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GÉNÉRALITÉS

Rappel : la rubrique intitulée « Généralités » présente des ouvrages dans lesquels on mélange les genres, les inclassables, les études sur le roman et le film d'aventures, l'humour et le comique, la culture populaire en général, ainsi que certaines « curiosités » éditoriales...

LITTÉRATURE

CLERGET, Sébastien, **L'Amérique évanouie : de Stephen King à John Carpenter, du Maine à la Californie**, Pertuis, Rouge profond, 2013, 141 pages.

Appareil photo en main, Sébastien Clerget a sillonné les Etats-Unis à plusieurs reprises, sur les traces de cinéastes et d'écrivains, à la découverte des lieux emblématiques ou plus secrets de la fiction. De la côté Est à la côte Ouest, du Maine (Stephen King) à la Californie (John Carpenter, Alfred Hitchcock), en passant par le Montana (La Porte du paradis), le Dakota du sud (La Mort aux trousses), ou encore en empruntant la route de My Own Private Idaho, L'Amérique évanouie évoque, en textes et en images, les rapports que le cinéma américain - parfois en lien avec les récits littéraires qui ont pu l'inspirer - entretient avec le territoire et son histoire.

EMIG, Rainer (ed.), **Treasure in Literature and Culture**, Heidelberg, Winter Verlag, 2013, 167 pages.

Treasure and treasure hunting are vast themes in literature and culture, yet have so far not received much sustained and coherent academic interest. The present collection of essays approaches treasure and treasure hunts in literature and culture from the Renaissance to the present. It asks questions about the legal, social, and cultural role of treasure, especially in connection with its links with gender and sexuality.

FAGGION, Lucien & Christophe REGINA (dir.), **Dictionnaire de la méchanceté**, Paris, Max Milo Éditions, 2013, 384 pages.

Le Dictionnaire de la méchanceté propose au lecteur, à travers 169 notices rédigées par 80 spécialistes des sciences humaines et sociales, une variété de portraits historiques (Catherine de Médicis, César Borgia, Marie Tudor...), fictifs (la Marquise de Merteuil, Tatïe Danielle, Voldemort...) ou mythologiques (Médée, Circé, Mélusine...), ainsi qu'une redéfinition des concepts liés à la méchanceté (tyrannie, perversité, cruauté...).

FORMAN, Ross G., **China and the Victorian Imagination : Empires Entwined**, Cambridge, Cambridge University Press, 2013, x, 300 pages.

This book traces the development of this perception of China and the Chinese from the Opium Wars to the 1911 demise of the Qing dynasty. It surveys an array of literary and cultural materials, from short stories produced by British expatriates in China and distributed locally to representations of the Chinese on the British stage, from the sensational fiction surrounding the Chinese community in London's East End to turn-of-the-century invasion novels with their 'Yellow Peril' villains.

KIM, Kyung Kyun & Youngmin CHOE (eds.), **The Korean Popular Culture Reader**, Durham, Duke University Press, 2014, 480 ages.

Introduction: Indexing Korean popular culture / by Kyung Hyun Kim -- The world in a love letter / by Bodurae Kwon -- Fisticuffs, high kicks, and colonial histories : the ambivalence of modern Korean identity in narrative comics / by Kyu Hyun Kim -- It all started with a bang : the role of PC bangs in South Korea's cybercultures / by Inkyu Kang -- As seen on the internet : the recap as translation in English-language K-drama fandoms / by Regina Yung Lee -- Regimes within regimes : film and fashion cultures in the Korean 1950s / by Steven Chung -- The quasi patriarch: Kim Sul-ŋng-ho and South Korean postwar movies / by Kelly Jeong -- The partisan, the worker, and the hidden hero : popular icons in North Korean film / by Travis Workman -- Face value : the star as genre in Bong Joon-ho's *Mother* / by Michelle Cho -- Bend it like a man of Chosun : sports nationalism and colonial modernity of 1936 / by Jung Hwan Cheon -- "She became our strength" : female athletes and (trans)national desires / by Rachael Miyung Joo -- Young musical love of the 1930s / by Min-Jung Son -- Birth, death, and resurrection of group sound rock / by Pil Ho Kim and Hyunjoon Shin -- The popularity of individualism : the Seo Taiji phenomenon in the 1990s / by Roald Maliangkay -- Girls' generation? : gender, (dis)empowerment, and K-pop / by Stephen Epstein (Victoria University of Wellington, New Zealand) with James Turnbull (Dongseo) -- South Korean advertising as popular culture / by Olga Fedorenko -- The global Hansik campaign and commodification of Korean cuisine / by Katarzyna J. Cwiertka -- Back Seung Woo's blow up (2005-2007) : touristic fantasy, photographic desire, and catastrophic North Korea / by Sohl Lee.

LABOR, Earle, **Jack London : an American Life**, New York, Farrar, Straus & Giroux, 2013, xviii, 461 pages.

Mothers and fathers -- Childhood's end -- The apostate -- A boy among men -- The dream as nightmare -- The open road -- A man among boys -- Higher education -- The golden dream -- Breakthrough : "Overland" and "The black cat" -- Best in class : "The Atlantic" -- Marriage and success -- In key with the world -- Anna and the "abyss" -- the wonderful year -- The wages of war -- The long sickness -- The valley of the moon -- Catastrophe -- Paradise lost -- Paradise momentarily regained -- Inferno -- The agrarian dream and loss of joy -- Four horses for a chicken thief -- Unlucky thirteen -- New York, Mexico, and home again -- A sea-change -- Silver speech, golden silence.

MANGHAM, Andrew (ed.), **The Cambridge Companion to Sensation Fiction**, Cambridge, Cambridge University Press, 2013, xvi, 234 pages.

Introduction Andrew Mangham; 1. Sensation in the 1850s Anne-Marie Beller; 2. Sensation fiction and the gothic Laurence Talairach-Vielmas; 3. Illustrating the sensation novel Mary Elizabeth Leighton and Lisa Surridge; 4. Sensation fiction on stage Andrew Mauser; 5. Queering the sensation novel Richard Nemesvari; 6. The contemporary response to sensation fiction Janice M. Allan; 7. Sensation, class and the rising professionals Mariaconcetta Constantini; 8. Sensation fiction, empire and the Indian Mutiny Saverio Tomaiuolo; 9. Sensation fiction, gender and identity Tara MacDonald; 10. Sensation fiction, spiritualism and the supernatural Tatiana Kontou; 11. Science and sensation Lillian Nayder; 12. Sensation fiction and the publishing industry Graham Law; 13. Sensation fiction and the medical context Pamela K. Gilbert; 14. Sensation fiction and the New Woman Greta Depledge; 15. The sensation legacy Lyn Pykett.

RIVIÈRE, Jacques, **Il romanzo d'avventura**, Pisa, éd. Flavia Mariotti, Pacini Editore, 2013. Cent ans après sa parution (1913), *Le Roman d'aventure* de Jacques Rivière est présenté dans la première traduction intégrale en italien par Flavia Mariotti, avec un essai introductif par celle-ci.

ROTUNNO. Laura, **Postal Plots in British Fiction, 1840-1898 : Readdressing Correspondence in Victorian Culture**, New York, Palgrave Macmillan, 2013, ix, 208 pages.

1. Correspondence Culture_2. Mr. Micawber, Letter-Writing Manuals, and Charles Dickens's Literary Professionals_3. Feminized Correspondence, the Unknown Public, and the Egalitarian Professional of Wilkie Collins's *The Woman in White*_4. From Postmarks to Literary Professionalism in Anthony Trollope's *John Caldigate*_5. Telegraphing Literature in Arthur Conan Doyle's *The Sign of Four*_Conclusion: Undelivered

SICHROVSKY, Heinz, **Mozart, Mowgli, Sherlock Holmes : die königliche Kunst in Musik und Dichtung der Freimaurer**, Wien, Löcker, 2013, 321 pages.

WYATT, John, **The Use of Imaginary, Historical and Actual Maps in Literature**, Lewiston, Edwin Mellen Press, 2013, viii, 386 pages.

How British and Irish Authors Created Imaginary Worlds to Tell Their Stories (Defoe, Swift, Wordsworth, Kipling, Joyce, Tolkien)

the author highlights unrecorded discoveries about how maps and literature are associated. Not only do maps give us a tool by which to understand a physical reality as it actually exists, but maps can support the realm of literary fiction – such as Tolkien's Middle Earth, or Stevenson's Treasure Island. There are also maps that try to catch a

certain historical moment like an urban space at a particular time period, or a rural environment.

CINÉMA & TÉLÉVISION

ACEVEDO-MUNOZ, Ernesto R., **West Side Story as Cinema : The Making and Impact of an American Masterpiece**, Lawrence, University Press of Kansas, (Culture America), 2013, 232 pages.

AKNIN, Laurent (avec Lucas BALBO), **Les Classiques du cinéma B**, Paris Nouveau Monde Éditions, (Cinéma), 2013, 565 pages.

Après le succès de *Cinéma bis*, 50 ans de cinéma de quartier (2007), qui recensait les acteurs et réalisateurs cultes de genres «mineurs» du cinéma mondial depuis les 50 dernières années (péplum, érotisme, westerns spaghetti, science-fiction, fantastique...), voici son indispensable complément : le guide illustré des 500 films incontournables pour tout amateur de «bis». Une sélection illustrée d'affiches et photos toujours aussi délirantes !

« En 500 films, de Clodo et les vicieuses à Hercule à la conquête de l'Atlantide, des chefs d'oeuvre incontestables du cinéma de genre aux "nanars" inimaginables, la découverte d'un demi-siècle d'une autre histoire du cinéma. »

BATAILLE, Sylvaine et Florence CABARET (dir.), **Écho et reprise dans les séries télévisées (1): reprise et intermédialité**, dans *TV/Séries*, no 3, 2013.

Ce numéro de TV/Séries constitue le premier d'une série de trois volumes qui s'attacheront à explorer les diverses facettes de l'écho et de la reprise dans les séries télévisées. Répétition, récurrence, remaniement, remédiation sont au cœur des séries et constituent ce qui les distingue d'autres genres audiovisuels ou narratifs – leur sérialité même. Ce premier numéro aborde la question de l'« intermédialité » (au sens large de mise en relation d'au moins deux media différents dans un contexte créatif qui les fait interagir l'un sur l'autre), et plus précisément la question de la reprise « intermédia » ou « intermédiaire », c'est-à-dire la façon dont les séries s'approprient des modes d'expression différents du medium télévisuel.

Préface (Sylvaine Bataille et Florence Cabaret) / Nathalie Vienne-Guerrin et Sarah Hatchuel. « Le Coup du Parapluie. Macbeth et Columbo à Scotland Yard » / Peter Marquis. « Cover, recover et uncover : les motifs de la reprise dans la série Treme » / Ariane Hudelet. « Treme : New Orleans Remix »/ Virginie Marcucci « Glee et la reprise jubilatoire »/ Monica Michlin. « Recurrence, Remediation and Metatextuality in Queer As Folk » / Hélène Monnet-Cantagrel. « CSI, de la série au jeu : « a more immersive experience » / Sarah Sepulchre. « Les constellations narratives. Que font les téléspectateurs des adaptations multimédias des séries télévisées ? »

BLOT, Aurélie, **Héros en séries...Et si c'était nous ?**, Paris, Plon, 2013, 176 pages. Préface de Martin Winckler.

En une quinzaine d'années, les séries télévisées se sont hissées au rang de phénomène de société. Leurs personnages sont devenus le nouvel appât des producteurs pour attirer toujours plus de téléspectateurs dans leurs filets. De la bande de friends que l'on voudrait avoir pour amis aux héros de Grey's Anatomy parmi lesquels chacun trouvera son alter ego ; de Bree Van de Kamp, desperate housewife dans toute sa splendeur, aux filles glamour de Sex and the City, en passant par Dexter qui fait appel à nos plus bas instincts ou Dr House qui dit tout haut ce que nous pensons tout bas... ce décryptage des séries à travers leurs héros les plus emblématiques vous fera découvrir comment on vous a rendu accro.

BLOT, Aurélie & Alexis PICHARD (dir.), **les Séries américaines. La société réinventée ?**, Paris, L'Harmattan, (Champs visuels), 2013, 246 pages.

Patriotiques, laudatives, acerbes ou résignées, les séries américaines portent un regard critique sur l'Amérique contemporaine. Elles en interrogent les fondements, en déconstruisent le mode de vie et mènent par là même une radiographie de l'identité américaine. Cet ouvrage analyse ces aspects à travers une sélection de séries récentes : *Six Feet Under*, *True Blood*, *The Big Bang Theory*.

BOWMAN, Paul, **Les Trésors de Bruce Lee : biographie officielle d'une légende des arts martiaux**, Paris, Hors Collection, 2013, 90 pages.

COLOMBANI, Florence, **Marlon Brandon**, Paris, Cahiers du Cinéma, (Anatomie d'un acteur), 2013, 191 pages.

DAVENAS, Olivier, **Teen ! Cinéma de l'adolescence**, Montélimar, les Moutons électriques, (Bibliothèque des miroirs), 2013, 138 pages. Photos de Laëtizia Striffling.

Parcours singulier et kaléidoscopique dans l'univers du film adolescent, cet ouvrage sonde sans *a priori* l'intimité des adolescents, d'une multitude d'adolescents : les potaches de Judd Apatow, les fêtards d'Harmony Korine, les nihilistes de Larry Clark, les collés de John Hughes, les banlieusards d'Abdellatif Kechiche, les suicidées de Sofia Coppola, les vacanciers d'Eric Rohmer, et tant d'autres encore...

DEL TORO, Guillermo, **Guillermo del Toro Cabinet of Curiosities : My Notebooks, Collections, and Other Obsessions**, New York, Harper Design, 2013, 256 pages.

DURAFOUR, Jean-Michel, **Brian de Palma : épanchements, sang, perception, théorie**, Paris, L'Harmattan, (Esthétiques), 2013, 158 pages.

GAINES, Caseen, **A Christmas Story : Behind the Scenes of a Holiday Classic**, Toronto, ECW Press, 2013, 336 pages.

GARDE, Jean-Claude & A. SCHOEBER (dir.), **La Presse satirique dans le monde, dans Ridiculosa (Hors série)**, Brest, EIRIS, 2013, 600 pages.

La connaissance de l'art caricatural à l'étranger souffre incontestablement d'un grand déficit. Ce volume a pour objectif de combler en partie cette lacune en proposant l'histoire de la presse satirique (ou tout du moins une partie de cette histoire) dans une vingtaine de pays du monde entier (Allemagne, Argentine, Australie, Autriche, Brésil, Cameroun, Canada (Québec), Chine, Egypte, Espagne (Catalogne), Etats-Unis, Grèce, Hongrie, Iran, Italie, Kenya, Portugal, Suisse, Pays Tchèques, URSS). Vingt-cinq spécialistes de nationalités et d'horizons très divers ont permis la réalisation de cet ouvrage.

GAUTEUR, Claude, **Clouzot critique**, Paris, Séguier, (Carré ciné), 2013, 86 pages.

GRABIAS, Magdalena, **Songs of Innocence and Experience : Romance in the Cinema of Frank Capra**, Newcastle upon Tyne, Cambridge Scholars, 2013, 218 pages.

GREENBERG, James, **Roman Polanski : une rétrospective**, Paris, La Martinière, 2013, 285 pages. (Préface de Roman Polanski).

GUTLEBEN, Christian & Karine HILDENBRAND (dir.), **Le Méchant à l'écran : les paradoxes de l'indispensable figure du mal**, Paris, L'Harmattan, 2013, 268 pages.

En associant critique typologique et approche générique, en passant en revue les séries télévisées et les grands classiques, et en mariant analyse civilisationnelle et étude de cas, ce volume entend multiplier les éclairages sur la figure archétypale du méchant et montrer l'ensemble des vertus cinématographiques du vice.

FERNANDEZ, Alvaro A., **Santo, el enmascarado de plata : mito y realidad de un héroe mexicano moderno**, Guadalajara, Jalisco, Editorial Universitaria, Universidad de Guadalajara ; Zamora, Michoacan : El Colegio de Michoacan, 2012, 219 pages.

FREESE, Gene, **Jock Mahoney : The Life and Films of a Hollywood Stuntman**, Jefferson (NC), McFarland, 2013, 224 pages.

Iowa-born Jock Mahoney was an elite athlete and U.S. Marines fighter pilot prior to falling into a film career. He is widely considered to be one of the greatest stuntmen in movie history, having taken leaps and bounds for Errol Flynn, John Wayne, Randolph Scott, and Gregory Peck. One of the first stuntmen to successfully move into acting, he was the popular star of the 1950s television westerns *Range Rider* and *Yancy Derringer* and twice played Tarzan on the big screen, presenting a memorable portrayal of an educated, articulate and mature jungle lord true to author Edgar Rice Burroughs' original vision.

HALBOUT, Grégoire, **La Comédie screwball hollywoodienne, 1934-1945 : sexe, amour, et idéaux démocratiques**, Arras, Presses de l'Université d'Artois, (Lettres et civilisations étrangères /Cinéma) 2013, 423 pages.

Ces films, dirigés par des spécialistes du comique (Howard Hawks, Gregory LaCava, Mitchell Leisen, Wesley Ruggles...), incarnés par les stars marquantes de cette décennie (Claudette Colbert, Irene Dunne, Clark Gable, Cary Grant, Katharine Hepburn...), forment ce qu'il est convenu d'appeler la comédie screwball, " sous-genre " prolifique de l'entre-deux-guerres, qui continue d'inspirer aujourd'hui la " comédie romantique " au cinéma. Son immense succès public est expliqué par une triple approche : historique, stylistique et esthétique, sociologique.

KEOUGH, Peter (ed.), **Kathryn Bigelow : Interviews**, Jackson, University Press of Mississippi, (Conversations with Filmmakers Series), 2013, 247 pages.

KNIFFEL, Leonard, **Musicals on The Silver Screen**, Chicago, Huron Street Press, 2013, xiv, 176 pages.

Foreword / by Gregg Opelka -- Learning Guide: Movie Musicals and Their Stars -- Musicals on the silver screen chronological checklist -- All-talking, all-singing, all-dancing, all-mixed-up: the beginning to 1939 -- The greatest generation: patriotism, family, and american values, 1940-1949 -- Enter the golden age: cinemascope, technicolor, and the advent of television, 1950-1959 -- Social change: values, virtues, and validation, 1960-1969 -- Days not so clear: civil rights, the sexual revolution, and what to sing about? 1970-1979 -- Anything goes: fame and the me generation, 1980-1989 -- Downtrodden and misunderstood: boys, bodyguards, and ballroom dancing, 1990-1999 -- Something different: bizarre, macabre, retro the twenty-first century.

KOEBNER, Thomas, **Roman Polanski : der Blick der Verfolgten : eine Biographie**, Stuttgart, Reclam Verlag, 2013, 253 pages.

LEGRIS, Renée, **Le Téléroman québécois**, Montréal, Septentrion, 2013, 301 pages.

Reflète d'une époque, les téléromans et les téléseries font partie de l'imaginaire collectif québécois. Les Belles histoires des pays d'en haut, Le temps d'une paix, Quelle famille !, L'or du temps, Lance et compte, Shehawah et bien d'autres ont tous, chacun à leur façon, marqué les téléspectateurs. Renée Legris propose un regard critique sur la production depuis ses origines et présente une analyse des grandes oeuvres de ce genre télévisuel qui tient du théâtre et du feuilleton et nous fait ainsi revivre une partie de notre passé. L'auteure se penche sur les transformations apportées aux représentations sociales dans les téléromans, tant rurales qu'urbaines, ouvrières ou bourgeoises, marquées par une vision de la modernité.

LEGUIL, Clotilde, **In Treatment : Lost in Therapy**, Paris, Presses universitaires de

France, 2013, 209 pages.

Qu'est devenue la psychanalyse du XXI^e siècle outre-Atlantique ? À partir d'une réflexion sur le projet même de construire une série sur la psychanalyse, cet ouvrage interroge ce que la série *In Treatment* nous apprend sur le sort de la psychanalyse nord-américaine : psychanalyse de l'ordinaire, approche des souffrances de l'homme normal, mais aussi dépréciation profonde de la valeur de la parole et oubli de la dimension de l'inconscient.

LEMONIER, Marc, **L'Intégrale du cinéma comique français : 250 films de A à Z**, Paris, Presses de la Cité, 2013,

La danse yiddish de Louis de Funès dans *Rabbi Jacob*, la chanson de Jean-Claude Duss dans *Les Bronzés font du ski*, la scène de la cuisine des Tontons flingueurs, les pitreries des Charlots et des bidasses de la 7^{ème} compagnie, les extravagances de Monsieur Hulot, les distractions du Grand Blond, le duo Francis Blanche et Darry Cowl, Bourvil en Corniaud, Michel Galabru en gendarme, Michel Serrault en travesti et Zazie dans le métro... les classiques du cinéma comique français, vus et revus sur grand écran, en dvd ou à la télévision, ont forgé nos meilleurs souvenirs de fous rires et de bonheur partagé.

LOMBARD, Philippe, **Les Grandes Gueules du cinéma français : Gabin, Ventura, Belmondo & Delon**, Paris, Express Roularta, 2012, 189 pages. Préface de George Lautner.

MACDOWEL, James, **Happy Endings in Hollywood Cinema : Cliché, Convention and the Final Couple**, Edinburgh, Edinburgh University Press, 2013, 218 pages.

A critical study of the 'happy ending' in classical and contemporary Hollywood cinema. The Hollywood 'happy ending' has long been considered among the most famous and standardised features in the whole of narrative filmmaking. Yet, while ceaselessly invoked, this notorious device has received barely any detailed attention from the field of film studies. This book is thus the first in-depth examination of one of the most overused and under-analysed concepts in discussions of popular cinema.

McLEAN, Adrienne L., **Cinematic Canines : Dogs and their Work in Fiction Film**, New Brunswick (NJ), Rutgers University Press, 2014, 264 pages.

Dogs have been part of motion pictures since the movies began. They have been featured onscreen in various capacities, from any number of "man's best friends" (Rin Tin Tin, Asta, Toto, Lassie, Benji, Uggie, and many, many more) to the psychotic Cujo. The contributors to *Cinematic Canines* take a close look at Hollywood films and beyond in order to show that the popularity of dogs on the screen cannot be separated from their increasing presence in our lives over the past century.

Introduction: Wonder dogs / Adrienne L. McLean -- pt. 1. Stars and featured players -- Answering a growl: Roscoe Arbuckle's talented canine co-star, Luke / Joanna E. Rapf -- The dogs who saved Hollywood: Strongheart and Rin Tin

Tin / Kathryn Fuller-Seeley and Jeremy Groskopf -- Asta the screwball dog: Hollywood's canine sidekick / Sara Ross and James Castonguay -- Promoting Lassie: the animal star and constructions of "ideal" American heroism / Kelly Wolf -- pt. 2. Character and supporting actors -- Dogs at war: military dogs in film / Aaron Skabelund -- Loaded dogs: dogs, domesticity, and "the wild" in Australian cinema / Jane O'Sullivan -- Bullies and curs: overlords and underdogs in South African Cinema / Giuliana Lund -- Things from another world: dogs, aliens, and antarctic cinema / Elizabeth Leane and Guinevere Narraway -- pt. 3. Stock, bits, and extras -- Hitchcock's canine uncanny / Murray Pomerance -- The dog at the side of the shot: incongruous dog (*Canis familiaris*) behavior in film / Alexandra Horowitz -- Afterword: Dogs at the digital divide / Adrienne L. McLean.

MEEUF, Russell & Raphael RAPHAEL (eds.), **Transnational Stardom : International Celebrity in Film and Popular Culture**, New York, Palgrave Macmillan, 2013, 304 pages.
 MOSER, Joseph Paul, **Irish Masculinity on Screen : The Pugilists and Peacemakers of John Ford, Jim Sheridan and Paul Greengrass**, Jefferson (NC), McFarland, 2013, 203 pages.

MUNFORD, Rebecca & Melanie WATERS, **Feminism and Popular Culture : Investigating the Postfeminist Mystique**, New Brunswick (NJ), Rutgers University Press, 2014, 240 pages.

When the term "postfeminism" entered the media lexicon in the 1990s, it was often accompanied by breathless headlines about the "death of feminism." Those reports of feminism's death may have been greatly exaggerated, and yet contemporary popular culture often conjures up a world in which feminism had never even been born, a fictional universe filled with suburban Stepford wives, maniacal career women, alluring amnesiacs, and other specimens of retro femininity.

NASHAWATY, Chris & John LANDIS, **Crab Monsters, Teenage Cavemen, and Candy Stripe Nurses : Roger Corman, King of the B Movies**, New York, Harry N. Abrams, 2013, 272 pages.

