

# Selected References

## Select Bibliography

- Abbas, A. (1997). *Hong Kong: Culture and the politics of disappearance*. Hong Kong: Hong Kong University Press.
- Andris, S., & Frederick, U. (Eds.). (2007). *Women willing to fight: The fighting woman in film*. Newcastle: Cambridge Scholars Publishing.
- Baker, B. (2015). *Contemporary masculinities in fiction, film and television*. London: Bloomsbury.
- Benshoff, H. M., & Griffin, S. (2006). Queer images: A history of gay and lesbian film in America. Oxford and Lanham, MD: Rowman and Littlefield Publishers, Inc.
- Berry, C., & Farquhar, M. (2006). *China on screen: Cinema and nation*. Hong Kong: Hong Kong University Press.
- Beynon, J. (2001). *Masculinities and culture*. Buckingham: Open University Press.
- Bordwell, D. (2000). *Planet Hong Kong: Popular cinema and the art of entertainment*. Cambridge MA: Harvard University Press.
- Bourdieu, P. (2001). *Masculine domination*. Cambridge: Polity Press.
- Broderick, M., & Ellis, K. (2019). *Trauma and disability in mad max: Beyond the road warrior's fury*. Berlin: Springer Nature.
- Brown, J. A. (2011). *Dangerous curves: Action heroines, gender, fetishism, and popular culture*. Jackson, MI: University Press of Mississippi.
- Brown, J. A. (2015). *Beyond bombshells: The new action heroine in popular culture*. Jackson, MI: University Press of Mississippi.
- Bruzzi, S. (2013). *Men's cinema: Masculinity and mise-en-scene in Hollywood*. Edinburgh: Edinburgh University Press.
- Butler, J. (1990). *Gender trouble: Feminism and the subversion of identity*. London: Routledge.
- Butter, M., Keller, P., & Wendt, S. (Eds.). (2001). *Arnold Schwarzenegger—interdisciplinary perspectives on body and image*. Heidelberg: Universitätsverlag Winter.
- Clover, C. J. (1992). *Men, women and chainsaws*. Princeton, NJ and Oxford: Princeton University Press.
- Cohan, S., & Hark, I. R. (Eds.). (1993). *Screening the male: Exploring masculinities in Hollywood cinema*. London: Routledge.
- Connell, R. W. (1995). *Masculinities*. Berkeley, CA: University of California Press.
- Creed, B. (1993). *The Monstrous-Feminine: Film, feminism, psychoanalysis*. London and New York, NY: Routledge.
- Dissanyake, W. (2003). *Wong Kar-wai's ashes of time*. Hong Kong: Hong Kong University Press.

- Donnar, G. (2016). Narratives of cultural and professional redundancy: Ageing action stardom and the “geri-action” film. *Communication, Politics and Culture*, 49(1), 1–18.
- Ewing, J., & Decker, K. (Eds.). (2017). *Alien and philosophy*. London: Wiley & Sons.
- Fu, P., & Desser, D. (Eds.). (2000). *The cinema of Hong Kong: History, arts, identity*. Cambridge: Cambridge University Press.
- Gallardo, C. X., & Smith, J. (2004). *Alien woman: The making of it. Ellen Ripley*. New York, NY: Continuum.
- Gerrard, S. (Ed.). (2020). *From Blofeld to Moneypenny: Gender in James Bond*. Bingley: Emerald Publishing Limited.
- Grosz, E., & Probyn, E. (Eds.). (1995). *Sexy bodies: The strange carnalities of feminism*. London: Routledge.
- Hooks, B. (2003). *We real cool: Black men and masculinity*. New York, NY: Taylor & Francis.
- Hopkins, S. (2002). *Girl heroes: The new force in popular culture*. Sydney: Pluto Press.
- Inness, S. A. (1999). *Tough girls: Women warriors and wonder women in popular culture*. Philadelphia, PA: University of Pennsylvania Press.
- Inness, S. A. (Ed.). (2004). *Action chicks: New images of tough women in popular culture*. New York, NY: Palgrave Macmillan.
- Jeffords, S. (1994). *Hard bodies: Hollywood masculinity in the Reagan era*. New Brunswick: Rutgers University Press.
- Kendrick, J. (Ed.). (2019). *A companion to the action film*. London: Wiley-Blackwell.
- King, N. (1999). *Heroes in hard times: Cop action movies in the US*. Philadelphia, PA: Temple University Press.
- King, G. (2000). *Spectacular narratives: Hollywood in the age of the blockbuster*. London: I.B Tauris.
- Lane, C. (2000). *Feminist Hollywood from born in flames to point break*. Detroit, MI: Wayne State University Press.
- Lichtenfeld, E. (2007). Action speaks louder: Violence, spectacle, and the American action movie (Revised and expanded ed.). Middletown, CT: Wesleyan University Press.
- Lumby, C. (1997). *Bad girls: Media, sex and feminism in the 90s*. St. Leonards, NSW: Allen & Unwin.
- McCaughey, M., & King, N. (2001). *Reel Knockouts: Violent women in the movies*. Austin, TX: University of Texas Press.
- Murphy, B. (2020). *Flame and crimson: A history of sword-and-sorcery*. Pulp Hero Press.
- Newton, J. (2021). The mad max effect. Road warriors in international exploitation cinema. London: Bloomsbury.
- O'Brien, H. (2012). *Action movies: The cinema of striking back*. New York, NY: Columbia University Press.
- Pang, L.-K., & Wong, D. (Eds.). (2005). *Masculinities and Hong Kong cinema*. Hong Kong: Hong Kong University Press.
- Purse, L. (2011). *Contemporary action cinema*. Edinburgh: Edinburgh University Press.
- Robinson, S. (2000). *Marked men: White masculinity in crisis*. New York City, NY: Colombia University Press.

