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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

A SIGNALER

AUGER, Emily E. (ed.), **Tarot in Culture**, Clifford (ONT), Valleyhome Books, 2014, vol. 1, 416 pages, vol. 2, 528 pages.

Ebk with colour illus. (Kobo epub). Pbk and Hbk with b/w illus. (Lulu).

Tarot in Culture is a well-illustrated (260 illus.), two-volume, multi-author anthology of papers on Tarot. Contributions range from original, in-depth, thoroughly documented studies of Tarot history, art, and literature to artists' statements and other primary source documents. *Tarot in Culture* is both accessible to the Tarot student and of interest to scholars of other fields, including historians and theorists of art, esotericism, literature, the occult, and popular culture and genres.

Foreword

Rachael Pollack

Introduction

Emily E. Auger

Part I: History and Innovation

The Double Contribution of Tarot to Popular Culture_Michael Dummett

Iconography and Allegory in Fifteenth to Seventeenth-Century Trumps_Robert Place

Tarot and Egyptomania_Helen S. Farley

The Golden Dawn and Cabbalistic Tarot:_Broken Trees of Life and Blood_June Leavitt

The Crowley-Harris Thoth Tarot: Collaboration and Innovation_Richard Kaczynski

Tarot Guide Books as a Literary Genre: Narratives of Destiny_Paul Mountfort

The Heterotopian Tarot as Genre with an Analysis of The William Blake Tarot_Emily E. Auger

Tarot on the Threshold: Liminality and Illegitimate Knowledge_Marcus Katz

Tarot Timeline 1750 to 1980_Mary K. Greer

Part II: Tarot in the Arts

Tarot as "Secret Tradition" in T.S. Eliot's The

Waste Land:_These fragments I have shored against my ruins"_Catherine Waitinas

The Greater Trumps: Charles Williams and the Metaphysics of Otherness_Joyce Goggin

The Infinite Grail-Quest of Samuel R. Delany's Nova: Romance, Science Fiction, and the (Post-) Modern Tarot_Brian Johnson

Harry Potter and Tarot: Divining the Half-Blood Prince_Leslie Stratyner

Part III: The Art of Tarot

The Tower and the Devil in the Visconti-Sforza Deck: Lost or Absent?_Helen S. Farley

Speculations on Cathar Imagery in Tarot_Christine Parkhurst

An Iconographic History of the Lovers Card_Mary K. Greer

Modern, Antimodern, and Postmodern Feminism in Tarot: Women Living in a House of Cards_Casey J. Rudkin

Modern Views of Ancient Goddess in Tarot_Jeana Jorgensen

Tenniel Transformed in the Wonderland Tarot_Emily E. Auger

Part IV: Special Topics and Primary Sources

The Game of Tarot in Provence, 1971-1973_Christine Parkhurst

The Facsimile Italian Renaissance Woodcut Tarocchi_Robert Place

The William Blake Tarot of the Creative Imagination: Old Symbols for a New Age_Ed Buryn

Ancestral Path Tarot, Blue Moon Tarot, and Maat Tarot_Julie Cuccia-Watts

Creating the "Pirate Tarot of the Mystic Bootye"_Bruce Hersch

Becoming a Tarot Diviner: From *The Esoteric Scene*, *Cultic Milieu*, and *Occult Tarot* (1992)_Danny Jorgensen

The Use of Tarot with Other Folk Arts: Insights from My Journey Across Cultures_Batya Susan Weinbaum

Identity and the Creative Process Inspired by Tarot with Poetry by the Poet_Tabitha Dial

Using Tarot to Foster Visual and Written Composition: Seeing the Future of Communication_Casey J. Rudkin

Reflections on Tarot, Money Exchange Rituals, and Identity Construction in a New Age Bookstore_Carol S. Matthews

BELLER, Anne-Marie & Tara MacDonald (eds.), **Rediscovering Victorian Women Sensation Writers**, London, Routledge, 2014, 142 pages.

This collection examines the fiction of women sensation writers who were immensely popular in the Victorian period but remain critically neglected today – writers such as M.C. Houston, Amelia Edwards, Rhoda Broughton, Florence Marryat and others. The Victorian

sensation novel was categorically associated with women by Victorian reviewers and this collection extends our current understanding of this sub-genre by showing that female sensation writers were often sophisticated in their textual strategies, employing a range of metafictional techniques and narrative innovations. By moving beyond the novelists who have come to represent the genre, this book presents a fuller, more nuanced, understanding of the spectrum of writing that constructed the concept of 'sensationalism' for Victorian readers and critics. The book was originally published as a special issue of *Women's Writing*.

BOHNERT, Céline & Régine BORDERIE (dir.), **Poétiques de la vengeance, de la passion à l'action**, Paris, Classiques Garnier, (Littérature générale et comparée), 2013, 255 pages.

La vengeance renvoie aussi bien à l'action qu'au désir de se venger et constitue à cet égard une véritable matrice narrative. Cet ouvrage étudie l'articulation de l'action et de la passion dans la représentation de la vengeance au sein de genres littéraires et non littéraires, du xvie au xxi^e siècle.

BUZZATI, Dino, **Chroniques terrestres : articles et nouvelles**, Paris, Robert Laffont, (Pavillons), 2014, 446 pages.

DEANE, Bradley, **Masculinity and the New Imperialism : Rewriting Manhood in British Popular Literature, 1870-1914**, New York, Cambridge University Press, 2014, 310 pages.

Bradley Deane explores popular literature of the late Victorian and Edwardian eras to reveal how imperial politics reshaped ideals of manliness. Deane's analysis of texts, by writers including Kipling, Conrad and Conan Doyle, also reveals how these new ideals reinforced and propagated the politics of the New Imperialism. Analyzing such popular genres as lost world novels, school stories, and early science fiction, it charts the decline of mid-century ideals of manly self-control and the rise of new dreams of gamesmanship and frank brutality.

DELNESTE, Stéphanie, Jacques MIGOZZI, Olivier ODAERT, Jean-Louis TILLEUIL (dir.), **Les Racines populaires de la culture européenne**, Bruxelles, New York, etc, Peter Lang, 2014, 250 pages.