Crab Monsters, Teenage Cavemen, and Candy Stripe Nurses is an outrageously rollicking account of the life and career of Roger Corman—one of the most prolific and successful independent producers, directors, and writers of all time, and self-proclaimed king of the B movie. As told by Corman himself and graduates of "The Corman Film School," including Peter Bogdanovich, James Cameron, Francis Ford Coppola, Robert De Niro, and Martin Scorsese, this comprehensive oral history takes readers behind the scenes of more than six decades of American cinema, as now-legendary directors and actors candidly unspool recollections of working with Corman, continually one-upping one another with tales of the years before their big breaks.

NITSCHKE, Jessica (dir.), **Populärkultur, Massmedien, Avantgarde 1919-1933**, München, Paderborn, Fink Verlag, 2012, 373 pages.

ODELLO, Laura (dir.), **Blockbuster. Philosophie et cinéma**, Paris, les Prairies ordinaires, 2013, 160 pages.

Sept auteurs, philosophes et critiques de cinéma, se penchent sur quelques blockbusters de leur choix. À chaque fois, ce sont les films eux-mêmes qui dynamitent la pensée et l'entraînent dans des directions inattendues : les Gremlins sabotent les écrans et contaminent les images, Godzilla ou King Kong sont des machines à échanger et faire circuler les regards, Batman est le théâtre d'une déconstruction du politique, Alien met en scène les métamorphoses d'un récit filmique qui ne change jamais, et Titanic coule comme cette industrie lourde qu'est le cinéma lui-même.

OSBORNE, Robert, **85 Years of the Oscars**, New York, Abbeville Press, 2013, 464 pages.

PEARY, Gerald (ed.), **Quentin Tarantino : Interviews**, Jackson, University Press of Mississippi, (Conversations with Filmmakers), 2013, 240 pages.

PERKINS, Claire & Constantine VEREVIS(eds.), **B is for Bad Cinema : Aesthetics, Politics, and Cultural Values**, Albany, State University of New York Press, (SUNY Series/Horizons of Cinema), 2014, 256 pages.

B for bad cinema / Claire Perkins and Constantine Verevis - Pt. 1. Aesthetics -- Explosive apathy / Jeffrey Sconce -- B-grade subtitles / Tessa Dwyer -- Being in two places at the same time: the forgotten geography of rear-projection / Adrian Danks -- Redeeming cruising: tendentiously offensive, coherently incoherent, strangely pleasurable / R. Barton Palmer -- The villain we love: notes on the dramaturgy of screen evil / Murray Pomerance -- From bad to good and back to bad again? cult cinema and its unstable trajectory / Jamie Sexton -- Pt. 2. Authorship -- Coffee in paradise: the horn blows at midnight / Tom Conley -- The risible: on Jean-Claude Brisseau / Adrian Martin -- The evil dead DVD commentaries, amateurishness and "bad film" discourse / Kate Egan -- Liking The magus / I.Q. Hunter -- BADaptation: is candy faithful? / Constantine Verevis.

REIFENBERG, Julia, **Girls with Guns : Rape & Revenge Movies : radikalfeministische Ermächtigungsfantasien**, Berlin, Bertz & Fischer, (Sexual Politics), 2013, 115 pages.

ROWLEY, Emma, **Behind the Scenes at Downtown Abbey**, New York, St. Martin's Press, 2013, 288 pages.

RYBIN, Steven & Will SCHEIBEL (eds.), **Lonely Places, Dangerous Ground : Nicholas Ray in American Cinema**, Albany, State University of New York, Press, (SUNY Series /Horizons of Cinema), 2014, 256 pages.

SEPINWALD, Alan, **Die Revolution war im Fernsehen : Essay zu den Fernsehserien Sopranos, Mad Men, 24, Lost, Breaking Bad, The Wire, Deadwood, etc.**, Wiesbaden, Luxbooks, 2013, 450 pages.

SHAW, Deborah, **The Three Amigos : The Transnational Filmmaking of Guillermo Del Toro, Alejandro Gonzales Inarritu, and Alfonso Cuaron**, Manchester, Manchester University Press, 2013, xii, 270 pages.

SILVA, Antonio Marcio da, **The « femme fatale » in Brazilian Cinema : Challenging Hollywood Norms**, New York, Palgrave Macmillan, 2014, 272 pages.

1. The Black Femme Fatale in *Xica da Silva*_2. The Femme Fatale's "Troubled" Gender in *Madame Satã*_3. Social Class and the Virgin/Whore Dichotomy in *Bonitinha mas ordinária*_4. The Fetish 'Dirt' as 'Social Pollution': The Married Femme Fatale in *A dama do loteação*_5. The 'Object' Lesbian Fatale in *As intimidades de Analu e Fernanda*_6. 'Quoting' the Film-Noir Femme Fatale in *A dama do Cine Shanghai*

SIMPSON, Paul, **Elvis Films FAQ : All That's Left to Know about the King of Rock'n Roll in Hollywood**, Montclair, Applause Theatre and Cinema Books, (FAQ Series), 2014, 400 pages.

SMYTH, J. E., **Fred Zinnemann and the Cinema of Resistance**, Jackson, University Press of Mississippi, 2014, 320 pages.

SINGH, Gregory Matthew, **Feeling Film : Affect and Authenticity in Popular Cinema**, East Sussex, New York, Routledge, 2014, 264 pages.

Cinema has the capacity to enflame our passions, to arouse our pity, to inspire our love. *Feeling Film* is a book that examines the emotional encounters found in contemporary popular cinema cultures. Examining melodrama, *film noir*, comic book franchises, cult indie movies and romantic comedy within the context of a Jungian-informed psychology and contemporary movements in film-philosophy, this book considers the various kinds of feelings engendered by our everyday engagements with cinema.

SINYARD, Neil, **A Wonderful Heart : The Films of William Wyler**, Jefferson (NC), McFarland, 2013, vii, 248 pages. THORET, Jean-Baptiste, **Michael Cimino : les voix perdues de l'Amérique**, Paris, Flammarion, (POP Culture), 2013, 293 pages.

TULARD, Jean, **Quand Laurel rencontra Hardy. Naissance d'un mythe cinématographique**, Paris, L'Harmattan, 2013, 96 pages.

ROMANS ET FILMS POLICIERS



LITTÉRATURE

AYMÉ, André-Marc, **Archéologie de la littérature policière, 1789-1839**, Paris, L'Harmattan, (Sang Maudit), 2013, 331 pages.

Au début du XIXe siècle, les expérimentations littéraires foisonnent, portées par le Romantisme. De ce mouvement artistique, va naître un modeste genre littéraire : le conte criminel (Kriminalgeschichten). Ses caractéristiques : un assassinat mystérieux comme moteur narratif et une intrigue sophistiquée. Vont alors apparaître de nouveaux personnages littéraires tels le criminel, le juge, la victime, l'avocat, le policier, le détective amateur. C'est la genèse du genre que raconte cet ouvrage.

CHEVILLOT, Frédérique & Colette TROUT (dir.), **Rebelles et criminelles chez les écrivaines d'expression française**, Amsterdam, Rodopi, (Faux titre), 2013, 280 pages.

Paula Ruth Gilbert: Préface

Frédérique Chevillot et Colette Trout: Introduction

La lente rébellion des femmes à travers les siècles

Grace Morgan Armstrong: Crime is in the Eye of the Beholder: Rebellion and Decriminalization in Marguerite Queen de Navarre's *Heptaméron*

Theresa Varney Kennedy: Female Playwrights and their *filles rebelles* in 17th-Century France

Edwige Besle-Amaducci: « Elénore n'est-elle pas un monstre qu'il faudrait étouffer? » ou une impossible criminelle au XVIIIe siècle

S. Pascale Vergereau-Dewey: *Pérégrinations d'une paria* de Flora Tristan: novelogue d'une rebelle visionnaire et militante

Elisabeth-Christine Muelsch: Ensorceleuse, empoisonneuse et graphomane: Marcelle Tinayre lisant Marie Cappelle Lafarge

La résistance des femmes aux violences coloniales et postcoloniales

Ashwiny O. Kistnareddy: Rebelles, prostituées et meurtrières dans les romans d'Ananda Devi

Joëlle Vitiello: Le Double meurtrier chez Sabrina Kherbiche

Siobhan McIlvanney: Rebel Without a Cause? Female Brutality and Criminality in Leïla Marouane's *Le Châtiment des hypocrites*

Eloise A. Brière: Ventriloquie et esclavage: du mutisme à la violence chez Marie-Célie Agnant et Fabienne Kanor
 Adrienne Angelo: Crime and Punishment: Calixthe Beyala's Manic Writing of *Femme nue, femme noire*
Du récit du meurtre à l'écriture qui tue...
 Marylaura Papalas: Female Violence as Social Power: Joyce Mansour's Surrealist Anti-Muse
 Candice Nicolas: Elisabeth: la Belle et la Bête de Kamouraska
 France Grenaudier-Klijn: Abjection, altérité, violence: les méchantes filles de Catherine Klein
 Frédérique Chevillot: « *Amo ergo neco* »: les tueuses nothombiennes
 Michèle A. Schaal: Une nécessaire rébellion féministe: de la violence au féminin chez Virginie Despentes

EATON, Rebecca, **Making Masterpiece : 25 Years Behind the Scenes at Masterpiece Theatre and Mystery ! on PBS**, New York, Viking, 2013, 320 pages.

The Emmy Award-winning producer of PBS's Masterpiece Theatre and Mystery! reveals the secrets to Downton Abbey, Sherlock, and its other hit programs.

FRANK, Michael C. & Eva GRUBER (eds), **Literature and Terrorism : Comparative Perspectives**, Amsterdam, Rodopi, 2012, 276 pages.

Michael C. Frank and Eva Gruber: Literature and Terrorism: Introduction

The Emergence of the Terrorist in Fiction: Literary-Historical Approaches

Gudrun Braunsperger: Sergey Nechaev and Dostoevsky's *Devils*: The Literary Answer to Terrorism in Nineteenth-Century Russia

Michael C. Frank: Plots on London: Terrorism in Turn-of-the-Century British Fiction

Hendrik Blumentrath: Enmity and the Archive: Aesthetics of Defiguration in Literature and Criminology, 1900/1970
Pre- and Post-9/11 Representations of Terrorism in Fiction: Continuities and Breaks

Eva Gruber: Narrating Terrorism on the Eve of 9/11: Ann Patchett's *Bel Canto*

Martina Wolff: Self, Identity and Terrorism in Current American Literature: *American Pastoral* and *Terrorist*

Roy Scranton: The 9/11 Novel and the Politics of Narcissism

Margaret Scanlan: After the Apocalypse: Novelists and Terrorists since 9/11

Michael König: Literary Accounts of Terrorism in Recent German Literature: An Attempt at Marginalization?

Narrativizations of Terror: Media and Modes, Plot and Form

Ulrich Meurer: Double-mediated Terrorism: Gerhard Richter and Don DeLillo's "Baader-Meinhof"

Kirsten Mahlke: A Fantastic Tale of Terror: Argentina's "Disappeared" and Their Narrative Representation in Julio Cortázar's "Second Time Round"

Georgiana Banita: Middle Hours: Terrorism and Narrative Emplotment in Andre Dubus III's *The Garden of Last Days*
The Question of Genre: Drama and Narrative Literature after 9/11

Marie-Luise Egbert: Narratives of Terror: A New Paradigm for the Novel?

Herbert Grabes: The Impact of "September 11": Dramatic and Narrative Creations

HORN, Eva, **The Secret War : Treason, Espionage, and Modern Fiction**, Evanston (Ill.), Northwestern University Press, 2013, x, 413 pages.

The Secret War analyzes literary and cinematic depictions of espionage from Rudyard Kipling and T. E. Lawrence to John Le Carré and Steven Spielberg. Horn considers these fictional accounts against the historical development of Western secret services from their inception in World War I to their struggle against current terrorist networks. *The Secret War* shows the crucial part fictions play in shaping conflicts, constructing "the enemy," and deciding political strategies.

ILLALONGA, Anna Maria, **Les veus del crim : converses amb dotze escriptors catalans de novel·la negra**, Barcelona, Alreves, 2013, 333 pages. Proleg d'Alex Martin Escriba.

Recueil de douze entretiens avec des auteurs catalans de romans policiers.

LAFITEZ, Juan Luis Munoz & Myriam ROCHE (dir.), **Polars. En quête de...la transgression**, Chambéry, Editions de l'université de Savoie (Écriture et représentation), 2013, 150 pages.

Préambule_Myriam ROCHE _Le corps et son trouble_: la transgression artistique est-elle encore possible? _Jean-Paul Gavard-Perret _Ivresse transgressive et affirmation littéraire_dans les romans noirs de Ken Bruen_Dominique JEANNEROD _Le détective navajo dans les romans policiers de Tony Hillerman_: Subversion du genre et transgression déontologique_Susanne BERTHIER-FOGLAR _Transgressions dans le polar féministe allemand_Auteur, enquêteur, victime_: trois femmes transgressives au service de la subversion chez Doris Gercke_Petra PERRIER _L'enquêteur désaxé_: une figure de fou dans un monde de fous chez Eduardo Mendoza_Pierre-Laurent SAVOURET _La transgression ultime de l'enquêteur_: se transformer en justicier, aménager sa propre loi ou ne pas rétablir l'ordre_Marta FORNO _Petits crimes italiens_: transgression des codes_et renversement des valeurs_Claudio MILANESI _Quand l'humour devient transgresseur_Juan Luis Munoz Lafitez _Traduction et trahison_: La diffusion problématique des romans policiers de Christian von Dittfurth en France_Ute LEMKE.

Note : en 2011, chez le même éditeur, dans la même collection est paru **Polars. En quête...de l'Autre** (Édité par Pierre-Laurent Savouret).

LIAO, Pei-Chen, **Post -9/11 South Asian Diasporic Fiction : Uncanny Terror**, New York, Palgrave Macmillan, 2013, vi, 191 pages.
 The uncanny violence of strangers: Salman Rushdie's

Shalimar the Clown -- Crossing the borders of the body politic after 9/11: the virus metaphor and autoimmunity in Hari Kunzru's *Transmission* -- Home-land insecurity: unhomely homes in Monica Ali's *Brick lane* -- The post-9/11 "return home" Novel: Mohsin Hamid's *The reluctant fundamentalist* -- Conclusion.

MIGUEZ CRUZ, Cristina, **El criminal imaginado. Estética, ética y política en la ficción latinoamericana (1990-2010)**, New York, et al, Peter Lang, (Latin America), 2013, 160 pages.

MARTIN, Rebecca (ed.), **Crime and Detective Fiction**, Ipswich (Mass.), Salem Press, (Critical Insights), 2013, 265 pages.

On crime and detective fiction -- Critical contexts. From mean streets to imagined world: the development of detective fiction -- Your sin will find you out: critical perceptions of mystery fiction -- From "the case of the pressed flowers" to the serial killer's torture chamber: the use and function of crime fiction sub-genres in Steig Larsson's *The girl with the dragon tattoo* -- A comparative assessment: The conjure-man dies, Blind man with a pistol, and Mumbo jumbo -- Critical readings. Five hundred years of Chinese crime fiction -- Assimilation, innovation, and dissemination: detective fiction in Japan and East Asia -- Latin American crime fiction -- Criminal welfare states, social consciousness, and critique in Scandinavian crime novels -- From "hard-boiled detective" to "fallen man": the literary lineage and post-war emergence of film noir -- The metaphysical detective story -- Native American detective fiction -- American crime fiction readers and the three percent problem.

RITT, Brian, **Paperback Confidential : Crime Writers of the Paperback Era**, Eureka (CA), Stark House, 2013, 344 pages.

132 profiles of the men and women who wrote the books that became the backbone of the Pulp and Paperback Era from the 1930s through the 1960s. Here you will find information on the acknowledged masters like Dashiell Hammett, Raymond Chandler, James M. Cain and Cornell Woolrich... the rack mainstays like Gil Brewer, Brett Halliday, Day Keene, and Charles Williams... and the unjustly forgotten like Malcolm Braly, Elisabeth Sanxay Holding, Ennis Willie and Douglas Sanderson. Each profile contains details about the author's life and explores key works, with special attention paid to series characters.

SMITH, James, **British Writers and M15 Surveillance, 1930-1960**, Cambridge, Cambridge University Press, 2013, xx, 206 pages.

Drawing on recently declassified material from 1930 to 1960, this revealing study examines how leading figures in

Britain's literary scene fell under MI5 and Special Branch surveillance, and the surprising extent to which writers became willing participants in the world of covert intelligence and propaganda. Chapters devoted to W. H. Auden and his associates, theatre pioneers Ewan MacColl and Joan Littlewood, George Orwell, and others describe methods used by MI5 to gather information through and about the cultural world.

THIÉBAULT, Clémentine & Mikaël DEMETS, **Polar : le grand panorama de la littérature noire**, Paris, La Martinière, 2013, 223 pages.

Avec une préface plutôt vulgaire et inutile de Caryl Férey que j'admire comme auteur de polars mais qui aurait mieux fait de s'abstenir ici...Ça « dégrade » ce bel ouvrage...

Il est loin le temps où le roman noir était considéré avec mépris par la littérature. Aujourd'hui il est devenu un genre majeur qui passionne et qui est devenu "un milieu" (la preuve en est les chiffres de vente mais aussi les nombreux salons qui attirent un large public). Un roman sur quatre vendu en France est un polar ! Unique en son genre, ce livre dresse une cartographie du roman noir. L'approche thématique, morcelée par de nombreux encadrés, permet d'en aborder toutes les facettes de manière ludique et décalée. Le lecteur y retrouvera les grands best-sellers du genre, des interviews des auteurs phares, mais aussi des éditeurs (notamment Marie-Caroline Aubert du Seuil ou François Guérif de Rivages), des journalistes littéraires, etc. Un panorama complet largement illustré.

VELD, Robert, **The Strand Magazine & Sherlock Holmes : The Two Fixed Points in a Changing Age**, Indianapolis, Gasogene Books, 2012, xix, 101 pages.

WEI TCHEN, John Kuo & Dylan YEATS (ed.), **Yellow Peril : An Archive of Anti-Asian Fear**, Brooklyn (Ny), Verso, 2014, 336 pages.



The "yellow peril" is one of the most long-standing and pervasive racist ideas in Western culture—indeed, this book traces its history to the Enlightenment era. Yet while Fu Manchu evokes a fading historical memory, yellow peril ideology persists, animating, for example, campaign

commercial from the 2012 presidential election. *Yellow Peril!* is the first comprehensive repository of anti-Asian images and writing, pop culture artifacts and political polemic. Written by two leading scholars and replete with paintings, photographs and images drawn from dime novels, posters, comics, theatrical productions, movies, polemical and pseudo-scholarly literature, and other pop culture ephemera, this book is both a unique and fascinating archive and a modern analysis of this crucial historical formation.

A PROPOS DES AUTEURS

AÏT-AARAB, Mohamed, **Mongo Beti, un écrivain engagé**, Paris, Karthala, (Lettres du Sud), 2013, 350 pages.

A SIGNALER

Dans Marginalia, nous ne recensons pas les fictions. Les exceptions : les oeuvres de nos fidèles correspondants que nous nous faisons un plaisir et un devoir de signaler à l'occasion, et certains romans qui flirtent avec l'essai...

BRAUN, Maïke, **Die Blunk Konstante. Ein Krimi und 10 Theorien**, Lehrensteinsfeld, Stories & Friends, 2013, 270 pages.

Présenté comme un « Wirtschaftskrimi » (un polar thématique sur l'économie), ce roman a une particularité : chaque chapitre illustre un principe économique. Premier roman de Maïke Braun.

CHRISTIE, Agatha, **The Grand Tour. Around the World with the Queen of Mystery**, New York, William Morrow, 2013, 384 pages.

In this fascinating travelogue of the prolific author's yearlong trip around the British Empire in 1922, Christie provides the clues to the origins of the plots and locales of some of her bestselling mystery novels. Containing never-before-published letters and photos from her travels, and filled with intriguing details about the exotic locations she visited, *The Grand Tour* is an important book for Agatha Christie fans, revealing an unexpected side to the world's most renowned mystery writer.

COLMEIRO, José, **El ruido y la furia : conversaciones con Manuel Vasquez Montalban, desde el planeta de los simios**, Madrid, Iberoamericana & Frankfurt, Vervuert, 2013, 162 pages.

DOSSIER : **Fantômas dans le siècle**, dans *Belphegor (Littérature populaire et culture médiatique)*, 11-1, 2013.



DOSSIER FANTÔMAS

Un siècle d'incarnations criminelles

Robin Walz et Sándor Kálai : Fantômas a cent ans

Le moment Fantômas :

Charles Grivel : Préface : Fantômas ou la Pataphysique en action :

Matthieu Letourneux : Des feuilletons aux collections populaires : Fantômas, entre modernité et héritages sériels :

Isabelle-Rachel Casta : Le cirque et la princesse : Fantômas comme raccommodeur des mondes de la Belle époque

Paul Bleton : S/Z (Les impressions du Zigomar de Léon Sazie)

Annabel Audureau : Étude des couvertures de la série des Fantômas dessinées par Gino Starace entre 1911 et 1913

Fantômas dans le siècle :

Dominique Kalifa : La conquête de l'Ouest :

Nadja Cohen : Fantômas ou le mythe de « l'homme moderne » chez les poètes des années 1910 et 1920

Bérengère Vachonfrance-Levet : Fantômas - À l'ombre de la guillotine (Louis Feuillade, 1913) ou Quand le cinéma s'émancipe...

Federico Pagello : Transnational Fantômas: The Influence of Feuillade's Series on International Cinema during the 1910s

Loïc Artiaga : Le Bleu et le noir. Fantômas, le temps des guerres chromatiques (1962-1969)

Marie-Alexandra Barataud : Fantômas, personnage mobile et intertextuel : De la série française à l'œuvre cortazarienne Variations fantômassiennes

David White : Fantomas 1921 - A Tale of a Lost American Movie Serial

Christine Leroy : Justicière masquée : un modèle d'émancipation féminine ? L'exemple de Fantômette

Les articles sont consultables en texte intégral :

<http://www.flsh.unilim.fr/lpcm/2013/12/parution-belphegor-fantomas/>

ENGLISH, Daylanne K., **Each Hour Redeem ; Time and Justice in African American Literature**, Minneapolis, University of Minneapolis Press, 2013, 230 pages.
[avec un chapitre sur Walter Moseley].

ESCANDE, Sylvie, **Chester Himes, l'unique**, Paris, l'Harmattan, (Sang maudit), 2013, 204 pages.

De part et d'autre de l'Atlantique, il semble qu'en se référant à Chester Himes, on parle de deux auteurs différents : d'un côté, un jeune romancier noir révolté, de l'autre un auteur très connu de la Série noire. Chester Himes, l'unique cherche à comprendre ce qui les sépare et les unit, à dépasser cette dichotomie et à donner à l'auteur la stature qui est la sienne. Voici explorée l'ensemble de l'œuvre de Chester Himes, en confrontant les textes originaux et leurs traductions françaises.

MINI-DOSSIER ANNE PERRY

DRAYTON, Joanne, **The Search for Anne Perry : The Hidden Life of a Bestselling Crime Writer**, Melbourne, Arcade Publishing, 2013, 376 pages.

Acclaimed literary biographer Joanne Drayton was given unparalleled access to Anne Perry, her friends, relatives, colleagues, and archives to complete this book. She intersperses the story of her life with an examination of her writing, drawing parallels between Perry's own experiences and her characters and storylines. Anne Perry's books deal with miscarriages of justice, family secrets exposed, punishment, redemption, and forgiveness, themes made all the more poignant in light of her past. She has sold 25 million books worldwide and published in 15 different languages, yet she will now forever be known as a murderer who became a writer of murder stories. *The Search for Anne Perry* is a gripping account of a life, and provides understanding of the girl Anne was, the adult she became, her compulsion to write, and her view of the world.

GRAHAM, Peter, **Anne Perry and the Crime of the Century**, New York, Skyhorse, 2013, 341 pages.

On June 22, 1954, teenage friends Juliet Hulme—better known as bestselling mystery writer Anne Perry—and Pauline Parker went for a walk in a New Zealand park with Pauline's mother, Honora. Half an hour later, the girls returned alone, claiming that Pauline's mother had had an accident. But when Honora Parker was found in a pool of blood with the brick used to bludgeon her to death close at hand, Juliet and Pauline were quickly arrested, and later confessed to the killing.

This mesmerizing book offers a brilliant account of the crime and ensuing trial and shares dramatic revelations about the fates of the young women after their release from prison. With penetrating insight, this thorough analysis applies modern psychology to analyze the shocking murder that remains one of the most interesting cases of all time.

