

Literariness Journal

A Peer-Reviewed Quarterly
Journal of Literature and Cultural
Studies

P-ISSN: 3108-1614
E-ISSN: 3108-172X

LiterarinessJournal.org

Vol. 1, Issue. 3 June 2026

© 2026 by the author(s). This is an open-access article distributed under the terms of the Creative Commons Attribution 4.0 International License (CC-BY 4.0), which permits unrestricted use, distribution, and reproduction in any medium, provided the original author and source are credited.



A Literariness.org Project

**Crippling and Crawling: Motherhood and Pregnant Bodies
in Body-Horror Films**

SHIMI SHAJAN A

Research Scholar

PG and Research Department of English
All Saints' College, University of Kerala
Thiruvananthapuram, Kerala

Abstract: Body-horror films have abundantly relied on the trope of pregnancy and its aspects- physical and psychological, to bring out the nuances of visceral horror. As the Frankenstein author Mary Shelley accounts in her journal, “how frightful it must be to give life to a creature,” pregnancy is an appalling journey in terms of female physiology as well as both mental and psychological well-being. Motherhood is deemed as a means to ensure woman’s acceptance and validation in her family and social circle. The paper attempts to study the depiction of pregnancy in body-horror films and how it dismantles the mythical narratives that surround motherhood. The films chosen for the study include the French film *Titane* (2021) directed by Julia Ducournau, winner of the prestigious Palme d’Or at Cannes Film Festival (July, 2021) and the Mexican-Peruvian film *Huesera: The Bone Woman* (2022) directed by Michelle Garza Cervera. A close reading of the selected films has been done to understand the intricacies of the nuanced representation of “pregnant female bodies” on screen. The films are placed within the theoretical framework of Mikhail Bakhtin’s “Grotesque Realism” for better analysis of the visceral shocks implied in the films. While exploring the depiction of the physiological and psychological aspects of motherhood in these films, the study also analyses the social, political, cultural, and religious aspects associated with pregnancy and motherhood.

Keywords: *Body-Horror, Body Politics, Pregnancy, Domestication, Grotesque, Motherhood, Representation of Female Body.*

“From puberty to menopause woman is the theatre of a play that unfolds within her and in which she is not personally concerned.”

—Simone de Beauvoir, *The Second Sex*

Simone de Beauvoir in her seminal work *The Second Sex* states that biology, perhaps the physiology should be studied within the ontological, economic, social and psychological contexts (63). In her words, “For, the body being the instrument of our grasp upon the world, the world is bound to seem a very different thing when apprehended in one manner or another. This accounts for our lengthy study of the biological facts; they are one of the keys to the understanding of women” (60). Beauvoir, thus reinforces the argument that woman’s identity is inseparable from her body as she is perceived, understood and accepted into the society based on her biological status and physiological functionality- “a healthy, conventionally attractive and fertile being.” The deliberate and persistent gaze, predominantly male; fixated upon her is a reminder of the same. Pregnancy is a crucial phase in the life of a woman as she undergoes tremendous transformation both physiological and psychological. Pregnancy has deeper cultural and religious undertones to it. The indigenous communities interlink pregnancy to the abundance of cultivation and the prosperity of the communities in general. The pregnant women are hailed as the symbols of fortune and good will. The infertile women, on the other hand are subjected to extreme criticism because of their apparent “inefficiency” to reproduce. They are often deemed to be the “bad omen.” They are subjected to name-calling and also heavily shamed due to their failure to fulfill their assigned gender roles as the “nurturers.” There are derogatory terms used for infertile women within the close-knit communities as well as the cosmopolitan dwellings. For instance, the term “banj” is used to refer to infertile women in the northern parts of India. There are more words and slurs locally used to degrade infertile women in both rural and urban settings across the globe. The thriving and blooming industry of infertility treatment is a testament to the significance attached to the idea of bearing children in a patriarchally devised community where women’s sole aim is to be the “vessels” carrying the heir to one’s clan. The Times of India (TOI) online article *Illegal fertility centres, poor facilities raise fears* published on September 2, 2014 reports about the mishaps in the field of infertility treatment in India, especially the southern parts of the country. It discusses the possible dangers that lurk in unauthorized fertility centres run by non-professional doctors and technicians. The article claims that:

A simple internet search throws up more than 10 to 15 infertility clinics in Coimbatore district. Just 50% of them have a license to offer infertility treatment.....At least four women died during treatment at infertility centres across the country between October and December last year.