Contenu : Jacques Migozzi : *EPOP* import/export. De quelques hypothèses sur la circulation transnationale et transmédiatique

des fictions de grande consommation en Europe (1840-1940) – Matthieu Letourneux : Circulation internationale des imaginaires et séries culturelles. Les traductions de romans d'aventures dans l'entre-deux-guerres – Sándor Kálai : Dumas en Hongrie. La naissance d'un nouveau dispositif culturel – Benoît Glaude : Voyages et aventures dialogiques de *l'Histoire de monsieur Cryptogame* – Olivier Odaert : Rob-Vel passeur de culture – Florie Steyaert : De qui se moque-t-on ? Gustave Flaubert, revu et corrigé par l'Anglaise Posy Simmonds – Philippe Kaenel : Une légende graphique. La figure du Juif errant revue par Gustave Doré (1852-1856) – Federico Pagello : Les gentlemen cambrioleurs dans la littérature et le cinéma européens à la Belle Époque – Monica Dall'Asta : Les extraordinaires aventures de Maciste autour du monde – Philippe Delisle : Les albums de bande dessinée édités par Dupuis au cours des années 1940-1950. Miroir d'un imaginaire colonial européen ? – Paul Bleton : Intra-européennes. Mélodramatique *templum* des fictions populaires importées en France – Stéphanie Delneste : Du contrôle des *comics* en Europe – Laurent Déom : De la circulation du roman scout en Europe. Quelques considérations sur la France et le Royaume-Uni – Tomasz Swoboda : Quelques remarques sur la littérature ésotérique en Pologne au début du XX^e siècle. Entre pérennité et disparition – Geoffroy Brunson : Émergence et développement de la *fantasy*. Éléments pour l'étude d'un imaginaire européen.

DILLINGHAM, William B., **Rudyard Kipling : Life, Love, and Art**, Greensboro N.C., ELT Press, (British Authors Series, no 28), 2013, 270 pages.

HELD, Jacob M., **Roald Dahl and Philosophy : A Little Nonsense Now and Then**, Lanham (MD), Rowman & Littlefield, 2014, 264 pages.

Contributions by Adam Barkman; Matthew Bokma; Elizabeth Butterfield; Cam Cobb; Timothy M. Dale; Taine Duncan; Joseph J. Foy; Tanya Jeffcoat; John V. Karavitis; Chad Kleist; Greg Littman; Marc Napolitano; Miranda Nell; Ron Novy; Janelle Potzsch and Benjamin Rider

KUO WEI TCHEN, John & Dylan YEATS (eds.), **Yellow Peril ! An Archive of Anti-Asian Fear**, London, Brooklyn, Verso, 2014, xii, 384 pages.

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.

LOJACONO, Florence, **Roman de l'île et robinsonnade ontologique**, Paris, Éditions Pétra, (Des îles), 2014, 354 pages.

Qu'y a-t-il de commun entre par exemple La Tête coupable de Romain Gary, L'Île à midi de Julio Cortazar et Nouvelles du paradis de David Lodge? L'île bien sûr. Mais pas seulement. L'île, d'ailleurs, peut aussi bien être une cité dortoir de la banlieue de Barcelone dans Les Mers du sud de Manuel Vazquez Montalban ou un terrain vague aux abords de Londres comme L'Île de béton de J. G. Ballard. Ce que ces textes ont en commun avec d'autres, comme Voyage à Rodrigues de J. M. G. Le Clézio et L'Île du jour d'avant d'Umberto Eco, ce n'est pas l'île, mais la médiation du désir de l'île.

MAY, Terrill John, **Popular Fiction in the Age of Bismarck : E. Marlitt and her Narrative Strategies**, Bern, Berlin, etc, Peter Lang, 2014, 381 pages.

E. Marlitt was a bestselling author of the late nineteenth century whose romance novels dominated the German literary market between 1865 and 1888. Her novels appeared in thirty languages, with as many as five different English translations circulating simultaneously in the United States alone. While her name is virtually absent from histories of German literature, recent scholarly studies of individual novels suggest the need to reassess her contributions. _This study is the first in English to examine E. Marlitt's complete fiction.

Contents: Liberalism in the Early Works of E. Marlitt – Developing Parameters: *Schulmeisters Marie* to *Blaubart* – *Das Heideprinzchen*: The Pedagogical Process – The Kulturkampf in the Domestic Realm: *Die zweite Frau* and *Im Schillingshof* – E. Marlitt, Feminine Representation, and the Codified Closure – E. Marlitt's Secondary Characters as Models and Mentors

MIKOWSKI, Sylvie, **Ireland and Popular Culture**, Oxford, Berlin, etc., Peter Lang, 2014, 249 pages.

This book explores the differences between 'high' and 'low' cultures in an Irish context, arguing that these differences require constant revision and redefinition. The volume includes

analysis of famous Irish writers such as Bram Stoker, Oscar Wilde, W.B. Yeats, James Joyce and Samuel Beckett, who are commonly regarded as part of the canon of elite Irish literature but who have either used elements of popular culture in their work, or else occupy a special position in popular culture themselves.

PLATINI, Vincent, **Lire, s'évader, résister. Essai sur la culture de masse sous le Troisième Reich**, Paris, La Découverte, 2014, 220 pages.

Une chose est sûre : le régime nazi qui se prétendait intimement lié au peuple allemand a finalement été démenti par la culture populaire. C'est cette résistance de " roman de gare " qui est analysée dans ce livre au travers des romans policiers, de science-fiction, d'humour ou de sport, mais aussi des films d'aventure ou de la culture automobile.

STAVANS, Ilan & Frederick L. ALMADA, **Muy Pop ! Conversations on Latino Popular Culture**, Ann Arbor, The University of Michigan Press, 2013, 135 pages.

Although investigations of Hispanic popular culture were approached for decades as part of folklore studies, in recent years scholarly explorations—of *lucha libre*, *telenovelas*, comic strips, comedy, baseball, the *novela rosa* and the detective novel, sci-fi, even advertising—have multiplied. What is Hispanic pop culture? How does it change over time and from region to region? What is the relationship between highbrow and popular culture in the Hispanic world?

TENORIO-PONTES, Walter, **Littérature populaire du Nord-Est du Brésil**, Paris, L'Harmattan, (Recherches amériques latines), 2014, 221 pages.

CINÉMA & TÉLÉVISION

ADAMS, Charles F., **1939 : The Making of Six Great Films from Hollywood's Greatest Year**, Fresno (CA), Craven Street Books, 2014, 260 pages.

Profiling of six of the greatest films of the year—Gone with the Wind, Stagecoach, Mr. Smith Goes to Washington, The Hound of the Baskervilles, The Adventures of Huckleberry Finn, and The Wizard of Oz—the book shows, in detail, how these stories came into being and how long they waited to find fame.

AKNIN, Laurent, **Mythes et idéologies du cinéma américain**, Paris, Vendémiaire, 2014, 217 pages.

Films d'invasion extra-terrestre, films de monstres, films catastrophe, films de zombies ou de morts vivants, films de super héros où des hommes araignées, des hommes chauve-souris et autres mutants ont pour mission, au prix d'un combat héroïque, de sauver la planète et la démocratie... Certes, le cinéma hollywoodien actuel, celui des grands studios et des blockbusters, est l'héritier de genres qui ont fait sa fortune. Mais ces vieilles recettes issues de la Guerre froide ont été, depuis la disparition de l'Union soviétique et surtout après le 11 septembre 2001, remises au goût du jour dans des oeuvres sombres et violentes où la hantise du cataclysme et le culte de la force s'affirment sans détours. Messianisme, paranoïa et quête de sens : ce cinéma de circonstance, ou de propagande, est surtout le révélateur d'une société qui semble avoir perdu ses repères

APING, Norbert, **Charlie Chaplin in Deutschland : 1915-1924 : der Tramp kommt ins Kino**, Marburg, Schüren, 2014, 279 pages.