KEMEDJIO, Cilas, **Mongo Beti – Le combattant fatigué : une biographie intellectuelle**, Berlin, Lit Verlag, 2013, ix, 429 pages.

KIRSTEN, Jacobsen, **Mankell (par) Mankell : un portrait**, Paris, Seuil, (Biographies et témoignages), 2013, 320 pages.

Un livre d'entretiens où Mankell se livre comme jamais auparavant quant à son parcours personnel (son enfance dans le Norrland, où son père a élevé seul ses trois enfants abandonnés par la mère, sa période française en 1968, ses mariages, ses enfants), son processus créatif (Mankell, l'héritier des Lumières, conteur avant tout qui contrôle les détails de ses constructions littéraires, Mankell, non seulement "le père" de Wallander, mais le raconteur de l'Afrique, l'auteur de livres pour la jeunesse, le dramaturge, pilier de la troupe théâtrale Avenida à Maputo), ses engagements sociétaux et politiques (en Afrique, création d'écoles et de centres de soins et d'aide aux personnes atteintes du sida ; soutien à la cause palestinienne avec l'expédition vers Gaza). Avec plus de 80 photos.

MAYERS, Ruth, **Serial Fu Manchu : The Chinese Supervillain and the Spread of Yellow Peril Ideology**, Philadelphia, Temple University Press, (Asian American History & Culture), 2013, 216 pages.

Serial Fu Manchu provides a savvy cultural, historical, and media-based analysis that shows how Fu Manchu's irrepressibility gives shape to—and reinforces—the persistent Yellow Peril myth. Ruth Mayer argues that seriality is not merely a commercial strategy but essential to the spread of European and American fears of Asian expansion.

Tracing Fu Manchu through transnational serials in varied media from 1913 to the 1970s, Mayer shows how the icon evolved. She pays particular attention to the figure's literary foundations, the impact of media changes on his dissemination, and his legacy.

MACASKILL, Hilary, **Daphne du Maurier at Home**, London, Frances Lincoln, 2013, 144 pages.

Hilary Macaskill explores the homes and landscapes of Daphne du Maurier's life, and how these relate to her work in sometimes unexpected ways. Generously illustrated with little-seen material from the family archive as well as new colour photographs, this is a book which will enrich and transport anyone who has ever lost themselves between the covers of a Daphne du Maurier novel.

**A SIGNALER
LE SITE DE JOHN BARNETT
nouveau bestseller mondial**

<http://www.johnbarnett.fr/>

RZEPKA, Charles J., **Being Cool : The Work of Elmore Leonard**, Baltimore, Johns Hopkins University Press, 2013, 248 pages.

Rzepka delineates the stages and patterns that characterize Leonard's creative evolution. Like jazz greats, he forged an individual writing style immediately recognizable for its voice and rhythm, including his characters' rat-a-tat recitations, curt backhands, and ragged trains of thought. Rzepka draws on more than twelve hours of personal interviews with Leonard and applies what he learned to his close analysis of the writer's long life and prodigious output: 45 published novels, 39 published and unpublished short stories, and numerous essays written over the course of six decades.

TEGELKAMP, Martin W. J., **Recht und Gerechtigkeit in Dürrenmatts Dramen und Prosa**, Baden-Baden, Nomos, 2013, (Recht und Literatur), 204 pages.

CINÉMA & TÉLÉVISION

ALVAREZ, Max Joseph, **The Crime Films of Anthony Mann**, Jackson, University Press of Mississippi, 2014, 272 pages.

This brilliant Hollywood craftsman also directed fourteen electrifying crime thrillers between 1942 and 1951, among them such towering achievements in film noir as *T-Men*, *Raw Deal*, and *Side Street*. Mann was as much at home filming dark urban alleys in black-and-white as he was the prairies and mountains in Technicolor, and his protagonists were no less conflicted and secretive than his 1950s cowboys.

In these Mann crime thrillers we find powerful stories of sexual obsession (*The Great Flamarion*), the transforming images of women in wartime and postwar America (*Strangers in the Night*, *Strange Impersonation*), exploitation of Mexican immigrants (*Border Incident*), studies of the criminal mind (*He Walked by Night*), and Civil War bigotry (*The Tall Target*). Mann's forceful camera captured such memorable and diverse stars as Erich von Stroheim, Farley Granger, Dennis O'Keefe, Claire Trevor, Richard Basehart, Ricardo Montalban, Ruby Dee, and Raymond Burr.

AAKER, Everett, **George Raft : The Films**, Jefferson (NC), McFarland, 2013, viii, 202 pages.

BIESEN, Shen Chinen, **Music in the Shadows : Noir Musical Films**, Baltimore, Johns Hopkins University Press, 2014, 224 pages.

In her pioneering study, *Music in the Shadows*, film noir expert Sheri Chinen Biesen explores musical films that use film noir style and bluesy strains of jazz to inhabit a disturbing underworld and reveal the dark side of fame and the American Dream. While noir musical films like *A Star Is Born* include musical performances, their bleak tone and

expressionistic aesthetic more closely resemble the visual style of film noir. Their narratives unfold behind a stark noir lens: distorted, erratic angles and imbalanced handheld shots allow the audience to experience a tortured, disillusioned perspective. While many musicals glamorize the quest for the spotlight in Hollywood's star factory, brooding noir musical films such as *Blues in the Night*, *Gilda*, *The Red Shoes*, *West Side Story*, and *Round Midnight* stretch the boundaries of film noir and the musical as film genres collide. Deep shadows, dim lighting, and visual composition evoke moodiness, cynicism, pessimism, and subjective psychological points of view.

BIOTTO, Johannes, **TAT/ORT ; das unheimliche und sein Raum in der Kultur**, Zürich, Diaphanes, 2013, 301 pages.

COLLECTIF, **James Bond : des films, du rêve et la réalité**, dossier de *Paris Match* et *Historia*, (Sophia Publications), octobre 2013, 130 pages

COLLINS, Peter A. & David C. BRODY (eds.), **Crime and Justice in the City As Seen through The Wire**, Durham, North Carolina Academic Press, 2013, xviii, 350 pages.

Introduction: using the wire to contemplate urban crime and criminal justice / David C. Brody and Peter A. Collins -- Section 1 Criminal Justice and Urban Institutions -- And All the Pieces Matter: Thoughts on The Wire and the Criminal Justice System / Susan A. Bandes -- "Way Down in the Hole": Systemic Urban Inequality and The Wire / Anmol Chaddha and William Julius Wilson -- I Got the Shotgun: Reflections on The Wire, Prosecutors, and Omar Little / Alafair S. Burke -- Wartime America and The Wire: A Response to Posner's Post-9/11 Constitutional Framework / Dawinder S. Sidhu -- Section 2 Police Culture, Ethics, and Intelligence -- Representations of 'Po-lice' Culture in The Wire / Peter F. Parilla and Wendy N. Wyatt -- Without Regard to the Usual Rules / Jonathon A. Cooper and Jonathan Bolen -- The Compstat Process as Presented in The Wire / Gennaro F. Vito -- Section 3 City Politics and the War on Drugs -- "Respect the Depths": Campaign Rhetoric Meets Bureaucratic Reality / Sarah Reckhow -- The War on Drugs through The Wire's Looking Glass / Jennifer M. Balboni -- Harm Reduction Strategies: The Hamsterdam Perspective / Zachary Hamilton and Lauren Block -- Section 4 Criminological Theory and The Wire -- Injustice, Emotions and West Baltimore Collectives / Stephen K. Rice -- That Ain't The Only Way To Be: The Reintegration of Dennis "Cutty" Wise From an Individual-, Community-, and System-Level Perspective / Gabriel T. Cesar and Kevin A. Wright -- Perspectives on Structure, Normative Conflict, and Social Disorganization in The Wire / Kyle J. Thomas and Matthew R. Nobles -- Women of The Wire and The Sociological Imagination -- Laurie a. drapela -- "...one of those at-risk children": adolescent development, juvenile delinquency, and system response in the wire / Christopher J. Sullivan and James T. McCafferty.

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DESCHAMPS, Hélène & Pierre-Luc GRANDJON, **Alfred Hitchcock : le maître du cinéma**, Paris, A Dos d'âne (Des graines et des guides), 2013, 45 pages.

DI MAMBRO, Dina, **True Hollywood : Filmland Mysteries and Murders**, Long Beach (CA), ClassicHollywoodBios.com Publications, 2012, 268 pages.

A tantalizing mixture of classic Hollywood nostalgia and true crime, *True Hollywood Noir: Filmland Mysteries and Murder*, featuring 100 rare photographs, is suspenseful, entertaining, and eminently readable. Uncover true stories of mystery and murder in a dozen different chapters featuring William Desmond Taylor, Thomas Ince, Jean Harlow, Thelma Todd, Joan Bennett, Lana Turner, George Reeves, Gig Young, Bob Crane, Natalie Wood, Robert Blake, and Mickey Cohen. Included in the cast of characters of this book are Johnny Stompanato, William Randolph Hearst, Marion Davies, and Charlie Chaplin. And find never before told mob stories about Ben "Bugsy" Siegel, Virginia Hill, and a host of notorious underworld figures.

DUSSERE, Erik, **America is Elsewhere : The noir Tradition in the Age of Consumer Culture**, New York, Oxford University Press, 2013, 320 pages.

America is Elsewhere provides a rigorous and creative reconsideration of hard-boiled crime fiction and the film noir tradition within three related postwar contexts: 1) the rise of the consumer republic in the United States after World War II 2) the challenge to traditional notions of masculinity posed by a new form of citizenship based in consumption, and 3) the simultaneous creation of "authenticity effects" -- representational strategies designed to safeguard an image of both the American male and America itself outside of and in opposition to the increasingly omnipresent marketplace. Films like *Double Indemnity*, *Ace in the Hole*, and *Kiss Me Deadly* alongside novels by Dashiell Hammett and Raymond Chandler provide rich examples for the first half of the study. The second is largely devoted to works less commonly understood in relation to the hard-boiled and noir canon. Examinations of the conspiracy films from the Seventies and Eighties -- like *Klute* and *The Parallax View* -- novels by Thomas Pynchon, Chester Himes and William Gibson reveal the persistence and evolution of these authenticity

effects across the second half of the American twentieth century.

FORSHAW, Barry, **The Silence of the Lambs**, Leighton Buzzard, Auteur Publishing, (The Devil's Advocate), 2013, 112 pages.

Jonathan Demme's film skillfully appropriated the tropes of police procedural, gothic melodrama and contemporary horror and produced something entirely new. The resulting film was both critically acclaimed and massively popular, and went on to have an enormous influence on 1990s genre cinema. Crime and horror authority Barry Forshaw closely examines the factors that contributed to the film's impact, including the revelatory performances of Jodie Foster and Anthony Hopkins in the lead roles.

FREEDMAN, Carl Howard, **Versions of Hollywood Crime Cinema : Studies in Ford, Wilder, Coppola, Scorsese, and Others**, Bristol, Intellect, x, 2013, 189 pages.

With "Versions of Hollywood Crime Cinema", the author offers a series of critical readings spanning several genres, by directors Coppola, Scorsese, Ford, Wilder. From among the mob movies, Freedman focuses on Francis Ford Coppola's "Godfather" trilogy - arguably the foremost work of crime cinema - using it to reflect on the Marxist notion of primitive accumulation and relationship between "gangsterism and capitalism". The volume also includes indepth critique of classics of film noir (including "Double Indemnity" and "Body Heat") and, surprisingly, Western, which is not often thought of as a kind of crime film even though its setting is an entire society in which crime flourishes yet is fought against, bringing into focus films of John Wayne. For crime fans and scholars alike, the radical readings of known classics in "Versions of Hollywood Crime Cinema" provide an insightful critique of modern culture and high capitalism that produced, and that are reflected in, the range of films discussed.

GIANNOPOULOU, Zina (ed.), **Mulholland Drive**, London, Routledge, (Philosophers on Film), 2013, X, 124 pages.

Introduction / Zina Giannopoulou -- Identity and agency in Mulholland Drive / A.E. Denham and F.D. Worrell -- Cowboy rules: Mulholland Drive, Kafka, and illusory Freedom / Alan Nelson -- Mulholland Drive and cinematic reflexivity / Zina Giannopoulou -- Silencio: Mulholland Drive as cinematic romanticism / Robert Sinnerbrink -- Monstrous maturity on Mulholland Drive / Patrick Lee Miller.

HILGERT, Nora, **Unterhaltung, aber sicher ! Populäre Representationen von Recht und Ordnung in den Fernsehkrimis « Stahl-netz » und « Blaulicht », 1958/59-1968**, Bielefeld, transcript Verlag, 2013, 463 pages.

MOORE, Pearson, **Breaking White : An Introduction to Breaking Bad**, s.l., Inukshuk Press, 2012, 120 pages.

With a lifetime of laboratory expertise in synthesis,

crystallization, and pharmaceutical development, as well as several years of experience teaching high school chemistry, Moore has almost exactly the same pre-Heisenberg résumé as Walter White. Fans of *Breaking Bad* are in for a rare treat as they explore the full depth of *Breaking Bad* with one of the world's leading experts in crystallization. Enjoy the ride!

NOCHIMSON, Martha, **David Lynch Swerves : Uncertainty from *Lost Highway* to *Inland Empire***, Austin University of Texas Press, 2013, 275 pages.

RENGA, Dana, **Unfinished Business : Screening the Italian Mafia in the New Millenium**, Toronto, University Press of Toronto, 2013, viii, 256 pages.

Unfinished Business is the first book to examine Italian mafia cinema of the past decade. It provides insightful analyses of popular films that sensationalize violence, scapegoat women, or repress the homosexuality of male protagonists. Dana Renga examines these works through the lens of gender and trauma theory to show how the films engage with the process of mourning and healing mafia-related trauma in Italy.

SAN JUAN, Eric & Jim McDEVITT, **Hitchcock's Villains : Murderers, Maniacs, and Mother Issues**, Lanham, The Scarecrow Press, 2013, ix, 185 pages.

Karl Anton Verloc : Sabotage (1936) -- Hitchcock as his villains -- Uncle Charlie : Shadow of a doubt (1943) -- Authority figures as villains -- Alexander Sebastian : Notorious (1946) -- The villainy of ideas -- Brandon Shaw and Phillip Morgan : Rope (1948) -- Villainous mothers -- Bruno Anthony : Strangers on a train (1951) -- Villains as innocents -- John 'Scottie' Ferguson : Vertigo (1958) -- The villainy of nonvillains -- Phillip Vandamm : North by northwest (1959) -- The psychology of Hitchcock and his villains -- Norman Bates : Psycho (1960) -- Cruel women and opportunistic men (the other villains) -- Bob Rusk : Frenzy (1972).

SCHWARTZ, Ronald, **Houses of Noir : Dark Visions from Thirteen Film Studios**, Jefferson (NC), McFarland, 2013, 208 pages.

Introduction 3_ 1. Allied Artists and The Gangster (1947) 9_ 2. Columbia Pictures and Gilda (1946) 22_ 3. Eagle-Lion Studios and Hollow Triumph aka The Scar (1948) 32_ 4. Metro-Goldwyn-Mayer and The Asphalt Jungle (1950) 42_ 5. Monogram Pictures and I Wouldn't Be in Your Shoes (1948) 55_ 6. Paramount Pictures and Double Indemnity (1944) 64_ 7. Producers Releasing Corporation and Detour (1945) 80_ 8. Republic Pictures and House by the River (1950) 90_ 9. RKO Radio Pictures and Out of the Past (1947) 100_ 10. 20th Century-Fox and Laura (1944) 116_ 11. United Artists and Too Late for Tears (1949) 130_ 12. Universal Pictures and The Killers (1946) 142_ 13. Warner Bros. and Possessed (1947) 157_ 14. Independent Production Units 172_ 15. The Runners-Up 175_ Conclusion 185

SENN, Bryan, **The Most Dangerous Cinema : People Hunting People on Film**, Jefferson (NC), McFarland, 2014, 296 pages.

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SILVER, Alain James Ursini, **Noir Style**, Overlook Press, 2013, 248 pages.

Silver and Ursini trace the development of noir to its origins and documents its borrowings from other visual arts, with chapters covering each of the recurring motifs that define the genre. Stills and background are provided for classics like *A Touch of Evil*, *The Postman Always Rings Twice*, and *In a Lonely Place*. Both an indispensable reference guide and an irresistible treat for film buffs, *The Noir Style* is an engaging and informative addition to the literature of film.

SPRENGLER, Christie, **Hitchcock and Contemporary Art**, New York, Palgrave Macmillan, 2014, 240 pages.

Hitchcock and Contemporary Art introduces readers to the fascinating and diverse range of artistic practices devoted to Alfred Hitchcock's films. These practices are more than celebrations of his cinematic achievements. The artworks considered here are motivated by a cinephilia often deeply imprinted by epistemophilia, that is, a love of cinema charged by a desire to know more about it and to revel in the pleasures of discovery. As such, these works have the capacity to activate sophisticated engagements with Hitchcock's films and cinema more generally, tackling issues of time and space, memory and history, and sound and image.

VANCHERI, Luc, **Psycho : la leçon d'icologie d'Alfred Hitchcock**, Paris, Vrin, 2013, 119 pages.

Le meurtre de Marion Crane est sans nul doute l'un des plus célèbres de l'histoire du cinéma. Il est néanmoins surprenant que le tableau qui ferme le dispositif qu'a conçu Norman pour épier ses victimes n'ait jamais été identifié autrement que par son thème, Suzanne et les vieillards. Si l'on peut aujourd'hui lever l'énigme de son auteur, Willem van Mieris, il nous reste à reprendre l'étude de ce tableau pour élucider le rôle qui a été le sien dans la mise en scène qu'Alfred Hitchcock a imaginée pour la fameuse scène de la douche. Véritable clef herméneutique du film, le tableau, en

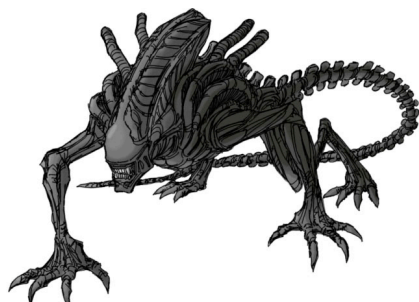
introduisant la figure de Suzanne, va soumettre la fiction Hitcockienne au programme iconographique et allégorique qui s'est développé dans la peinture occidentale à partir du livre de Daniel. Si la mort de Marion est la troublante réponse à la résurrection de Suzanne, c'est qu'elle est la double condition anthropologique et morale à partir de laquelle Alfred Hitchcock entreprend d'interpréter les transformations qui affectent la société américaine au début des années 1960.

**Du nouveau sur le site de
GÉRARD NOËL**

Peter Lorre l'Ombre du Maudit
<http://www.hpcvisual.com/entrance29.php>

Basil Rathbone le Sherlock de référence
<http://www.hpcvisual.com/entrance30.php>

**ÉCRITS SUR
L'IMAGINAIRE**



**SCIENCE-FICTION
FANTASTIQUE & FANTASY**

LITTÉRATURE

ADLER, Charles L., **Wizards, Aliens and Starships : Physics and Math in Fantasy and Science Fiction**, Princeton, Princeton University Press, 2014, 392 pages.

With simple mathematical models, and in most cases using no more than high school algebra, Charles Adler ranges across a plethora of remarkable imaginings, from the works of Ursula K. Le Guin to *Star Trek* and *Avatar*, to explore what might become reality. Adler explains why fantasy in the Harry Potter and Dresden Files novels cannot adhere strictly to scientific laws, and when magic might make scientific sense in the muggle world. He examines space travel and wonders why it isn't cheaper and more common today. Adler also discusses exoplanets and how the search for alien life has shifted from radio communications to space-based telescopes. He concludes by investigating the

future survival of humanity and other intelligent races. Throughout, he cites an abundance of science fiction and fantasy authors, and includes concise descriptions of stories as well as an appendix on Newton's laws of motion.

Wizards, Aliens, and Starships will speak to anyone wanting to know about the correct--and incorrect--science of science fiction and fantasy.

ANSALDI, Saverio, **L'Imagination fantastique. Images, ombres et miroirs à la Renaissance**, Paris, Les Belles Lettres, (L'Ymagier), 2013, 432 pages.

ARMAND, Guilhelm, **Les Fictions à vocation scientifique de Cyrano de Bergerac à Diderot : vers une poétique hybride**, Pessac, Presses Universitaires de Bordeaux, 2013, 758 pages.

L'auteur a choisi le secteur de la fiction scientifique qu'il définit par "sa volonté démonstrative", volonté qui fait "d'une fiction, un texte à vocation scientifique". L'auteur appuie sa démonstration sur des auteurs connus, Cyrano, Fontenelle, Diderot, et d'autres qui le sont moins, mettant en évidence la diversité et la permanence de ce type de textes qui s'élaborent à la frontière de plusieurs discours (discours littéraire et discours scientifique) et de plusieurs genres (traité, dialogue, fable, récit de voyage,...). L'ouvrage se situe au croisement de l'histoire, de la poétique et de l'épistémologie. Le livre s'appuie sur un moment décisif de l'histoire des sciences : "la révolution scientifique", qui s'amorce aux XVIe-XVIIe siècles et fonde ce que les historiens des sciences appelle la "science moderne". Cette démonstration s'établit logiquement et chronologiquement.

ATTEBERY, Brian, **Stories about Stories : Fantasy and the Remaking of Myth**, New York, Oxford University Press, 2014, 256 pages.

The book offers a comprehensive history of the modern fantastic as well as an argument about its nature and importance. Specific chapters cover the origins of fantasy in the Romantic search for localized myths, fantasy versions of the Modernist turn toward the primitive, the post-Tolkienian exploration of world mythologies, post-colonial reactions to the exploitation of indigenous sacred narratives by Western writers, fantasies based in Christian belief alongside fundamentalist attempts to stamp out the form, and the emergence of ever-more sophisticated structures such as metafiction through which to explore mythic constructions of reality.

BETTINI, Maurizio & Cristiana FRANCO, **Le Mythe de Circé**, Paris, Belin, 2013, 377 pages.

Le mythe évoqué est celui de Circé, la magicienne qui transforma en cochons les compagnons d'Ulysse qui abordèrent sur son île. La figure de la magicienne/femme, à la fois éprise et maîtresse de l'homme réduit au statut d'animal, trouve aussi ses semblables dans des folklores d'autres cultures. Surtout, elle s'est perpétuée sous diverses

formes à travers les siècles, passant curieusement de l'image de sorcière maléfique à celle de « femme libre ».

BEVILLE, Maria, **The Unnameable Monster in Literature and Film**, New York, London, Routledge, 2013, xiii, 203 pages.

Introduction -- Monsters as we know them: a history of named monsters -- Articulating the abstract: theories of the unnameable -- "Things" not to be named nor understood: the unnameable monster in nineteenth century literature -- The "thing" keeps coming back: modern and postmodern nondescripts -- The spectacle of the lack: real-ising the monster on screen -- Conclusion.

BLAIM, Artur, **Gazing in Useless Wonder : English Utopian Fictions, 1516-1800**, Oxford, Peter Lang, 2013, 356 pages.

Artur Blaim's 'Gazing in Useless Wonder' is absolutely essential reading for anyone trying to understand this period and its utopian texts. This book is important because it includes discussion of many neglected texts such as 'Siugila' (1580), 'The Capacity and Extent of Human Understanding' (1745), 'The Travels of Hildebrand Bowman' (1778), 'The Admirable Travels of Messieurs Thomas Jenkins and David Lowelin Through the Unknown Tracts of Africa' (1783), and 'A True and Faithful Account of Veritas' (1790) as well as the better known texts. Blaim's treatment of these early texts is the most systematic analysis available of the ways in which utopian narratives are structured and carry their message.» (Lyman Tower Sargent).

BODDEN, Valerie, **Science Fiction**, Mankato (MN), Creative Education, 2014, 48 pages.
[La science-fiction expliquée aux plus jeunes]

BÖLDI, Klaus, **Götter und Mythe des Nordens : ein Handbuch**, München, Beck, 2013, 318 pages.

BOOKER, Keith M. (ed.), **Contemporary Speculative Fiction**, Ipswich (Mass.), Salem Press, (Critical Insights), 2013, 263 pages.

