

DAFTAR PUSTAKA

- Adam, Aulia. 2019. "Ratu Ilmu Hitam: Dendam Perempuan dan Monster Feminin". Dalam <https://tirto.id/ratu-ilmu-hitam-dendam-perempuan-dan-monster-feminin-elsq> (Diakses pada 1 Juli 2021).
- Ainslie M.J. 2016. "Towards a Southeast Asian Model of Horror: Thai Horror Cinema in Malaysia, Urbanization, and Cultural Proximity". Dalam Siddique S., Raphael R. (eds) *Transnational Horror Cinema*. London: Palgrave Macmillan.
- Anisa, Dina Fitri. 2020. "Perempuan Tanah Jahanam Menyabet Best Asian Film". Diakses lewat <https://www.beritasatu.com/hiburan/657113/perempuan-tanah-jahanam-menyabet-best-asian-film> pada 9 Juli 2021.
- Anwar, Khairil & Waru, Dian Sari Unga. 2019. "Perempuan Bugis dalam Pusaran Pembangunan (Analisis Wacana Kritis terhadap Film Athirah)". Dalam Kumoro, Nindy Budi, dkk (ed.) *Seri Studi Kebudayaan 3: Menaksir Gerak dan Arah Pembangunan Indonesia Timur*. Malang: Program Studi Antropologi Fakultas Ilmu Budaya Universitas Brawijaya, hlm. 57-66.
- Alexopoulos, Tasia & Power, Shannon. 2018. "'What did your mother do to you?' The grotesque, abjection and motherhood in *The Others* (2001), *Mama* (2013), and *The Conjuring* (2018)". Dalam *maifeminism.com*, diakses lewat <https://maifeminism.com/what-did-your-mother-do-to-you-the-grotesque-abjection-and-motherhood/> pada 7 Juli 2021.
- Ardan, S.M. 1990. "Bicara Lewat Angka Film Nasional 1980-an". *Majalah Film*, Januari, hlm. 10.
- Arnold, Sarah. 2013. *Maternal Horror Film: Melodrama and Motherhood*. UK: Palgrave Macmillan.
- Åström, Berit (ed.). 2017. *The Absent Mother in the Cultural Imagination: Missing, Presumed Dead*. Sweden: Springer Nature.

Ayun, Primada Qurrota. 2015. Sensualitas dan Tubuh Perempuan dalam Film-film Horor di Indonesia (Kajian Ekonomi Politik Media). Dalam *Jurnal Simbolika*, 1(1). DOI: 10.31289/symbolika.v1i1.46.

Barker, Thomas A. C. 2011. *A Cultural Economy of The Contemporary Indonesian Film Industry*. Thesis in Department of Sociology National University of Singapore.

_____. 2011. "The Trauma of Post-1998 Indonesian Horror Films". Dalam disertasi doktoral *A Cultural Economy of the Contemporary Indonesian Film Industry*. National University of Singapore.

_____. 2012. *Cultural Studies: Theory and Practice*. London: Sage Publication.

_____. 2014. *Kamus Kajian Budaya*. Yogyakarta: PT Kanisius.

Bateman, John & Schmidt, Karl-Heinrich. 2011. *Multimodal Film Analysis: How Films Mean*. London: Routledge.

Bilson. Anne. 2017. "Mothers of invention: why Hollywood always returns to mum-horror". Diakses lewat <https://www.theguardian.com/film/2017/sep/16/mothers-invention-why-hollywood-always-returns-mum-horror> pada 9 Juli 2021.

Biran, Misbach Yusa. 1990. *Perkenalan Selintas Mengenai Perkembangan Film di Indonesia*. Jakarta: Asia University Tokyo.

Birx, H. James. 2006. *Encyclopedia of Anthropology, Jilid I*. California: Sage Publications, Inc.

Bordwell, D. & Thompson, K. 2008. *Film Art: An Introduction*. New York: McGraw-Hill.

Britt, Matthew & Persic, Milo. 2011. *How to Serve in Simple, Solemn and Pontifical Functions*. Charlotte, Carolina: TAN Books.

Brody, Richard 2008. *Everything is Cinema: The Working Life of Jean-Luc Godard*. New York, NY: Metropolitan Books. pp. 122–123. ISBN 978-0-8050-8015-5.

Chandra, Felicia. 2010. "Konstruksi genre dalam film 'Tali Pocong Perawan'. *Digital Collections Universitas Kristen Petra*, (skripsi online), (<http://digilib.petra.ac.id>), hlm. 5. Diakses 19 Januari 2021.

Cherry, B. 2009. *Horror*. London: Routledge.