The illegal clinics and doctors build upon the insecurities of an infertile woman, already instilled in her by the society and her own family. There are also chances of other discrepancies including violations of infertility laws and the loss of integrity and professional ethics as well as morals in the said clinics. The BBC article published in 2023 *Sperm donor who fathered 550 children ordered to stop* states about the violation of the guidelines that govern the Dutch fertility clinics. According to the guidelines, “a man cannot father more than 25 children in 12 families”. BBC reports that, “Over 100 of the children fathered by the man were born in Dutch clinics and others privately, but he also donated to a Danish clinic which dispatched his semen to addresses in various countries.” Shockingly, the article claims that it is not a stand-alone incident, there have been similar cases reported in the past, “In 2019, a Dutch fertility doctor accused of using his own sperm to inseminate patients without their consent was confirmed as the father of 49 children.” The wider possibility of money making which comes from the insatiable demand and obstinance from the people who desperately aim to conceive; has turned infertility treatment and clinics into a rather lucrative and highly corrupt industrial sector. The large-scale commodification along with the rise of insensitive marketing in relation to IVF (in vitro fertilization) treatments are discussed in the 2023 The Guardian article *Fertility patients in UK targeted by ‘concerning’ IVF adverts on social media*:

The Guardian discovered a number of adverts for IVF clinics on Instagram that the Advertising Standards Authority (ASA) described as concerning and is now reviewing. These adverts are directed at users who show an interest in IVF through their online searches.....There is also concern about companies offering other services to those hoping to get pregnant. A US company that runs an app helping with nutrition for fertility called Gyna also advertises on Instagram stories. If you click to learn more, you go to another page where users are asked questions before predicting when they will give birth if they sign up to the app.

Apart from the physiological aspect, the reproductivity phase affects women in all the aspects of their life including social, political and cultural as it is discussed in the essay *Understanding Power in Feminist Knowledges of Bodyweight and Appearance* written by Helen Malson, Andrea LaMarre, and Michael P. Levine:

This construction of woman-as-bodily can be viewed as part of a broad discursive scaffolding of a long-standing cultural emphasis on bodily appearance in defining and regulating femininity (Beale et al., 2016; Bordo, 1993, 2004). Definitions of femininity as bodily vis-a-vis women’s reproductive capacities have been pivotal in perpetuating

gender inequalities, for instance, in domestic labor, paid employment, leadership opportunities, and political power (300).

The women's lack of authority over their pregnant selves gets clearer when one looks at the law and force regulations corresponding to the medical procedure of abortion across various countries. The countries like Poland, Malta, Senegal, Andorra criminalizes abortion; with the Central American country El Salvador to have the strictest anti-abortion laws among the others. On the other hand, countries like Nigeria, Brazil, Mexico, Venezuela, Iran, Afghanistan, Myanmar and most of the Latin American countries "permit" abortion under special circumstances as in case of possible threat to the mother's life, only if medically determined. In the world's second most populated country China, abortion laws fluctuate with the change of provinces. South Korea, despite being one of the fastest growing economies in the world with a humongously developing industrial sector decriminalized abortion only in 2021. If women in countries like South Korea still grapple with the autonomy over their own bodies even in the 21st century, then the condition of those in the remotest parts of the world cannot even be envisaged. Henceforth, an insightful understanding of the global perspective in the contemporary scenario makes it clear that the condition of pregnant women in the socio-political and cultural realms is similar throughout the world irrespective of race, ethnicity and nationality. Unfortunately, most families perceive woman's worth on the basis of her chances of getting pregnant. Women are subjected to rituals and practices to bear healthy children and also to ward off evil-eye from the pregnant women. There are also religious and traditional customs which are performed on infertile women to cure their "disease" and to transform them into healthy conceivable bodies. Culture and religion play paramount role in regulating women's lives throughout the period of pregnancy and even after the childbirth as it is often used to chain them down in the labyrinth of mundane domesticity. As Ellie Slee states in the article *Killer Bumps: Pregnancy as Body Horror*, "There's a sweeping paternalism across society towards pregnant women; we're infantilised and governed in a way that doesn't happen to most people after puberty."

