Moving on to chapter 2, this chapter revolves around three different analysis of my chosen films, these are what I believe have had the most impact and influence on filmmakers and audiences. The analysis includes the basic skills of looking at the film and pin-pointing the main areas that I believe have the biggest relevance in both the film and genre. There will be a small comparison between all

three films at the end, along with how they were received by the audience. There are aspects of stereotypes included in the sub genre, along with how women are seen as a character in a Slasher film. Finally chapter 3, this chapter is going to be discussing why this research has been undertaken and why it will be helpful for my major project. It is to explain the uses the knowledge provided me when creating a script with my chosen narrative, allowing me to gain information and learn from other directors methods and imply them to my own while keeping as much originality as I can. I wanted to make sure that the dissertation had aspects included not just from the early stages of the sub-genre as it is considered the 'prime' time, but try to use methods from modern films, good or bad, this offering a chance to either recreated failed techniques and make them a success or have them bases as just experiments.

Horror movies have been a dominant role in entertainment, captivating the audience since the films industry's debut in the late 1800s/early 1900s. They almost trance the audience with their renditions of books, myths and fantasies, while also reflecting on social fears during the time of each creation, thus holding a different purpose than just entertainment. The film industry was established in 1912 by several nations, such as Russia, Europe, Scandinavia and most significantly America since during the first world war the film industry was limited in Europe, while America's industry had a chance to grow.

The Horror genre originally stemmed from the Gothic literature that had developed primarily in the European countries during the 17th and 18th centuries. Early stories arise from paganism and religious themes. The Gothic genre embraced romance quite aggressively unlike our modern horror, the stories tended to transport readers into a fantastical, confusing world, that hindered their mobility and enthralled them. With this being said, Gothic stories presented readers with the chaotic world. While earlier Gothic themes focused on the body's flirtation with danger, the new Gothic stories focused on the corruption of the mind, instantly becoming a popular subject with writers. For example, one of the main development within these narratives is that the narrator of the story becomes less of a victim and more of an active player, therefore playing of the reader's fears, this becoming a leading area writer's would use shortly in the future.

In the early 1900s, myth and fairy tales alternated to involving more aspects of werewolves, vampires and monsters that would soon dominate the genre. Horror is the definition of legends and the basic imagery of all our nightmares, from the use of cliché affairs, were to happen such as, where groups of people sit around a campfire telling ghost stories. The use of content is used to illustrate and represent signals that were being noticed by viewers, for example watching a scene similar would convey the story with the main purpose to fright the audience, as it is a technique they will recognise. Another is where they try to often, if not always, make films lessons about keeping faith, preserving traditions, and to realise the limits of humanity. For example, two of the biggest



horror icons Frankenstein and Dracula. Frankenstein gives lessons of not doing God's work because it will end in disaster and death, while Dracula almost says that things can only be explained with faith and irrationality, trying to input fear that the use of technology would crush faith in God and follow the advice he gives. While stories such as these were prominent in the early themes of Horror, the release of Psycho set the tone for the future when psychological issues raised. Horror films turned their attention away from religious themes to a form that would shock and gain the attention of the audience, hence the evolution of Slasher films. While slashers are considered the dumbest, bloodiest, least respectable of horror's myriad sub-genres, they have had such a large impact with audiences that it is almost considered its own genre. Slashers not only use techniques that focus on their graphic deaths, gore, etc, but they also do input narratives that hold aspects to do with religion and culture which you notice when looking into the hidden messages within the narrative. For example, each slasher movie hold codes and conventions; objectifying women, indestructible psychopaths, graphic deaths and, of course, the final girl, the virgin who survives and kills the murderer, before they come back in the sequel. These all hold some significance to what is seen as 'bad' in gods eyes, for example, the use of drugs and alcohol by a character is a sign that the character is most likely to die, next as its a 'sin', along with sex, nudity and so on, therefore keeping some characteristics to the early gothic horror. A popular view is that Slasher films promote violence while also celebrating it when shown on screen. I don't think that this is the case with this belief, I believe that slasher films represent what is wrong with the world in a storytelling form, it displays areas in the world that people tend to try and avoid and bring it to reality. Slasher films reached a peak

during the 1980s, achieved through cheap and frivolous practical effects that fooled no one but satisfies the audience. The increasingly bloated Friday the 13th, Nightmare on Elm Street, and Hellraiser series are axiomatic entities of the '80s horror canon.