Cousins, M. 2004. *The Story of Film*. New York: Thunder's Mouth Press.

Creed, Barbara. 1986. Horror and the Monstrous-Feminine: An Imaginary Abjection. Dalam *Screen*, 27(1), hlm. 44-71.

_____. 1993. *The Monstrous Feminine: Film, Feminism, Psychoanalysis*, London and New York: Routledge.

_____. 2005. *Phallic Panic: Film, Horror and the Primal Uncanny*, Carlton, VIC: Melbourne University Press.

Dany, Dwi Saputra. 2019. Representasi *Motherhood* Pada Karakter Hantu Perempuan dalam Film *Pengabdi Setan*. Skripsi Fakultas Ilmu Sosial dan Ilmu Politik, Universitas Diponegoro, Indonesia.

Daruputra, 2007. *Santet: Realita di Balik Fakta*. Malang: Bayumedia Publishing.

Davies, Owen. 2007. *The Haunted: A Social History of Ghosts*. NY: Palgrave Macmillan.

Dillaway, H. & Paré, E. 2008. Locating Mothers: How Cultural Debates About Stay-at-Home Versus Working Mothers Define Women and Home. Dalam *Journal of Family Issues*, vol. 29(4), hlm. 437-461.

Esfandari, Diah. A. 2016. "Magic and Witchcraft in Current Indonesian Horror Films". *Jurnal ISKI*, Vol. 2(1), hlm. 52-60.

Fairclough, Norman. 1992. *Discourse and Social Change*. Oxford.

_____. 1995. *Critical Discourse Analysis*. London and New York: Longman.

Fitriyah, Lailatul. Agustus 2018. "Menjadi Feminis, Bukan 'Femonasionalis'". Diakses lewat <https://magdalene.co/story/menjadi-feminis-bukan-femonasionalis> pada 24 Agustus 2018.

Foucault, Michel. 1972. *Archeology of Knowledge and The Discourse on Language*. New York: Pantheon Books.

Fuhrmann, Arnika. 2009. Nang Nak –Ghost Wife: Desire, Embodiment, and Buddhist Melancholia in a Contemporary Thai Ghost Film. Dalam *Discourse*, 31(3), hlm. 220-247.

Geertz, Clifford. 1983. *The Religion of Jawa, Terjemahan: Aswab Muhasin, Abangan, Santri, Priyayi dalam Masyarakat Jawa*. Jakarta: Dunia Pustaka Jaya.

Glendhill, Christine. 1987. *Home Is Where The Heart ISs*. London: British Film Institute.

Hall, Stuart. 1997. *Representation: Cultural Representation and Signifying Practice*. London: Sage Publication.

Hager, Tamar & Herzog, Omri. 2015. “The Battle of Bad Mothers: The Film *Mama* as a Contemporary on the Judgement of Solomon and on Contemporary Motherhood”. Dalam *Journal of The Motherhood Initiative*, Vol. 6(1), hlm. 121-132.

Harrington, Erin. 2014. *Gynaehorror: Women, theory, and horror film*. Tesis University of Canterbury, Selandia Baru.

_____. 2018. *Women, Monstrosity and Horror Film: Gynaehorror*. NY: Routledge.

Hobsbawm, E.J & Ranger, T.O. (eds). 1983. *The Invention of Tradition*. Cambridge: Cambridge University Press.

Heryanto, A. .1999. "Where Communism never dies: Violence, trauma and narration in the Last Cold War capitalist authoritarian state.” Dalam *International Journal of Cultural Studies*, Vol. 2(2), hlm. 147-177.

_____. 2014. *Identity and Pleasure: The Politics of Indonesian Screen Culture*. NUS Press and Kyoto University Press.

Irigaray, Luce & Whitford, Margaret. 1991. *The Irigaray Reader*. Cambridge, Mass.: Basil Blackwell.

Istemic, Sasa Poljak. 2011. "Texts and Contexts of Folklorism". Dalam *Traditiones*, Vol. 40 (3), hlm. 51–73.

Jorgensen, Marianne W. dan Louise J. Philips. 2010. *Analisis Wacana: Teori dan Metode*. Yogyakarta: Pustaka Pelajar.

Kellner, Douglas, 1995. *Media Culture: Cultural Studies, Identity, and Politics Between The Modern and Postmodern*. New York: Routledge.

Kilker, Robert. 2006. All Roads Lead To The Abject: The Monstrous Feminine And Gender Boundaries In Stanley Kubrick's "The Shining". Dalam *Literature Film Quarterly*, 34 (1): 54-63.

Koentjaraningrat. 1984. *Kebudayaan Jawa*. Jakarta: Balai Pustaka.

