The Gothic in Film



1.

Aguado, V.L.: Film Genre and its vicissitudes: The case of the Psychothriller. Atlantis. 24,..

2.

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

3.

Copjec, Joan: Shades of noir: a reader. Verso, London (1993).

4.

Bronfen, Elisabeth: Home in Hollywood: the imaginary geography of cinema. Columbia University Press, New York (2004).

5.

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

6.

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

Elsaesser, T.: 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, London (1987).

8.

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

9.

Freud, Sigmund, McLintock, David, Haughton, Hugh: The uncanny. Penguin Books, London (2003).

10.

Gaines, J.: Costume and narrative: How dress tells the woman's story. In: Fabrications: costume and the female body. pp. 180–211. Routledge, New York (1990).

11.

Garcia, Maria: Coraline's Journey. Film Journal International. 112, 8–51 (2009).

12.

Gooding, Richard.: 'Something very old and very slow': Coraline, uncanniness, and narrative form. Children's Literature Association Quarterly. 33, (2008).

13.

Greenberg, Harvey R: FEMBO: 'Aliens'' Intentions. Journal of Popular Film and TelevisionJournal of Popular Film (1972-1978); Journal of Popular Film and Television. 15, 164–171.

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

15.

Hall, Sheldon: Dial M for Murder. Film History. 16, 243-255 (2004).

16.

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

17.

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

18.

Hollinger, K.: Film Noir, Voice Over, and the Femme Fatale. In: Film noir reader. Limelight Editions, New York (1998).

19.

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

20.

Kendrick, J.: 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).

21.

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

22.

Labanyi, J.: 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. (2001).

23.

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

24

Modleski, Tania: Loving with a vengeance: mass-produced fantasies for women. Routledge, New York (2008).

25.

Mussell, Kay J: Beautiful and Damned: The Sexual Woman in Gothic Fiction. Journal of Popular Culture Of Popular Culture. 9, 84–89.

26.

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

27.

Russ, J.: '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, Bloomington (1995).

28.

The cyborg mystique: The Stepford Wives and second wave feminism. Women's Studies Quarterly. 30, 60–77.

Smith, A., Wallace, D.: The Female gothic. Then and now. Gothic Studies. 6, 1-8.

30.

Snelson, T.: '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, 173–188 (2009). https://doi.org/10.1080/17400300902816952.

31.

Tatar, Maria: Secrets beyond the door: the story of Bluebeard and his wives. Princeton University Press, Princeton, N.J. (2004).

32.

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, 29–40 (1984).

33.

Wheatley, Kim: Gender Politics and the Gothic in Alfred Hitchcock's Rebecca. Gender Politics and the Gothic in Alfred Hitchcock's Rebecca. 4, (2002).

34.

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

35.

Gallardo C., Ximena, Smith, C. Jason: Alien woman: the making of Lt. Ellen Ripley. Continuum, New York (2004).

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

37.

Du Maurier, Daphne, Dame: Rebecca. Virago, London (2003).

38.

Gibbs, John: Mise-en-sce

ne: film style and interpretation. Wallflower, London (2002).

39.

Gilbert, Sandra M., Gubar, Susan: The madwoman in the attic: the woman writer and the nineteenth-century literary imagination. Yale University Press, New Haven (2000).

40.

Gilman, Charlotte Perkins, Bauer, Dale M.: The yellow wallpaper. Bedford Books, Boston (1998).

41.

Kaplan, E. Ann: Women in film noir. BFI Publishing, London (1980).

42.

Laing, Heather: The gendered score: music in 1940s melodrama and the woman's film. Ashgate, Aldershot (2007).

43.

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

44.

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

45.

Place, J., Peterson, L.: Some Visual Motifs of Film Noir. In: Film noir reader. pp. 65–75. Limelight Editions, New York (1998).

46.

Rhodes, John David: 'Concentrated Ground': 'Grey Gardens' and the Cinema of the Domestic. Framework. 47, 83–105.

47.

Turim, M.: Designing Women: The Emergence of The New Sweetheart Line. In: Fabrications: costume and the female body. pp. 212–228. Routledge, New York (1990).

48.

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