The writer and journalist Josie Cellone questions the spectrum of the availability of writings on motherhood and experiences of pregnant women in the canon of literature. In her article *Pregnancy as Body Horror* published in the online magazine MUTHA dedicated to motherhood and parenting Cellone claims that:

Even after healthy, live births, women's recoveries are tenuous. Maternal mortality rates remain shockingly high, and research shows as many as one-eighth of new mothers experience postpartum depression, a figure that's even higher in black and Hispanic communities, where women are less likely to receive follow-up treatment. How much of

this suffering has been examined in literature? And from the point of view of the birthing parent?

Cellone further talks about “speculative maternal fiction” and how these fictional writing pieces interweaves first-hand experiences of the writers along with fiction to create spaces to document and validate the unseen and unheard horrific stories of child bearing. Rachel Yodar’s *Nightbitch* (2021), Szilvia Molnar’s *The Nursery: A Novel* (2023), and Louisa Hall’s autobiographical novel *Reproduction* (2023) are some of the noteworthy references made by Cellone in the genre. The substantial rise in the recent times to the number of literary pieces being published which document the raw, unfiltered and personal accounts of the experiences of pregnancy, childbirth and motherhood indicate the emergence of a new wave of writings which accommodate and validate the experiences of mothers. Unlike literature, Cinema has long been used the trope of pregnancy to induce the emotions of empathy, anxiety, disgust and fear predominantly in horror and science fiction films.

Body horror films form a sub-genre that has heavily explored on the skills of adaptability and the possibilities of transformation and degeneration of human body. The term ‘body horror’ came into existence with Philip Brophy’s 1983 essay, “*Horrority: The Textuality of the Contemporary Horror Films.*” ‘Body horror’ or ‘Biological horror’ is a sub-genre that falls within the realm of horror cinema. The body horror films encompass extreme violations of human body through means of death, decay, disease, mutation, parasitism, and mutilation. Stuart Gordon, one of the notable directors of the body horror films states that the sub-genre has been in prevalence in cinema even before the introduction of the term ‘body horror.’ The sub-genre finds its origins in the early Gothic literature. The successful reception of the Gothic literature along with the rise of science fiction in the nineteenth century is said to be the cause for the emergence of body horror films. The graphic representation of disfigurement, decay and transformation of human body form the definitive elements of the sub-genre. Henceforth, the sub-genre often finds itself overlapping with the other sub-genres like slasher, splatter or monster horror films. Philologist Xavier Aldana Reyes, in “*The Palgrave Handbook of Contemporary Gothic*”, describes body horror as “a type of fiction or cinema where corporeality constitutes the main site of fear, anxiety and sometimes even disgust for the characters and, by extension the intended readers/viewers” (393). The body horror films have been best known for its supernatural and science fiction productions mostly.

Nonetheless, there have been a good number of films that have tried to use the trope of body horror to actually discuss about the intricacies of human existence and questions the fragility and the unpredictability of human life. The Canadian director David Cronenberg’s films like *Shivers* (1975), *Rabid* (1977), *The Fly* (1986), and many others are representative of this. The modern-day body-horror

films have been heavily inspired from the stalwarts of the sub-genre like Wes Craven, Tober Hooper, John Carpenter and many others. The classic *Rosemary's Baby* (1968) written and directed by Roman Polanski, David Cronenberg's *The Brood* (1979), Julien Maury and Alexandro Bustillo's *Inside* (2007), Danny Perez's *Antibirth* (2016), Alice Lowe's *Prevenge* (2017), Ali Abbasi's *Shelley* (2017) are some of the films that have pregnancy in the foreground of the storyline. The year 2024 has been remarkable with its release of astoundingly impressive row of films engaging with pregnant women as the protagonists, like *Immaculate* directed by Michael Mohan, *The First Omen* directed by Arkasha Stevenson (prequel to *The Omen*, 1976), *Alien Romulus* directed by Fede Alvarez, *Apartment 7A* directed by Natalie Erika James (prequel to *Rosemary's Baby*, 1968).