Kraidy, Marwan. 2005a. *Hybridity or the Cultural Logic of Globalization*. Philadelphia: Temple University Press.

Kress, Gunther. 2009. *Multimodality: A Social Semiotic Approach to Contemporary Communication*. New York: Routledge.

_____. 2011. Multimodal Discourse Analysis. Dalam James Paul Gee dan Michael Handford (eds). *The Routledge Handbook of Discourse Analysis*. London dan New York: Routledge. hlm. 35-50.

Kress, Gunther, Theo van Leeuwen. 2001. *Multimodal Discourse: The Modes and Media of Contemporary Communication*. London: Oxford University Press.

_____. 1996/2006. *Reading Images: The Grammar of Visual Design*. Edisi 2. London dan New York: Routledge.

Kristanto, JB. 1995. *Katalog Film Indonesia 1926-1995*. Jakarta: PT Grafiastri Mukti.

_____. 2007. *Katalog Film Indonesia 1926-2007*. Jakarta: Penerbit Nalar.

Kristeva, Julia. 1982. *Powers of Horror: An Essay on Abjection*. New York City: Columbia University Press.

Kueh, Adeline Siaw -Hui. 2003. "Pontianak and her Sisters: Representations of Monstrosity in Southeast Asian Popular Culture". Dalam *What Lies Beneath: Postgraduate Conference 2003*, Melbourne, 6 November.

Kusnita, Ajeng Febri. 2010. Eksploitasi perempuan dalam film horor (Analisis wacana eksploitasi perempuan dalam film horor Indonesia era 80an, 90an, dan 2000an). Skripsi Fakultas Ilmu Sosial dan Ilmu Politik, Universitas Negeri Surakarta, Indonesia.

Kusumaryati, Veronica. 2011. Hantu-hantu dalam Film Horor Indonesia. Dalam Ekky Imanjaya (ed), *Mau Dibawa ke Mana Sinema Kita?..* Jakarta: Penerbit Salemba Humanika. Hlm.199-226.

Lasty, Fiorentika. 2020. Maternal Horror: Representasi Tokoh Ibu dalam Film *Rumah Dara* (2009). *Jurnal Kriminologi Indonesia*, 16 (1), hlm. 15-20.

Lee, Nikki J.Y. 2011. "Asia" as Regional Signifier and Transnational Genre-Branding: The Asian Horror Omnibus Movies *Three and Three ... Extremes* dalam Lee, Vivian P.Y. 2011. *East Asian Cinemas: Regional Flows and Global Transformations*. New York: Palgrave Macmillan.

Lee, Russel. 1989. *True Singapore Ghost Stories*. Singapore: Angsana Books, Flame Of The Forest Publishing.

Lim, B. C. 2007. "Generic Ghosts: Remaking the New 'Asian Horror Film,'" in G. Marchetti and S. K. Tan (eds) *Hong Kong Film, Hollywood, and the New Global Cinema: No Film is an Island*. London: Routledge.

Lowenstein, Adam. (Ed). 2005. *Shocking Representation*. New York: Columbia University Press.

Lutfi, Muhammad & Trilaksana, Agus. 2013. *Perkembangan Film Horor Indonesia Tahun 1981-1991*. Dalam *AVATARA, e-journal Pendidikan Sejarah*, vol. 1(1), hlm. 180-188).

Malone, Stephanie. 2019. "Ten Must-See Horror Movies Exploring Themes of Motherhood". Diakses lewat <https://morbidlybeautiful.com/thematic-thread-motherhood-horror/> pada 9 Juli 2021.

Marie, Michel. 2002. *The French New Wave: An Artistic School*. Trans. Richard Neupert. New York: John Wiley & Sons, Incorporated.

Martin, G.N. 2019. (Why) *Do You Like Scary Movies? A Review of the Empirical Research on Psychological Responses to Horror Films*. Front. Psychol. 10:2298.

McRoy, Jay. 2008. *Nightmare Japan: Contemporary Japanese Horror Cinema*. Columbia: The Centre for Cinema Studies, Department of Theatre & Film, University of British Columbia.

Michelis, Angelica. 2003. "'Dirty Mamma': Horror, Vampires, and the Maternal in Late Nineteenth-Century Gothic Fiction". *Critical Survey*, Vol. 15(3), 'New' Female Sexuality, hlm. 5-22.

Millar, Charlotte-Rose. 2017. *Witchcraft, the Devil and Emotions in Early Modern England*. NY: Routledge.

Mujib, Fatekhul. 2009. *Islam Samin; Ajaran Sinkretis*. Surabaya: Dakwah Digital Press.