Having said that, is the use of realism used well in horror/slasher films? Is there a feature for the genre that is significantly useful for realism? Real-life horror is highly visible and self-explanatory in our everyday life, you could be scrolling through social media or walking along a street and find yourself confronted with images that is the definition of horror. Therefore why if something were to upset you such as a horrifying true story in our everyday reality, why would we want to watch it on screen, when the main purpose is for entertainment? As a person experiences, I enjoy the idea of watching a horror film that holds elements of a true story, It takes away the possibility of exaggerated story plots and never-ending climax, but does it benefit Slasher films to make it realistic? I think the whole purpose of a slasher film is to have been able to stay afloat in the industry is it because of the amplified unrealistic content? Throughout the decades there have been a vast amount of description on the themes of realism. For instance, from "poetic realism", Surrealism", "Subjective realism", "Neo-realism" and so on. These definitions assume that realism is not only presented as a possibility but desirable by viewers. While others will tend to lean more to the aspiration of a creator that will almost mould reality into a false representation of cinematic styles. Furthermore, the most conventional definition of realism in cinema is claims of verisimilitude, the supposed truth of fiction to the factuality of the world. Films tend to fall in between realism and

formalism, filmmakers have their preferences where some will try to balance out between them both, they will be prone to use techniques that will either be a more realist style or go for the unbelievable. The importance of realism is often overlooked in film I believe, for people going into the movie theatre it is a form of escaping the real world, it's a place where they only look to be entertained, not fully wanting the whole experience a moving image could give, most importantly with the emotional experience a true story could give. Some may say that when following the theory of realism they lose the way of what you are seeing it and are more concerned about how you are seeing it. Artist such as Bazin and Kracauer suggested that cinema was a “vocation for realism”, for example, set out to “refute the assertion that film was nothing but a feeble mechanical reproduction of real-life” (Arnheim. 1958, 37).

Formalist filmmakers approach a film to emphasise their knowledge, to create a story and emotion through manipulation more than in a form of realism. Realism theorist will use their camera skills in a basic form as the main creator for emotion is the character, whereas formalism will use technical cinematic facets, such as camera, audio and editing as their forte to heighten suspense, thus creating the emotion. Filmmakers want to showcase their personal vision of the world, they will tend to be more concerned with ‘spiritual and psychological truths’ that can be best represented by exaggerated imagery. For example, ‘A Trip To The Moon’ disregards the use of reality and demonstrates that Georges Méliès did not have a care for how a real spaceship or moon would look like, instead decided to show off his talent within the film industry, and most importantly special effects. I find that the main purpose of this film was not to create a movie that has a meaning to the audience or a realist theme but to gain attention for the director himself. It is often suggested

that formalism practitioners have compared their creativity with similar traits as a painter, it is where an artist is not more concerned on the rendering of the painting but more being concentrated on illustrating what is in his mind. It is not the point of necessarily trying to link the images and sound to what we know but more to show these in a different light, and through someone else's vision than our own. For instance, audiences have certain expectations when it comes to film, therefore they may not necessarily notice them, however when having a thing such as asynchronous sounds that are outside of the audience's experience on screen they draw in their attention. The added sound of a police siren may not be necessary needed for the motion on screen it gives acknowledgement to the film's city setting, thus using sound as a technique to create realism. Having said that, regardless of how the film may or may not portray realism, what is the important aspect in a movie is the film's inner truth and what the film's own concept of reality is.

Completing the audience who will be watching that as long as the film doesn't betray the reality of the universe in which the story takes place, then it shouldn't take the experience of realism away. Having said this doesn't involve slasher films? I think yes, while most enjoy the extra and overacted scenes like previously said, there are areas that each film holds that should realism, Halloween shows the possibility of a serial killer living in 'your' small town that you believe is considered 'safe', Texas Chainsaw Massacre offers the narrative of coming across an abandoned house that teenagers can't help but explore and Scream, shows the possibility of a close friend fantasising about killing the person who believes done him wrong, learning the techniques of slasher films themselves. These are all possibilities of realism in our lives, these just show them through some cringe-worthy scenes, with the main

purpose to follow the codes and conventions of a Slasher film, these all being methods to sell. After all disturbing stories and scenes have a tendency to eat their way into the subconscious mind and linger there.