AUSTERLITZ, Saul, **Sitcom : A History in 24 Episodes from I Love Lucy to Community**, Chicago, Chicago Review Press, 2014, 416 pages.

In this book we can watch the growth of the sitcom, following the path that leads from *Lucy* to *The Phil Silvers Show*; from *The Dick Van Dyke Show* to *The Mary Tyler Moore Show*; from *M*A*S*H* to *Taxi*; from *Cheers* to *Roseanne*; from *Seinfeld* to *Curb Your Enthusiasm*; and from *The Larry Sanders Show* to *30 Rock*.

BARFE, Louis, **Britain's Greatest TV Comedy Moments**, London, Atlantic Books, 2013, 416 pages.

BENNETT, Bruce, **The Cinema of Michael Winterbottom : Borders, Intimacy, Terror**, New York, Wallflower Press, (Director's Cuts), 2014, 232 pages.

BOUDOU, Nadine, **Les Imaginaires cinématographiques de la menace : émergence du héros postmoderne**, Paris, L'Harmattan, (Logiques sociales : études culturelles), 2013, 263 pages.

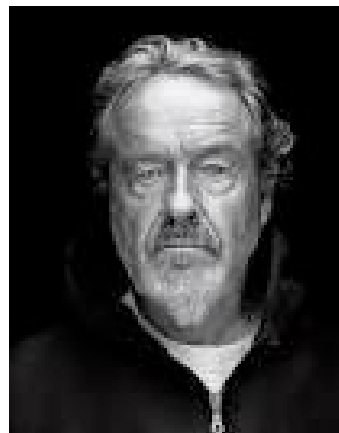
BUCKLAND, Warren (ed.), **Hollywood Puzzle Films**, New York, Routledge, (AFI Film Readers), 2014, 322 pages.

From *Inception* to *The Lake House*, moviegoers

are increasingly flocking to narratologically complex puzzle films. These puzzle movies borrow techniques—like fragmented spatio-temporal reality, time loops, unstable characters with split identities or unreliable narrators—more commonly attributed to art cinema and independent films. The essays in *Hollywood Puzzle Films* examine the appropriation of puzzle film techniques by contemporary Hollywood dramas and blockbusters through questions of narrative, time, and altered realities. Analyzing movies like *Source Code*, *The Butterfly Effect*, *Donnie Darko*, *Déjà Vu*, and adaptations of Philip K. Dick, contributors explore the implications of Hollywood's new movie mind games.

BRANCATI, Simona, **Cinema Unchained : The Films of Quentin Tarantino**, Washington (DC), New Academic Pub., 2014, 200 pages.

MINI-DOSSIER RIDLEY SCOTT



BONNAL, Nicolas, **Ridley Scott et le cinéma rétrofuturiste**, Paris, Dualpha, (Patrimoine du spectacle), 2014, 249 pages.

MONNIER, Claude, **Ridley Scott : le cinéma au coeur des ténèbres**, Paris, L'Harmattan, 246 pages.

COLLECTIF, **Ennio Morricone**, München, Text+Kritik, 2014, 169 pages.

COLLECTIF, **David Cronenberg : Evolution**, Toronto, TIFF, 2013, 235 pages.

COWIE, Peter, **Coppola**, Montclair (NJ), Applause Theater & Cinema Books, 2014, 312 pages.

CRAIG, Rob, **Gutter auteur : the films of Andy Milligan**, Jefferson (NC), McFarland, 2013, ix, 302 pages.

Vous avez publié quelque chose qui pourrait intéresser les lecteurs de ce bulletin ? Envoyez-moi l'information et nous la partagerons avec les autres amateurs.

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Published something lately about popular literature or film ? Please forward the info and we shall share it with our readers

DeFINO, Dean J., **Faster Pussycat ! Kill ! Kill !** London & New York, Wallflower Press & New York, Columbia University Press, 2014, 106 pages.

Russ Meyer's *Faster, Pussycat! Kill! Kill!* (1965) is an enigma. A box-office failure when initially released on the grindhouse circuit, it has since been embraced by art-house audiences, and referenced in countless films, television series, and songs. A riot of styles and story clichés lifted from biker, juvenile delinquency, and beach party movies, it has the coherence of a dream, and the improvisatory daring of a jazz solo. John Waters has called it the greatest movie ever made, and Quentin Tarantino has long promised to remake it.

DeFINO, Dean J., **The HBO Effect**, New York, Bloomsbury Academic, 2014, 245 pages.

The HBO Effect examines this rich and unique history for clues to its remarkable impact upon television and popular culture. It's time to take a wide-angle look at HBO as a producer of American culture.

DURAFOUR, Jean-Michel, **Brian de Palma : épanchements, sang, perception, théorie**, Paris, L'Harmattan, 2013, 164 pages.

EISENSTEIN, Sergei, **Charlie Chaplin**, Belval, Cricé, 2013, 94 pages.

FIX, Charlene, **Harpo Marx as Trickster**, Jefferson (NC), McFarland, 2013, 232 pages.

FUNNELL, Lisa, **Warrior Women : Gender, Race, and the Transnational Chinese Action Star**, Albany, State University of New York Press, 2014, 294 pages.

Warrior Women considers the significance of Chinese female action stars in martial arts films produced across a range of national and transnational contexts. Lisa Funnell examines the impact of the 1997 transfer of Hong Kong from British to Chinese rule on the representation of Chinese identities—Hong Kong Chinese, mainland Chinese, Chinese American, Chinese Canadian—in action films produced domestically in Hong Kong and,

increasingly, in cooperation with mainland China and Hollywood. Hong Kong cinema has offered space for the development of transnational Chinese screen identities that challenge the racial stereotypes historically associated with the Asian female body in the West. The ethnic/national differentiation of transnational Chinese female stars—such as Pei Pei Cheng, Charlene Choi, Gong Li, Lucy Liu, Shu Qi, Michelle Yeoh, and Zhang Ziyi—is considered part of the ongoing negotiation of social, cultural, and geopolitical identities in the Chinese-speaking world.

GAULET, Laurent, **L'Officiel de l'humour : spécial répliques cultes du cinéma et des séries TV**, Paris, First, 2014, 406 pages.

GEROSA, Mario (dir.), **Il cinema di Tony Scott**, Piombino, Edizioni Il Foglio, 2014, 233 pages.

GLASL, Sofia, **Mind the Map : Jim Jarmusch als Kartograph von Popkultur**, Marburg, Schüren, 2013, 328 pages.