The paper intends to study the use of the trope of “pregnancy” in body-horror films and the intended vision carried in them. Delving deeper into the selected films *Titane* (2021) and *Huesera: The Bone Woman* (2022), the paper analyses the depiction and treatment of pregnant bodies in body-horror films. The article attempts to decipher the universal values of sacrifice and forgiveness often associated with the concept of motherhood to illustrate the loss of agency and identity of pregnant women. For the effective analysis of the selected films dealing with corporeal brutality and horror, the understanding of Mikhail Bakhtin's concept of “Grotesque Realism” is required. Mikhail Bakhtin in his book *Rabelais and His World* (1984) introduces the concept of “grotesque realism.” Grotesque realism involves debasement of everything which brings it closer to earth and this debasement is manifested through humour or laughter, that is to say it “degrades, lowers and materializes.” For Bakhtin, this unconscious and comical representation of the “dreadful aspects of human life” like death and the demonic; makes death connected to the renewal of life rather than opposed to life. Bakhtin in his work *Rabelais and His World* manifests the realization that the said degradation and humour has been prevalent in the popular culture since ancient times through the Middle Ages and finally reaching its extreme point in the Renaissance only to be later degraded into romantic grotesque, thus distancing itself from the popular culture. The degeneration of grotesque after the period of Renaissance led to its association with the negative aspects of life. From nineteenth century onwards the interest in grotesque waned and then it re-emerged in a renewed form in the twentieth century in the forms of realistic grotesque and modernist grotesque. However, the paper explores the selected films in the light of Bakhtin's concept of “grotesque body” to understand the portrayal of “pregnant bodies” and thereby navigate through the elements of ostracization and humiliation women experience. In his critical piece of writing, *Grotesque Realism and Grotesque Body in Bakhtin*, Francisco Benedito Leite opines that out of the “system of images in popular culture” one that is most prominent and representative of “grotesque realism” is “grotesque body.” The study makes use of the said “grotesque body” to understand how body-horror

unravels the dynamics of identity, representation, alienation and agency in the lives of the pregnant women portrayed in the selected films.

The films discussed in the paper, *Titane* (2021) and *Huesera: The Bone Woman* (2022) are unique in terms of their intent, vision and treatment of pregnancy through the medium of visual imagery. Julia Ducournau's *Titane* is noteworthy for many of the reasons including its unique storyline, immaculate cinematography and brilliant visual effects. However, the film shines for its presentation of the extremely sensitive issue of pregnancy and the experiences of a pregnant woman. *Titane* urges the audience to look at the phase of pregnancy and the state of pregnant bodies in an unusually bizarre way. In the film, the character of Alexia gets pregnant by a "car" and gives birth to a child that has outwardly a human child-like appearance but possesses a "metal spinal cord." The film apparently creates an uncanny world of pregnancy which seems to be rather uncommon and fantastical at the same time. The essence of *Titane* as a body-horror film goes beyond these shocking and visually debilitating sequences. The film captures several sequences which are usually normal to pregnant women but are unsettling in Alexia's situation. The sequences involve Alexia bleeding out engine oil like black liquid through her nipples (1:17:08), the foetus making a rupture in her stomach trying to move around in the womb (1:34:00), Alexia scratches her pregnant belly which results in her peeling off her skin and to find metal surface beneath her skin (1:35:02). The above-mentioned sequences collectively function to engender dread and anxiety in the audience. The film projects the perils of pregnancy often neglected by the dominant metanarratives. The childbirth sequence (1:38:00-1:40:09) is visually shocking and viscerally unsettling. Though the possibility of getting impregnated by a car and actually giving birth to a child as in a cross-breed manner seems to be too far-fetched, Ducournau tries to draw attention to the horrors and apparent risks in bearing a child. In Bakhtin's words, Ducournau has brought one of the essential aspects of human existence- childbirth, "closer to earth" through the means of degradation, made possible in the film by means of juxtaposition of surreal imagery. She successfully brings the "material bodily lower stratum"- "abdomen" and "vagina" to the level of the earthly spectrum. In doing so, she has been able to challenge the notion of divinity and the emotions of nurture and sacrifice often associated with pregnancy.