- Schubart, R. (2007). *Super bitches and action babes: The female hero in popular cinema 1970–2006*. Jefferson: McFarland.
- Street, S. (2001). *Costume and cinema: Dress codes in popular film*. London: Wallflower.
- Tasker, Y. (1993). *Spectacular bodies: Gender, genre and the action cinema*. London: Routledge.
- Tasker, Y. (1998). *Working girls: Gender and sexuality in popular cinema*. London: Routledge.
- Tasker, Y. (Ed.). (2004). *Action and adventure cinema*. London: Routledge.
- Thorndyke, P. J. (2020). *Barbarians at the gates of Hollywood: Sword and sorcery movies of the 1980s*. Wordpress.com.
- Yarrow, A. (2018). *90s bitch: Media, culture and the failed promise of gender equality*. New York, NY: Harper Perennial.

## Selected Journals and Other Printed or Online Sources

- Bambout, D. H. (1999). Heroism and redemption in the *Mad Max* trilogy. *Journal of Popular Film and Television*, 27(3), 28–34. doi:[10.1080/01956059909602806](https://doi.org/10.1080/01956059909602806)
- Bordun, T. M. (2021). ‘We live in the past with Kari’: Memory, fandom and online porn histories. *Celebrity Studies*, 12(1), 132–147.
- Boyle, E., & Brayton, S. (2012). Ageing masculinities and ‘muscle work’ in Hollywood action film: An analysis of the expendables. *Men and Masculinities*, 15(5), 468–485.
- Briggs, L., & Kelber-Kaye, J. I. (2000). There is no unauthorized breeding in Jurassic Park: Gender and the uses of genetics. *NWSA Journal*, 12(3), 92–113.
- Brown, J. A. (1993). Gender and the action heroine: Hardbodies and the point of no return. *Cinema Journal*, 35(3), 52–72.
- Caldwell, T. (2010). Aliens: Mothers, monsters and marines. *Screen Education*, 59, 125–130.
- Connell, R. W., & Messerschmidt, J. (2005). Hegemonic masculinity: Rethinking the concept. *Gender & Society*, 19(6), 829–859.
- Creed, B. (1987). From here to modernity feminism and postmodernism. *Screen*, 28(2), 47–68.
- Dyer, R. (2015). Jurassic world and procreation anxiety. *Film Quarterly*, 69(2), 19–24.
- Engelbrecht, J. (2020). Ellen Ripley, Sarah Connor, and Kathryn Janeway: The subversive politics of action heroines in 1980s and 1990s film and television. *Image & Text*, 34, 1–19. doi:[10.17159/2617-3255/2020/n34a6](https://doi.org/10.17159/2617-3255/2020/n34a6)
- Faithful, G. (2016). Survivor, warrior, mother, saviour: The evolution of the female hero in apocalyptic science fiction film of the late cold war. *Implicit Religion*, 19(3), 347–370.
- Falicov, T. L. (2005). US-Argentine co-productions, 1982–1990: Roger Corman, aries productions, “schlockbuster” movies, and the international market. *Film & History: An Interdisciplinary Journal of Film and Television Studies*, 34(1), 31–38. doi:[10.1353/flm.2004.0015](https://doi.org/10.1353/flm.2004.0015)
- Gates, P. (2004). Always a partner in crime: Black masculinity in the Hollywood detective film. *Journal of Popular Film and Television*, 32(1), 20–29.
- Gill, R. (2003). From sexual objectification to sexual subjectification: The resexualisation of women’s bodies in the media. *Feminist Media Studies*, 3(1), 100–106.