There are multiple influences involved in the development of the sub-genre throughout the decades, but these are the names that I believe had the most effect; John Carpenter, Alfred Hitchcock, Tobe Hooper, and Wes Craven. Now while there are many more that could be named, these I believe set the tone of slashers and had techniques that people use today. For instance, John Carpenter shocked the public with his low budget American film 'Halloween', the film had a low little amount of fans, but as the film began to get noticed audiences started to line up to watch the Slasher, later it became a large hit. The film was praised by people such as Roger Ebert, who was a critic that hardly praised horror films, A merciless thriller," wrote Ebert. "If you don't want to have a real terrifying experience, don't see Halloween." This "terrifying experience" went on to become one of the most successful independent films of all time, grossing more than £70 million worldwide and around £272 million in today's money. John Carpenter's classic is often praised with creating the modern slasher movie, establishing the 'rules' of the genre thereafter. The film is known to be one of the most frightening films ever made, and it remains equally frightening after multiple viewings. Halloween doesn't just make other creators use just film techniques, but the



Laurie: What's the boogeyman?
Laurie Strode: Was that the boogeyman?
Doctor Loomis: As a matter of fact, it was.
Dr. Loomis: As a matter of fact, it was.

universal elements of fear which plague humanity. Its strengths lay within our deepest, darkest and most instinctive reactions to fighting situations. Thus the film's playground is mankind's shared knowledge, fearing such things that we don't fully understand. Halloween had done something that not many films had been able to achieve, it brought deconstructs our world. Humans are used in the film as they did in the caves of our prehistory. Aspects that are normally used to explain situations, tools that man utilizes today to rationalise and example scary things such as rain, lightning thunder and so on. These are used less in Halloween, for example, Dr Loomis is shown as a failure as a psychologist, he is unable to heal Micheal

**SINCE I'VE HAD
CHILDREN I DON'T
REALLY LIKE
HORROR MOVIES**

KEN MARINO
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Myers, or understand him after 15 years, his role that we normally expect to help in reality is destroyed and unable to help as they should. His character has not got a role that is meant to be a doctor, instead they almost convey his character to be a hunter, he is hunting what he describes as purely and simply evil, Michael Myers. Having said that, I find the term of evil holds importance, evil is almost seen as dead in modern-day film, it almost doesn't exist, the word is almost avoided and other terms such as 'disturbed', 'ill', and so on. The term is almost reasoned with, people are afraid to believe that it is evil in the world. Micheal Myers is a frightening concept in our reality, as a society, we are not used to dealing with irrational. For instance, his character is shot six times, he will if not always catch up with you even while you run and he walks, he always getting into the house even if you had locked every window and door. He is the definition and story told to scare people on Halloween, the bogeyman. What also adds to the horror of the narrative is how the town is portrayed, how it is shown to be a safe society for the residents until this 'monster'

invades and kills teenagers, children and that's what scared the public, it was rarely seen for a young character to be killed on screen in such a brutal way, it connects to the audience in a way that makes them face the reality that this would happen without you realising, which I think is well shown in the image displayed. Halloween is elegant in its simplicity and lean storytelling, anything can be read into the film, because that white mask represents different meanings to different viewers. It is a repository of all our deepest fears, the film will forever be a film that interprets fear into the audience and for good reason, it speaks the language of nightmares of reality.

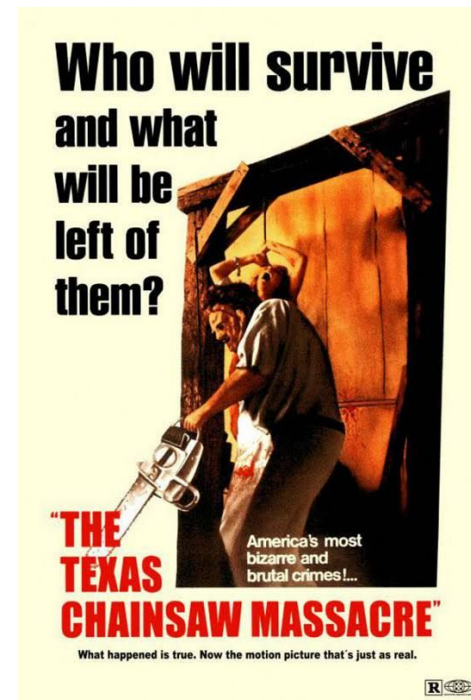
Another director who had a large impact on the genre is Alfred Hitchcock, he not almost has a reputation with horror but he released one of the major leading films that impacted audiences for decades. He is known to be a master in the industry with his unique techniques create tension and horror, although he manages to find the balance between the two genres. The release of Psycho (1960) set the tone for the future of horror and most importantly, Slasher. It is iconic for fans and is where slasher films became prominent. Psycho tells the story of a mentally ill man who had developed a split personality which was based on his mother. It was almost to relieve guilt after he murders her in a jealous rage. "Mother" leads him to murder a woman before he is completely controlled by the personality. The use of shocking the audience had a main role for this film, Hitchcock almost tricked his audience by killing off his lead actress, Janet Leigh, halfway through the movie, and he did it with