The Mexican-Peruvian movie directed by Michelle Garza Cervera, *Huesera: The Bone Woman* navigates through the life of Valeria Hernandez from the period of her conception until her childbirth. Though the film could be easily placed within the confinements of the sub-genre of body-horror, it talks about the loss of identity and agency in order to be acknowledged, respected and validated in a dominant heterosexual patriarchal society. Cervera, in the film explores the dehumanization and humiliation experienced by the protagonist Valeria who has to meet the expectations of a conventional society and find place in her own family through the means of motherhood. The film necessarily

centres on the aspects of domestication that comes along with pregnancy and motherhood. The transitional sequence of Mother Mary's statue to the burning image of a woman (3:36–3:50) precedes the title credits of the film, it is both remarkable and symbolic. Valeria is forced into a life built to satiate the unforgiving cycle of expectations thrust upon her by the society. She is a passionate artist who finds solace in her carpentry works and wood carving. Her love for her art prompts her to even design her unborn child's crib. However, her interest in carpentry work gets thwarted as her obstetrician prohibits her from doing carpentry works during her pregnancy as the chemicals used in the making process could cause harm to the foetus in her womb. The film consciously projects to the audience how pregnancy strips women of their authority through Valeria as she loses autonomy over her lifestyle, interests, food habits, and other personal preferences. This is representative of what pregnancy does to women and it is synonymous to women who belong to different nationalities speaking different languages and following different belief systems across various communities, both in rural and urban settings. Her body undergoes transformations like that of any other pregnant woman, to accommodate and nurture the growing foetus. The physiological modifications cause altercations in her sleep cycle and appetite as well. Delving deeper into Valeria's experience as a mother, it becomes clearer that for her pregnancy is both forceful and unwelcoming. There are a couple of sequences in the film where Valeria's nonchalance is depicted in a nuanced manner. The sequences involve Valeria's reluctance to look at the image of the growing foetus on the monitor screen during her ultrasound scan (34:01–34:30) and also her detached approach during her mother-in-law's recital of a somewhat pregnancy riddle book to her (1:04:00). Clearly, it is Valeria's need to fit into the overbearing and unforgiving society as well as her desire to be accepted into her own family that has resulted in her desperate attempts to embrace an unwanted pregnancy.

The social nexus ostracizes infertile women by means of institutionalized agencies like family and religion. They are targeted and relentlessly ridiculed and shamed by the family and the inherent social circles. The society perceives them as an abomination, often directing unsolicited advices and opinions. Valeria also seems to have undergone such a phase with her family. There is a lingering tension between Valeria and her family, especially with her sister Vero. Vero does not consider Valeria fit to be a mother and even shames her for an accident happened while they were really young. During her childhood, Valeria accidentally drops the neighbour's son down the stairs. Her mother and sister laugh at her, reminiscing the incident even when Valeria projects clear signs of discomfort (12:56–14:00). The "harmlessly" made jokes and the light-hearted taunts apparently reveal the hostility and censure harboured towards Valeria within her own family. This state of vexation arises from the preconceived notions of the patriarchal society that regard woman to be the nurturer of life and claim

that every woman is born with innate maternal instincts and foresight. As Laura Mulvey observes in her seminal essay *Visual Pleasure and Narrative Cinema* (1973):

.....the function of woman in forming the patriarchal unconscious is two-fold, she first symbolises the castration threat by her real absence of a penis and second thereby raises her child into the symbolic.....Woman then stands in patriarchal culture as signifier for the male other, bound by a symbolic order in which man can live out his phantasies and obsessions through linguistic command by imposing them on the silent image of woman still tied to her place as bearer of meaning, not maker of meaning (200-201).

