

The Gothic in Film

View Online



Aguado, V. L. (n.d.). Film Genre and its vicissitudes: The case of the Psychothriller. *Atlantis*, 24(1).

[http://www.atlantisjournal.org/HTML%2520Files/Tables%2520of%2520contents/24.1%2520\(2002\).htm](http://www.atlantisjournal.org/HTML%2520Files/Tables%2520of%2520contents/24.1%2520(2002).htm)

Botting, F. (2008). Monsters of the Imagination - Dark Science. In *Gothic romanced: consumption, gender and technology in contemporary fictions* (pp. 139–146). Routledge.

Bronfen, Elisabeth. (2004). *Home in Hollywood: the imaginary geography of cinema: Vol. Film and culture*. Columbia University Press.

<http://www.loc.gov/catdir/toc/fy051/2004045530.html>

Copjec, Joan. (1993). Shades of noir: a reader. In *Film Noir and Women*. Verso.

Creed, B. (1993). Horror and the Archaic Mother: Alien. In *The monstrous-feminine: film, feminism, psychoanalysis: Vol. Popular fictions series* (pp. 16–30). Routledge.

Delgado, Maria. (2008). The young and the damned. *Sight & Sound*, 18(4).

<http://search.ebscohost.com/login.aspx?direct=true&db=ibh&AN=31907020&site=ehost-live>

Diane Waldman. (1984). 'At Last I Can Tell It to Someone!': Feminine Point of View and Subjectivity in the Gothic Romance Film of the 1940s. *Cinema Journal*, 23(2), 29–40.

<http://www.jstor.org.chain.kent.ac.uk/stable/1225123>

Doane, M. A. (1988). Female spectatorship and machines of projection: Caught and Rebecca. In *The desire to desire: the woman's film of the 1940s: Vol. Language, discourse, society* (pp. 155–175). Macmillan.

Dresner, Lisa M. (2007). *The female investigator in literature, film, and popular culture*. McFarland & Co.

Du Maurier, Daphne, Dame. (2003). *Rebecca: Vol. Virago modern classics*. Virago.

Elsaesser, T. (1987). Tales of Sound and Fury: Observations on the Family Melodrama,. In *Home is where the heart is: studies in melodrama and the woman's film* (pp. 43–69). BFI Pub. <http://www.loc.gov/catdir/bios/ucal052/88158900.html>

Fletcher, J. (1995). Primal scenes and the female gothic: Rebecca and Gaslight. *Screen*, 36(4), 341–370. <https://doi.org/10.1093/screen/36.4.341>

Freud, Sigmund, McLintock, David, & Haughton, Hugh. (2003). *The uncanny*: Vol. Penguin classics. Penguin Books.

Gaines, J. (1990). *Costume and narrative: How dress tells the woman's story*. In *Fabrications: costume and the female body*: Vol. AFI film readers (pp. 180-211). Routledge.

Gallardo C., Ximena & Smith, C. Jason. (2004). *Alien woman: the making of Lt. Ellen Ripley*. Continuum. <http://www.loc.gov/catdir/toc/ecip0414/2004001216.html>

Garcia, Maria. (2009). *Coraline's Journey*. *Film Journal International*, 112(2), 8-51. <http://search.ebscohost.com/login.aspx?direct=true&db=ibh&AN=36492901&site=ehost-live>

Gibbs, John. (2002). *Mise-en-scène: film style and interpretation*: Vol. Short Cuts. Wallflower.

Gilbert, Sandra M. & Gubar, Susan. (2000). *The madwoman in the attic: the woman writer and the nineteenth-century literary imagination* (2nd ed). Yale University Press.

Gilman, Charlotte Perkins & Bauer, Dale M. (1998). *The yellow wallpaper*: Vol. Bedford cultural editions. Bedford Books.

Gooding, Richard. (2008). 'Something very old and very slow': *Coraline*, uncanniness, and narrative form. *Children's Literature Association Quarterly*, 33(4). http://lion.chadwyck.co.uk.chain.kent.ac.uk/searchFullrec.do?id=R04117312&area=abell&forward=critref_fr

Greenberg, Harvey R. (n.d.). *FEMBO: 'Aliens' Intentions*. *Journal of Popular Film and Television* (1972-1978); *Journal of Popular Film and Television*, 15(4), 164-171. <http://search.proquest.com.chain.kent.ac.uk/pao/docview/1295933706/140AB37DA3066EDBC2B/5?accountid=7408>

Gunning, T. (1991). *Heard over the phone: The Lonely Villa and the de Lorde tradition of the terrors of technology*. *Screen*, 32(2), 184-196. <https://doi.org/10.1093/screen/32.2.184>

Hall, Sheldon. (2004). *Dial M for Murder*. *Film History*, 16(3), 243-255. <http://search.ebscohost.com/login.aspx?direct=true&db=ibh&AN=14787315&site=ehost-live>

Hanson, Helen. (2007). *Hollywood heroines: women in film noir and the female gothic film*. I.B. Tauris.

Helford, E. R. (2006). *The Stepford Wives and the Gaze*. *Feminist Media Studies*, 6(2), 145-156. <https://doi.org/10.1080/14680770600645119>

Hollinger, K. (1998). *Film Noir, Voice Over, and the Femme Fatale*. In *Film noir reader* (4th Limelight ed). Limelight Editions.