an out-of-nowhere savagery where he almost wanted it to look like that he seemed to be pulling the rug, the floor, and the earth right out from under the audience. He opened a gap, exposing movie fans to a dark side that few at the time, could have done or even ever have dared to imagine. The film held such originality in the form of a serial killer as in the 1960s serial killers were hardly heard of, thus Psycho being adapted from a novel that was based on the case of Ed Gein, who became the first and still most legendary of all modern serial killers. What I believe made Psycho one of the most legendary Slasher films, is that murder had no sense, the viciousness of it tore at the fabric of our certainty. It suggested that there isn't anything to suggest that anyone is protected, that there is no reliable explanation to why someone has to die. Psycho took away the idea of how the horror genre existed of monsters that were from out of this world, how monsters only existed in the fragment of our imaginations, Psycho revolutionised that, it demonstrates that horror isn't of fictional creates but of a 'monster' that lives inside the head of one man. Yet Hitchcock doesn't want us to know that he creates the illusion of a monster, for instance, the use of 'The Bates House', the victorian mansion which held a looming and almost haunting atmosphere. It was the perfect representation of 19th-century terror. He also captivates Norman where he is carrying Mrs Bates in which he is carrying around his inner demons, you get the message that he may or may not have been trying to convey, you carry hidden demons within, some almost slaves to them acting upon the darkness.

In addition to these is the film that was created in 1974 and left a vast impression of the audience is 'Texas Chainsaw Massacre', directed by Tobe Hooper. Again like the

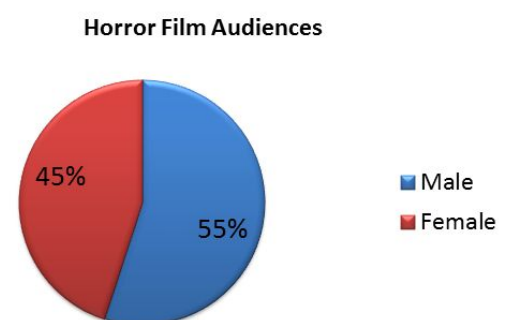
chosen films above this has almost been said to of changed the genre and has an influence of changing bot only the film industry but also American Culture. The movie is almost the exact definition of Slasher movies from the violent and gory scenes seen throughout, therefore the reception for the horror classic hasn't always been so great. The movie was claimed to be “despicable” from movie critics, along with being banned in several countries for the violent content. The film offers the audience the terror of worst-case scenario, your car breaks down and you are stranded in the middle of nowhere, where you then come across a horror house that leads to events that may or may not lead to your death. The film was often referred and marketed to be a ‘true story’, which helped gain the popularity of the film in the beginning stages. Although the film did confirm that the story was inspired by the serial killer Ed Gein, who had skinned and collected the bones of his victims, the film mostly fictional. Tobe Hooper offered the possibility to experiment with your film, audiences were used to seeing the usual knives shots, aliens, vampires and more as your threat on screen. He put out that anything can be used as a tool of violence, for example, the chainsaw, something that is seen as a power tool. It encourages filmmakers to get creative with violence, which some may see as a good or bad thing. You’re never going to forget a film that shows a scene with such violence that is horrifying and without a doubt unforgettable, which I believe that’s what most filmmakers have in mind when making a Slasher film. The films also have representations of an all-male countryside family, the inflictors of torment plays with the notion of a forgotten America. For



example, David Cook refers to "this vision of the American family as monstrous and the American home as a slaughterhouse." The films display the concept of an all-male family with no female influence, identifying what could happen if all males had the power. What I think made this film be respected by other filmmakers and film fans are how much was achieved with a low budget. With all of its components also highlighting the brilliancy of Hooper's production, its cinematography and scenery just come together in an exceptional form, adding to the detailing in every frame, thus enhancing the sense of fear that made millions of people jump off their seats since 1974, and will continue to do so.