HILDEBRANDT, Jens, **Ganz Brasilien glotz Globo : Telenovelas in Brasilien – Ein Vergleich with Mexico**, Berlin, Münster, Lit, 2013, ix, 800 pages.

HOLMUND, Chris (ed.), **The Ultimate Stallone Reader : Sylvester Stallone as Star, Icon**, Auteur, London, Wallflower Press, 2014, 296 pages.

IRSIGLER, Ingo, LEMBKE, Gerrit & Willem STRANK (eds.), **Actionkino : Moderne Klassiker des Populären Films**, Berlin, Bertz & Fischer, (Deep Focus, 19), 2014, 180 pages.

"Action" steht für Gewalt und Geschwindigkeit, Verfolgungsjagden und Schusswechsel, Explosionen und noch mehr Explosionen! Actionelemente bilden schon seit Beginn der Filmgeschichte einen wesentlichen Bestandteil des Kinofilms, die 1980er Jahre indes waren zweifelsohne die Blütezeit des Actionkinos. Filme wie *DIE HARD* (Stirb langsam; 1988) oder *THE TERMINATOR* (1984) bestehen aus einer dichten Folge von Kampf- und Gewaltszenen, sie leben von einem Figurentypus, der vorrangig von der physischen Präsenz des jeweiligen Action-Stars geprägt ist, und sie spielen in einer Welt, in der Gut und Böse unversöhnlich einander gegenüberstehen wie die Mächte des Kalten Krieges. Die Beiträge des Sammelbandes widmen sich namhaften Beispielen des Actionfilms aus der Glanzzeit des Genres (wie *FIRST BLOOD* / Rambo; 1982), deren Vorläufern (wie *DIRTY HARRY*; 1971) und Nachfolgern (wie *KILL BILL*; 2003). Die Analysen zeigen unter anderem, dass der Actionfilm ein "hybrides Genre" ist, denn

gerade aus der Bezugnahme auf diverse andere Genres (Kriegsfilm, Science Fiction, Agentenfilm) gewinnen die Filme ihr gesellschaftsrelevantes Profil. Mit Beiträgen von Dominik Orth, Tilman Schwab, Christoph Rauen, Eckhard Pabst, Willem Strank, Gerrit Lembke, Ingo Irsigler.

ISENBERG, Noah, **Edgar G. Ulmer : A Filmmaker at the Margins**, Berkeley, University of California Press, 2014, xiv, 365 pages.

JONES, Norma, Maja Bajac-Carter, and Bob Batchelor (eds.), **Heroines of Film and Television : Portrayals in Popular Culture**, Lanham, Rowman & Littlefield, 2014, 266 pages.

In *Heroines of Film and Television: Portrayals in Popular Culture*, award-winning authors from a variety of disciplines examine the changing roles of heroic women across time. In this volume, editors Norma Jones, Maja Bajac-Carter, and Bob Batchelor have assembled a collection of essays that broaden our understanding of how heroines are portrayed across media, offering readers new ways to understand, perceive, and think about women. Contributors bring fresh readings to popular films and television shows such as *The Girl with the Dragon Tattoo*, *Kill Bill*, *Buffy the Vampire Slayer*, *Weeds*, *Mad Men*, and *Star Trek*.

Contributions by Suzy D'Enbeau; Patrice M. Buzzanell; Katie Snyder; Jennifer K. Stuller; Jeffrey A. Brown; Maura Grady; Ryan Castillo; Katie Gibson; Pedro Ponce; Cassandra Bausman; Cynthia J. Miller; Catherine Bailey Kyle; Rekha Sharma; Carol A. Savery; Robin R. Means Coleman; Lien Fan Shen; A. Bowdoin Van Riper and Carolyn Cocca.

KEATON, Buster & Charles SAMUELS, **La Mécanique du rire : autobiographie d'un génie comique**, Nantes, Capricci, 2014, 318 pages. Préfac de Jean Douchet.

KENDRICK, James, **Darkness in the Bliss-Out : A Reconsideration of the Films of Steven Spielberg**, New York, Bloomsbury Academic, 2014, 248 pages.

KIHM, Christophe et al., **Séries télévisées : formes, fabriques, critiques**, Paris, Art Press, (*Art Press* 2, no 32), 2014, 98 pages.

KAKLAMANIDOU, Betty & Margaret TALLY (eds.), **The Millenials on Film and Television : Essays on the Politics of Popular Culture**, Jefferson (NC), McFarland, 2014, 216 pages.

Introduction: The _Twenty-First Century

Generation and the ABC Family Brand (Betty Kaklamanidou and Margaret Tally) 1__Secrets and Lies: Gender and Generation in the ABC Family Brand (Caryn Murphy) 15_Lavender Identity and Representation in the Media: The Portrayal of Gays and Lesbians in Popular Television (Sean Robinson and Bernice Alston) 31_Exploring Discourses of Engagement in 2 Broke Girls (Alison N. Novak) 46_The Mindy Project: South Asians and Television Multiculturalism (Janani Subramanian) 62_The Big Bang Theory: Nerds and Kidults (Janice Shaw) 78_The Emotional Power of Technology, Community and Morality in The Vampire Diaries (Margo Collins) 94_Generational Conflict, _Twenty-First-Century Horror Films and The Cabin in the Woods (Karen J. Renner) 110_The Scream of a Generation: "Generation Me" in *Scream 4* (Sotiris Petridis) 126_"Comedy Natives": Generations, Humor and the Question of Why Smart + Funny Is the New Rock and Roll (Margaret Tally) 140_The _Romantico-Sexual Narrative and Intertextuality in *Friends with Benefits* and *No Strings Attached* (Betty Kaklamanidou) 155_Labor Narratives and The Devil Wears Prada (Christoph Buettner) 169.

LEVINE, Sanford, **Best Movie Scenes : 549 Memorable Bank Robberies, Car Chases, Haircuts, Job Interviews, Swearing Scenes, Window Scenes and Others, by Topic**, Jefferson (NC), McFarland, 2014, viii, 198 pages.

When movie fans talk about their favorite films, they most often mention one or two particular scenes that they never tire of watching. This witty and engaging volume catalogs more than 500 of the most memorable scenes in movie history.

LILLGE, Claudia, Dustin BREITENWISCHER & Jörn GLASENAPP (eds.), **Die neue amerikanische Fernsehserie : von Twin Peaks bis Mad Men**, Paderborn, Fink Verlag, 2014, 351 pages.

MARTIN, Richard, **The Architecture of David Lynch**, New York, Bloomsbury Academic, 2014, 256 pages. [à paraître en novembre]

MEEUF, Russell, **John Wayne's World : Transnational Masculinity in the Fifties**, Austin (Texas), University of Texas Press, 2013, x, 213 pages.

NAYMAN, Adam, **It Doesn't Suck : Showgirls**, Toronto, ECW Press, (Pop Classics), 2014, 127 pages.

