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Lowenstein centers Shocking Representation around readings of films by Georges Franju, Michael Powell, Shindo Kaneto, Wes Craven, and David Cronenberg. He shows that through allegorical representations these directors' films confronted and challenged comforting historical narratives and notions of national identity intended to soothe public anxieties in the aftermath of national traumas.

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Throughout *Shocking Representation*, Lowenstein returns repeatedly to Walter Benjamin's model of the allegorical moment as a shock of awakening into the estrangements of modernity. Benjamin's readings of the death's head and ruin as figures of entropy help to gather the conventional furniture of horror fiction - animated corpses, bodies graphically wounded and decomposing, grasping hands, haunted landscapes - into a coherent metafictional system.

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