Each of the chosen films above was chosen for a reason when discussing the genre and why I believe each Slasher film influenced films then and now. They are all watershed moments in horror, for instance before 1960, creatures from outer space and adaptations of Dracula or Frankenstein where the content that was delivered on-screen to create scars to the audience. Horror often holds a mirror up to the anxieties of society, which in the 1970s America was dominated by political turbulence and the deep scars of Vietnam. The previous decade ended, not with free love and flower power, but with the Manson murders, political assassinations, and war. Monsters from outer space were no longer a threat, instead, the danger was involved in both isolation and the comfort of suburbia. Each Film holds a significant memorable scene, for instance, the end scene of 'Chainsaw massacre,' Sally's fight for survival reaches its climax where she finally escapes and is being whisked away from the madness while being drenched in blood. This introducing concept of 'the final girl'.

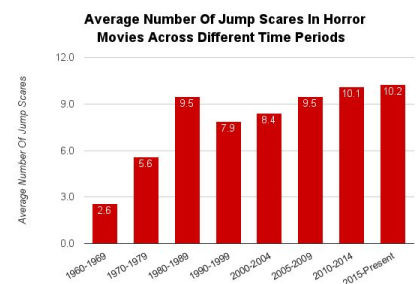
Slasher films have come to a time where almost every aspect of the genre is overstated and cringeworthy to watch, leaving the audience with a sense of umbrage from the neverending remakes, stereotypes, codes and conventions and so on. As spoken above the early stages of Slasher films were considered the evolution of horror, now you have aspects such as women being stepped in a way that he is disrespectful to female audiences. For example, the role of women in horror, whether a character such as Carrie White turning her anger outward or Sally Hardesty escaping the clutches of a cannibal family, showed a power dynamic shift. Agency was something women now possessed and represented in horror. After Sally came Laurie Strode and a whole new era was born. That being said the use of representation for women became one of the make tools when creating slasher films. It was no longer seen as the final girl who overpowered the dominant male anymore, it was where women are seen to be hypersexual damsels in distress who are usually murdered within the first five minutes as punishment. Characters were changed to be the stereotypes of what creates believed the film should have, for example, the use of the dumb blonde where they have seductive body language, strong makeup, revealing clothes, are most likely to die first and so on. 'woman could not be other than what she was made, and that past was bound to shadow her for life' (Beauvoir & Parshley, 2007, p.734). It keeps to the idea that women are almost beneath males, as the male characters are stereotyped to either be the hero or the villain, again still holding



the power over women. The book “Men, Women and Chainsaws” by Carol J Clover there is a section where she discusses this, “The functions of monster and hero are far more frequently represented by males and the function of the victim far more garishly by females. The fact that female monsters and female heroes, when they do appear are masculine in behaviour and often in name and that male victims are shown in feminine postures at the moment of their extremity...” – Page 12. Are there such things included based off of the audience? Stats say that the average audience for horror films include a higher percentage of males than females, finalising the point that the use of females in films is a pinpoint to gain their audience.

Another point is the overuse of a film, most films are often left with an option of a cliffhanger, this is giving the audience a hint that there may or may not be a sequel. Most enjoy the possibility that a favourite film may be on screen again as long as it is done properly. Halloween, Friday the 13th, Nightmare on Elms street are all examples of films that have been redone over and over again failing if not once then several times. Filmmakers had almost lost the creativity and meaningful effort it is to create films, and looked into what would make a

‘good’ profit. While yes all films look into that area of profit, these films had made the once classic films that terrified viewers and changed them into a what people describe as a ‘joke’ of the genre. Another area I believe has become a development over the years is the use of jumpscare, jumpscare is a use a sudden appearance of a character jumping out at the scene or a loud band that echoes throughout the theatre or the misleading method that the director is going to create a jumpscare



just to build suspense with the audience. Do believe jump scares are effective with the audience, both yes and no, some directors use it well to build the scene up while others use it as a cheap way to add thrill to the film while creating a 'meaningless' scare where it is not earned. One of my favourite quotes I believe relates to this is by Wes Craven, "Horror films don't create fear, they release it." Therefore I believe that nevertheless, if done correctly the technique adds a little extra to the film, almost guaranteeing that the audience will be scared at least once, to add real fear it has to be meaningful to the audience, not forced.