It Doesn't Suck argues that *Showgirls* is much smarter and deeper than it is given credit for. In an accessible and entertaining voice, the

book encourages a shift in critical perspective on Paul Verhoeven's *Showgirls*, analyzing the film, its reception, and rehabilitation. This in-depth study of a much-reviled movie is a must read for lovers and haters of the 1995 Razzie winner for Worst Picture.

PEZZOTA, Elisa, **Stanley Kubrick : Adapting the Sublime**, Jackson, University Press of Mississippi, 2013, 208 pages.

POMERANCE, Murray (ed.), **The Last Laugh : Strange Humors of Cinema**, Detroit, Wayne State University Press, 2013, xi, 244 pages.

Contributors consider unusual humors in a variety of filmic settings, from the chilling unheard laughter of silent cinema to the ribald and mortal laughter in the work of Orson Welles; the vagaries and nuances of laughter in film noir to the eccentric laughter of science fiction. Essays also look at laughter in many different applications, from the subtle, underlying wit of the thriller *Don't Look Now* to the deeply provocative humor of experimental film and the unpredictable, shadowy, insightful, and stunning laughter in such films as *Black Swan*, *Henry Fool*, *The Treasure of the Sierra Madre*, *Kiss of Death*, *The Dark Knight*, and *A.I. Artificial Intelligence*.

REDEVALL, Eva Novrup, **Writing and Producing Television Drama in Denmark : from The Kingdom to The Killing**, New York, Palgrave Macmillan, 2013, xi, 252 pages.

ROLANDEAU, Yannick, **Quentin Tarantino ou le crépuscule de l'image**, Paris, L'Harmattan, 2014, 163 pages.

SACHLEBEN, Mark, **World Politics on Screen : Understanding International Relations Through Popular Culture**, Lexington, The University Press of Kentucky, 2014, 240 pages.

Norman Jewison's *The Russians Are Coming!* (1966) portrays the culture of suspicion between the United States and the Soviet Union during the Cold War, while several of Alfred Hitchcock's movies as well as the John Wayne film *Big Jim McLain* (1952) and John Milius's *Red Dawn* (1984) helped to raise and sustain skepticism about the Soviet Union. *World Politics on Screen: Understanding International Relations through Popular Culture* uses films and television shows like these as well as contemporary including *24*, *The Simpsons*, *South Park*, and *The Daily Show* to guide readers to a deeper understanding of enduring issues in international politics. In this unique and

insightful volume, author Mark Sachleben demonstrates that popular culture reflects societal beliefs about the world, and that the messages captured on television and film transcend time and place. Using films such as *Secret Ballot* (2001), *Under the Bombs* (2007), and *Wall•E* (2008), he addresses topics such as international relations and diplomacy, the study of war, nuclear weapons, poverty, immigration and emigration, human rights, and genocide.

SINGH, Greg, **Feeling Film : Affect and Authenticity in Popular Cinema**, London & New York, Routledge, 2014, 247 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.

TIBBETTS, John C., **Douglas Fairbanks and the American Century**, Jackson, University Press of Mississippi, 2014, 272 pages.



TUCKER, Aaron, **Interfacing with the Internet in Popular Cinema**, New York, Palgrave, 2014, 272 pages.

WILCOX, Rhonda (ed.), **Reading Joss Whedon**, Syracuse University Press, 2014, 272 pages.

ROMANS ET FILMS POLICIERS



LITTÉRATURE

ANDREW, Lucy & Catherine PHELPS (ed.), **Crime Fiction in the City. Capital Crimes**, Cardiff, University of Wales Press, (European Crime Fiction), 2013, 194 pages.

Crime Fiction in the City: Capital Crimes expands upon previous studies of the urban space and crime by reflecting on the treatment of the capital city, a repository of authority, national identity and culture, within crime fiction. This wide-ranging collection looks at capital cities across Europe, from the more traditional centres of power - Paris, Rome and London - to Europe's most northern capital, Stockholm, and also considers the newly devolved capitals, Dublin, Edinburgh and Cardiff. The texts under consideration span the nineteenth-century city mysteries to contemporary populist crime fiction. The collection opens with a reflective essay by Ian Rankin and aims to inaugurate a dialogue between Anglophone and European crime writing; to explore the marginalised works of Irish and Welsh writers alongside established European crime writers and to interrogate the relationship between fact and fiction, creativity and criticism, within the crime genre.

Rappel : dans la même collection on peut trouver *Iberian Crime Fiction* (Nancy Vosburg) et *French Crime Fiction* (Claire Gorrara)

AUBÈS, Françoise & Florence OLIVIER (dir.), **Le Crime – Figures et figurations du crime dans les mondes hispanophones**, Paris, Presses de la Sorbonne Nouvelle, (*America*, no 44), 2014, 210 pages.

Sommaire :

Hervé LE CORRE_Figures et figurations du crime dans les mondes

hispanophones_Introduction

I. Esthétique du crime

Monique PLAA_La voluntad y la fortuna de Carlos Fuentes : au-delà du crime, le dévoilement des masques_

Karim BENMILOUD_L'art du cameo onirique dans Les minutes noires de Martín Solares_

Cécile QUINTANA_L'esthétique du crime chez Cristina Rivera Garza

II. Crime et jouissance

Amadeo LOPEZ_Figures sadiques du crime dans Palomino Molero de M. Vargas Llosa_

Adriana CANSECO_Pasiones inconfesables. El amor y el crimen en la encrucijada del cuerpo deseante_(Una lectura en torno a relatos eróticos de Marosa di Giorgio)_

Martín ARIAS_Lamborghini / Mallarmé. Notas para una lectura comparativa

III. Crimes d'État, censures, occultations

Dominique CASIMIRO_Enquête artistique sur les années de plomb en Argentine_

Marie-Catherine Talvikki CHANFREAU_Dénonciation d'un crime d'État : l'exécution d'une figure sacrificielle de la Libre Pensée,_Francesc Ferrer i Guàrdia, martyr du cléricalisme_María

OLIVEIRA-CEZAR_La Argentina frente a la posibilidad de salvar a judíos durante la Segunda Guerra Mundial_

Milagros EZQUERRO_Lecture noire de la chronique Des os dans le désert de Sergio González Rodríguez_

María MONTES_Los terrores del poder. La violencia, el crimen y el miedo en El hombre que amaba a los perros.

ALIBIS

Polar, Noir & Mystère

L' Anthologie permanente du polar

(la québécoise - à ne pas confondre avec la revue *Alibi*, publiée en France)

Au sommaire du numéro 51 (été 2014), des nouvelles de Camille Bouchard, Rick Mofina, Raphaëlle B. Adam, Mathieu Croisetière (Prix Alibis 2014) et Katy Boyer-Gaboriault. « Le polar (québécois) au féminin », par Martine Latulippe et une entrevue avec François Lévesque. une revue des films par Christian Sauvé, un panorama des publications récentes par Norbert Spehner et des critiques de livres par André Jacques, Martine Latulippe, Morgane Marvier et Norbert Spehner, Simon Roy, Pascale Raud.