On contemporary speculative fiction -- Critical contexts. The critical reception of speculative fiction -- We both know they have to have a victor: a critical ecofeminist deconstruction of the battle between nature and culture in Suzanne Collins' Hunger games trilogy -- The games people play: speculative childhood and virtual culture from ender to hunger -- Feminists kick butt: feminism in the work of three urban fantasy authors -- Critical readings. Good, evil and the soul thereafter: whose dark materials in Pullman's His dark materials trilogy? -- Anglo-Saxonism in the Harry Potter series -- "A tall black boy": writing race in the world of Harry Potter -- Who's betting on The hunger games?: a case for young adult literature -- "Minister, said the girl, "we need to talk": China Miéville's Unlabeled as radical fantasy for children and young adults -- Pretexts contra you: a poetry of horror, a poetry of hope in China Miéville's fantasy fictions (for young adults, &/or not) -- Postcolonial speculative fiction in Africa and its diaspora -- Black girlhood interrupted: race, imperial disruption, and

adolescence in Nalo Hopkinson's Midnight robber -- "My stories are quite tame": Margo Lanagan and the critics -- Young adult zombies: Daniel Waters' Generation dead as sociopolitical intervention -- The twenty-first-century fantasy film explosion: redefining a film genre.

BUCKLAND, Adelene, **Novel Science : Fiction and the Invention of Nineteenth-Century Geology**, Chicago, University of Chicago Press, 2013, 377 pages. [Marginalia]

BYRON, Glennis (ed.), **Globalgothic**, Manchester, Manchester University Press, 2013, x, 228 pages.

Introduction : Glennis Byron

1 Theorising globalgothic - Fred Botting and Justin D. Edwards - 2 Butoh: The dance of global darkness - Steven Bruhm - 3 Maori tales of the unexpected: The New Zealand television series Matakau as Indigenous gothic - Ian Conrich - 4 'She saw a soucouyant': Locating the globalgothic - Justin D. Edwards - 5 Globalgothic at the top of the world: Michel Faber's 'The Fahrenheit Twins' - Sue Zlosnik - 6 Online vampire communities: Towards a globalised notion of vampire identity - Aspasia Stephanou - 7 Globalgoth? Unlocatedness in the musical home - Isabella van Elferen - 8 Uncanny games: Michael Haneke's Funny Games and globalisation's new uncanny - Barry Murnane - 9 Pan-Asian gothic - Colette Balmain - 10 Cannibal culture: Serving the people in Fruit Chan's Dumplings - Glennis Byron - 11 Ghost skins: Globalising the supernatural in contemporary Thai horror film. - Katarzyna Ancuta - 12 From Sleepy Hollow to Silent Hill: American gothic to globalgothic - James Campbell - 13 The Dark Knight: Fear, the law and liquid modernity - Avril Horner - 14 Globalzombie: From White Zombie to World War Z - Fred Botting - 15 Globalgothic: Unburying Japanese figurality - Charles Shir-Inouye

BYRON, Glennis & Dale TOWNSHEND (ed.), **The Gothic World**, New York & London, Routledge, (Routledge Worlds), 2013, 584 pages.

The Gothic World offers an overview of this popular field whilst also extending critical debate in exciting new directions such as film, politics, fashion, architecture, fine art and cyberculture. Structured around the principles of time, space and practice, and including a detailed general introduction.

General Introduction, *Glennis Byron and Dale Townshend*

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Reading, 1764-1830 3.2 Gothic and the Publishing World, 1790-1830 3.3 Gothic Adaptation, 1765-1830 3.4 Gothic Romance, 1765-1830 3.5 Gothic poetry, 1700-1900 3.6 Gothic Translation: France, 1760-1830 3.7 Gothic Translation: Germany, 1760-1830 3.8 Gothic sensations, 1850-1880 3.9 Figuring the Author in Modern Gothic Writing 3.10 Gothic and the Child-reader I: 1764-1840 3.11 Gothic and the Child-reader II: 1840-Present 3.12 Young Adults and the Contemporary Gothic 3.13 Gothic and Question of Theory, 1900-Present **Part 4: Gothic Spectacle** 4.1 Gothic and Eighteenth-century Painting 4.2 Gothic Illustration, 1765-1900 4.3 Gothic Theatre, 1765-present 4.4 Monsters and Spirits, 1840-1900 4.5 Gothic Horror From Nosferatu to Psycho 4.6 Gothic horror film, 1960-Present 4.7 South-Asian Horror 4.8 Gothic in Modern and Contemporary Art **Part 5: Contemporary Impulses** 5.1 Acoustic Gothic 5.2 Gothic Lifestyles 5.3 Gothic Gaming 5.4 Rewriting the Canon in Contemporary Gothic 5.5 Gothic Tourism 5.6 Gothic on the Small Screen 5.7 Cybergothic 5.8 Post-Millennial Monsters.

CASAMAYOR-CISNEROS, Odette, **Utopia, dystopia e ingravidez : reconfiguraciones, cosmologicas en la narrativa postsoviética cubana**, Frankfurt-am-Main, Vervuet & Madrid, Iberoamericana, (Nuevo Hispanismos, 16), 2013, 359 pages.

CAUSSARIEU, Morgane, **Vampires & Bayous : Sexe, sang et décadence, la résurrection du mythe en Louisiane**, Paris, Mnémos, 2013, 250 pages. Préface de Jean Marigny. Postface d'Antoine Techenet.

ANNE RICE, POPPY Z. BRITE, TRUE BLOOD : LA LÉGENDE S'ÉCRIT DÉSORMAIS EN LOUSIANE Si vous pensez que les vampires sont de vieux aristocrates ringards coincés dans un château des Carpates, vous faites erreur. Si vous pensez qu'un essai est toujours ennuyeux et assommant, là encore vous vous trompez. Morgane Caussarieu nous donne sa vision acérée et brillante d'un mythe qui règne en maître sur le fantastique de ces 30 dernières années. Tour à tour esclavagiste dans les Plantations, soldat confédéré ou marginal sexuellement décadent, le vampire sudiste – popularisé par *Entretien avec un vampire* d'Anne Rice, repris par Poppy Z. Brite et la série *True Blood* – est une créature complexe qui s'amuse à briser les tabous de la puritaine Amérique. Cet essai qui mélange histoire, *gender studies* et pop culture offre un voyage fascinant dans le passé traumatisant et sensuel de La Nouvelle-Orléans. Une approche documentée, originale et inédite du vampire écrite dans un style percutant.

CRAWFORD, Joseph, **Gothic Fiction and the Invention of Terrorism : The Politics and Aesthetics of Fear in the Age of the Reign of Terror**, London, Bloomsbury, 2013, 217 pages.

"This book examines the connections between the growth of 'terror fiction' - the genre now known as 'Gothic' - in the late eighteenth century, and the simultaneous appearance of

the conceptual origins of 'terrorism' as a category of political action. In the 1790s, Crawford argues, four interconnected bodies of writing arose in Britain: the historical mythology of the French Revolution, the political rhetoric of 'terrorism', the genre of political conspiracy theory, and the literary genre of Gothic fiction, known at the time as 'terrorist novel writing'.

COLLECTIF, **Writing Fantasy & Science Fiction : How to Create Out-of-This World Novels and Short Stories**, Writer's Digest Books, 2013, 416 pages.

CRAHAY, Isolde, **Aux sources féériques du Conte du Graal** (Peronnik l'idiote et Perceval le nîce), Bruxelles et al., Peter Lang, 2013, 423 pages.

CROW, Charles L. (ed.), **A Companion to American Gothic**, Hoboken, John Wiley & Sons, (Blackwell Companion to Literature and Culture), 2014, 612 pages.

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DI LORIO DANSIN, Lyn (ed.), **Moments of Magical Realism in US Ethnic Literature**, New York, Palgrave Macmillan, 2013, 279 pages.
 PART I: TRAUMATIC INHERITANCES: THE PSYCHIC LIFE OF MAGIC _1. Trauma, Magic, and Genealogy; Lyn Di Iorio _2. The Exhaustion of Magical Realism in the Work of Junot Díaz and Roberto Bolaño; Roman de la Campa _3. Flying to Save Her Life: Bad Luck, Bad Choices, Bad Mothers in Gina B. Nahai's Moonlight on the Avenue of Faith; Ibis Gómez-Vega PART II: SENSORY IRRUPTIONS; MAGICAL SENSIBILITIES _4. Flashes of

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DUGGAN, Robert, **Grotesque in Contemporary British Fiction**, Manchester, Manchester University Press, 2013, 276 pages.
 Starting with a sophisticated exploration of the historical development of the grotesque in literature, the book outlines the aesthetic trajectories of Angela Carter, Martin Amis, Ian McEwan, Iain Banks, Will Self and Toby Litt and offers detailed critical readings of key works of modern fiction including *The Bloody Chamber* (1979), *Money* (1984), *The Child in Time* (1987), *The Wasp Factory* (1984), *Great Apes* (1997) and *Ghost Story* (2004). The book shows how the grotesque continues to be a powerful force in contemporary writing and provides an illuminating picture of often controversial aspects of recent fiction.

EDWARDS, Justin & Rune GRAULUND, **Grotesque**, New York, Routledge, (The New Critical Idiom), 2013, 161 pages.
Grotesque provides an invaluable and accessible guide to the use (and abuse) of this complex literary term. Justin D. Edwards and Rune Graulund explore the influence of the grotesque on cultural forms throughout history, with particular focus on its representation in literature, visual art and film.

ELLIS, Jay (ed.), **Southern Gothic Literature**, Ipswich (Mass.), Salem Press, (Critical Insights), 2013, 280 pages.
 On southern gothic literature -- Contexts. Defining southern gothic -- "Dark legacy": gothic ruptures in southern literature -- Flannery O'Connor and Harry Crews get naked -- The road beyond zombies of the new south -- Critical readings. Charles W. Chesnutt's Tennessee Williams's Suddenly last summer -- "Fantastic terrors never felt before": southern gothic poetry -- Cthulhu visits the south, or Fred Chappell's Three levels of dagon -- Gothic fear and anxiety in Cormac McCarthy's Sutter -- "Anything dead coming back to life hurts": the double murder of Beloved.

GANDELMAN TEREKHOV, Vera, **Jeu d'échecs : littérature et mondes possibles : Perec, Nabokov, Zweig, Lewis Carroll**, Paris, L'Harmattan, 2013, 240 pages.

GEFEN, Alexandre, **Du grand inquisiteur à Big Brother : arts, science et politique**, Paris, Classiques Garnier (Rencontres), 2013, 394 pages.

Le Grand Inquisiteur de Dostoïevski et le Big Brother d'Orwell renvoient à la complexité de la relation du pouvoir à la rationalité, à la science et aux pratiques technologiques. Ce volume propose de scruter ces figures du pouvoir, d'examiner leurs relations et de débusquer leurs avatars parfois inattendus.

HOLGLUND, Johan, **The American Imperial Gothic : Popular Culture, Empire, Violence**, Farnham (Surrey), Ashgate, 2014, 208 pages.

From the frontier gothic of Charles Brockden Brown's Edgar Huntly to the apocalyptic torture porn of Eli Roth's Hostel, the American imperial gothic dramatises the desires and anxieties of empire. Revealing the ways in which images of destruction and social upheaval both query the violence with which the US has asserted itself locally and globally, and feed the longing for stable imperial structures, this book will be of interest to scholars and students of popular culture, cultural and media studies, literary and visual studies and sociology.

HEFFES, Gisela (ed.), **Utopias urbanas : geopolíticas del deseo en America Latina**, Madrid, Iberoamericana, (Nexos y diferencias), 2013, 434 pages.

HESLAULT, Nicolas, **Le Personnage du scientifique et la crise de l'identité masculine dans la littérature narrative de langue allemande (1910-1940)**, Frankfurt am Main, Peter Lang, 2013, 381 pages.

Le personnage du scientifique est dans la littérature de langue allemande, d'une part, le symbole du dialogue entre science et littérature et, d'autre part, un représentant emblématique de la crise identitaire masculine au début du XXe siècle. Les textes littéraires étudiés sont deux romans d'Ernst Weiß : *La Galère* (1915) et *Georg Letham, médecin et meurtrier* (1931), une nouvelle d'Arthur Schnitzler : *La Nouvelle rêvée* (1925), ainsi que deux romans de Hermann Broch : *La Grandeur inconnue* (1933) et *Le Tentateur* (1936). Les trois axes de ce travail de recherche sont la représentation littéraire des identités sexuées et de leur rapport au savoir, la conception qu'ont les auteurs de la science et de la connaissance, ainsi que le rôle joué par la littérature dans l'élaboration de nouveaux savoirs.

HUGUES, Bill & Sam GEORGE (ed.), **Open Graves, Open Minds : Representations of Vampires and the Undead from the Enlightenment to the Present Day**, Manchester, Manchester University Press,

2013, 320 pages.

Introduction – Sam George and Bill Hughes

2. The deformed transformed; or, from bloodsucker to Byronic hero: Polidori and the literary vampire – Conrad Aquilina, - 3. Sheridan Le Fanu's vampires and Ireland's invited invasion – Julieann Ulin - 4. 'He make in the mirror no reflect': Undead aesthetics and mechanical reproduction – Dorian Gray, Dracula, and David Reed's 'vampiric painting' – Sam George - 5. The vampire as dark and glorious necessity in George Sylvester Viereck's House of the Vampire and Hanns Heinz Ewers' Vampir – Lisa Lampert-Weissig - 6. The Undead in the kingdom of shadows: the rise of the cinematic vampire – Stacey Abbott - 7. Crossing oceans of time: Stoker, Coppola and the 'new vampire' film – Lindsey Scott - 8. 'I feel strong. I feel different': transformations, vampires and language in Buffy the Vampire Slayer – Malgorzata Drewniok - 9. 'Gothic Charm School; or, how vampires learned to sparkle' – Catherine Spooner - 10. A vampire heaven: the economics of salvation in Dracula and Twilight – Jennifer H. Williams - 11. The Twilight Saga and the pleasures of spectatorship: the broken body and the shining body – Sara Wasson and Sarah Artt - 12. The postmodern vampire in 'post-race' America: HBO's True Blood – Michelle Smith - 13. 'Myriad mirrors: doppelgängers and doubling in The Vampire Diaries' – Kimberley McMahon-Coleman - 14. The vampire in the machine: exploring the undead interface – Ivan Phillips - 15. 'Legally recognised undead': essence, difference, and assimilation in Daniel Waters's Generation Dead – Bill Hughes - 16. The elusive vampire: folklore and fiction – writing My Swordhand is Singing – Marcus Sedgwick

HUMIÈRES, Catherine d' & Rémy POIGNAULT (dir.), **Autour du Minotaure**, Clermont-Ferrand, Presses universitaires Blaise Pascal, (Mythographies et sociétés), 2013, 476 pages.

Les études réunies ici démontrent une fascination toujours vive pour le mythe du Minotaure au cours des siècles en retraçant ses nombreuses réécritures dans le cinéma, la bande-dessinée, la danse, la peinture et la littérature.

HÜLS, Ansgar Michael, **Maske und Identität : das Maskenmotiv in Literatur, Philosophie und Kunst um 1900**, Würzburg, Königshausen & Neumann, 2012, 482 pages.

KING, Edward, **Science Fiction and Digital Technologies in Argentine and Brazilian Culture**, New York, Palgrave, 2013, 242 pages.

Espiritismo digital in cyberfiction from Brazil -- Race and the digital body in cyberfiction from Brazil -- Cruz diablo: Cyberspace as frontier -- Distributed agency in Marcelo Cohen's Casa de otto -- Memory and affective technologies in the Argentine comic book series Cybersix -- Prosthetic memory and the disruption of affective control in the graphic fiction of Lourenço Mutarelli.

KAKOUDAKI, Despina, **Anatomy of a Robot : Literature, Cinema, and the Cultural Work**

of Artificial People, New Brunswick (NJ), Rutgers University Press, 2014, 288 pages.

By analyzing a wide range of literary texts and films (including episodes from *Twilight Zone*, the fiction of Philip K. Dick, Kazuo Ishiguro's novel *Never Let Me Go*, *Metropolis*, *The Golem*, *Frankenstein*, *The Terminator*, *Iron Man*, *Blade Runner*, and *I, Robot*), and going back to alchemy and to Aristotle's *Physics* and *De Anima*, the author tracks four foundational narrative elements in this centuries-old discourse— the fantasy of the artificial birth, the fantasy of the mechanical body, the tendency to represent artificial people as slaves, and the interpretation of artificiality as an existential trope. What unifies these investigations is the return of all four elements to the question of what constitutes the human.

KREMENTSOV, Nikolai, **Revolutionary Experiments : The Quest for Immortality in Bolshevik Science and Fiction**,

Who are we? Where did we come from and where are we going? What is the meaning of life and death? Can we abolish death and live forever? These "big" questions of human nature and human destiny have boggled humanity's best minds for centuries. But they assumed a particular urgency and saliency in 1920s Russia, just as the country was emerging from nearly a decade of continuous warfare, political turmoil, persistent famine, and deadly epidemics, generating an enormous variety of fantastic social, scientific, and literary experiments that sought to answer these "perpetual" existential questions. This book investigates the interplay between actual (scientific) and fictional (literary) experiments that manipulated sex gonads in animals and humans, searched for "rays of life" froze and thawed butterflies and bats, kept alive severed dog heads, and produced various tissue extracts (hormones), all fostering a powerful image of "science that conquers death."

LACEY, Lauren, **The Past That Might Have Been, The Future That May Come : Women Writing Fantastic Fiction, 1960a to the Present**, Jefferson (NC), McFarland, 2014, 277 pages.

This book explores how contemporary fantastic fiction by women writers responds to the past and imagines the future. The first two chapters look at revisionist rewritings of fairy tales and historical texts; the third and fourth focus on future-oriented narratives including dystopias and space fiction. Writers considered include Margaret Atwood, Octavia E. Butler, Angela Carter, Ursula K. Le Guin, Doris Lessing, and Jeanette Winterson, among others.

LaGRANDEUR, Kevin, **Androids and Intelligent Networks in Early Modern Literature and Culture : Artificial Slaves**, New York, Routledge, (Routledge Studies in Renaissance Literature and Culture), 2013, 207 pages.

This book explores the creation and use of artificially made humanoid servants and servant networks by fictional and

non-fictional scientists of the early modern period. Beginning with an investigation of the roots of artificial servants, humanoids, and automata from earlier times, LaGrandeur traces how these literary representations coincide with a surging interest in automata and experimentation, and how they blend with the magical science that preceded the empirical era.

LADOUCEUR, Liisa (sic), **How to Kill a Vampire. Fangs in Folklore, Film and Fiction**, Toronto, ECW Press, 2013, 216 pages.

It traces the evolution of how to kill the fictional vampire—from Bram Stoker's *Dracula* and the Hammer horror films beginning in the 1950s to Anne Rice's Lestat and the dreamy vamps of *Twilight*, *True Blood*, and *The Vampire Diaries*—and also celebrates the most important slayers, including Van Helsing, Buffy, and Blade. In exploring how and why these monsters have been created and the increasingly complex ways in which they are destroyed, the book not only serves as a handy guide to the history and modern role of the vampire, it reveals much about the changing nature of human fears.

LEAVEWORTH, Maria Lindgren & Malin ISAKSSON, **Fanged Fan Fiction : Variations on True Blood, Twilight and The Vampire Diaries**, Jefferson (NC), McFarland, 2013, 228 pages.

Twilight, *True Blood* and *The Vampire Diaries* have sparked intense fan activity and generated a large quantity of fan fiction: stories which test the limits of an already existing fictional work and explore gaps and discrepancies within it. Working from the idea that texts constitute archives, expanded and altered by each addition, close readings of a selection of fanfics illustrate particular transformative practices in the online environment. The central figure of the vampire is read through the lens of fanfic authors' contributions to the archives, particularly regarding how figuratively or literally refanged versions of the trope are used to subvert norms established in the source texts concerning depictions of sexuality, sexual practices, and monstrosity.

MECHAM, Neil, **Weird Tales : Complete Pulp Magazine Cover Gallery, 1923-1954**, Mississauga (ONT.), Girasol Collectables, 2013, 133 pages.

MEHTONEN, Matti Savolainen (ed.), **Gothic Topographies : Language, Nation Building and « Race »**, Farnham, Ashgate, 2013, 243 pages.

Contents: Introduction; Part I European Gothicisms In, Between and Through Languages: Jan Potocki in the intertextual tradition of the roman anglais (the Gothic novel), Hendrik van Gorp; The Gothic avant-garde: a confusion of tongues in Gustav Meyrink and Hugo Ball, P.M. Mehtonen; Things as they're told: the power of narrative in William Godwin's Caleb Williams, Bridget M. Marshall; A stranger in a silent city: Gothic motifs embracing queer textuality in Alan Hollinghurst's *The*

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MUELA EZQUERRA, Julian (dir.), **Le locus terribilis. Topique et expérience de l'horrible**, Bern, et al., P. Lang, 2013, 285 p.

Contenu : Esperanza Bermejo Larrea : L'enfer c'est les autres : sur l'espace hostile dans les romans du Graal du XIIe et du XIIIe siècles – Christine Ferlampin-Acher : *Le locus horribilis* dans *Artus de Bretagne* (XIVe s.) : de l'enfer au moulin, le renouvellement d'un *topos* – María Jesús Salillas Paricio : Espaces merveilleux, terrifiants et hostiles dans *Berinus* – Jean Marie Goulemot : Le sérail, une figure contrastée du *locus horribilis*. Problèmes de transfert et de dissémination – Irene Aguilà Solana : L'Angleterre, *horridior locus* dans la correspondance de Jean-Jacques Rousseau – Yvon Houssais : La forêt labyrinthe – Virginie Fernandez : *Le locus horribilis* dans *Maximilien Heller* : à la limite du fantastique – Ana Alonso : « L'enfer des enfers ». Approche de l'espace dans *La Tour d'amour* de Rachilde – Daniel Compère : Les lieux horribles dans *Zigomar* de Léon Sazie – Azucena Macho Vargas/Ana Soler : *L'invitation chez les Stirl* de Paul Gadenne : l'emprise menaçante de l'espace – Blanca Navarro Pardiñas : Raconter l'horrible : Antonine Maillet et l'épopée des mots – Julián Muela Ezquerra : Caves, magasins et entrepôts dans le roman policier français – Teresa Baquedano Morales : L'espace urbain dans le roman français du XXIe siècle et les limites d'un imaginaire hostile

NAGLE, Jeanne (ed.), **Great Authors of Science Fiction & Fantasy**, New York, Rosen Publishing, 2014, 48 pages. [pour jeunes lecteurs].

NELSON, Victoria, **Gothicka : Vampires, Heroes, Human Gods, and the New Supernatural**, Cambridge, Harvard University Press, 2013, 352 pages.

The Gothic has taken a revolutionary turn in this century. Today's Gothic has fashioned its monsters and devils into

heroes and angels and is actively reviving supernaturalism in popular culture. Nelson argues that this mainstreaming of a spiritually driven supernaturalism is a harbinger of what a post-Christian religion in America might look like.

ORTH, Dominik, **Narrative Wirklichkeiten : eine Typologie pluraler Realitäten in Literatur und Film**, Marburg, Schüren, 2013, 319 pages.

Was ist Realität? Diese Frage reflektieren literarische und filmische Erzählungen, die von einer Pluralität ihrer fiktionsinternen Wirklichkeitsebene geprägt sind. Texte wie E. T. A. Hoffmanns *Der Sandmann*, Arthur Schnitzlers *Flucht in die Finsternis* oder Daniel Kehlmanns *Ruhm* variieren dieses Erzählprinzip ebenso wie die Filme *Das Cabinet des Dr. Caligari* von Robert Wiene, *Stage Fright* von Alfred Hitchcock oder *Lola rennt* von Tom Tykwer. Diese und andere Narrationen verfügen über plurale Realitäten und fungieren somit als fiktionale Realitätsreflexionen.

PALMER, Louis H., **Vampires in the New World**, Santa Barbara (CA), Praeger, 2013, 176 pages.

Vampires in the New World surveys vampire films and literature from both national and historical perspectives since the publication of Bram Stoker's *Dracula*, providing an overview of the changing figure of the vampire in America. It focuses on such essential popular culture topics as pulp fiction, classic horror films, film noir, science fiction, horror fiction, blaxploitation, and the recent *Twilight* and *True Blood* series in order to demonstrate how cultural, scientific, and ideological trends are reflected and refracted through the figure of the vampire.

PIATTI-FARNELL, Lorna, **The Vampire in Contemporary Literature**, London, Routledge, (Routledge Studies in Contemporary Literature), 2013, 224 pages.

This book shows how authors such as J.R. Ward, Stephanie Meyers, Charlaine Harris, and Anne Rice have allowed vampires to be moulded into enigmatic figures who sustain a vivid conceptual debt to contemporary consumer and popular culture. This book highlights the changes — conceptual, political and aesthetic — that vampires have undergone in the past decade, simultaneously addressing how these changes in "vampire identity" impact on the definition of the Gothic as a whole.

RAULERSON, Joshua, **Singularities : Techno-culture, Transhumanism, and Science Fiction in the 21st Century**, Liverpool, Liverpool University Press, (Liverpool Science Fiction Texts and Studies), 2013, 256 pages.