Newman, K. 2011. *Nightmare movies: Horror on screen since the 1960s*. London: Bloomsbury Publishing.

Ng, Andrew Hock Soon. 2014. The Monstrous Feminine of Southeast Asian Horror Cinema dalam Benshoff, H.M (ed), *Sisterhood of Terror*. West Sussex: Wiley Blackwel.

Novak, Sarah Laura. 2014. "The Problems and Potentials in Haunted Maternal Horror Narratives". *Graduate Theses and Dissertations*. Diakses lewat <https://scholarcommons.usf.edu/etd/5286> (pada 24 Mei 2021 pukul 14.00).

Noviani, Ratna. 2018. Wacana Multimodal Menurut Gunther Kress dan Theo van Leeuwen. Dalam Wening Udasmoro (ed), *Hampanan Wacana: Dari Praktik Ideologi, Media Hingga Kritik Poskolonial*. Yogyakarta: Ombak. hlm. 107-133.

- Nurdin, Ali. 2012. "Komunikasi Magis Dukun (Studi Fenomenologi Tentang Kompetensi Komunikasi Dukun)". Dalam *Jurnal Komunikasi*, Vol. 1(5), hlm. 383-402.
- Nuryanti, W. 1996. "Heritage and postmodern tourism". Dalam *Annals of tourism research* Vol. 23 (2), hlm. 249–260.
- Paramita, 2016. "Jejak Film Nusantara". Diakses lewat <https://cinemapoetica.com/jejak-film-horor-nusantara/> pada 20 November 2019.
- Pascoe, CM. 1998. *Screening Mother: Representations of motherhood in Australian films from 1900-1988*. Disertasi University of Sydney.
- Permana, Karis Singgih Angga. 2014. Analisis Film Horor Indonesia Dalam Film Jelangkung (2001). Skripsi Fakultas Ilmu dan Sosial Ilmu Politik, Universitas Airlangga, Indonesia.
- Permatasari, Shita Dewi Ratih & Ni Made Widisanti. 2019. Hantu Perempuan sebagai "Produk Gagal" dalam dua Film Horor Indonesia: Pengabdi Setan (2017) dan Asih (2018). Dalam *Jurnal Wahana: Media Bahasa, Sastra, dan Budaya Wahana*, 25(1), hlm. 86-97.
- Piliang, Yasraf Amir. 2003. *Hipерsemiotika: Tafsir Cultural Studies Atas Matinya Makna*. Yogyakarta: Jalasutra.
- Pradana, Shandy. 2019. "10 Fakta Mengerikan tentang Ritual Pengorbanan Manusia oleh Suku Aztec". Diakses lewat <https://www.idntimes.com/science/discovery/shandy-pradana/10-fakta-mengerikan-tentang-ritual-pengorbanan-manusia-oleh-suku-aztec-exp-c1c2/8> pada 12 Juli 2021.
- Priyatna, Aquarini. 2004. "Abjek dan Monstrous Feminine: Kisah Rahim, Liur, Tawa, dan Pembalut". Dalam seminar "Dari Tafsir Seni Freudian ke Tafsir Sastra Lacanian hingga Tafsir Film dan Iklan Feminis Pasca Lacanian: Perkembangan Pemikiran Psikoanalisis" dalam Forum Studi Kebudayaan, Fakultas Seni Rupa dan Desain, Institut Teknologi Bandung, Galeri Soemarja, Kamis 24 Juni 2004.

Putra, Muhammad Andika. 2019. "Review Film: Perempuan Tanah Jahanam". Diakses lewat <https://www.cnnindonesia.com/hiburan/20191018160231-220-440725/review-film-perempuan-tanah-jahanam> pada 9 Juli 2021.

REB. 2016. "Maternal Horror Films: Understanding the Dysfunctional Mother". Diakses lewat <https://the-artifice.com/maternal-horror-films-dysfunctional-mother/> pada 9 Juli 2021.

Rich, Ruby. 1998. "Lady Killers: A Question of Silence" dalam *Chicks Flicks*. Duke Univeristy Press.

Rusdiarti, Suma Riella. 2011. *Film Horor Indonesia: Dinamika Genre*. Makalah pada Program Studi Ilmu Susatra Universitas Indonesia, Depok, Indonesia. Diakses lewat <https://studylibid.com/doc/1189695/film-horor-indonesia--dinamika-genre> pada 19 Februari 2021.

Sarina, Dewi .2015. *Representasi Nilai-Nilai Misoginisme Dalam Film Horor (Analisis Semiotika Film Conjuring Spirit)*. Skripsi Fakultas Ilmu Komunikasi, Universitas Tarumanegara, Indonesia.