Site internet de la revue (avec, entre autres, de nombreux dossiers bibliographiques :

<http://www.revue-alibis.com>

BROWNSON, Charles, **The Figure of the Detective : A Literary History and Analysis**, Jefferson, McFarland, v, 210 pages.

This book begins with a history of the detective genre, coextensive with the novel itself, identifying the attitudes and institutions needed for the genre to emerge in its mature form around 1880. The theory of the genre is laid out along with its central theme of the getting and deployment of knowledge. Sherlock Holmes, the English Classic stories and their inheritors are examined in light of this theme and the balance of two forms of knowledge used in fictional detection—cool or rational, and warm or emotional. The evolution of the genre formula is driven by changes in the social climate in which it is embedded. These changes explain the decay of the English Classic and its replacement by noir, hardboiled and spy stories, to end in the cul-de-sac of the thriller and the nostalgic Neo-Classic. Possible new forms of the detective story are suggested.

BUTTER, Michel (ed.), **Plots, Designs and Schemes : American Conspiracy Theories from the Puritans to the Present**, Berlin, De Gruyter, (Lingua & Literae), 2014, ix, 378 pages.

CHIU, Monica, **Scrutinized ! Surveillance in Asian North American Literature**, Honolulu, University of Hawai'i Press, 2014, ix, 177 pages.

Chang-rae Lee's *Native Speaker*, Kerri Sakamoto's *The Electrical Field*, Don Lee's *Country of Origin*, Mohsin Hamid's *The Reluctant Fundamentalist*, Susan Choi's *A Person of Interest*. These and a host of other Asian North American detection and mystery titles were published between 1995 and 2010. Together they reference more than a decade of Asian North America monitoring that includes internment, campaign financing, espionage, and post-9/11 surveillance. However, these works are less concerned with solving crimes than with creating literary responses to the subtle but persistent surveillance of raced subjects. Monica Chiu reveals how Asian North American novels' fascination with mystery, detection, spying, and surveillance is a literary response to anxieties over race. According to Chiu, this allegiance to a genre that takes interruptions to social norms as its foundation speaks to a state of unease at a time of racial scrutiny.

COLLECTIF, **Secret Service : Jahrbuch 2014 (Syndikat : Autorengruppe deutschsprachige Kriminalliteratur AIEP/IACW)**,

Messkirch, Gmeiner Verlag, 2014, 280 pages.

(Susanne SCHUBARSKY. Herausgeberin).

EIN MUSS FÜR ALLE KRIMIFANS >Secret Service< - das ist Krimi lesen, Krimi schreiben, Krimi hören, Krimi lieben, vermarkten und rezensieren. Spannender und informativer Mix rund um das Thema Krimi.

DE MEYER, Bernard, Pierre HALEN & Sylvère MBONDOBARI (dir.), **Le Polar africain**, Metz, Centre de recherche « Écritures », (Littérature des mondes contemporains. Série Afrique, no 8), 2013, 260 pages.

Bernard DE MEYER & Sylvère MBONDOBARI: Introduction

Daniel DELAS Le polar africain. Pour cartographier un continent

Sylvère MBONDOBARI & Bernard DE MEYER

Polars d'Afrique noire francophone : influences et confluence

Pierre HALEN Des énigmes criminelles dans le contexte de l'ère coloniale finissante : une lecture policière de *La Termitière* de Daniel Gillès

Florian ALIX Le polar satirique postcolonial :

Driss Chraïbi et Mongo Beti

Susanne GEHRMANN L'enquête comme quête du savoir. Les usages du roman policier chez Boubacar Boris Diop ..

J.-J. Rousseau TANDIA MOUAFU Pour une sociopoétique des valeurs dans le polar d'Afrique francophone

Bernard DE MEYER & Guilioh Merlain VOKENG

NGNINTEDEM Le polar d'Afrique francophone comme (ré)écriture de l'histoire. À propos des dernières oeuvres de Mongo Beti

Sylvère MBONDOBARI Les lieux de l'immigration dans le roman policier africain postcolonial

Thorsten SCHÜLLER L'« africanisation » des genres (para-)littéraires. La déconstruction du roman policier chez Théo Ananissou et Alain Mabanckou

Katia MEINTEL Le sorcier enquêteur : le roman policier et la magie en Afrique francophone

Karen FERREIRA-MEYERS Le roman policier africain et les arts de l'oralité en Afrique : deux mondes parallèles

Thérèse DE RAEDT Entretien avec Abasse Ndione

Le roman policier d'Afrique noire francophone (bibliographie succincte)

DOSSIER : **Polar : le triomphe du mauvais genre**, Paris, Le Monde Hors-Série, 2014, 98 pages.

Un dossier étoffé avec de nombreuses entrevues : James Ellroy (dont le dernier bouquin traduit *Extorsion* - qui n'est même pas un polar - est malheureusement un monument

de vulgarité nullissime, quoique en disent les grands prêtres aveugles du culte ellroyen !), Maj Sjöwall, George Pelecanos, Philip Kerr, Percy Kemp, et une vingtaine de textes supplémentaires examinant le genre sous toutes ces coutures. Et des listes, des choix dont on pourrait discuter longtemps !

EVANS, Curtis (ed.), **Mysteries Unlocked : Essays in Honor of Douglas G. Greene**, Jefferson (NC), McFarland, 2014, 352 pages.

In honor of the 70th birthday of Professor Douglas G. Greene, mystery genre scholar and publisher, this book offers 24 new essays and two reprinted classics on detective fiction by contributors around the world, including ten Edgar (Mystery Writers of America) winners and nominees.

Prologue: Meeting Doug Greene (Steven Steinbock) 1_Introduction: Douglas G. Greene: The Man Who Explained Detective Fiction (Curtis Evans) 5_Section One: Detection by Gaslight _The Incandescent Claptrap of Hamilton Cleek (William Ruehlmann) 21_The Strange Case of Max Rittenberg (Mike Ashley) 33_J. S. Fletcher: Man of Many Mysteries (Roger Ellis) 43_From the Sublime to the Ridiculous: The Fleming Stone Detective Novels of Carolyn Wells_(Curtis Evans) 60_Section Two: Classic English Crime _The Reader Is Warned: Discovering John Dickson Carr and the Works of Douglas G. Greene (Michael Dirda) 81_Agatha Christie and the Impossible Crime (John Curran) 89_Anthony Berkeley's Golden Age Gothic Follies (Martin Edwards) 101_The Left Hand of Margery Allingham (B. A. Pike) 109_"Intuition's Reckless Compass": Margery Allingham's The China Governess and a Problem of Literary Biography (Julia Jones) 122_And Carr Begat Crispin: A Meeting of Criminal Minds (David Whittle) 133_Section Three: Classic American Crime and Intellectuals _Patrick Quentin/Q. Patrick/Jonathan Stagge: A Phantasmagoria of Crime Writers (Mauro Boncompagni) 145_Now You See It: Hake Talbot, Magic and Miracles (Steven Steinbock) 158_Murder in The Criterion: T. S. Eliot on Detective Fiction (Curtis Evans) 171_An Intellectual and the Detective Story: The Problems of Fernando Pessoa (Henrique Valle) 183_Section Four: Tough Stuff _"The Amateur Detective Just Won't Do": Raymond Chandler and British Detective Fiction (Curtis Evans) 201_Dying Is Easy, Comedy Is Hard: Craig Rice, Mistress of Madcap Mystery (Jeffrey Marks) 215_A Deluge of Drunken Detectives: A (Strictly Sober) Look at Four Fredric Brown Novels (Jack Seabrook) 224_"Stella Maris": Poetry in Ross Macdonald's The Galton Case