In *Singularities*, Joshua Raulerson mounts a wide-ranging study of the Singularity as a subject for theory and cultural studies, drawing science fiction texts into a complex dialogue with digital culture, transhumanist movements, political and economic theory, consumer gadgetry, gaming, and related areas of our high-tech postmodernity. By doing so, he shows how the Singularity greatly shapes many of

our contemporary anxieties and aspirations.

ROGER, Bertrand, **Initiation et contes de fées : une évocation des cheminements initiatiques dans les contes populaires d'Europe**, Paris, Dervy, (Pierre vivante), 2013, 327 pages.

SCHANOE, Veronical L., **Fairy Tales, Myth, and Psychoanalytic Theory : Feminism and Retelling of the Tale**, Farham, Surrey & Burlington, Ashgate, 2014, 180 pages.

At the same time that 1970s feminist psychoanalytic theorists like Jean Baker Miller and Nancy Chodorow were challenging earlier models that assumed the masculine psyche as the norm for human development and mental/emotional health, writers such as Anne Sexton, Olga Broumass, and Angela Carter were embarked on their own revisionist project to breathe new life into fairy tales and classical myths based on traditional gender roles. Similarly, in the 1990s, second-wave feminist clinicians continued the work begun by Chodorow and Miller, while writers of fantasy that include Terry Windling, Tanith Lee, Terry Pratchett, and Catherynne M. Valente took their inspiration from revisionist authors of the 1970s.

SCHMEINK, Lars & Hans-Harald MÜLLER (dir.), **Fremde Welten : Wege und Räume der Fantastik im 21. Jahrhundert**, Berlin, De Gruyter, 2012, viii, 462 pages.

Until recently, scholars were hesitant to take the fantastic seriously. But since the 1990s, the increasing presence of the fantastic in mass media has spurred growing academic interest in the subject. This book discusses that new interest and brings together recent research in various disciplines. It provides an overview of current approaches and debates in the research of the fantastic. By taking stock of the present state of this young discipline, it also helps to ensure its future.

SCHWETTMAN, Eckhard, **Die Perry Rhodan Chronik : Biographie der grösste Science-Fiction-Serie der Welt Band 4 : 1996-2009**, Innsbrück, Hannibal Verlag, 2013, 528 pages.

SEED, David, **Under the Shadow : The Atomic Bomb and Cold War Narratives**, Kent (Ohio), The Kent State University Press, 2013, 299 pages.

Seed discusses classics of the period like Nevil Shute's *On the Beach*, but he also argues for recognition of less-known works such as Walter M. Miller's depiction of historical cycles in *A Canticle for Leibowitz*, Bernard Wolfe's black comedy of aggression in *Limbo*, or Mordecai Roshwald's satirical depiction of technology running out of human control in *Level 7*. Seed relates these literary works to their historical contexts and to their adaptations in film. Two prime examples of this interaction between media are the motion pictures *Fail-Safe* and *Dr. Strangelove*, which dramatize the threat posed by the arms race to rationality and ultimately human survival.

SEMPÈRE, Emmanuel (dir.), **Conte et croyance**, dans *Féeries*, no 10, 2013, 326 pages.

Le conte transmet des traditions et des croyances ancestrales en même temps qu'il permet une représentation critique de la crédulité : le dossier n'entend donc pas illustrer, par quelques exemples convergents, une attitude univoque au XVIII^e siècle, mais au contraire explorer la complexité des relations entre conte et croyance.

SIMS, Christopher, **Tech Anxiety : Artificial Intelligence and Ontological Awakening in Four Science Fiction Novels**, Jefferson (NC), McFarland, 2013, vii, 242 pages.

Heideggerian technology studies -- Hal as human savior in Arthur C. Clarke's 2001: A space odyssey -- The dangers of individualism and the human relationship to technology in Philip K. Dick's Do androids dream of electric sheep? Ais, hatred of the body, cyborgs, and salvation in William Gibson's Neuromancer -- David Mitchell's Cloud atlas: cloned A.I.S as the leaders of an ontological insurrection.

SWIRSKI, Peter, **From Literature to Biterature : Lem, Turing and Explorations in Computer Literature, Philosophy of Mind, and Cultural Evolution**, Montréal & Toronto, McGill-Queen's University Press, 2013, 216 pages.

Drawing a map of impending literary, cultural, social, and technological revolutions, Peter Swirski boldly assumes that computers will leap from mere syntax-driven processing to semantically rich understanding. He argues that acknowledging biterature as a species of literature will involve adopting the same range of attitudes to computer authors (computhurs) as to human ones and that it will be necessary to approach them as agents with internal states and creative intentions. Ranging from the metafiction of Stanislaw Lem to the "Turing test" (familiar to scientists working in Artificial Intelligence and the philosophers of mind) to the evolutionary trends of culture and machines, Swirski's scenarios lay the groundwork for a new area of study on the cusp of literary futurology, evolutionary cognition, and philosophy of the future.

TANAKA, Motoko, **Apocalypse in Contemporary Japanese Science Fiction**, New York, Palgrave Macmillan, 2014, 208 pages.

Starting with the history of apocalyptic tradition in the West and focusing on modern Japanese apocalyptic science fiction in manga, anime, and novels, *Apocalypse in Contemporary Japanese Science Fiction* shows how science fiction reflected and coped with the devastation in Japanese national identity after 1945. The structure of apocalyptic science fiction reveals what is at stake in Japanese society - cultural continuity, tradition, politics, ideology, reality, communities, and interpersonal relationships - and suggests ways to cope with these crises and visions for the future, both positive and negative. By looking at the postwar period, Motoko Tanaka observes how Japanese apocalyptic discourse has changed in its role as a tool according to the zeitgeists of various decades.

TOUPONCE, William F., **Lord Dunsany, H. P. Lovecraft, and Ray Bradbury : Spectral Journeys**, Lanham (MD), Scarecrow Press, (Studies in Supernatural Literature), 2013, 166 pages.

In *Lord Dunsany, H. P. Lovecraft, and Ray Bradbury: Spectral Journeys*, William F. Touponce examines what these three masters of weird fiction reveal about modernity and the condition of being modern in their tales. In this study, Touponce confirms that these three authors viewed storytelling as a kind of journey into the spectral. Furthermore, he explains how each identifies modernity with capitalism in various ways and shows a concern with surpassing the limits of realism, which they see as tied to the representation of bourgeois society.

TRINQUET, Charlotte, **Le Conte de fées français (1690-1700). Traditions italiennes et origines aristocratiques**, Tübingen, Günter Narr Verlag, (Biblio), 2012, 224 pages.

UTZ, Peter, **Kultivierung der Katastrophe : literarische Untergangsszenarien aus der Schweiz**, München, Wilhelm Fink, 2013, 295 pages.

VINT, Sherryl, **Animal Alterity : Science Fiction and the Question of the Animal**, Liverpool, Liverpool University Press (Liverpool Science Fiction Texts and Studies), 2013, 256 pages.

Animal Alterity uses readings of science fiction texts to explore the centrality of animals for our ways of thinking about human. It argues that the academic field of animal studies and the popular genre of science fiction share a number of critical concerns: thinking about otherness and the nature of human being; desiring communication across species difference; and, interrogating the social and ethical consequences of changes in science and technology.

VINT, SHERRYL, **Science Fiction : A Guide to the Perplexed**, London & Bloomsbury, (Guide for the Perplexed), 2014, 208 pages.

VOSSKAMP, Wilhelm (dir.), **Möglichkeiten : Utopie und Dystopie in der Gegenwart**, Paderborn & München, Fink Verlag, (Morphoma), 2013, 331 pages.

VUCKOVIC, Jovanka, **Vuckovic's Horror Miscellany**, Ilex Gift, 2013, 96 pages.

VUCKOVIC, Jovanka & Jennifer EISS, **Zombies ! Une Histoire illustrée des morts-vivants**, Paris, Hoebeke, 2013, 176 pages.

WAGNER-LAWLOR, Jennifer A., **Postmodern Utopias and Feminist Fictions**, New York, Cambridge University Press, 2013, xvii, 230 pages.

This study examines feminist speculative fiction from the late twentieth- and early twenty-first century, and finds within it a new vision for the future. Rejecting notions of postmodern utopia as exclusionary, Jennifer A. Wagner-

Lawlor advances one defined in terms of hospitality, casting what she calls "imaginative sympathy" as the foundation of utopian desire. Tracing these themes through the works of Atwood, Butler, Lessing, and Winterson, as well as those of well-known Muslim feminists such as El Saadawi, Parsipur, and Mernissi, Wagner-Lawlor balances literary analysis with innovative extensions of feminist philosophy to show how inclusionary utopian thinking can inform and promote political agency.

WOMACK, Ytasha L., **Afrofuturism : The World of Black Sci-Fi and Fantasy Culture**, Chicago, Chicago Review Press, 2013, 224 pages.

From the sci-fi literature of Samuel Delany, Octavia Butler, and N. K. Jemisin to the musical cosmos of Sun Ra, George Clinton, and the Black Eyed Peas' will.i.am, to the visual and multimedia artists inspired by African Dogon myths and Egyptian deities, the book's topics range from the "alien" experience of blacks in America to the "wake up" cry that peppers sci-fi literature, sermons, and activism. With a twofold aim to entertain and enlighten, Afrofuturists strive to break down racial, ethnic, and social limitations to empower and free individuals to be themselves.

YENIKA-AGBAW, Vivian, Ruth McKOY LOWERY & Laretta HENDERSON (ed.), **Fairy Tales with a Black Consciousness : Essays on Adaptions of Familiar Stories**, Jefferson (NC), McFarland, 2013, viii, 235 pages.

Introduction: Multiculturalism and Children's Literature (Vivian Yenika-Agbaw) 1_Constructing Race in Traditional European Tales: Pinkney's Characters at Cross-Cultural Borders (Vivian Yenika-Agbaw, Ritam Dutta and Annette Gregerson) 13_Pinkney's Aesop Fable: Illustrating Cultures from Outside/Inside (Joy Meness, Vivian Yenika-Agbaw and Xiru Du) 31_Old Tales in New Clothing: Isadora Peddles Exotic Africa? (Vivian Yenika-Agbaw and Laura Anne Hudock) 43_The Pied Piper of the Harlem Renaissance: Colin Bootman's The Steel Pan Man of Harlem (Katharine Capshaw Smith) 60_Not All Cinderellas Wear Glass Slippers: A Critical Analysis of Selected Cinderella Variants from the Black Perspective (Deborah L. Thompson) 74_Told with Soul: Joyce Carol Thomas's When the Nightingale Sings as a Revision of the Cinderella Story (Dianne Johnson) 92_Caribbean Folk Tales and African Oral Tradition (Ruth McKoy Lowery) 101_Afro-Latin Folktales and Legends (Dellita L. Martin-Ogunsola) 117_Moving West with Ananse (Nancy D. Tolson) 145_Masks in Storytelling, or How Pretty Salma Turned the "Tale" on Mr. Dog (Barbara A. Lehman) 159_Selected Black Animated Fairy Tales from Coal Black to Happily Ever After, 1943-2000 (Richard M. Breaux) 173_"Snow White in Africa": Afrocentric Ideology in Marilyn Shearer's Tale_(Tyler Scott Smith) 186_Black Aesthetics in Revised African American Fairy Tales (Laretta Henderson) 201_Conclusion: Traditional Tales and Children--Nurturing Competent, _Imaginative, Cultural and Critical Readers (Vivian Yenika-Agbaw, Ruth McKoy Lowery and Laretta Henderson) 222

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Sony Labou Tansi's Life and a Half and Ahmed Khaled
Towfik's Utopia

Lisa Yaszek : Rethinking Apocalypse in African SF

Malisa Kurtz : Specters of Cyberpunk: Haunted Spaces in
Lauren Beukes's Moxyland and Zoo City

Noah Tsika : Projected Nigerias: Kajola and its Contexts

Pamela Phatsimo Sunstrum : Afro-mythology and African
Futurism: The Politics of Imagining and Methodologies for
Contemporary Creative Research Practices

Marleen Barr : Lauren Beukes's Zoo City: Connections

Patrick B. Sharp : Imhotep Hop vs. The White Jesus
Armies of the Technofuture: Interview with Minister Faust

Grace Dillon (Anishinaabe) : Prophet Against Empire:

Interview with Andrea Hairston

Lisa Dowdall : The Utopian Fantastic in Nnedi Okorafor's
Who Fears Death

Neil Easterbrook : Not If, When: Ian McDonald's African
Unsaferi

De Witt Douglas Kilgore : Welcome to Wakanda:
Reforming African Adventure the Marvel Way

John Rieder : Sun Ra's Otherworldliness

Gerry Canavan : Bred to be Superhuman: Comic Books
and Afrofuturism in Octavia Butler's Patternist Series

Gary K. Wolfe & Jonathan Strahan : Somehow Déclassé:
Interview with Nalo Hopkinson

Nick Mamatas : Every Working Day, Every Sweaty
Evening: Review of Through the Valley of the Nest of
Spiders

Andrew M. Butler : Cruising (Re)Collection: Review of
Bread & Wine: An Erotic Tale of New York

Nisi Shawl : A Brave and Contrary Thing: Review of
AfroSF: Science Fiction by African Writers

Zahrah Nesbitt-Ahmed : A Time to Kill: Review of The
Shining Girls

À DÉCOUVRIR SUR LE SITE DE BERNARD GOORDEN

Au fur et à mesure des demandes de certains amateurs, le
site www.idesetautres.be exhume certains volumes de la
collection « IDES ... ET AUTRES », qui peuvent être
téléchargés GRATUITEMENT.

« Les Monikins » de Fenimore COOPER (1789-1851) a été
publié en 1835 et, selon Pierre VERSINS, relève du
domaine utopique. En 1993, ce livre a été repris dans
« IDES ... ET AUTRES » hors commerce N°43 (IEAhc43).
Il avait été sélectionné pour nous par Robert Van Bel, qui
avait mis à notre disposition la traduction de A. J. B.
Defauconpret publiée en 1839 à Paris par Furne, Charles
Gosselin & Perrotin, éditeurs.

La seconde partie du « Cercle hermétique », de Miguel
SERRANO (1917-2009 ; Chili), a fait l'objet de « IDES ...
ET AUTRES » N°11 (IEA11) début 1976. « El círculo
hermético » (Cartas originales de dos amistades) a été
publié, une première fois, en langue espagnole, en 1965. La
version française était sous-titrée « Testaments littéraires de
Hermann Hesse et Carl-Gustav Jung ». « IDES ... ET
AUTRES » N°11 ne prenait en compte que ce qui était
relatif à Carl-Gustav JUNG ; pour des raisons techniques, il
a lui-même dû être scindé en 6 pour cette publication sur
INTERNET. On trouve, entre les pages 80 et 81 (quatrième
volet du N°11 sur INTERNET) la reproduction cette fois
intégrale d'une lettre (de 10 pages) manuscrite d'une
extraordinaire importance, écrite par le professeur Jung,
alors, peu avant sa mort et qui constitue pratiquement son
testament idéologique. Il y fait allusion à la science-fiction
à la deuxième page.

La revue belge MAGORIE (1974) sera également
disponible intégralement.

Plus quelques autres trésors et nouveautés à découvrir sur
ce site encyclopédique

A PROPOS DES AUTEURS

ANDERSON, Melanie, **Spectrality in the Novels of Toni Morrison**, Knoxville (Tenn.), University of Tennessee Press, 2013, 173 pages.

At first glance, *Beloved* would appear to be the only “ghost story” among Toni Morrison’s nine novels, but as this provocative new study shows, spectral presences and places abound in the celebrated author’s fiction. Melanie R. Anderson explores how Morrison uses specters to bring the traumas of African American life to the forefront, highlighting histories and experiences, both cultural and personal, that society at large too frequently ignores.

BAKER, Peter S., **Honour, Exchange and Violence in Beowulf**, Woodbridge (Suffolk), D.S. Brewer, 2013, ix, 279 pages.

BARANELLI, Luca (dir.), **Album Calvino**, Frankfurt am Main, Fischer Taschenbuch, 2013, 365 pages.

BÉLAND, Jean-Pierre & George A. LEGAULT (dir.), **Asimov et l’acceptabilité des robots**, (Enjeux éthiques), Québec, Presses de l’Université Laval, 2012, 238 pages.

L’œuvre d’Asimov met en scène, à travers diverses nouvelles et plusieurs romans, des robots dont certains ne sont que des machines complexes, alors que d’autres sont des humanoïdes. Ces robots qui interagissent avec les humains sur la Terre ainsi que dans les colonies permettent à Asimov de soulever divers enjeux éthiques, économiques, environnementaux, légaux et sociaux connus sous l’acronyme E3LS. Que peut-on tirer d’une lecture d’Asimov aujourd’hui ? Comment cet auteur pensait-il ces enjeux ? Comment en évaluait-il les risques et les répercussions ? De plus, en imaginant une morale des robots pour les rendre plus acceptables socialement, comment voyait-il les enjeux du vivre ensemble ? Enfin, on peut se demander aujourd’hui, alors que le développement de la robotique et des implants avance à grands pas, si les robots d’Asimov sont ou seront un jour réalisables. Voilà les questions qui amènent deux philosophes et deux physiciens à se rencontrer pour penser l’acceptabilité des robots dans l’œuvre de science-fiction d’Asimov.

CANTALUPO, Barbara (ed.), **Poe’s Pervasive Influence**, Bethlehem, Lehigh University Press, (Perspectives on Edgar Poe), 2012, 161 pages.

This volume includes interpretative essays on international authors whose work reflects back on Poe’s work: Edogawa Rampo from Japan; Lu Xun from China; Fernando Pessoa, Eça de Queirós and Ramalho Ortigão from Portugal; Angela Carter from England; and Nikolai Gogol from Russia. The essays in this collection complement and extend a project begun by Lois Vines’ *Poe Abroad* (University of Iowa Press, 1999) and take a wider perspective on Poe’s influence with essays on Poe’s impact on American authors William Faulkner, Mary Oliver, Joyce

Carol Oates, Nathaniel Hawthorne, Herman Melville, and Harriet Jacobs.

CHAILLAN, Marianne, **Harry Potter à l’école de la philosophie**, Paris, Ellipses, (Culture Pop), 2013, 190 pages.

Une approche didactique passionnante de la philosophie à l’appui d’un des plus grands succès populaires de ces dix dernières années : l’étude de la philosophie dans Harry Potter et de la philosophie de Harry Potter.

CHAPLE, Sergio, **Estructuro y sentido en la novelística de Alejo Carpenter : la producción de los sesenta**, La Habana, Ediciones Union, 2012, 194 pages.

CHAULET ACOUR, Christiane (dir.), **A l’aube des « Mille et une nuits » : les lectures comparatistes**, Saint-Denis, Presses Universitaires de Vincennes, 2012, 166 pages.

CLARESON, Thomas D., **The Heritage of Heinlein : A Critical Reading of the Fiction**, Jefferson (NC), McFarland, 2014, 272 pages.

Robert A. Heinlein is generally recognized as the most important American science fiction writer of the 20th century. This is the first detailed critical examination of his entire career. It is not a biography—that is being done in a two-volume work by William Patterson. Instead, this book looks at each piece of fiction (and a few pieces of sf-related nonfiction) that Heinlein wrote, chronologically by publication, in order to consider what each contributes to his overall accomplishment. The aim is to be *fair*, to look clearly at the strengths and weaknesses of the writings that have inspired generations of readers and writers.

CLARKE, Fred, **Arthur C. Clarke : A Life Remembered**, Charlotte (NC), Griffin Media, 2013, 232 pages. [avec Mark Stewart, Kelvin F. Long, Robert Godwin, etc. Biographie par le frère d’Arthur C. Clarke).

COLLECTIF, **Pierre-Jules Hetzel, éditeur par excellence**, dans *Revue Jules Verne*, Éditions du Centre National Jules Verne, no 37, 2013.

Réalisées par le Centre international Jules Verne en partenariat avec l’Université de Picardie Jules Verne et ses centres d’études : Cerr & Cercll, les 10^{èmes} *Rencontres internationales Jules Verne*, consacrées à Pierre-Jules Hetzel, se sont déroulées les 22 et 23 mars 2013 à Amiens, dans l’auditorium du Logis du Roy, Mises en ligne, en mai 2013, sur le site de la *Revue Jules Verne*, ces *Rencontres* sont aujourd’hui publiées et enrichies. Ni simple ni double, ce numéro 37, très dense, présente un ensemble d’illustrations à la hauteur de P.-J. Hetzel, pour parfaire l’hommage que le Centre international Jules Verne a souhaité rendre cette année à l’éditeur (cent cinquantième de la parution de *Cinq semaines en ballon* de Jules Verne et bicentenaire de la naissance de son éditeur).

COLLS, Robert, **George Orwell : English Rebel**, Oxford University Press, 2013, xii, 330 pages.

CONANT, James, **Orwell, ou le pouvoir de la vérité**, Marseille, Agone, (Bancs d'essai), 2012, 182 pages.

COSTAGLIOLA D'ABELE, Michele, **L'Oulipo e Italo Calvino**, Berlin, et al., Peter Lang, 2014, 251 pages.

CRAWFORD, Gary William (ed.) , **Ramsey Campbell : Critical Essays on the Modern Master of Horror**, Lanham (MD), The Scarecrow Press, (Studies in Supernatural Literature), 2014, 204 pages.

In Ramsey Campbell: Critical Essays on the Modern Master of Horror, Gary William Crawford has assembled a collection of articles that examine the work of one of weird fiction's most revered writers. These essays look at a number of elements that characterize Campbell's stories and novels, including comparisons to H. P. Lovecraft, who was an early inspiration; Campbell's modern variations of Gothic fiction; his concept of evil; religious subtext in his fiction; and how adversities Campbell has faced have shaped his life and his work.

DE HART, Scott D., **Shelley Unbound : Discovering Frankenstein's True Creator**, Port Townsend, Feral House, 2013, 183 pages.

In Dr. de Hart's *Shelley Unbound*, Oxford educated researcher and scholar, Scott D. de Hart examines the overlooked educational, biographical, alchemical, political, and scientific background of Percy Shelley. The author explores Shelley's scientific avocations, his disputes against church and state, and his connection to the illegal and infamous anti-Catholic organization, the Illuminati which provides the critical background to Frankenstein, a novel which only Percy Bysshe Shelley might have pulled off - or wanted to - in his predictable anonymous fashion.

DETUE, Frédéric (dir.), **Volodine, etc : post-exotisme, poétique, politique**, Paris, Classiques Garnier, 2013, 433 pages. [Actes du colloque de Cerisy : Antoine Volodine et les voix du post-exotisme].

DI FAZIO, Angela, **Altri simulacri : automi, vampiri e mostri della storia nei racconti di Primo Levi**, Pisa, ETS, 2012, 192 pages.

EAGLESTONE, Robert & Martin McQUILLAN (eds.), **Salman Rushdie ; Contemporary Critical Perspectives**, London & New York, Bloomsbury Academic, 2013, xvii, 144 pages.

Chronology of Salman Rushdie's life -- Introduction: Salman Rushdie / Robert Eaglestone -- The Rushdie canon / Ankhi Mukherjee -- Salman Rushdie and the rise of postcolonial studies: Grimus, Midnight's Children and Shame / Eleanor Byrne -- Rushdie as an international writer: The Ground Beneath Her Feet, Fury, Shalimar the Clown and The Enchantress of Florence / Marianne

Corrigan -- Postcolonial secularism and literary form in Salman Rushdie's *The Satanic Verses* / Stephen Morton -- Revisiting *The Satanic Verses*: the fatwa and its legacies / Anshuman Mondal -- Salman Rushdie's post-nationalist fairy tales: Haroun and The Sea of Stories and Luka and The Fire of Life / Andrew Teverson -- 'Illuminated by a ray of the sun at midnight': The Enchantress of Florence / Martin McQuillan -- Rushdie's non-fiction / Dan O'Gorman -- Po-fa: Joseph Anton / Robert Eaglestone.

FAURE, Mireille, **Étude sur Nerval : Sylvie**, Paris, Ellipses, (Résonance), 2013, 94 pages.

FREEMAN, Brian James & Bev VINCENT, **The Illustrated Stephen King Trivia**, Forest Hill (MD), Cemetery Dance Publications, 2013, 474 pages.

GAFFORD, Sam, **Hodgson ; A Collection of Essays**, Ulthar Press, 2013, 72 pages.

GIERZYNSKI, Anthony, **Harry Potter and the Millennials : Research Methods and the Politics of the Muggle Generation**, Baltimore, Johns Hopkins University Press, 2013, x, 118 pages.