Valeria's discomfort and hallucinatory behaviour are sidelined by her mother-in-law as she claims it to be normal during pregnancy. In the mother-in-law's words, "it is just a phase" (1:01:00-1:02:00), something that would have been told to her on account of her physical and emotional worries. The cinematography of the film is sheer artistic brilliance and intelligence. The bathtub sequence where she is fully submerged under the water (37:20) opens the door to Valeria's past. It is like a portal between her present self and the "ghost of her past." Being a free-spirited woman unapologetic about her sexual preference, the past self of Valeria stands completely contrast to her present pregnant self. Living in the mountains along with her partner, Octavia (37:40-40:55) the younger Valeria dreamt of a life built on passion and love. The film condemns the institutionalized establishments of culture like marriage, family and society that have throttled the aspirations and love of Valeria. Valeria starts to experience weird bone-cracks like twisting of her ankles (35:30) as soon as she starts her pregnancy. Throughout the film, Valeria witnesses a woman crawling across the ground with broken bones. The motif of the "crawling woman" symbolises Valeria's anxieties about her pregnancy, where she feels as if her bones are continuously twisted and bended around with a "creature" residing within her, feeding on her. The symbolism of an external element parasitic in nature living within the body resonates in both the films. While nourishing itself the "parasitic element" slowly destroys the host- emotionally and physically, in most cases beyond recuperation. The pop surrealist painter of American origin Mark Ryden's 1994 painting "*The Birth*" carries similar essence to it. The lowbrow painting projects the mother's body to be somewhat of an underground vegetable with root tendons, more symbolic to be a carrot as the new born child is a rabbit figure. There is nothing about the painting that provides the warmth of the maternal affection and care. The painting more specifically demonstrates a systemic cycle of life and survival (in ways predatory), a food/consumer sort of relationship rather than the sanctimonious mother/child bond. Indeed, carrying the semblance to the aforementioned films, Ryden's painting opens newer dimensions to the notions of motherhood and pregnancy and questions the foregrounds of maternal sentiments.



Mark Ryden's 1994 painting "The Birth"

The element of grotesque has rightfully helped the films to project onto the screen the fear and pain of pregnancy often felt by women, through viscerally disturbing and unsettling sequences. While Ducournau perceives the bodily transformations and corporeal insecurities of pregnancy which is bloodier and gorier, Cervera focuses on the underlining aspect of domesticity that comes along with pregnancy and the social and cultural dynamics linked to it. Ducournau uses exaggeration and superimposition of surreal imagery to convince the audience about Alexia's unnatural and weird pregnancy. On the other hand, Cervera projects the unconventional image of a mother who out of frustration and emotional turmoil puts her new born child inside a refrigerator (1:11:47-1:15:55). The two films are on the extreme ends of the same tangent of reproductive narratives in filmography. Alexia's pregnancy is bizarre, quirky and out of the realm of human minds while Valeria delves deeper

into the psyche of mothers who for once want to be looked at as individuals beyond the labels of the “nursing aids.” Leite states that the system of images in grotesque realism embodies extremely detailed and often repugnant physiological language. He identifies Bakhtin’s “grotesque realism is not one sided; its representations are ambiguous, simultaneously serious and comical, not solely related to representations of negative aspects of existence but also to the positive.” Thus, the aspect of grotesque in the aforementioned films highlights the loss of agency and identity but also creates a narrative to think and act upon the same. Bakhtin comments, “The grotesque image in its extreme aspect, it never presents an individual body; the image consists of orifices and convexities that present another, newly conceived body. It is a point of translation in a life eternally renewed, the inexhaustible vessel of death and conception” (318).