(Tom Nolan) 231_Section Five: Murder in Miniature, Death on the Air, Murder in Pastiche_Douglas G. Greene: Savior of the Short Form Mystery (Marvin Lachman) 241_Experimenters, Pioneers, Prodigies and _Passers-By: Ten Detective Story Writers in Search of an Anthology (Jon L. Breen) 248_Knife Chords: The Radio Mysteries of John Dickson Carr (Sergio Angelini) 259_Adventures in Radioland: Ellery Queen On (and Off) the Air (Joseph Goodrich) 268_Parody, Pastiche and Presentism in Mystery Fiction: Sherlock Holmes, Lord Peter Wimsey and the Immortal Jane (Helen Szamuely) 276_"Parlez-Vous Francais?" The Riddles of Rene Reouven (Patrick Ohl) 286_A Final Toast: Clubland _The Secret Life of Eric the Skull: Dorothy L. Sayers and the Detection Club (Peter Lovesey) 297_Afterword: Prayers to Kuan Yin (Boonchai Panjarattanakorn) 312_Appendix One: Works on Mystery Fiction by Douglas G. Greene 315_Appendix Two: Short Crime Fiction Collections Published by Crippen & Landru 320.

FEIFAR, Oskar, **Wer mordet schon in Salzburg ? Der kriminelle Freizeitplaner : 11 Krimis und 125 Freizeittipps**, Messkirch, Gmeiner verlag, 2014, 242 pages.

FRESNE, Mélanie, **Le Polar dans la transition démocratique espagnole : le cas de Tatuage (1974) de Manuel Vasquez Montalban et de Protésis (1980) d e Andreu Martin**, Reims, EPURE, (Studia Remensia), 2014, 256 pages.

Contient deux entretiens en espagnol avec Andreu Martin (2013) et avec José Fernandez Colmeiro, publié dans les revue *Quimera*, no 73, 1988. Préface « Le polar espagnol, une autre « œuvre au noir » par Emmanuel LE VAGUERESSE. Sous leurs allures de romans de grande consommation, Tatuaje (1974) et Protésis (1980) vont bien au-delà de la seule dénonciation d'une littérature en crise et d'une Transition démocratique bancaire.

GERWIEN, Michael, **Wer mordet schon am Chiemsee ? Der kriminelle Freizeitplaner : 12 kurze krimis und 225 Freizeittipps**, Messkirch, Gmeiner Verlag, 2014, 249 pages.

GIARDINELLI, Mempo, **El gener negro : orígenes y evolución de la literatura policial y su influencia en Latinoamérica**, Buenos Aires, Capital Intelectual, 2013, 283 pages.

HAFT, Fritjof, **Der Krimi an sich : Ermittlung aller Art**, München, Normfall, 2013, 249 pages.

KIM, Julie H. (ed.), **Class and Culture in Crime Fiction : Essays on Works in English since the 1970s**, Jefferson (NC), McFarland, 2014, 240 pages.

Introduction: Class, Culture and Crime Beyond the Golden Age_Julie H. Kim 1_Morse, Frost and the Mystery of the English Working Class Neil McCaw 11_The Poet Dalglish and Kate from the Block: P.D. James's Partners in Crime Janice Shaw 31_"Listen to the silence": Dismantling the Myth of a Classless Society in the Fiction of Marcia Muller and Sara Paretsky Heath A. Diehl 49_In Poor Taste: Morality and Sue Grafton Suzanne Penuel 69_The Symbolic and the Semiotic of Class and Gender in Caleb Carr_Gretchen M. Cohenour 88_Denise Mina's Feminist Detectives: Investigating the Crimes of Capitalist Patriarchy in The End of the Wasp Season Irmak _Ertuna-_Howison 104_Schemes, Overworlds and Spatial Justice in Black, Mina and Rankin_Peter Clandfield 125_Fables of Foreclosure: Tana French's Police Procedurals of Recessionary Ireland Jean Gregorek 149_The Rising Tide of Neoliberalism: Attica Locke's Black Water Rising and "The New Jim Crow" Ryan Poll 175_"Verticality is such a risky enterprise": Class Epistemologies and the Critique of Upward Mobility in Colson Whitehead's The Intuitionist_Tim Libretti 201_

KALBITZ, Herbert & Dieter KÄSTNER, **Illustrierte Bibliographie der Leihbücher, 1946-1976 : die Kriminalleihbücher**, Butjadingen, Achilla Presse, 2013, 498 pages.

KLINK, William R., **The Hard-Boiled Female Detective Novel : A Study in a Popular Genre**, Lewiston (NY), Edwin Mellen Press, 2014, vii, 371 pages.

This remarkable and unique study explores women heroines in detective fiction written by women authors. These heroines subvert pop culture's traditional stereotypes for women. The book further examines how this sub-genre has changed over time as does the popular culture it embodies.

KOSENINA, Alexander (dir.), **Kriminalfallgeschichten**, München, Text + Kritik, 2014, 237 pages.

Der 'Sonnenwirt' Christian Friedrich Schwan, die Bremerin Gesche Gottfried oder der 'Totmacher' Fritz Haarmann haben aufsehenerregende Morde verübt, die in Literatur und Film fortleben. Von den 'Histoires tragiques' des Barock bis zu sensationellen Gerichtsreportagen und 'Tatorten' unserer Zeit erfreut sich kaum ein Stoff größerer Beliebtheit als authentische Verbrechensfälle. Mit

tatsächlichen Schauplätzen des Schreckens können es erfundene Kriminalgeschichten jedenfalls kaum aufnehmen. Exemplarische Analysen von Kriminalfallgeschichten vom 17. Jahrhundert bis zur Gegenwart widmen sich diesem fast naturgesetzlichen Zusammenhang von Ereignis und Interesse. Auf welche Weise treten historischer Fall und seine künstlerische Darstellung in ein kreatives Spannungsverhältnis? Wie werden Details der 'wahren Geschichte' zugunsten einer besseren Wirkung verändert? Welche Anpassungen an epische, lyrische, dramatische oder filmische Genres sind erforderlich? Anhand solcher Fragen wird der Versuch unternommen, Kriminalfallgeschichten als ein bislang unterschätztes Genre zu erschließen, in dem sich Kriminalpsychologie und Jurisprudenz mit Literatur verbinden. Auch als eBook erhältlich.