GREEN, Matthew J. A., **Alan Moore and the Gothic Tradition**, Manchester, Manchester University Press, 2013, xix, 306 pages.

HARRIS, Charlaïne, **After Dead : What Came Next in the World of Sookie Stackhouse**, New York, Ace Books, 2013, 208 pages.

[Descendu en flammes unanimement par les fans de la série pour cause de médiocrité terminale. Grosse, grosse déception !]

HEDWIG, Andreas (dir.), **Die Brüder Grimm in Marburg**, Marburg, Hessisches Staatsarchiv, 2013, 313 pages.

HERZFELD, Gregor, **Poe in der Musik : eine versatile Allianz**, Münster, Waxmann, 2013, 224 pages.

HOROWITZ, Helen Lefkowitz, **Charlotte Perkins Gilman and the Making of The Yellow Wall-Paper**, Oxford, Oxford University Press, 2012, 251 pages.

JAQUES, Zoe & Eugene GIDDENS, **Lewis Carroll's Alice's Adventures in Wonderland and Through the Looking Glass : A Publishing History**, Burlington (VT), Ashgate, (Ashgate Studies in Literary History), 2013, 272 pages.

JOECKEL, Samuel, **The C. S. Lewis Phenomenon : Christianity and the Public Sphere**, Macon, (Georgia), Mercer University Press, 2013, 427 pages.

JOSHI, S. T. & Darrell SCHWEITZER, **Lord Dunsany : A Comprehensive Bibliography**, Lanham (MD), Scarecrow Press, (Studies in Supernatural Literature), 2014, 304 pages.

KING, Don W., **Plain to the Inward Eye : Essays on C. S. Lewis**, Abilene (TX), Abilene Christian University Press, 2013, 338 pages.

KIRCHER, Fabrice, Dominique BECKER, **Lovecraft et le Necronomicon**, Agnières, Éditions Le Temps Présent, (Enigma), 2012, 275 pages.

LABBAN, Rima, **Les Figures mythiques dans Les Mille et une Nuits**, Paris, L'Harmattan, (Espaces littéraires), 2013, 218 pages.

LENGERMANN, Patricia et al., (eds.), **Charlotte Perkins Gilman**, London, Ashgate, 526 pages.

MAURER, Yael, **The Science Fiction Dimensions of Salman Rushdie**, Jefferson (NC), McFarland, 2014, 277 pages.

McCAFFREY, Todd (ed.), **Dragonwriter ; A Tribute to Anne McCaffrey and Pern**, Austin (TX), BenBella, (Smart Pop), 2013, 288 pages.

In *Dragonwriter*, Anne's son and Pern writer Todd McCaffrey collects memories and stories about the beloved author, along with insights into her writing and legacy, from those who knew her best. Nebula Award-winner Elizabeth Moon relates the lessons she learned from Pern's Lessa (and from Lessa's creator); Hugo Award-winner David Brin recalls Anne's steadfast belief that the world to come will be better than the one before; legendary SFF artist Michael Whelan shares (and tells stories about) never-before-published Pern sketches from his archives; and more.

McGRATH, Alister E., **C. S. Lewis : A Life. Eccentric Genius, Reluctant Prophet**, Carol Stream (Ill), Tyndale House Publishers, 2013, xvi, 431 pages.

Prelude. The soft hills of down : an Irish childhood, 1898-1908 ; The ugly country of England : schooldays, 1908-1917 ; The vasty fields of France : war, 1917-1918 -- Oxford. Deceptions and discoveries : the making of an Oxford don, 1919-1927 ; Fellowship, family, and friendship : the early years at Magdalen College, 1927-1930 ; The most reluctant convert : the making of a mere Christian, 1930-1932 ; A man of letters : literary scholarship and criticism, 1933-1939 ; National acclaim : the wartime apologist, 1939-1942 ; International fame : the mere Christian, 1942-1945 ; A prophet without honour? : postwar tensions and problems, 1945-1954 -- Narnia. Rearranging reality : the creation of Narnia ; Narnia : exploring an imaginative world -- Cambridge. The move to Cambridge : Magdalene College, 1954-1960 ; Bereavement, illness, and death : the final years, 1960-1963 -- Afterlife. The Lewis phenomenon.

McGRATH, Alister E., **The Intellectual World of C. S. Lewis**, Chichester (West Sussex), Wiley-Blackwell, 2014, 206 pages.

Marking the 50th anniversary of Lewis' death, *The Intellectual World of C. S. Lewis* sees leading Christian thinker Alister McGrath offering a fresh approach to

understanding the key themes at the centre of Lewis' theological work and intellectual development.

McMILLAN, Gloria (ed.), **Orbiting Ray Bradbury's Mars : Biographical, Anthropological, Literary, Scientific and Other Perspectives**, Jefferson (NC), McFarland, (Critical Explorations in Science Fiction and Fantasy), 2013, 264 pages.

Foreword (Peter Smith) 1_Preface (Gloria McMillan) 3_Introduction: Landing on Bradbury's Western Mars (Gloria McMillan) 5_Part One: Biographical Lens_Miracles of Rare Device: Bradbury and the American Southwest (Jonathan R. Eller) 11_The Sorcerer's Apprentices: How the Lives of Three Regional "Weird Fiction" Writers Became Creatively Entangled (Wolf Forrest) 24_Part Two: Anthropological Lens_Prescient Border Crossing: "I See You Never" and the Undocumented Mexicans Americans Prefer Not to See (Marleen S. Barr) 39_Bradbury's Survivance Stories (Grace L. Dillon) 57_A "Night Meeting" in the Southwest: Hospitality in Martian Chronicles (Adam Lawrence) 70_Illustrating Otherness: Crossing Frontiers in The Illustrated Man (Francisco Laguna-Correa) 88_Part Three: Literary Lens_Loss in the Language of Tomorrow: Journeying Through Tucson on the Way to "Usher II" (Aaron Barlow) 105_Bradbury's Mars: Pathway to Reinvention and Redemption (Kimberly Fain) 117_The Desert Is Earth and Mars: An Ecocritical, Bachelardian Exploration of "And the Moon Be Still as Bright" and It Came from Outer Space (Christopher Cokinos) 133_Part Four: Scientific Lens_Why Does Mars Beckon Us? (Espinoza) 157_The Exploration of Mars: An Unintentional Invasion? (David M. Acklam) 164_A Martian Chronicle (Charles L. Dugan, Jr.) 176_The Naming of Names (Christopher P. McKay and Carol Stoker) 181_Part Five: Media Lens_De-Alienating the Alien: The Limits of Empathy in NBC's The Martian Chronicles Miniseries (Paul Cote) 193_The Illustrated Man Illustrates Our Future (Howard Allen) 211_Silver Locusts on the Silver Screen: Bradbury's Western Mars Confronts 1960s British Art-Cinema (Martin R. Hall) 218_Part Six: Educational Lens_Teaching Martians in Tucson (Gloria McMillan) 229

SLUSSER, George Edgar, **Gregory Benford, Urbana, University of Illinois Press, (Modern Masters of SF), 2014, 200 pages.**

In this study, George Slusser explores the extraordinary, seemingly inexhaustible display of creative energy in Gregory Benford's life and work. By identifying direct sources and making parallels with other works and writers, Slusser reveals the vast scope of Benford's knowledge, both of literature and of the major scientific and philosophical issues of our time. Slusser also discusses Benford's numerous scientific articles and nonfiction books and includes a new interview with Benford.

THADEWALD, Wolfgang (dir.), **150 Jahre Jules Verne : Zeugnisse aus den Anfängen einer Literatursgattung**, Berlin, Verlag. Dorbrunnen, Bremerhaven, Jules-Verne Club, 2013, 161 pages.

TOWNSHEND, Dale & Angela WRIGHT (eds.), **Ann Radcliffe and the Gothic**, New York, Cambridge University Press, 2014, 250 pages.

Machine generated contents note: Preface; 1. Gothic and Romantic engagements: the critical reception of Ann Radcliffe, 1789-1850 Dale Townshend and Angela Wright; 2. Ann Radcliffe, precursors and portraits Joe Bray; 3. Ann Radcliffe and Romantic print culture Edward Jacobs; 4. Ann Radcliffe and politics James Watt; 5. Ways of seeing in Ann Radcliffe's early fiction: The Castles of Athlin and Dunbayne (1789) and A Sicilian Romance (1790) Alison Milbank; 6. The heroine, the abbey and popular Romantic textuality: The Romance of the Forest (1791) Diane Long Hoeveler; 7. Popular Romanticism and the problem of belief: The Mysteries of Udolpho (1794) Robert Miles; 8. Transnational aesthetics in Ann Radcliffe's A Journey Made in the Summer of 1794 [...] (1795) JoEllen DeLucia; 9. Recovering the Walpolean Gothic: The Italian: Or, the Confessional of the Black Penitents (1796-7) Jerrold E. Hogle; 10. Ann Radcliffe beyond the grave: Gaston de Blondville and its accompanying texts Samuel Baker; 11. Ann Radcliffe's poetry: the poetics of refrain and inventory Jane Stabler; 12. Ann Radcliffe and Romantic-era fiction Sue Chaplin; 13. 'A portion of the name': stage adaptations of Radcliffe's fiction, 1794-1806 Diego Saglia.

URAKOVA, Alexandra, **Deciphering Poe. Subtexts, Contexts, Subversive Meanings**, Bethlehem, Lehigh University Press, (Perspectives on Poe), 2013, 158 pages.

Poe's resonance with Francis Quarles: emblems, melancholy, and the art of memory / William E. Engel -- "A snare in every human path": Tamerlane and the paternal scapegoat / John Edward Martin -- Mother goddess manifestations in Poe's Catholic hymn and Morella / Amy Branam -- Poe's 1845 Boston Lyceum appearance reconsidered / Philip Edward Phillips -- "Torture[d] into aught of the sublime": Poe's Fall of the House of Burke, Ussher and Kant / Sean Moreland -- Poe and perversity / Daniel Fineman -- From the romantic to the textual sublime: Poesque sublimities, romantic irony, and deconstruction / Stephanie Sommerfeld -- The armchair Flâneur / Tim Towslee -- No kidding: The Gold-Bug is true to its title / Henri Justin -- "Trust to the shrewdness and common sense of the public": the narrative of Arthur Gordon Pym as a hoaxical satire of racist epistemologies / John C. Havard -- Moving daguerreotypes and myths of reproduction: Poe's body / Lauren Curtright.

WESTFAHL, Gary, **William Gibson**, Urbana, University of Illinois Press, (Masters of Science Fiction), 2013, 240 pages.

Delving into numerous science fiction fanzines that the young Gibson contributed to and edited, Westfahl delivers new information about his childhood and adolescence. He describes for the first time more than eighty virtually unknown Gibson publications from his early years, including articles, reviews, poems, cartoons, letters, and a collaborative story. The book also documents the poems, articles, and introductions that Gibson has written for

various books, and its discussions are enriched by illuminating comments from various print and online interviews. The works that made Gibson famous are also featured, as Westfahl performs extended analyses of Gibson's ten novels and nineteen short stories. Lastly, the book presents a new interview with Gibson in which the author discusses his correspondence with author Fritz Leiber, his relationship with the late scholar Susan Wood, his attitudes toward critics, his overall impact on the field of science fiction, and his recently completed screenplay and forthcoming novel.

MINI-DOSSIER TOLKIEN

ATHERTON, Mark, **There and Back Again : J.R.R. Tolkien and the Origins of the Hobbit**, London & New York, I. B.Tauris, 2012, xiii, 306 pages.

Part One: Shaping the Plot * 'We must away ere break of day' * Fairy-stories and animal fables * 'A green great dragon' * 'The Heart of the Mountain' * Return to Bagend * Part Two: Making the Mythology * The English country house and its myths * William Guest * 'The lonely sea and the sky' * 'Far Over Misty Mountains Cold' * 'Goblin-wars' * Literary myth and the Great War * Visions of peace * Part Three: Finding the Words * Early lessons in philology * Tolkien as word-collector * Rhymes and riddles * Dialect matters * Epilogue *

BADOR, Damien, Coralie POTOT, et. al., **L'Encyclopédie du Hobbit**, Paris, Le Pré aux Clercs, 2013, 335 pages. Avec des illustrations originale de Xavier Sanchez et Sandrine Gestin.

BASSHAM, Gregory & Eric BRONSON (eds.), **The Hobbit and Philosophy : for When You've Lost Your Dwarves, Your Wizard, and Your Way**, Hoboken, Wiley & Sons, (The Blackwell Philosophy and Pop Culture Series), 2012, x, 262 pages.

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Introduction: Never Laugh at Live Philosophers 1_Gregory Bassham and Eric Bronson

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- 3 Big Hairy Feet: A Hobbit's Guide to Enlightenment 32_Eric Bronson
- 4 Bilbo Baggins: The Cosmopolitan Hobbit 45_Dennis Knepp

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- 8 Tolkien's Just War 103_David Kyle Johnson

9 “Pretty Fair Nonsense”: Art and Beauty in *The Hobbit* 118_*Philip Tallon*

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PART THREE RIDDLES AND RINGS

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12 Inside *The Hobbit*: Bilbo Baggins and the Paradox of Fiction 161_*Amy Kind*

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PART FOUR BEING THERE AND BACK AGAIN

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15 The Consolation of Bilbo: Providence and Free Will in Middle-earth 206_*Grant Sterling*

16 Out of the Frying Pan: Courage and Decision Making in Wilderland 218_*Jamie Carlin Watson*

17 There and Back Again: A Song of Innocence and Experience 235_*Joe Kraus*

DAY, David, **Tolkien : A Dictionary**, San Diego, Thunder Bay Press, 2013, 288 pages.

FALCONER, Daniel, ***The Hobbit : The Desolation of Smaug : Art & Design***, New York, Harper Collins, 2013, 208 pages.

FISHER, Jude, ***The Hobbit : The Desolation of Smaug : A Visual Companion***, New York, Houghton Mifflin, 2013, 84 pages.

HUNT, Peter (ed.), **J.R.R. Tolkien ; *The Hobbit and The Lord of the Rings***, New York, Palgrave Macmillan, 2013, xi, 185 pages. Introduction; Peter Hunt_1. *The Hobbit*, the Tale, Children's Literature, and the Critics; Keith O'Sullivan_2. Sources and Successors; Maria Sachiko Cecire_3. The Pastoral Impulse and the Turn to the Future in *The Hobbit* and Interwar Children's Fiction; Hazel Sheekey Bird_4. Tolkien and the Traditional Dragon Tale: An Examination of *The Hobbit*; C.W.Sullivan III_5. Tolkien's Language; Louise Joy_6. There and Back Again: The Gendered Journey of Tolkien's Hobbits; Zoe Jaques_7. Tolkien and Worldbuilding; Catherine Butler_8. A Topoanalytical Reading of Landscapes in *The Lord of the Rings* and *The Hobbit*; Jane Suzanne Carroll_9. Tolkien and Trees; Shelley Saguro and Deborah Cogan Thacker_10. From Illustration to Film: Visual Narratives and Target Audiences; Kate Harvey_Further Reading

SIMPSON, Paul & Brian J. ROBB, ***Middle-earth Envisioned : The Hobbit and The Lord of the Ring : On Screen, on Stage, and Beyond***, New York, Race Point Publishing, 224 pages.

Middle-earth Envisioned is the first book to explore the artistic legacy left by Tolkien's world. Paintings, drawings, theatrical performances, radio serials, and films inspired by *The Hobbit* and *The Lord of the Rings* are all discussed in a manner that further illuminates the brilliance of Tolkien's

creation. Readers will discover details surrounding an attempted Beatles live-action version (with Paul McCartney as Frodo Baggins), a nearly four-hour Canadian musical, the West End stage production of *Lord of the Rings*, and of course, the Peter Jackson films—including the *Hobbit* trilogy—and much more. In this beautifully illustrated gift book, discover the richness of Middle-earth anew, through the works of the artists inspired by it.

SMITH, Noble, ***The Wisdom of the Shire : A Guide to a Long and Happy Life***, New York, St. Martin's Griffin, 2013, 224 pages. Préface de Peter S. BEAGLE

In *The Wisdom of the Shire*, Noble Smith sheds a light on the life-changing ideas tucked away inside the classic works of J. R. R. Tolkien and his most beloved creation—the stouthearted Hobbits.

SNYDER, Christopher, ***The Making of Middle-earth : New Look Inside the World of J.R.R. Tolkien***, New York, Sterling Publisher, 2013, 352 pages.

J. R. R. Tolkien's *The Lord of the Rings* consistently tops polls as the best-loved literary work of all time. Now medieval scholar and Tolkien expert Christopher Snyder presents the most in-depth exploration yet of Tolkien's source materials for Middle-earth—from the languages, poetry, and mythology of medieval Europe and ancient Greece to the halls of Oxford and the battlefields of World War I. Fueled by the author's passion for all things Tolkien, this richly illustrated book also reveals the surprisingly pervasive influence of Tolkien's timeless fantasies on modern culture.

VACCARO, Christopher, ***The Body in Tolkien's Legendarium : Essays on Middle-earth Corporeality***, Jefferson, McFarland, 2013, 190 pages.

Introduction (Christopher Vaccaro) 1_Part I. The Transformation of the Body_The Body in Question: The Unhealed Wounds of Frodo Baggins (Verlyn Flieger) 12_Incorporeality and Transformation in The Lord of the Rings (Yvette Kisor) 20_Frodo's Body: Liminality and the Experience of War (Anna Smol) 39_Part II. The Body and the Spirit_The Hroa and Fea of Middle-earth: Health, Ecology and the War (Matthew Dickerson) 64_The Ugly Elf: Orc Bodies, Perversion, and Redemption in The Silmarillion and The Lord of the Rings (Jolanta N. Komornicka) 83_Part III. The Discursive Body_Light (noun, 1) or Light (adjective, 14b)? Female Bodies and Femininities in The Lord of the Rings (Robin Anne Reid) 98_A Body of Myth: Representing Sauron in The Lord of the Rings (Gergely Nagy) 119_Part IV. The Body and the Source Material_Emblematic Bodies: Tolkien and the Depiction of Female Physical Presence (James T. Williamson) 134_Extending the Reach of the Invisible Hand: A Gift Looks for Gain in the Gifting Economy of Middle-earth (Jennifer Culver) 157_Tolkien's Whimsical Mode: Physicalities in The Hobbit (Christopher Vaccaro) 170

CINÉMA & TÉLÉVISION



ANDERSEN, Sven-Ole, **Goethes FAUST in Hollywood : Motive der Tragödie und des Themas in ausgewählten Filmen**, Frankfurt am Main, Peter Lang, 2013, 175 pages.

Ziel des Buches ist es daher, den Zusammenhang zwischen dem literarischen Werk *Faust*, in der Version von Johann Wolfgang von Goethe, und amerikanischen Filmversionen darzustellen, die den Pakt des modernen Subjekts mit dem Teufel beinhalten oder bei denen es sich um eine Variation des Faustthemas handelt. Dabei soll deutlich werden, dass diese modernen amerikanischen Filme sich bei der Abbildung problematischer aktueller Gesellschaftsentwicklungen in Amerika auf die Faustproblematik stützen, die bereits von Goethe beschrieben wurde, jedoch keine identischen Übernahmen sind.

BADIOU, Alain, et al., **Matrix : machine philosophique**, Paris, Ellipses, (Ellipses Poche), 2013, 250 pages.

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A SIGNALER

100 ANS ET PLUS DE CINÉMA FANTASTIQUE ET DE SCIENCE-FICTION
Jean-Pierre Andrevon (dir.)
Pertuis, Rouge Profond, (Raccords)
2013, 1083 pages

Important écrivain de science-fiction et critique de cinéma, Jean-Pierre Andrevon a réuni une équipe réduite (Pierre Gires, Jean-Pierre Fontana, François Crau, Bernard Médioni et Sébastien Socias), pour livrer un monumental dictionnaire illustré sur le cinéma de genre sans prétendre, bien sûr, couvrir la totalité de la production mondiale. De *À des millions de kilomètres de la terre* jusqu'à *Zu, les guerriers de la montagne magique*, de l'adaptation aux zombies en tous genres, d'Abbott et Costello à Fay Wray, de J.J. Abrams à George Zucco, près de cinq mille entrées répertorient les films de genre (plus de dix-sept mille titres évoqués), les thèmes, figures, motifs et grands noms attachés à l'imaginaire projeté à l'écran sous ses formes les plus diverses. Une encyclopédie exceptionnelle qui pèse ses quatre kilos ! [Info : Claude Ecken].

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concepts et personnages	211
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BELL, James (ed.), **Gothic : The Dark Heart of Cinema**, London, British Film Institute, (BFI Compendium), 2013, 160 pages.

Through a range of lavishly illustrated new essays, written by some of the foremost authorities in the field, *Gothic: The Dark Heart of Film* reveals how the archetypes of Gothic horror and romance have endured, reflecting our deepest fears back at us. It charts the story of how the Gothic found its dark heart in Britain, and came to life on film across the world, from its origins in the silent era, through the Universal horrors of the 1930s, the rise of Hammer in the 1950s, and many other twilight stops on its path to the present.

BODDEN, Valerie, **Horror**, Mankato, Creative Education, 2014, 48 pages. [Ouvrage à vocation vaguement pédagogique. L'horreur expliquée aux plus jeunes qui en savent plus que nous sur le sujet !].

CALHOUN, Crissy, **Love You to Death ; Season 4 : The Unofficial Companion to The Vampire Diaries**, Toronto, ECW Press, 2013, 272 pages.

With a foreword by co-creator Julie Plec, the fan-favorite *Love You to Death* series returns with an essential guide to the fourth season of The CW's hit show *The Vampire Diaries*. This season four companion delves headlong into the twists and turns of each episode, exploring the layers of rich history, supernatural mythology, historical and pop culture references, and the complexities and motivations of the show's memorable cast of characters. Add expanded chapters on the making of the show, the people who bring the world of Mystic Falls to life, and the intensely loyal audience that keeps it thriving, and you have a guide as compelling and addictive as the show itself. Features exclusive interviews with: co-creator Julie Plec, executive producer Caroline Dries, writer Jose Molina, producer Pascal Verschooris, director Joshua Butler, cinematographer Dave Perkal, editor Tyler Cook, and composer Michael Suby.

CHAPMAN, James & Nicolas J. CULL, **Projecting Tomorrow : Science Fiction & Popular Cinema**, London, I. B. Tauris, 2013, 272 pages.

This new exploration of the genre examines landmark science fiction films from the 1930s to the present. They include genre classics such as *Things to Come*, *Forbidden Planet* and 2001: *A Space Odyssey* alongside modern blockbusters *Star Wars* and *Avatar*. Chapman and Cull consider both screen originals and adaptations of the work of major science fiction authors. They also range widely across the genre from pulp adventure and space opera to political allegory and speculative documentary – there is even a science fiction musical. Informed throughout by extensive research in US and British archives, the book documents the production histories of each film to show how they made their way to the screen – and why they turned out the way they did.

COMER, Todd A. & Lloyd Isaac VAYO (eds.), **Terror and the Cinematic Sublime : Essays on the Violence and the Unrepresentable in Post 9/11 Films**, Jefferson (NC), McFarland, 2013, vi, 208 pages.

Preface and Acknowledgments 1_Introduction: Terror and the (Post)Cinematic Sublime Todd A. Comer and Lloyd Isaac Vayo 5_Hits and Missives: Excluding/Embracing 9/11_Plummeting to the Pavement: The Fall of the Body in _ Spider-Man Kartik Nair 15_When Does the Hurting Stop? Cloverfield and the _ (Re)Enabling of Fantasy in the Post-9/11 City Scott Wilson 29_Keeping Terror Alive: The Political Economy of Visibility _ in Inside Man Sven Cvek 42_Pushing the Envelope: Exposing the Limits of Freedom_Aronofsky's Cinematic Vision and the Ethical Meaning of _ Freedom as the Sublime Horizon of Amor Fati Donald Callen 57_The Apocalyptic Sublime: Hollywood Disaster Films and _ Donnie Darko Seung-hoon Jeong 72_History Is Always Virgin: Quentin Tarantino's *Inglourious _ Bastards* and the Lyotardian

Sublime Marco Grosoli 88_Tarrying with Sublimity: The Limits of Cinematic Form in _ Duncan Jones' *Source Code* Michael J. Blouin 103_Communication Breakdown: (Post)Cinematic Interruptions_Pleasure and Pain: Post-Cinematic Remakes Holly Willis 119_Watching the World Burn: Intensity, Absurdity and Echoes _ of the Sublime in Contemporary Science Fiction Destruction John P. Warton 134_The Allusion: Intelligent Machines, Jacques Derrida's "Ethical _ Turn" and Oren Peli's *Paranormal Activity* Larrie Dudenhoefter 150_The Indigestibility of the World: Birthing the Posthuman in _ Spielberg's *A.I.* Todd A. Comer 165_Afterword: Afterwards Patrick Fuery 181.