- Guyot, N. (2017). Knowing the land: Women in James Cameron's science fiction movies. *British Fantasy Society (BFS) Journal*, 17, 99–107.
- Hampshire, K. (2017). "Who killed the world?" Monstrous masculinity and mad max. *Digital Literature Review*, 4, 177–190. Retrieved from <https://openjournals.bsu.edu/dlr/article/view/2715>. Accessed on September 23, 2021.
- Hills, E. (1999). From 'figurative males' to action heroines: Further thoughts on active women in the cinema. *Screen*, 40(1), 38–50.
- Hopkins, S. (2017). Girl power-dressing: Fashion, feminism and neoliberalism with Beckham, Beyoncé and Trump. *Celebrity Studies*, 9, 99–104. Retrieved from <https://www.jstor.org/stable/10.1525/fq.2015.69.2.19>
- Johinke, R. (2001). Manifestations of masculinities: *Mad Max* and the lure of the forbidden zone. *Journal of Australian Studies*, 67, 118–125.
- King, N. (2008). Generic womanhood: Gendered depictions in cop action cinema. *Gender & Society*, 22(2), 238–260.
- Kirby, R. (2019). 'Toxic masculinity': The problem with men. *Trends in Urology & Men's Health*, 10(5), 4.
- Lei, C.-P. (2021). 'Indecent' women and gendered memory: Reflective Nostalgia in Hong Kong cinema. *Asian Journal of Communication*, 31(3), 163–178.
- Magoullick, M. (2006). Frustrating female heroism: Mixed messages in Xena, Nikita and Buffy. *Journal of Popular Culture*, 35(5), 729–755.
- Mulvey, L. (1975). Visual pleasure and narrative cinema. *Screen*, 16(3), 16–18.
- Nelson, T. (2004). Even an android can cry. *Journal of Gender Studies*, 13(3), 251–257.
- Nulman, E. (2014). Representation of women in the age of globalized film. *Journal of Research in Gender Studies*, 4(2), 898–918.
- Ortíz, C. M. (1991). Violencia política de los Ochenta: Elementos para una Reflexión Histórica. *Anuario Colombiano de Historia Social y de la Cultura*, 18–19, 245–280.
- Payne, D. (2017). Shifting gears and paradigms at the movies: Masculinity, auto-mobility, and the rhetorical dimensions of *Mad Max: Fury Road*. *Studies in Popular Culture*, 40(1), 102–135.
- Schuckmann, P. (1998). Masculinity, the male spectator and the homoerotic gaze. *Amerikastudien/American Studies*, 43(4), 671–680.
- Sharrett, C. (1985). The hero as pastiche: Myth, male fantasy, and simulacra in Mad Max and the road warrior. *Journal of Popular Film and Television*, 13(2), 80–91.
- Sutherland, J., & Feltey, K. M. (2016). "Here's looking at her:" An intersectional analysis of women, power and feminism in film. *Journal of Gender Studies*, 26(6), 618–631.
- Temelli, Y. (2017). Vivir el Memento y Morir al Instante: el Sicario Como Figura Efímera en la Narrativa Colombiana. *Romance Notes*, 57, 245–254.
- Wright, A. (2012). A sheep in wolf's clothing? The problematic representation of women and the female body in 1980s sword and sorcery cinema. *Journal of Gender Studies*, 21(4), 401–411.

## Select Filmography

*3 Days to Kill* (McG, 2014).

*Birds of Prey: And the Fantabulous Emancipation of One Harley Quinn* (Cathy Yan, 2020).

*Black Widow* (Cate Shortland, 2021).

- Blue Ruin* (Jeremy Saulnier, 2013).  
*Captain Marvel* (Anna Boden and Ryan Fleck, 2019).  
*Charlie's Angels* (Elizabeth Banks, 2019).  
*Cold Pursuit* (Hans Petter Moland, 2019).  
*Death Wish* (Michael Winner, 1974).  
*D.E.B.S.* (Angela Robinson, 2004).  
*First Blood* (Ted Kotcheff, 1982).  
*Friday the 13th* (Sean S. Cunningham, 1980).  
*Friday the 13th, Part II* (Steve Miner, 1981).  
*From Paris With Love* (Pierre Morel, 2010).  
*Halloween* (John Carpenter, 1978).  
*Halloween* (David Gordon Green, 2018).  
*Halloween II* (Rick Rosenthal, 1981).  
*Halloween H20: Twenty Years Later* (Steve Miner, 1998).  
*Halloween: Resurrection* (Rick Rosenthal, 2002).  
*Logan* (James Mangold, 2017).  
*Mission: Impossible* (Brian De Palma, 1996).  
*Mission: Impossible – Ghost Protocol* (Brad Bird, 2011).  
*Non-Stop* (Jaume Collet-Serra, 2014).  
*Rambo: Last Blood* (Adrian Grunberg, 2019).  
*Salt* (Phillip Noyce, 2010).  
*Taken* (Pierre Morel, 2008).  
*Taken 2* (Olivier Megaton, 2012).  
*Taken 3* (Olivier Megaton, 2014).  
*The Brave One* (Neil Jordan, 2007).  
*The Commuter* (Jaume Collet-Serra, 2018).  
*The Gunman* (Pierre Morel, 2015).  
*The Spy Who Dumped Me* (Susanna Fogel, 2018).  
*Wonder Woman* (Patty Jenkins, 2017).  
*You Were Never Really Here* (Lynne Ramsay, 2017).