Janice Radway. (1981). The Utopian Impulse in Popular Literature: Gothic Romances and 'Feminist' Protest. *American Quarterly*, 33(2), 140–162.

<http://www.jstor.org.chain.kent.ac.uk/stable/2712313>

Kaplan, E. Ann. (1980). *Women in film noir* (Rev. ed). BFI Publishing.

Kaveney, Roz. (2005). *From Alien to The matrix: reading science fiction film*. I. B. Tauris.

Kendrick, J. (n.d.). Return to the graveyard: Notes on the spiritual horror film. In *American Horror Film: The Genre at the Turn of the Millennium* [Paperback] (pp. 142–158). University Press of Mississippi (7 Mar 2013).

http://www.amazon.co.uk/American-Horror-Film-Genre-Millennium/dp/161703830X/ref=tm_m_pap_title_0?ie=UTF8&qid=1379855033&sr=8-1

Kozloff, Sarah. (1988). *Invisible storytellers: voice-over narration in American fiction film*. University of California Press.

Labanyi, J. (2001). Coming to Terms with the Ghosts of the Past: History and Spectrality in Contemporary Spanish Culture. *Arachne, A Journal of Iberian and Latin American Literary and Cultural Studies*, 1.

https://www.libraries.rutgers.edu/rul/projects/arachne/vol1_1labanyi.html

Laing, Heather. (2007). *The gendered score: music in 1940s melodrama and the woman's film: Vol. Ashgate popular and folk music series*. Ashgate.

<http://www.loc.gov/catdir/toc/ecip073/2006032406.html>

Lane, A. (2008). Gone Missing. *The New Yorker*.

http://www.newyorker.com/arts/critics/cinema/2008/01/14/080114crici_cinema_lane?printable=true¤tPage=all#ixzz0zQPvokfO

Levin, Ira. (2000). The Stepford wives. *Bloomsbury*, for Sight & Sound Magazine.

Mays, Sas & Matheson, Neil (Eds.). (2013). *The Machine and the Ghost: Technology and Spiritualism in Nineteenth- to Twenty-first-century Art and Culture*. Manchester University Press.

McDonald, P. (2004). Why Study Film Acting? In *More than a method: trends and traditions in contemporary film performance: Vol. Contemporary approaches to film and television series* (pp. 23–41). Wayne State University Press.

<http://www.loc.gov/catdir/toc/ecip0413/2004000534.html>

Modleski, Tania. (2008). *Loving with a vengeance: mass-produced fantasies for women* (2nd ed). Routledge. <http://www.loc.gov/catdir/toc/ecip0716/2007017254.html>

Mussell, Kay J. (n.d.). Beautiful and Damned: The Sexual Woman in Gothic Fiction. *Journal of Popular Culture* *Journal of Popular Culture*, 9(1), 84–89.

<http://search.proquest.com.chain.kent.ac.uk/pao/docview/1297346693/140AB9E25CE64CFCC3/15?accountid=7408>

Place, J., & Peterson, L. (1998). Some Visual Motifs of Film Noir. In *Film noir reader* (4th Limelight ed, pp. 65–75). Limelight Editions.

Rhodes, John David. (n.d.). 'Concentrated Ground': 'Grey Gardens' and the Cinema of the Domestic. *Framework*, 47(1), 83-105.
<http://search.proquest.com.chain.kent.ac.uk/docview/2143332/140ABBCACCC3EC6A154/5?accountid=7408>

Russ, J. (1995). 'Someone's trying to kill me and I think it's my husband': The Modern Gothic. In *To write like a woman: essays in feminism and science fiction* (pp. 94-119). Indiana University Press.

Smith, A., & Wallace, D. (n.d.). The Female gothic. Then and now. *Gothic Studies*, 6(1), 1-8.
http://lion.chadwyck.co.uk.chain.kent.ac.uk/searchFulltext.do?id=R03554229&divLevel=0&area=abell&forward=critref_ft

Snelson, T. (2009). 'From grade B thrillers to deluxe chillers': prestige horror, female audiences, and allegories of spectatorship in *Psycho* (1946). *New Review of Film and Television Studies*, 7(2), 173-188. <https://doi.org/10.1080/17400300902816952>

Tatar, Maria. (2004). *Secrets beyond the door: the story of Bluebeard and his wives*. Princeton University Press.
<http://www.loc.gov/catdir/enhancements/fy0654/2004040045-t.html>

The cyborg mystique: The Stepford Wives and second wave feminism. (n.d.). *Women's Studies Quarterly*, 30(1/2), 60-77.
http://lion.chadwyck.co.uk.chain.kent.ac.uk/searchFulltext.do?id=R04239649&divLevel=0&area=abell&forward=critref_ft

Turim, M. (1990). Designing Women: The Emergence of The New Sweetheart Line. In *Fabrications: costume and the female body: Vol. AFI film readers* (pp. 212-228). Routledge.

Wheatley, Kim. (2002). Gender Politics and the Gothic in Alfred Hitchcock's *Rebecca*. *Gender Politics and the Gothic in Alfred Hitchcock's Rebecca.*, 4(2).
<http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=8930844&site=ehost-live>