DESINGER, Bernd von, Matthias Knop (dir.), **Fürsten der Finsternis : Vampirkult im Film**, München, Belleville Verlag, 2013, 234 pages.

Die Ausstellung "Fürsten der Finsternis" des Filmmuseums Düsseldorf zeigt, wie sich der Vampir im Film als eine Figur etablierte, die zwar Schrecken verbreitet, zugleich aber über magische Anziehungskräfte verfügt.

Mit zahlreichen Filmausschnitten, Produktionsdokumenten, Fotos, Originalrequisiten, Kostümen und Set-Nachbauten präsentiert die Schau die größten Produktionen, ihre Macher und Stars. Sie zeichnet die Geschichte des Vampirfilms insgesamt nach, und stellt diesen den Vorlagen aus Legende und Literatur gegenüber. Im Mittelpunkt steht der Wandel, den die Inszenierung der Vampirfigur im Laufe der Zeit im Film vollzieht.

Der begleitende Katalog greift wichtige Themen der Ausstellung auf und vertieft sie: Vampirmotive im frühen Film, die Biografien berühmter Dracula-Darsteller und die Bedeutung der Filmrolle für ihr Leben und Werk, den hypnotisierenden Blick des Schauspielers Bela Lugosi, die Funktion des weiblichen Vampirs sowie die Elemente von Horror und Avantgarde im Vampirfilm.

DRUSHEL, Bruce E. (ed.), **Fan Phenomena Star Trek**, Bristol (UK), Intellect Ltd, (Fan Phenomena), 2013, 132 pages.

In this anthology, a panel of rising and established popular culture scholars examines the phenomenon of *Star Trek* fan culture and its most compelling dimensions. The book explores such topics as the impact of the recent "rebooting" of the iconic franchise on its fan base; the complicated and often contentious relationship between *Star Trek* and its lesbian and gay fans; the adaptation of *Star Trek* to other venues, including live theatre, social media, and gaming; fan hyperreality, including parody and non-geek fandom; one iconic actor's social agenda; and alternative fan reactions to the franchise's villains.

DU MESNILDOT, Stéphane, **Le Miroir obscur : une histoire du cinéma de vampires**, Pertuis, Rouge Profond, (Décors), 2013, 125 pages.

Dès ses origines, toutes les conditions étaient réunies pour faire du cinéma l'art privilégié des vampires : une salle plongée dans la nuit éternelle, le faisceau hypnotique du projecteur et, sur l'écran, ces ombres imitant l'apparence de

la vie. De façon idéale, le vampire devint la créature expérimentale du cinéma, lui permettant d'éprouver ses limites : retournant l'image en son négatif, en épuisant le noir et blanc, faisant jaillir sa couleur (le rouge, la couleur par excellence), la plongeant dans des extases psychédéliques... Le pouvoir de fascination prêté aux stars, nul mieux que le vampire ne l'incarna, peuplant un Hollywood spectral d'amants ténébreux et de séductrices d'outre-tombe. Ce livre invite à découvrir une autre histoire du cinéma. Nosferatu, Vampyr, Dracula, Les Prédateurs, The Addiction, Morse, Twixt... en sont les étapes, et Max Schreck, Nicolas de Gunzburg, Bela Lugosi, Christopher Lee, Andy Warhol, ou encore David Bowie, les héros.

FORSHAW, Barry, British Gothic Cinema, New York, Palgrave Macmillan, (The Palgrave Gothic), 2013, 240 pages.

Forshaw provides a definitive, wide-ranging study of the British horror film produced by the Hammer studios and their rivals from the 1940s and 1950s up to the 21st century and the new popularity of the genre. Beginning with a lively discussion of the great literary antecedents, British Gothic Cinema discusses the flowering of the genre in the middle of the last century and the headline-grabbing critical and establishment revulsion over the unprecedented levels of violence and sexuality. It also explores the rude health of the field and its continuing influence throughout the world in film and television. With immense enthusiasm and scholarship, Forshaw celebrates the British cinema's long love affair with the Gothic and the macabre, both still key characteristics of modern film and television.

GERMANO, William, The Tales of Hoffmann, London, BFI, (BFI Classics), 2013, 115 pages.

The Tales of Hoffmann (1951) is a unique and important film, both in the history of British cinema and in the history of interdisciplinary art-making. It is the first full-throttle presentation of an opera on screen: a Technicolor exploration of romance, fantasy, and failure, more danced than sung, that reinvents the "total work of art."

GOODMAN, David A., Star Trek Federation : The First 150 years, London, Titan Books, 2013, 176 pages.

GRANT, Barry Keith, 100 Science Fiction Films, London, British Film Institute (BFI Screen Guides), 2013, 216 pages.

In his introduction to *100 Science Fiction Films*, Barry Keith Grant explains the genre's complexities, while also providing an overview of its history, suggesting that the cinema is an ideal medium for conveying the 'sense of wonder' that critics have argued is central to the genre. From Georges Méliès's *Le Voyage dans la lune* (1902), to the blockbusters of the 1970s that dramatically changed Hollywood, to the major releases of the past few years, the films featured in this book represent a range of periods, countries and types (including alien invasion, space travel, time travel, apocalypse, monsters and anime), and cover the key directors and writers.

GREENBERGER, Robert, Star Trek : l'histoire non officielle de toute la saga intergalactique, Paris, Hors Collection, 2013, 256 pages.

Star Trek est un univers de science-fiction créé par Gene Roddenberry dans les années 1960 qui regroupe six séries télévisées (dont une animée), douze longs métrages, des centaines de romans, de bandes dessinées et des dizaines de jeux vidéo, ainsi qu'une fanfiction importante.

Voici le premier livre qui raconte l'histoire complète des 50 ans de la saga Star Trek, depuis les premiers épisodes de la série télévisée des années 60, jusqu'au dernier film sur les écrans en juin 2013 "Into Darkness". A l'aide de nombreuses anecdotes sur les coulisses de la création, des témoignages de ceux qui ont participé à l'aventure, mais aussi l'apport des milliers de fans, l'auteur Robert Greenberger présente de manière exhaustive l'histoire de la série, ses succès autant que ses difficultés, ses échecs parfois. Indépendant des studios qui gèrent aujourd'hui la "licence", il offre à tous les fans - nombreux - un vaste panorama non censuré de l'univers de science-fiction le plus culte du XXème siècle avec Star Wars. Illustré de centaines de photographies de produits dérivés, de photos de tournage, de documents inédits, c'est un livre indispensable pour les Terriens trekkies, et tous les nostalgiques des belles années de la SF.

HARMETZ, Aljean, The Making of The Wizard of Oz, Chicago, Chicago Review Press, 2013, 360 pages.

Qu'on pourra jumeler avec l'ouvrage suivant : **The New Wizard of Oz Collectible Set : A Commemorative Trip down The Yellow Brick Road**, Turner Entertainment, Running Press, 2013, 64 pages.

HAYDOCK, Nickolas & Edward L. RISDEN (Eds.), Beowulf on Film : Adaptations and Variations, Jefferson (NC), McFarland, 2013, vi, 212 pages.

Introduction--A Freud Complex and the Problem of Beowulf _in Film (E.L. Ridsen) 1_1--Film Theory, the Sister Arts Tradition and the Cinematic _Beowulf (Nickolas Haydock) 27_2--The Cinematic Commoditization of Beowulf: The Serial _Fetishizing of a Hero (E.L. Ridsen) 66_3--Making Sacrifices (Nickolas Haydock) 81_4--The Hero, the Mad Male Id and a Feminist Beowulf: _The Sexualizing of an Epic (E.L. Ridsen) 119_5--O Dragon, Where Art Thou? "Othering" in Beowulf _Films (E.L. Ridsen) 132_6--Meat Puzzles: Beowulf and the Horror Film _(Nickolas Haydock) 143_7--Our Man Beowulf: Bowra, Ker and the Contemporary _Struggle with Heroism (E.L. Ridsen) 167_Conclusion--The Postmodern Beowulf (Nickolas Haydock) 177

JACKSON, Kevin, Nosferatu : Eine Symphonie des Grauens, London, BFI Films, (BFI Film Classics), 2013, 128 pages.

F. W. Murnau's *Nosferatu* (1922), the first screen adaptation of Bram Stoker's *Dracula*, remains a potent and disturbing horror film. One of the outstanding documents of Weimar

culture's dark side, the film's prevailing themes of human destructiveness, insanity, and moral and physical pollution had a stinging topicality for contemporary audiences.

Kevin Jackson's illuminating study traces Nosferatu's production and reception history, including attempts by Stoker's widow to suppress the film's circulation. Exploring the evolution of the vampire myth, both in the film and in wider culture, Jackson exposes how and why this film of horror and death remains enduringly beautiful and chilling today.

MARNY, Dominique, **La Belle et la bête : les coulisses du tournage**, Paris, Hors Collection, 2013, 190 pages.

MÖHLMAN, Roman, SVEN, Ebel & Christian GOLDEMAN, **Faszination Star Trek. Wie eine Science Fiction Serie die Welt Eroberte**, München, Science Factory (Imprint de Grin Verlag), 2013, 96 pages.

MORAL, Tony Lee, **The Making of Hitchcock's The Birds**, Harpenden, Kamera Books, 2013, 223 pages.

MILLER, Cynthia J. A. Bowdoin VAN RIPER (eds.), **Undead in the West II: They Just Keep Coming**, Lanham (MD), Scarecrow Press, 2013, 386 pages.

In this new volume, *Undead in the West II: They Just Keep Coming*, Miller and Van Riper expand their examination of undead Westerns to include not only film, but literature, sequential art, gaming, and fan culture (fan fiction, blogging, fan editing, and zombie walks). These essays run the gamut from comics and graphic novels such as *American Vampire*, *Preacher*, and *Priest*, and games like *Darkwatch* and *Red Dead Redemption*, to novels and short stories by celebrated writers including Robert E. Howard, Joe R. Lansdale, and Stephen King. Préface de William F. Nolan. Postface de Paul O'Connor.

NANZ, Tobias & Jonannes PAUSE (dir.), **Das Undenkbare filmen : Atomkrieg im Kino**, Bielfeld, transcript Verlag, 2013, 176 pages.

Der Atomkrieg ist auch ein Ereignis des Films. Während des Kalten Krieges war es vor allem das Kino, das einem großen Publikum verschiedene Formen der nuklearen Katastrophe vorführte.

Dieser Band beleuchtet die filmische Inszenierung der atomaren Bedrohung und stellt die verschiedenen Szenarien für den »Day After« vor. Die Beiträge greifen die Diskussionen über einen irrtümlich oder durch einen technischen Defekt ausgelösten Krieg auf und zeigen die eindruckliche Wirkung sowie die filmische Ästhetik einer nuklearen Explosion.

NATHAN, Ian, **Terminator Vault : The Complete Story Behind the Making of The Terminator and Terminator 2 : Judgment Day**, Minneapolis, Voyageur Press, 2013, 176 pages.

NEMENECK, Larry, **Star Trek Stellar Cartography : The Starfleet Reference Library**,

Seattle, 47thNorth, 2013, 48 pages.

NEWMAN, Kim, **Cat People**, London, British Film Institute, (BFI Classics), 2013, 96 pages.

O'REILLY, Julie D., **Bewitched Again : Supernaturally Powerful Women on Television, 1996-2011**, Jefferson (NC), McFarland, 2013, x, 235 pages.

Starting in 1996, U.S. television saw an influx of superhuman female characters who could materialize objects like Sabrina the Teenage Witch, defeat evil like Buffy the Vampire Slayer and have premonitions like Charmed's Phoebe. The extraordinary abilities showed resistance to traditional gender roles, although these characters experienced infringements on their abilities in ways superpowered men did not.

RAVELEAU, Alexandre, **Nos années science-fiction**, Paris, Hors Collection, 2013, 141 pages.

La science-fiction est certainement le genre qui a le plus participé aux bouleversements culturels de la seconde moitié du 20^{ème} siècle. Les lecteurs, les cinéphiles comme les amateurs du petit écran ne voient plus le monde en deux mais en trois dimensions. L'horizon est illimité, l'action est propulsée à la vitesse de la lumière. Costumes improbables, décors hallucinés, scénarios délirants, visions d'avenir franchement avant-gardistes... tous les ingrédients qui ont fait la magie de ces séries et films sont réunis dans cet album souvenirs pour vous téléporter loin de ce monde.

REINHART, Mark S., **The Batman Filmography**, Jefferson (NC), McFarland, 2013, x, 318 pages.

This is a complete reference work to the history of Batman big screen works, from the 1940s serials through the campy 1960s TV show and film, and up through the series of Warner Bros. summer blockbusters that climaxed with Christopher Nolan's 2012 film *The Dark Knight Rises*. Chapters on each Batman feature include extensive film and production credits, a production history, and a critical analysis of the movie relative to the storied history of the Batman character. The book also examines the Batman-related works and events that took place in the years between the character's film exploits.

RINZLER, J. W. (ed.), **Star Wars Storyboards : The Prequel Trilogy**, New York, Abrams, 2013, 351 pages.

RINZLER, J. W., **The Making of Star Wars : Return of the Jedi**, New York, Lucasbooks, 2013, 372 pages.

ROCHE, David, **Making and Remaking Horror in the 1970s and 2000s : Why Don't They Do it Like they Used to ?**, Jackson, University Press of Mississippi, 2014, 352 pages.

SCARFONE, Jay, **The Wizard of Oz : The Official 75th Anniversary Companion**, New York, Harper Design, 2013, 176 pages.

SIBLEY, Brian, **Le Hobbit : la désolation de Smaug : le guide officiel du film**, Paris, La Martinière, (Hors collection), 2013, 168 pages.

SOBOL, Gianna & Michael McMILLAN, **True Blood : Steve Newlin's Field Guide to Vampires (and Other Creatures of Satan)**, San Francisco, Chronicle Books, 2013, 144 pages.

A cunningly produced facsimile, and a hilarious read, *The Field Guide to Vampires* is packed with untold insight into our favorite TV characters, along with photos, letters, postcards, handwritten notes, and Steve's own idle doodles in a scrapbook that perfectly captures the tongue-in-cheek camp that makes *True Blood* the most widely watched show on HBO.

TELOTTE, J. P., **Science Fiction TV**, New York, Routledge, (Routledge TV Guide Books), 2013, 192 pages.

WEINSTOCK, Jeffrey Andrew, **The Works of Tim Burton : Margins to Mainstream**, New York, Palgrave Macmillan, 2013, 272 pages.

YOST, Kimberly, **From Starship Captains to Galactic Rebels : Leaders in Science Fiction Television**, Lanham (MD), Rowman & Littlefield Publishers, 2013, 256 pages.

ZIEBARTH, Alan, **The Reader's Advisory Guide to Science Fiction**, New York, American Library Association, 2013, 176 pages.

**SUR LA SITE DE
GÉRARD NOËL (bis)**

The Black Sleep : les photos du tournage
<http://www.hpcvisual.com/entrance31.php>

Les Trois visages de la peur de Mario Bava
<http://www.hpcvisual.com/entrance35.php>

Anne Nagel : le tragique destin de Sunny
<http://www.hpcvisual.com/entrance36.php>

**DOSSIER :
LE WHO'S WHO DU DOCTEUR WHO**

BERRY, Steve, **Behind the Sofa : Celebrity Memories of Doctor Who**, London, Gollancz, 2013, 320 pages.

BOOTH, Paul, **Fan Phenomena Doctor Who**, Bristol, Intellect Ltd., 2013, 164 pages.

BURK, Graeme & Robert SMITH, **Who's 50 : The 50 Doctor Who Stories to Watch Before you Die : An Unofficial Companion**, Toronto, ECW Press, 2013, 420 pages.

CAMPBELL, Mark, **Doctor Who : The Complete Guide**, Philadelphia, Running Press, 2013, 288 pages.

CHAPMAN, James, **Inside the Tardis : The Worlds of Doctor Who**, London, I.B. Tauris, 2013, 336 pages.

COLLECTIF, **The Official Doctor Who 50th Anniversary Annual**, London, Penguin Books, 2013, 64 pages.

CROME, Andrew & James McGRATH, **Time and Relative Dimensions in Faith : Religion and Doctor Who**, London, Darton, Longman & Todd Ltd., 2013, 304 pages.

DECKER, Kevin S., **Who is Who ? The Philosophy of Doctor Who**, London, I.B. Tauris, 2013, 256 pages.

Doctor Who is 50 years' old in 2013. Through its long life on television and beyond it has inspired much debate due to the richness and complexity of the metaphysical and moral issues that it poses. This is the first in-depth philosophical investigation of Doctor Who in popular culture. From 1963's *An Unearthly Child* through the latest series, it considers continuity and change in the pictures that the program paints of the nature of truth and knowledge, science and religion, space and time, good and evil, including the uncanny, the problem of evil, the Doctor's complex ethical motivations, questions of persisting personal identity in the Time Lord processes of regeneration, the nature of time travel through 'wibbly-wobbly, timey-wimey stuff', how quantum theory affects our understanding of time; and the nature of the mysterious and irrational in the Doctor's universe.

HEARN, Marcus, **Doctor Who : The Vault. Treasures from the First 50 Years**, new York, Harper Design, 2013, 320 pages.

KISTLER, Alan, **Doctor Who : A History**, Guilford (CT), Lyons Press, 2013, 296 pages.

O'DAY, Andrew, **Doctor Who - The Eleventh Hour : A Critical Celebration of the Matt Smith and Steven Moffat Era**, London, I.B. Tauris, 2013, 288 pages.

RICHARDS, Justin, **The Essential Guide to 50 Years of Doctor Who**. London, Penguin Books, 2013, 208 pages.

WOOD, Tat, **About Time 7 : The Unauthorized Guide to Doctor Who (Series 1 to 2)**, Philadelphia. Mad Norwegian Press, 2013, 464 pages.

**DERNIÈRE MINUTE...
PARUTION DE RES FUTURAE, No 3
décembre 2013**

DOSSIER : La science-fiction française depuis 1970.

Irène Langlet, Simon Bréan et Samuel Minne
Éditorial

La science-fiction française depuis 1970

Natacha Vas-Deyres
 Michel Jeury et l'écriture du temps
 Jean-Guillaume Lanuque
 La science-fiction française face au « grand cauchemar des années 1980 » : une lecture politique, 1981-1993
 Simon Bréan
 Histoires du futur et fin de l'Histoire dans la science-fiction française des années 1990
 Isabelle Périer
 Postmodernisme et hybridation chez Maurice G. Dantec
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 Lorsque Bellagamba réécrit Campanella : Temporalité et généricité à l'épreuve de l'Histoire
En direct de Science Fiction Studies
 John Rieder
 De l'avantage (ou non) de définir la science-fiction : théorie des genres, science-fiction et Histoire
 Istvan Csicsery-Ronay Jr.
 Que voulons-nous dire quand nous parlons de « science-fiction mondiale » ?
 Réflexions sur une nouvelle connexion
Lectures
 Jean-Louis Trudel
 Julia V. Douthwaite, *The Frankenstein of 1790 and Other Lost Chapters from Revolutionary France* (2012)
 Amy J. Ransom et Jean-Louis Trudel
 Je suis un zombie : Études récentes sur Richard Matheson et le mort-vivant



ALLÈGRE, Dominique, **Les Astuces d'Astérix (tome II, volumes XIII à XXIV)**, Agnières, Editions Archéos, 2012, 219 pages.

BECKMAN, Karen (ed.), **Animating Film Theory**, Durham, Duke University Press, 2014, 376 pages.
 BOESCH, Christophe & Sanjida O'CONNELL, et al., **Chimpanzés : le « making of**, Paris,

Hachette, 2013, 125 pages. Préface de Jane Goodall.

BOSC, Michel, **L'Art musical de Walt Disney : l'animation de 1928 à 1966**, Paris, l'Harmattan, 2013, 250 pages.

BOWDEN, Jonathan, **Pulp Fascism : Right-Wing Themes in Comics, Graphic Novels & Popular Literature**, San Francisco, Counter-Currents, 2013, 204 pages.

BROCHE, Gilles, **Les Merveilleuses cités d'or : les secrets d'une saga mythique**, Paris & Toulon, Soleil, 2013, 166 pages.

CHRISTENSEN, Daniel S., **Jonathan Hickman's Fantastic Four : An Unofficial Guide**, Studio Remarkable, (The Remarkable Comics Reader), 2013, 144 pages.

CHUTE, Hillary L., **Outside the Box : Interviews with Contemporary Cartoonists**, Chicago, The University of Chicago Press, 2014, 272 pages.

Chute's subjects run the gamut of contemporary comics practice, from underground pioneers like Art Spiegelman and Lynda Barry, to the analytic work of Scott McCloud, the journalism of Joe Sacco, and the extended narratives of Alison Bechdel, Charles Burns, and more. They reflect on their experience and innovations, the influence of peers and mentors, the reception of their art and the growth of critical attention, and the crucial place of print amid the encroachment of the digital age.

Beautifully illustrated in full-color, and featuring three never-before-published interviews—including the first public conversation between Art Spiegelman and Chris Ware—*Outside the Box* will be a landmark volume, a close-up account of the rise of graphic storytelling and a testament to its vibrant creativity.

COHN, Neil, **The Visual Language of Comics : Introduction to the Structure and Cognition of Sequential Images**, London, Bloomsbury Academic, (Bloomsbury Advances in Semiotics), 2013, 240 pages.

Neil Cohn's *The Visual Language of Comics* is a smart, carefully organized, and exceptionally well-argued work of comics scholarship. I suspect it will become one of a very small number of truly crucial texts in the burgeoning field of comics studies. The book provides an original yet persuasive account of the relationship of comics and language and introduces key terms and conceptual distinctions that are likely to become part of the common sense of comics analysis and criticism. It also explores the ways in which comics have been used as tools of communication and self-expression across a variety of cultural contexts. Over the past decade Neil Cohn has published a number of important research articles on comics that make use of his training in linguistics, psychology, and neuroscience. *The Visual Language of Comics* builds on this interdisciplinary scholarship but it also offers new insights and opens up new avenues of inquiry. Recommended for anyone with an interest in

comics, language, and what Richard Gregory calls "the eye-brain system.

MINI-DOSSIER : SPIROU

COLLECTIF, **La Galerie des illustres (1) – 200 auteurs essentiels de la bande dessinée rendent hommage à l'univers de Spirou**, Paris, Dupuis, (La Galerie des illustres), 2013, 391 pages.

Quand les auteurs les plus prestigieux célèbrent Le journal de Spirou. Ils sont célèbres, ils sont beaux, ils sont talentueux, on se les arrache partout où ils passent, et ils ont accepté de s'illustrer dans Le journal de Spirou ! Ils font partie de la fameuse Galerie des Illustres, composée de l'interview de 200 auteurs qui ont marqué de leur empreinte la bande dessinée. De Gotlib à Tardi en passant par Gazzotti, Pétillon, Yslaïre ou Zep, voilà une très belle galerie de portraits !

COLLECTIF, (dirigé par Thierry Taittinger), **Spirou a 75 ans. Les Aventures d'un géant de la BD**, Paris, Dupuis, (Beaux-Arts), 2013, 128 pages.

En 1938, Robert Velter imaginait à la demande des éditions Dupuis un personnage de groom tout roux et en tenue rouge. 75 ans plus tard, 22 auteurs se sont succédé et 53 albums ont été édités. Au fil du temps, la famille s'est agrandie : Spip, Fantasio, le marsupilami, Champignac. Autant de personnages mythiques. 5 ans d'aventures, d'inventions, de voyages et d'humour.

COLLECTIF, **Tintin et les forces obscures**, Montréal & Paris, Éditions La Presse et Historia, 2013, 129 pages.

Maître de la "ligne claire", Hergé n'a pas cessé pour autant d'entraîner Tintin et ses compagnons dans le monde étrange des forces obscures. Ce sont ces incursions dans l'insolite, le fabuleux ou l'irrationnel que retrace cet ouvrage exceptionnel, en mettant en perspective les grands événements et les figures emblématiques qui ont marqué l'histoire du paranormal. Historiens et "tintinologues" ont uni leurs talents et leurs passions pour vous emmener de l'autre côté du miroir : là où le réel nourrit l'imaginaire. Et participe à... l'in vraisemblable.

COLLECTIF, **Franquin et les fanzines**, Paris, Éditions Dupuis, (Franquin Patrimoine, livre 1), 2013, 478 pages.

