

The Gothic in Film

[View Online](#)

-
- Aguado, Virginia Luzon. 'Film Genre and Its Vicissitudes: The Case of the Psychothriller'. *Atlantis* 24.1 n. pag. Web. <[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, Fred. 'Monsters of the Imagination - Dark Science'. *Gothic Romanced: Consumption, Gender and Technology in Contemporary Fictions*. London: Routledge, 2008. 139-146. Print.
- Bronfen, Elisabeth. *Home in Hollywood: The Imaginary Geography of Cinema*. Film and culture. New York: Columbia University Press, 2004. Web. <<http://www.loc.gov/catdir/toc/fy051/2004045530.html>>.
- Copjec, Joan. *Shades of Noir: A Reader*. London: Verso, 1993. Print.
- Creed, Barbara. 'Horror and the Archaic Mother: Alien'. *The Monstrous-Feminine: Film, Feminism, Psychoanalysis*. Popular fictions series. London: Routledge, 1993. 16-30. Print.
- Delgado, Maria. 'The Young and the Damned.' *Sight & Sound* 18.4 (2008): n. pag. Web. <<http://search.ebscohost.com/login.aspx?direct=true&db=ibh&AN=31907020&site=ehost-live>>.
- Diane Waldman. "'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 (1984): 29-40. Web. <<http://www.jstor.org.chain.kent.ac.uk/stable/1225123>>.
- Doane, Mary Ann. 'Female Spectatorship and Machines of Projection: Caught and Rebecca'. *The Desire to Desire: The Woman's Film of the 1940s*. Language, discourse, society. Basingstoke: Macmillan, 1988. 155-175. Print.
- Dresner, Lisa M. *The Female Investigator in Literature, Film, and Popular Culture*. Jefferson, N.C.: McFarland & Co, 2007. Print.
- Du Maurier, Daphne, Dame. *Rebecca*. Virago modern classics. London: Virago, 2003. Print.
- Elsaesser, Thomas. 'Tales of Sound and Fury: Observations on the Family Melodrama', *Home Is Where the Heart Is: Studies in Melodrama and the Woman's Film*. London: BFI Pub, 1987. 43-69. Web. <<http://www.loc.gov/catdir/bios/ucal052/88158900.html>>.
- Fletcher, John. 'Primal Scenes and the Female Gothic: Rebecca and Gaslight'. *Screen* 36.4 (1995): 341-370. Web.

Freud, Sigmund, McLintock, David, and Haughton, Hugh. *The Uncanny*. Penguin classics. London: Penguin Books, 2003. Print.

Gaines, Jane. 'Costume and Narrative: How Dress Tells the Woman's Story'. *Fabrications: Costume and the Female Body*. AFI film readers. New York: Routledge, 1990. 180-211. Print.

Gallardo C., Ximena and Smith, C. Jason. *Alien Woman: The Making of Lt. Ellen Ripley*. New York: Continuum, 2004. Web. <<http://www.loc.gov/catdir/toc/ecip0414/2004001216.html>>.

Garcia, Maria. 'Coraline's Journey.' *Film Journal International* 112.2 (2009): 8-51. Web. <<http://search.ebscohost.com/login.aspx?direct=true&db=ibh&AN=36492901&site=ehost-live>>.

Gibbs, John.
Mise-En-Scène
 ne: Film Style and Interpretation. Short Cuts. London: Wallflower, 2002. Print.

Gilbert, Sandra M. and Gubar, Susan. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. 2nd ed. New Haven: Yale University Press, 2000. Print.

Gilman, Charlotte Perkins and Bauer, Dale M. *The Yellow Wallpaper*. Bedford cultural editions. Boston: Bedford Books, 1998. Print.

Gooding, Richard. "'Something Very Old and Very Slow": Coraline, Uncanniness, and Narrative Form.' *Children's Literature Association Quarterly* 33.4 (2008): n. pag. Web. <http://lion.chadwyck.co.uk.chain.kent.ac.uk/searchFullrec.do?id=R04117312&area=abell&forward=critref_fr>.

Greenberg, Harvey R. 'FEMBO: "Aliens"' Intentions'. *Journal of Popular Film and Television* 15.4 (1972-1978): 164-171. Web. <<http://search.proquest.com.chain.kent.ac.uk/pao/docview/1295933706/140AB37DA3066EDBC2B/5?accountid=7408>>.

Gunning, Tom. 'Heard over the Phone: The Lonely Villa and the de Lorde Tradition of the Terrors of Technology'. *Screen* 32.2 (1991): 184-196. Web.

Hall, Sheldon. 'Dial M for Murder.' *Film History* 16.3 (2004): 243-255. Web. <<http://search.ebscohost.com/login.aspx?direct=true&db=ibh&AN=14787315&site=ehost-live>>.

Hanson, Helen. *Hollywood Heroines: Women in Film Noir and the Female Gothic Film*. London: I.B. Tauris, 2007. Print.

Helford, Elyce Rae. 'The Stepford Wives and the Gaze'. *Feminist Media Studies* 6.2 (2006): 145-156. Web.

Hollinger, Karen. 'Film Noir, Voice Over, and the Femme Fatale'. *Film Noir Reader*. 4th Limelight ed. New York: Limelight Editions, 1998. Print.