Alexia and Valeria, both give birth to a new life and becomes a link in the ever-growing canon of body. “The grotesque body as we have often stressed, is a body in the act of becoming. It is never finished, never completed; it is continually built, created, and builds and creates another body. Moreover, the body swallows the world and is itself swallowed by the world” (Bakhtin, 317). The grotesque body thus, facilitates the films to infiltrate the dominant metanarratives and to deconstruct it to create new dialogues. The films are opposite to the popularly accepted and reiterated narratives projecting mothers as the “enigmatic beings” always lingering around to protect and ensure the safety of their children and being entirely devoid of any noticeable personality traits and interests or priorities outside of their motherhood.

As Cellone points out that “As these intrusive thoughts haunt the mother, she speaks the unspoken and makes the shameful seen. Perhaps by talking about it, and writing about it, women won’t feel so alone when their experience of motherhood doesn’t match the idealized and familiar one.” Cellone’s perspective with regard to “writing on and about pregnancy and motherhood” resonates with filmmaking as well. In her interview to VULTURE, Ducournau states that “someone once said that making movies is like looking at a diamond, every time through a different facet, through a different side of the diamond.” *Titane* and *Huesera: The Bone Woman* have presented spaces to perceive, understand, refute and discuss about “pregnancy” against a conventional, unilateral perspective of world viewing, similar to what Ryden has done through his painting.

Works Cited

- Bakhtin, Mikhail. *Rabelais and His World*, Trans. By Helene Iswolsky, Indiana University press, 1984.
- Beauvoir, Simone de. *The Second Sex*. LOWE and BRYDONE, 1953.

- Cellone, Josie. *Pregnancy as Body Horror*. MUTHA Magazine, Oct 26. 2023. <https://www.muthamagazine.com/2023/10/pregnancy-as-body-horror/>
- Cervera, Michelle Garza. *Huesera: The Bone Woman*. Feb 23. 2023.
- Ducournau, Julia. *Titane*. Jul 14. 2021.
- Ducournau, Julia. *Under Her Skin*. interviewed by Rachel Handler, VULTURE, Oct 5. 2021. <https://www.vulture.com/2021/10/julia-ducournau-on-writing-titane-2021s-boldest-film.html>
- Leite, Francisco Benedito. *Grotesque Realism and Grotesque Body in Bakhtin*. <http://dx.doi.org/10.1590/2176-4573e62064>
- Marsh, Sarah. *Fertility patients in UK targeted by 'concerning' IVF adverts on social media*. The Guardian, Dec 2. 2023. <https://www.theguardian.com/society/2023/dec/02/fertility-patients-in-uk-targeted-by-concerning-ivf-adverts-on-social-media>
- McGarvey, Emily. *Sperm donor who fathered 550 children ordered to stop*. BBC, Apr 28. 2023. <https://www.bbc.com/news/world-europe-65429936>
- Mulvey, Laura. "Visual Pleasure and Narrative cinema." *The Film Theory Reader*, ed. by Marc Furstenac, Routledge, pp. 200-208
- Ramkumar, Pratiksha. *Illegal fertility centres, poor facilities raise fears*. Times of India, Sep 2. 2014. <https://timesofindia.indiatimes.com/city/coimbatore/illegal-fertility-centres-poor-facilities-raise-fears/articleshow/41481158.cms>
- Reyes, Xavier Aldana. "Abjection and Body Horror." *The Palgrave Handbook of Contemporary Gothic*, ed. by Clive Bloom, Macmillan, 2020, pp. 393-410.
- Robnett, Rachael D., Andrea LaMarre et al. "Understanding Power in Feminist Knowledges of Bodyweight and Appearance." *The Palgrave Handbook of Power, Gender and Psychology* (eBook), ed. by Eileen L. Zurbriggen & Rose Capdevila, Springer, 2023, pp. 297-316.
- Ryden, Mark. "The Birth," *Mark Ryden*, 1994. <https://www.markryden.com/the-birth>
- Slee, Ellie. *Killer Bumps: Pregnancy as Body Horror*. The Final girls. Oct 21. 2020. <https://www.thefinalgirls.co.uk/bloody-women/killer-bumps>