Vecteurs dynamiques et passionnés de la bande dessinée, les fanzines ont longtemps été un porte-voix pour ce genre considéré alors comme mineur. Franquin, à l'instar d'autres auteurs de son époque, a accordé de nombreux entretiens à des fanzines, comme Sapristi, À l'aise ou Auracan pour ne citer qu'eux. Ce recueil réunit une vingtaine d'entretiens (dont des inédits en français), accompagnés de leur iconographie originale, qui permettent de réentendre la voix familière d'un auteur mythique de la bande dessinée.

COLLECTIF, **Corto Maltese et les secrets de l'initiation : imaginaires et franc-maçonnerie à Venise autour d'Hugo Pratt**, Paris, Musée de la Franc-Maçonnerie, 2012, 52 pages. [Catalogue d'exposition].

DEFOURNY, Michel, **De quelques albums qui ont aidé les enfants à découvrir le monde et à réfléchir**, Paris, Éditions Archimède-l'École des Loisirs, 2013, 128 pages.

DELISLE, Philippe, **Tintin et Spirou contre les négriers. La BD franco-belge : une littérature antiesclavagiste ?**, Paris, Karthala, (Esprit BD), 2013, 230 pages.

Depuis les années 1940, la bande dessinée franco-belge a régulièrement stigmatisé la traite des Noirs et l'esclavage colonial. Deux de ses héros les plus fameux ont ainsi affronté, presque au même moment, de redoutables négriers : Tintin dans Coke en stock et Spirou dans Le gorille a bonne mine. D'autres aventuriers de papier les avaient précédés, ou les suivent : Jean Valhardi, Marc Dacier, Barbe-Rouge... Et le thème connaîtra une certaine postérité, à travers une série à succès comme « Les passagers du vent », ou encore la récente adaptation d'un roman d'Eugène Sue : Atar Gull. Mais, selon les époques, l'antiesclavagisme en bande dessinée ne s'appuie pas sur les mêmes fondements idéologiques. Au cours des années 1940-1960, les éditeurs et les auteurs paraissent être influencés par tout un discours de propagande, qui met en avant la « mission civilisatrice et émancipatrice » de la Belgique ou de la France.

DENSON, Shane (ed.), **Transnational Perspectives on Graphic Narratives : Comics at the Crossroads**, London, Bloomsbury, 2013, xvi, 294 pages.

DITTMER, Jason, **Captain America and the Nationalist Superhero : Metaphors, Narratives, and Geopolitics**, Philadelphia, Temple University Press, 2013, 242 pages.

Tracing the nationalist superhero genre from its World War II origins to contemporary manifestations throughout the world, *Captain America and the Nationalist Superhero* analyzes nearly one thousand comic books and audience responses to those books. Dittmer also interviews key comic book writers from Stan Lee and J. M. DeMatteis to Steve Englehart and Paul Cornell.

DÜRRENMATT, Jacques, **Bande dessinée et littérature**, Paris, Classiques Garnier, (Études de littératures des XXe et XXIe siècles), 2013, 232 pages.

Si certains considèrent la bande dessinée comme un simple genre littéraire, d'autres affirment leurs différences fondamentales, usant d'arguments parfois plus intuitifs que rationnels. Cet ouvrage tente de clarifier ce que chacun des deux arts est susceptible de prendre mais aussi d'apporter à l'autre.

GELUCK, Philippe, **Peut-on rire de tout ?**, Paris, Jean-Claude Lattès, 2013, 158 pages.

Peut-on rire... du physique des gens, du malheur des autres, des pauvres, des riches, des vieux, des jeunes, des arabes, des juifs, des politiques, des autres, de soi-même, du Pape, de Dieu... ? A cette question, aussi longue que délicate, Philippe Geluck répond « oui », un grand « oui » qui se décline en nuances, en éclats de rire, en commentaires révoltés ou en exemples personnels. Le créateur du Chat évoque tous ces sujets « tabous », ces sujets qui « ne prêtent pas à rire » avec son ton, son impertinence, son envie toujours plus grande de rire des autres et de lui-même. Dans ce livre, Philippe Geluck interpelle le lecteur, l'invite à rire, à trouver par le rire la bonne distance, un regard neuf, à se méfier de ce qui « ne se fait pas », de ce qui « ne se dit pas » ou du politiquement correct.

GRAVETT, Paul, **Comics Art**, Hew Haven (CT), Yale University Press/Tate Publishing, 2014, 144 pages.

Comics Art takes an international approach by tracing lines of influence around the world to give historical contexts and contemporary perspectives for this huge current interest in the medium. Richly illustrated with many images taken from original artwork and rare artefacts, Comics Art gives a fascinating, accessible guide to some of the special properties of sequential art, such as panels, page layouts, speech balloons and wordless or 'silent' narration. It addresses concerns about how comics perpetuate stereotypes and support the status quo, while assessing their growing significance, notably through autobiography and reportage, as vehicles for provocative voices often silenced in other media.

GREGOGNA, Joël & Manuel PICAUD, **Bande dessinée, imaginaire et franc-maçonnerie**, Paris, Editions Dervy, 2013, 328 pages.

Depuis la parution du *Triangle secret* de Didier Convard, au début des années 2000 (plusieurs centaines de milliers d'exemplaires vendus), la bande dessinée évoque la franc-maçonnerie de façon récurrente. Le thème s'avère toutefois ancien, si bien qu'une étude analytique et globale du phénomène présente un intérêt certain.

HATFIELD, Charles, Jeet HEER & Kent WORCHESTER (eds.), **The Superhero Reader**, Jackson, University Press of Mississippi, 2013, xxii, 319 pages.

Acknowledgments -- Introduction -- Comics predecessors / Peter Coogan -- Men of tomorrow / Gerard Jones -- Gladiator / Philip Wylie -- The great comic book heroes / Jules Feiffer -- The comics and the super state / Walter Ong -- The Superman conceit / Fredric Wertham -- The great women superheroes / Trina Robbins -- Fandom and authorship / Will Brooker -- Literary formulas / John G. Cawelti -- Crowds of superheroes / Robert Jewett and John Shelton Lawrence -- The epic hero and pop culture / Roger B. Rollin -- Masked heroes / Richard Reynolds -- The revisionary superhero narrative / Geoff Klock -- Jack Kirby and the Marvel aesthetic / Charles Hatfield -- Navigating infinite Earths / Karin Kukkonen -- A song of the urban

superhero / Scott Bukatman -- Wonder Woman / Gloria Steinem -- Invisible Girl / Lillian Robinson -- Love will bring you to your gift / Jennifer Stuller -- Batman, deviance and camp / Andy Medhurst -- Color them black / Adilifu Nama -- Comic book masculinity / Jeffrey Brown -- The punisher as revisionist superhero western / Lorrie Palmer -- Death-defying heroes / Henry Jenkins -- List of contributors -- Index.

HOORN, Melanie van der, **Bricks and Balloons : Architecture in Comic-Strip Form**, Rotterdam, 010 Publishers, 2012, 224 pages.

KUKKONEN, Karin, **Studying Comics and Graphic Novels**, Malden (MA), John Wiley & Sons, 2014, 190 pages.

LEVITZ, Paul, **The Silver Age of DC Comics, 1956-1970**, Köln, Taschen, 400 pages.

To circumvent the limitations of the self-censoring Comics Code Authority, DC Comics' writers and editors spun ever-more fantastic tales, bringing Super Heroes and Bob Hope alike into the realm of sci-fi. The results were transformative, delivering the first-ever "reboot" of Golden Age greats with the Flash, Green Lantern, and Hawkman as well as the hit TV show Batman. The Silver Age of DC Comics chronicles it all, right down to the wacky shenanigans of television's Batman, which made him the embodiment for the camp sensibility of the '60s and further immortalized the Dark Knight as a pop culture icon for generations to come. Plus a new exclusive interview with Green Lantern/Batman artist Neal Adams!

LOCKWOOD, George, **Peanuts, Pogo and Hobbes : A Newspaper Editor's Journey Through the World of Comics**, Syracuse (NY), Syracuse University Press, 2013, xvi, 268 pages.

Introduction -- A child of the Depression -- Gould's gallery of goons -- "Rembrandt of the comic strip" -- Satire: Capp's calling card -- Witch hunting in the '50s -- A brief life for a funny feature -- A conversation with Charles Schulz -- The reign of Calvin and Hobbes -- Speaking to an irreverent generation -- Walt Kelly meets the preacher -- The dragon lady: sex in the funnies -- Steve Canyon and the copperhead -- Miss Lace: what a strip that was! -- Bill Mauldin's Willie and Joe -- Dick Tracy: "the indestructible man" -- Furor over a gay teenager -- Krazy Kat: an inkpot wonder -- Picking comic strips: skill or luck? -- The ten best books on the comics -- Promoting the funnies -- Afterword: kitchen in the underground.

L'OFFICIER, Jean-Marc & Jean-Marc LAINÉ, **Le Dico des super-héros**, Lyon, Les Moutons électriques, (La Bibliothèque des miroirs – BD, 11), 2013, 400 pages.

LUDWIG, Christian (ed.), **Teaching Comics in the Foreign Language Classroom**, Trier, WVT – Handbücher zur Literatur, 2013, 307 pages.

MAZUR, Dan & Alexander DANNER, **Comics : The Modern History of a Global Art Form**, New York (NY), Thames & Hudson, 2013, 304 pages.

Comics is a richly illustrated narrative of extraordinary scope. Examples from all over the world include everything from Crumb and Kirby to RAW; from Metal Hurlant to Marjane Satrapi to nouvelle manga; from both the American mainstream and underground to the evolving and influential British scene. The images here are bright and colorful, dark and brooding, arresting and pleasant, all at the same time. An unprecedented collection includes around 260 expertly chosen illustrations, many reproduced in full-page format for more sophisticated analysis.

MILLS, Anthony R., **American Theology, Superhero Comics, and Cinema : The Marvel of Stan Lee and the Revolution of a Genre**, New York, Routledge, (Routledge Studies in Religion and Film, 2), 2013, 216 pages.

Stan Lee, who was the head writer of Marvel Comics in the early 1960s, co-created such popular heroes as Spider-Man, Hulk, the X-Men, the Fantastic Four, Iron Man, Thor, and Daredevil. This book traces the ways in which American theologians and comic books of the era were not only both saying things about what it means to be human, but, starting with Lee they were largely saying the *same* things.

MIODRAG, Hannah, **Comics ad Language : Reimagining Critical Discourse on the Form**, Jackson, University Press of Mississippi, 2013, 240 pages.

In *Comics and Language*, Hannah Miodrag challenges many of the key assumptions about the "grammar" and formal characteristics of comics, and offers a more nuanced, theoretical framework that she argues will better serve the field by offering a consistent means for communicating critical theory in the scholarship.

O'CONNOR, Mimi, **The Mortal Instruments : La Cité des ténèbres : le guide officiel du film**, Paris, Hachette, 2013, 118 pages.

O'CONNOR, Mimi, **The Mortal Instruments : Les Chasseurs d'ombres : le guide ultime**, Paris, Hachette, 2013, 125 pages.

ORTOLI, Sven, et al., **La Vie a-t-elle un sens ? Bande dessinée et philosophie**, Philosophie magazine, 2013, 126 pages.

1 Tout cela a-t-il un (non) sens ?

Où l'on lira avec le philosophe anglais Julian Baggini comment les Peanuts offre les avantages du postmodernisme sans les inconvénients et pourquoi les comics offrent le médium le mieux adapté à la philosophie. Mais aussi, avec l'historien des idées Pascal Ory, comment l'esprit vint à Cosinus ou encore, avec le philosophe Elie Durning et l'écrivain Martin Winckler quelques vérités sur Calvin et Hobbes. Et enfin, last but not least, une double page originale de Lewis Trondheim.

2. A quoi servent les héros ?

A nous protéger du danger pardi, répond Boris Cyrulnik dans un éloge enflammé de Rantanplan. Et l'on verra que de Marshal McLuhan à Umberto Eco, de Tristan Garcia aux philosophes Frédéric Worms et Paul Clavier, Superman, Spiderman, Asterix et Lucky Luke n'ont rien perdu de leur éclat

3. Pourquoi tant de haine ?

Comment la bande dessinée s'est-elle saisie des horreurs de la seconde guerre mondiale ? Comment traite-t-elle de la question du mal ? Quelques éléments de réponses à travers Maus et Gen Hiroshima et une histoire complète droit issue de l'Amérique middle class années cinquante.

4. Sommes-nous maîtres de nos destins ?

De Gaston Lagaffe aux héros du plus grand mangaka japonais en passant par les aventures d'une Bovary contemporaine, la philosophe Agnès Gayraud, le psychanalyste Serge Tisseron, et un spécialiste de Flaubert interrogent le déterminisme de nos vies

5. Faut-il mourir ou vivre ?

Aurelia Aurita, la célèbre dessinatrice de Fraise et chocolat, nous ouvre à son tour une lucarne sur le sens de (sa) vie. Et le philosophe Roland Jaccard fait un éloge des filles de Manara, modernes avant l'heure, tandis que Clément Rosset visite pour nous l'exposition Crumb et que Denis Moreau interroge tendrement les idées noires de Franquin.

6. La vie est-elle un rêve ?

Six pages d'une histoire complète de Marc Antoine Mathieu, un entretien avec Benoit Peeters, le penseur de la bédé et un voyage à Slumberland, le pays de Little Nemo, avec Pascal Bruckner, viennent conclure ce numéro exceptionnel

PARC, Cathy, **Calvin et Hobbes de Bill Watterson : la philosophie du quotidien**, Paris, L'Harmattan, 2013, 131 pages.

PARILLE, Ken (ed.), **The Daniel Clowes Reader : A Critical Edition of Ghost World and Other Stories, with Essays, Interviews and Annotations**, Seattle (WA), Fantagraphics, 2013, 250 pages.

PIGOT, Pierre, **Apocalypse Manga**, Paris, Presses Universitaires de France, (Perspectives critiques), 2013, 226 pages.

La bombe d'Hiroshima, premier engin atomique lancé sur une population civile, n'a pas seulement marqué à jamais la psyché japonaise : elle a aussi reconfiguré la flèche du temps pour l'ensemble de notre monde. C'est à l'exploration de cette ombre historique, projetée sur le plus commercial des médiums artistiques, le manga, qu'invite Pierre Pigot : comment des mangakas comme Miyazaki, Matsumoto ou Nakazawa ont forgé une esthétique capable de donner une apparence aux lourds fantômes de l'histoire comment, du *Voyage de Ryû à L'École emportée*, et de *Princesse Mononoké à Albator*, les mangas et dessins animés ont exploré ces secrets de l'histoire humaine.

PERRIAULT, Jacques, **Dialogues autour d'une lanterne : une brève histoire de la projection animée**, Paris, L'Harmattan, 2013, 88 pages.

POSTEMA, Barbara, **Narrative Structures in Comics : Making Sense of Fragments**, Rochester (NY), RIT Press, 2013, 186 pages.

RATIER, Jean-Michel & Patrice LECONTE, **Jean-Michel Charlier vous raconte...**, Paris, Bordeaux, le Castor Astral, 2013, 316 pages.

L'ouvrage aura cinq chapitres : Les Débuts : 1924-1946 ; La Période World's presse et Spirou : 1946-1958 ; La Période Pilote : 1959-1968 ; Les Dossiers noirs : 1970-1989 ; L'Aventure continue. Chacun des chapitres est ponctué, en plus de la présentation de chaque époque, par la retranscription écrite d'interviews audiovisuelles de Jean-Michel Charlier où il explique la genèse de ses principaux personnages. Cette biographie exhaustive et richement illustrée sera complétée par une bibliographie complète.

ROEDER, Katherine, **Wide Awake in Slumberland : Fantasy, Mass Culture, and Modernism in the Art of Winsor McKay**, Jackson, University Press of Mississippi, 2014, 240 pages.

ROSENBERG, Robin (ed.), **Our Superheroes, Ourselves**, New York, Oxford University Press, 2013, xvi, 214 pages.

Pt. 1. Our relationships with superheroes. Our fascination with superheroes / Robin S. Rosenberg -- Superhero comics as moral pornography / David A. Pizarro and Roy Baumeister -- Are superhero stories good for us? : reflections from clinical practice / Lawrence C. Rubin -- Emotions in comics : why the silver age of comics made a difference / Peter J. Jordan -- The effects of superhero sagas on our gendered selves / Elizabeth Behm-Morawitz and Hillary Pennell -- Pt. 2. The humanity of superheroes. Our superheroes, our supervillains : are they all that different? / Travis Langley -- Are superheroes just supergifted? / Robin S. Rosenberg and Ellen Winner -- The very real work lives of superheroes : illustrations of work psychology / Gary N. Burns and Megan B. Morris -- How super are superheroes? / Robert J. Sternberg -- Seven roads to justice for superheroes and humans / Mikhail Lyubansky.

SCHULZ, Charles M., **A Charlie Brown Christmas : The Making of a Tradition**, New York (Harper Collins), It Books, 2013, 192 pages.

SINGH, Simon, **Homers letzter Satz : die Simpsons und die Mathematik**, München, Hanser Verlag, 2013, 318 pages.

SMOLDEREN, Thierry, **The Origins of Comics : from William Hogarth to Winsor McCay**, Jackson, University Press of Mississippi, 2014, 200 pages.

VIAU, Michel & Jean-Dominic LEDUC, **Les Années Croc, 1979-1995**, Montréal, Québec-Amérique, 2013, , 406 pages. [Histoire d'un magazine d'humour et de BD québécois].

Si vous avez connu Croc, alors vous dévorerez Les Années Croc. Cette anthologie vous fera redécouvrir les moments les plus savoureusement délirants d'un magazine mordant. Il vous permettra aussi de jeter un œil sur les dessous de Croc, révélés par ceux qui, sous la houlette de Jacques Hurtubise, Hélène Fleury et Pierre Huet, en ont cousu les pages avec leurs mille facéties. C'est que Croc a rassemblé de nombreux humoristes, dessinateurs et autres créateurs qui ont marqué le paysage culturel québécois, notamment Claude Meunier, Roch Côté, Michel Rivard, Jacques Grisé, Serge Grenier, Yves Taschereau, Jean-Pierre Plante, Sylvie Desrosiers, Stéphane Laporte, Guy A. Lepage, Pierre Lebeau, Daniel Langlois, François Parenteau, Gité, Serge Gaboury, Réal Godbout, Pierre Fournier, Garnotte, Bado, Jacques Goldstyn et Jean-Paul Eid. Si vous n'avez pas connu Croc, alors vous plongerez avec délectation dans une époque où l'on n'avait pas peur de provoquer et de rire, même quand c'était loin d'être drôle ! En parcourant ces pages, c'est tout un pan de l'histoire du Québec que vous revivrez à travers le regard corrosif que le magazine portait sur l'actualité.

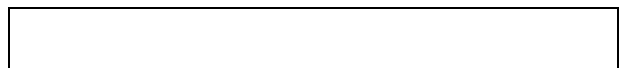
WELDON, Glen, **Superman : the Unauthorized Biography**, Hoboken (NJ), Wiley, 2013, viii, 344 pages.

This book is a celebration of Superman's life and history in time for his 75th birthday. How has the Big Blue Boy Scout stayed so popular for so long? How has he changed with the times, and what essential aspects of him have remained constant? This biography examines Superman as a cultural phenomenon through 75 years of action-packed adventures, from his early years as a social activist in circus tights to his growth into the internationally renowned demigod he is today.

WHITE, Mark D., **Superman and Philosophy : What Would the Man of Steel do ?**, Malden (MA), Wiley-Blackwell, (The Blackwell Philosophy and PopCulture Series), 2013, vii, 248 pages.

WRIGHT, Nicky, **The Classic Era of American Comics**, Carlton Books, 2013, 240 pages. Préface de Joe Kubert.

The world has never seen the like of the American comic book. In their heyday, the top 500 comics sold over 60 million copies a month, and are still avidly collected. Taking us from the 1930s into the 1950s, Nicky Wright tells the fascinating story of the rise of this highly creative popular art form through its decline due to the self-censorship imposed by Congress and the churches. Highly illustrated with a huge range of front covers, comic strips, and images of the characters, the book also covers the personalities who wrote, drew, and edited these classics. It's a history that will enlighten newcomers, enthrall fans, and be as treasured as the best comics themselves.



WESTERNS

UNE NOUVELLE COLLECTION DE ROMANS « WESTERN »

C'est probablement la meilleure nouvelle possible pour les amateurs de romans western – avis aux ignares, j'ai bien écrit « romans » et non pas films – : Bertrand Tavernier lance une nouvelle collection de romans western chez Actes Sud, collection intitulée « L'Ouest, le vrai », ce qui me paraît un tout de même singulièrement inapproprié pour une collection spécialisée dans la fiction et quand on sait très bien qu'aussi bien les romans que les films ont toujours (à quelques rares exceptions près) véhiculé une vision « romantique » et très peu réaliste du Far West. Mais bon, ne boudons pas notre plaisir ! Les premiers titres annoncés sont deux grands classiques du genre : BURNETT, W. R. **Terreur Apache**, adapté au cinéma sous le titre **Le Sorcier du Rio Grande** (Charles Marquis Warren, 1953). HAYCOX, Ernst, **Des Clairons dans l'après-midi**, (mal) adapté au cinéma sous le titre **Les Clairons sonnent la charge** (Roy Rowland, 1952) exemple parfait de l'innommable bouillabaisse historique qu'Hollywood a faite avec la bataille de Little Big Horn. A suivre, comme on dit dans les meilleurs feuillets...

ESTES, Andrew Keller, **Cormac McCarthy and The Writing of American Spaces**, Amsterdam, Rodopi, 2013, 239 pages.

JOHNSON, Mikael K., **Hoo-Doo Cowboys and Bronze Buckaroos : Conceptions of the African American West**, Jackson, University of Mississippi, 2014, 304 pages.

The book engages heretofore unexamined writing by Rose Gordon, who wrote for local Montana newspapers rather than for a national audience; memoirs and letters of musicians, performers, and singers (such as W. C. Handy and Taylor Gordon), who lived in or wrote about touring the American West; the novels and films of Oscar Micheaux; black-cast westerns starring Herb Jeffries; largely unappreciated and unexamined episodes from the "golden age of western television" that feature African American actors; film and television westerns that use science fiction settings to imagine a "postracial" or

"postsoul" frontier; Percival Everett's fiction addressing contemporary black western experience; and movies as recent as Quentin Tarantino's *Django Unchained*.

MILLER, Cynthia J. & A. Bowdoin VAN RIPER, **Undead in the West II**, Lanham (MD), Scarecrow Press, 2013, 386 pages.

[voir détail dans la section Écrits sur l'imaginaire, page 33].

MILLER, Cynthia J. & A. Bowdoin VAN RIPER (eds.), **International Westerns : Re-Locating the Frontier**, Lanham (MD), The Scarecrow Press, 2014, 476 pages.

The Western tradition, with its well-worn tropes, readily identifiable characters, iconic landscapes, and evocative soundtracks, is not limited to the United States. Western, or Western-inspired films have played a part in the output of numerous national film traditions, including Asia, Central and Eastern Europe, and Latin America.

In *International Westerns: Re-Locating the Frontier*, Cynthia J. Miller and A. Bowdoin Van Riper have assembled a collection of essays that explore the significance and meanings of these films, their roots in other media, and their reception in the national industries which gave them form.

NELSON, Andrew Patrick (ed.), **Contemporary Westerns Films and Television since 1990**, Lanham (MD), Scarecrow Press, 2013, 200 pages. Préface d'Edward Buscombe.

Introduction: The American western, 1990-2010 / Andrew Patrick Nelson -- Pt. 1. Old West, New Stories -- Dances with wolves: romantic reconstruction, historical reality, or both? / Michael T. Marsden -- Revisionism 2.0? the Hollywood Western in the 1990s / Andrew Patrick Nelson -- Tomorrow the green grass: Ang Lee's *Ride with the Devil* / Adrian Danks -- "One way or other, there's going to be justice": Rethinking HBO, *Deadwood* and the Western, 1984-2010 / Gareth James -- Murder ballad: the assassination of Jesse James by the Coward Robert Ford / Stephen Gaunson -- The professional Western revived: southern diaspora, frontier heteroglossia and audience nostalgia in *True Grit* (2010) / Sue Matheson -- Pt. 2 New Wests, old stories -- No country for old men and There will be blood: classical western values eclipsed by modern capitalism / William C. Siska -- Hi-ho, cyborg! savages, cyborgs and gender on the science fiction frontier / Sarah Bansbach -- Osama bin Laden ain't here: Justified as a 9/11 Western / Paul Zinder -- Pure country pure strait: the myth of the Texas cowboy / Melynda Seaton -- "I'm just a cowboy": transnational identities of the Border Country in *The three burials of Melquiades Estrada* / Matthew Carter.

THAT'S ALL, FOLKS !
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prochain numéro en mars 2014