Janice Radway. 'The Utopian Impulse in Popular Literature: Gothic Romances and "Feminist" Protest'. *American Quarterly* 33.2 (1981): 140-162. Web.
<<http://www.jstor.org.chain.kent.ac.uk/stable/2712313>>.

Kaplan, E. Ann. *Women in Film Noir*. Rev. ed. London: BFI Publishing, 1980. Print.

Kaveney, Roz. *From Alien to The Matrix: Reading Science Fiction Film*. London: I. B. Tauris, 2005. Print.

Kendrick, James. 'Return to the Graveyard: Notes on the Spiritual Horror Film'. *American Horror Film: The Genre at the Turn of the Millennium* [Paperback]. University Press of Mississippi (7 Mar 2013). 142-158. Web.
<http://www.amazon.co.uk/American-Horror-Film-Genre-Millennium/dp/161703830X/ref=tm_pap_title_0?ie=UTF8&qid=1379855033&sr=8-1>.

Kozloff, Sarah. *Invisible Storytellers: Voice-over Narration in American Fiction Film*. Berkeley, Calif: University of California Press, 1988. Print.

Labanyi, Jo. '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 (2001): n. pag. Web.
<https://www.libraries.rutgers.edu/rul/projects/arachne/vol1_1labanyi.html>.

Laing, Heather. *The Gendered Score: Music in 1940s Melodrama and the Woman's Film*. Ashgate popular and folk music series. Aldershot: Ashgate, 2007. Web.
<<http://www.loc.gov/catdir/toc/ecip073/2006032406.html>>.

Lane, Anthony. 'Gone Missing'. *The New Yorker* (2008): n. pag. Web.
<http://www.newyorker.com/arts/critics/cinema/2008/01/14/080114crici_cinema_lane?printable=true¤tPage=all#ixzz0zQPvokfO>.

Levin, Ira. *The Stepford Wives*. London: Bloomsbury, for Sight & Sound Magazine, 2000. Print.

Mays, Sas and Matheson, Neil, eds. *The Machine and the Ghost: Technology and Spiritualism in Nineteenth- to Twenty-First-Century Art and Culture*. Manchester: Manchester University Press, 2013. Print.

McDonald, Paul. 'Why Study Film Acting?' *More than a Method: Trends and Traditions in Contemporary Film Performance*. Contemporary approaches to film and television series. Detroit: Wayne State University Press, 2004. 23-41. Web.
<<http://www.loc.gov/catdir/toc/ecip0413/2004000534.html>>.

Modleski, Tania. *Loving with a Vengeance: Mass-Produced Fantasies for Women*. 2nd ed. New York: Routledge, 2008. Web.
<<http://www.loc.gov/catdir/toc/ecip0716/2007017254.html>>.

Mussell, Kay J. 'Beautiful and Damned: The Sexual Woman in Gothic Fiction'. *Journal of Popular Culture* 9.1 84-89. Web.
<<http://search.proquest.com.chain.kent.ac.uk/pao/docview/1297346693/140AB9E25CE64CFCC3/15?accountid=7408>>.

Place, Janey, and Lowell Peterson. 'Some Visual Motifs of Film Noir'. *Film Noir Reader*. 4th Limelight ed. New York: Limelight Editions, 1998. 65-75. Print.

Rhodes, John David. "'Concentrated Ground": "Grey Gardens" and the Cinema of the Domestic'. *Framework* 47.1 83-105. Web.
<<http://search.proquest.com.chain.kent.ac.uk/docview/2143332/140ABBCACCC3EC6A154/5?accountid=7408>>.

Russ, Joanna. "'Someone's Trying to Kill Me and I Think It's My Husband": The Modern Gothic'. *To Write like a Woman: Essays in Feminism and Science Fiction*. Bloomington: Indiana University Press, 1995. 94-119. Print.

Smith, Andrew, and Diana Wallace. 'The Female Gothic. Then and Now'. *Gothic Studies* 6.1 1-8. Web.
<http://lion.chadwyck.co.uk.chain.kent.ac.uk/searchFulltext.do?id=R03554229&divLevel=0&area=abell&forward=critref_ft>.

Snelson, Tim. "'From Grade B Thrillers to Deluxe Chillers": Prestige Horror, Female Audiences, and Allegories of Spectatorship in (1946)'. *New Review of Film and Television Studies* 7.2 (2009): 173-188. Web.

Tatar, Maria. *Secrets beyond the Door: The Story of Bluebeard and His Wives*. Princeton, N.J.: Princeton University Press, 2004. Web.
<<http://www.loc.gov/catdir/enhancements/fy0654/2004040045-t.html>>.

'The Cyborg Mystique: The Stepford Wives and Second Wave Feminism'. *Women's Studies Quarterly* 30.1/2 60-77. Web.
<http://lion.chadwyck.co.uk.chain.kent.ac.uk/searchFulltext.do?id=R04239649&divLevel=0&area=abell&forward=critref_ft>.

Turim, Maureen. 'Designing Women: The Emergence of The New Sweetheart Line'. *Fabrications: Costume and the Female Body*. AFI film readers. New York: Routledge, 1990. 212-228. Print.

Wheatley, Kim. 'Gender Politics and the Gothic in Alfred Hitchcock's Rebecca.' *Gender Politics and the Gothic in Alfred Hitchcock's Rebecca*. 4.2 (2002): n. pag. Web.
<<http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=8930844&site=ehost-live>>.