Sarjiati, Upik & Lissandhi, Ayu Nova. 2019. "Trio Hantu Cs: A Comic and Animation Series Adaptations of Indonesian Ghost Stories". Proceedings of the 1st International Conference of Folklore, Language, Education and Exhibition (ICOFLEX 2019). Dalam *Advances in Social Science, Education and Humanities Research vol. 512*.

Sasono, Eric, et al. 2011. *Menjegal Film Indonesia*. Jakarta: Perkumpulan Rubrmah Film dan Yayasan TIFA.

Schneider, Steven Jay (ed). 2004. *Horror Film and Psychoanalysis: Freud's Worst Nightmare*. New York, USA: Cambridge University Press.

Sen, Krishna. 1994. *Indonesian Cinema: Framing the New Order*. London and New Jersey: Zed Books.

_____. 1996. "Cinema Polic(ing)y in Indonesia." Dalam Moran, A (ed), *Film Policy: International, National and Regional Perspectives*, London and New York: Routledge, hlm. 172-184.

Smidchens, Guntis. 1999. "Folklorism Revisited". Dalam *Journal of Folklore Research* Vol. 36 (1), hlm. 51–70.

Stephen, Michele. 1999. "Witchcraft, Grief, and the Ambivalence of Emotions". Dalam *American Ethnologist*, Vol. 26(3), hlm 711-737. DOI:10.1525/ae.1999.26.3.711

Suseno, Franz Magnis. 1981. *Etika Jawa: Sebuah Analisa Falsafi Tentang Kebijaksanaan Hidup Jawa*. Jakarta: Penerbit PT Gramedia.

Sutandio, Anton .2012. *The Return of the Repressed: Pemuda and the Historical Trauma in Rizal Mantovani and Jose Purnomo's Jelangkung. Plaride (A Philippine Journal of Communication, Media, and Society)*, 12 (2). hlm. 1-22.

Suyono, Seno Joko & Arjanto, Dwi. 2003. "From *Babi Ngepet* to *Jelangkung*". Dalam *Tempo* edisi 23 Februari, hlm 69-72.

Triwahyupriadi, Diki & Ayuningtyas, Yulia. 2020. "Indonesian Horror Film: Deconstrucion of Repetitive Elements of Indonesian Urban Legend for Cultural Revitalization, Creativity, and Critical Thinking". Dalam *Proceedings of International Conference on Art, Design, Education and Cultural Studies, KnE Social Sciences*, hlm. 115-125. DOI: 10.18502/kss.v4i12.7589

van Heeren, Katinka. 2007. "Return of the *Kyai*: representations of horror, commerce, and cencorship in post-Suharto Indonesian film and television". Dalam *Inter-Asia Cultural Studies*, 8(2), hlm. 211-226. DOI: 10.1080/13583880701238688.

_____. 2008. "Cruelty, Ghosts, and Verses of Love". Dalam *ISIM Review Article Leiden*, 22(1), hlm. 20-21.

_____. 2012. *Contemporary Indonesian Film: Spirits of Reform and Ghosts from the Past*. Leiden: BRILL.

van Leuween, Theo. 2000. Visual racism. Dalam Martin Reisigi & Ruth Wodak (Eds), *The semiotics of racism: Approaches in Critical Discourse Analysis*. Vienna, Austria: Passagen Verlag, hlm. 333-350.

- _____. 2013. Critical Analysis of Multimodal Discourse. Dalam Carol A. Chapelle (ed), *The Encyclopedia of Applied Linguistics*. Blackwell Publishing Ltd. DOI: 10.1002/97814051984.wbeal0813. hlm. 1-6.
- Wardrope, Todd. 2005. "New Asian Horror Sprays the Screen by Todd Wardrope". Diakses lewat <https://shavanta.wordpress.com/2007/09/12/new-asian-horror-sprays-the-screen-by-todd-wardrope/> pada 20 November 2019.
- Wildfeuer, J. 2014. *Film discourse interpretation: Towards a new paradigm for multimodal film analysis*. London: Routledge.
- Williams, Juanita. 1979. *Psychology of Women*. New York, London: W.W. Norton & Company.
- Williams, Raymond. 1968. *Drama from Ibsen to Brecht*. New York: Oxford University Press.
- Zahrina, Zara. 2016. "Film Horor Simbol Ketakutan Atas Kekuatan Perempuan". Dalam *Magdalene*. Diakses lewat <https://magdalene.co/story/film-horor-simbol-ketakutan-atas-kekuatan-perempuan> pada 28 Juni 2021.