The main purpose of this chosen discussion is to understand research and gain knowledge for my future project that will be based on the same genre. It needed an analysis undertaken to be able to fully understand what is necessary for creating a script that is true to the genre, and in whole what will be successful. For example, I believe to fully gain an understanding of the process of the creative it takes to create a script that is true to the themes of horror most importantly slasher what films had positive feedback and why, along with that I looked into what narratives have had an effect where it terrifies the audience, as the main purpose for a horror film is to do that. It has helped generate new ideas included adding onto the already existing ones, as it allowed me to test them out using other methods of writing. Therefore these are some of the examples of how this written piece has effectively helped with the final process of my writing. For example, some facts confirm that modern slasher films are not as popular as the early stages of film, this is shown by the changes throughout the decades, this can be proven by just looking at the rating the movie has had, for example, the original

6.5/10
IMDb

5.5/10
IMDb

had the rating of 6.5 on IMDB, while the sequel made in 2009 had a rating of 5.5. While there isn't much of a difference you also have to remember that people of this generation may not appreciate the skills that I told to create such a movie in the decade, and it still beats the movie that should have more of a variety of skills and methods to work with to make it more 'scary'. yes, the evolution of the genre is Inevitable and is often received positively, people believe that the 80s slasher films have a more iconic mode. For example, slasher movies have lost all-purpose on the main theme and evolved into a genre that only involved blood and gore, there isn't any necessary storyline need other than a killer killing random people for the fun of it, while yes the dictionary does have the definition down as "a horror film, especially one depicting a series of violent murders or assaults by an attacker armed with a knife or razor." I think what made films such a success is the meaningful effort the process of the story has had, an identity of the killer is included, for instance, 'Hannibal' is a character who has the full movie observing him as much as possible for the audience to understand who he is as a character and why he does what he does. The audience indulges in the movie and while in the end need to observe his every move because they want to, thus having the story having a meaning for his character. Why have I bought this up? On the basic purpose of illustrating why my development of a character is so important, each movie talked about above have a character that is involved with the story as a whole, they all almost have an explanation on why they are serial killers in a slasher movie. I think the main issue for myself when having the idea to write a Slasher movie is how the sub-genre is regarded, for example, Slasher films haven't been the best in the area of the evolution of horror, from the films we see now in the genre which are mainly

adult-minded and use psychological themes to inflict terror, the classic 80s slasher films was once considered the best decade for horror, so what changed? Is it the use of supernatural horror where it may be more appealing to create as it conveys a message of our inability to control certain aspects of the world? Or it the failed attempts of sequel films that are of the once 'best decades for horror'? This is something that needs to be considered, how is it that I am to create a written script where it displays the best features of the sub-genre while also holding some sort of originality. When looking back at the genre almost every film follows the conventions that Wes Craven had almost demanded in Slasher movies, e.g the codes and conventions to survival. But what I believe sets off a new era for slasher is the change of the codes and conventions, why should there be characteristic being followed that have almost no originality if they are being followed in each film, having characters where you know they are going to die, and which you don't mind them dying because they are an unlikable character. This brings forward the change of having the characters be likeable to the stage that if they were to die in the movie it would bring shock and empathy to the film, this theory already being brought in by films such as 'Hell fest' and TV shows such as 'Scream'. Even though films as 'Scream' have almost pushed the idea that slasher films have 'rules', so much so Wes craven included it as a famous line in the movie, "now you gotta die, those are the rules". Why aren't we as creators allowed to alternate the rules, thus gaining a new outlook on the sub-genre as a whole? I think the main aim for this is to create a script that illustrates both old and modern Slasher while interrupting styles of writing that offers the chance to have a realist mise en scene, so while the film offers fans a thrilling terror through classical conventions, I want to resolve around modern

days anxiety where the use of psychological themes relate to the viewers, creating a terror experience with just that. Hence avoiding comments such as this, said by Oren Peil, "Usually I don't find gore or slasher films scary. What works for me is the slower build where you are tightening the noose around the situation until you are running out of options and then really have no idea what to do."

In conclusion, this essay offers an explanation of why I believe Slasher films are one of the main leading sub-genres for horror and the impact it has had within the genre throughout the decades. It explains why it is important for horror fans to know, and what knowledge can help future filmmakers achieved. Also, It offers a discussion on my beliefs on certain areas of the genre, thus what I think were successful and some were not. While also explaining why the sub-genre is worth being classed an area of iconic moments in film history, most importantly horror and why I will be focusing my major project on the genre.

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