A SIGNALER

LACOURBE, Roland, Vincent BOURGEOIS, Philippe Fooz & Michel SOUPART, 1001 Chambres closes (Guide de lecture du crime impossible), Lulu.Com, (Semper Aenigma, 2013, 520 pages.

Voici le compte-rendu que j'ai fait de cet ouvrage incontournable dans *Alibis*, no 49, hiver 2014, p.153.

« Dire que j'aime ce genre de bouquin est sans doute l'euphémisme du siècle. *1001 chambres closes : guide de lecture du crime impossible* est un ouvrage de référence indispensable, incontournable pour tout amateur de polars un tant soit peu curieux. L'ouvrage a été réalisé sous la houlette de Roland Lacourbe, grand érudit en la matière, auteur de multiples ouvrages et anthologies, spécialiste (entre autres) des récits « impossibles », avec la collaboration de Vincent Bourgeois, Philippe Fooz et Michel Soupert. Après une brève introduction qui situe le problème des crimes impossibles et des intrigues avec meurtres en chambres closes, les auteurs proposent un guide de lecture très élaboré. Les écrivains sont présentés par ordre alphabétique, d'Anthony Abbott à André Zwinkelstein. Pour chacun d'entre eux, on va résumer de manière plus ou moins élaborée chaque roman, chaque nouvelle qui aborde la thématique étudiée. Les analyses sont à la fois descriptives et critiques. Quand il y a désaccord sur un titre (et cela arrive plutôt fréquemment) les auteurs se paient le luxe d'une sorte de contre-expertise du style « Lacourbe trouve que, affirme que...mais nous croyons plutôt que... ». Petit

jeu fort instructif qui donne de multiples éclairages au lecteur curieux d'en savoir plus. En plus du descriptif des oeuvres, les auteurs ajoutent une note en italique dans laquelle on trouve de nombreux suppléments d'information. Par exemple, pour la nouvelle « La mort ailée » de Samuel Hopkins Adams, on va préciser que « Cette remarquable nouvelle qui a conservé une étonnante jeunesse a initialement paru en 1903. C'est une date très importante dans l'histoire du crime impossible : il s'agit apparemment de la première relation d'un crime en espace ouvert dans la littérature anglo-saxonne, exutoire imaginaire de l'énigme en chambre close... ». Bref, du travail d'expert fait par des passionnés, sans jargon, ni prétention, que l'on parcourt avec délectation. On me pardonnera ces remarques gastronomiques, mais je me suis régalé... Et quelle mine d'information ! En plus, c'est bel objet, un « beau livre » : de format intermédiaire, avec quelques illustrations, une brique de 520 pages (en petits caractères !). Le guide est complété par l'inévitable (et indispensable) liste des « Best of », et par quelques index (auteurs, titres – romans, nouvelles).

Comment se procurer la chose ? Là c'est un peu plus compliqué... Le livre a été publiée par Lulu.com et jusqu'à nouvel ordre n'est pas disponible sur Amazon.fr.

Il faut donc passer commande à la Boutique Lulu : <http://www.lulu.com/fr/>

L'objet se détaille 49 euros, une aubaine pour un livre de cette valeur documentaire qui devrait figurer en bonne place dans la bibliothèque de l'amateur éclairé. »

Dernière heure : Roland Lacourbe nous annonce la parution du second volume **Le Crime Impossible dans tous ses états** (Cinéma, TV, Bande dessinée, réalité) avec des bibliographies complètes et commentées de personnages (M. Allou, sénateur Banner, Dr Hawthorne), des commentaires de romans inédits, des textes théoriques et des études historiques. Et 50 pages d'illustrations. Disponible dès maintenant à la Boutique Lulu : <http://www.lulu.com.fr/>

Commentaires et détails supplémentaires dans le prochain numéro...

Autre parution notable du même Roland Lacourbe :

La Grande anthologie des chambres closes et du crime impossible (vol. 1), Lille, Éditions Manannan, 2014, 544 pages. Avec une préface de Martin Winckler.

Au menu du premier volume de cette

anthologie qui se voudrait définitive sur le sujet :

- Des disparitions impossibles dans une prétendue machine à explorer le temps
- Un mort qui se porte comme un charme une heure après avoir été enterré
- L'insoluble disparition de l'arme d'un crime dans une pièce surveillée de toutes parts
- Un assassin qui se forge un parfait alibi au moment même où il commet son crime
- Un hallucinant crime impossible en ascenseur ... et douze cas encore plus troublants de crimes impossibles authentiques.

Vingt nouvelles, dont quatorze traduites en français pour la première fois et trois autres d'un nouvel auteur de talent.

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NAGLE, Jeanne (ed.), **Great Authors of Mystery, Horror & Thrillers**, New York, Rosen Publishing, 2014, 182 pages.

NITZSCHE, Enrico, **Krimi au der ganzen Welt – die ganze Welt im Krimi. Eine kompartistische Auseinandersetzung mit Krimis aus drei Kontinenten**, Hamburg, Diplomica Verlag, 2013, 95 pages.

OLSON, Greta, **Criminals as Animals from Shakespeare to Lombroso**, Berlin, De Gruyter, 2013, x, 354 pages.

Criminals as Animals demonstrates how animal metaphors have been used to denigrate persons identified as criminal in literature, law, and science. It traces the popularization of the 'criminal beast' metaphor in the late 16th century, the troubling of the trope during the long 18th century, and the later discovery of criminal atavism. It concludes that criminal-animal metaphors influence punitive treatments of prisoners and the poor even today.

PRIESTMAN, Martin, **Crime Fiction from Poe to the Present**, Tavistock, Northcote House (Writers and their Works), 2013, 92 pages.
Since Edgar Allan Poe's *The Murders in the Rue*

Morgue inaugurated the detective whodunnit in 1841, narratives following the same basic structure have continued to flood the fiction market. This book examines why this form has proved so tenacious, and plots a course through the thousands of crime novels and stories which have appeared since then. Noting differences of form between pure whodunnits concerned with a past crime, and thrillers where we focus on a present action, the book maps such variants onto a series of historical changes, chiefly in Britain and the USA but with some consideration of French and Scandinavian fiction. As well as such classic detective writers as Collins, Doyle, Christie and Chandler, the book explores the Newgate Novel, spy fiction, the noir thriller, postwar police fiction, black and female private eyes, and the serial-killer mode which has swept the field since the 1980s. In this second edition a substantial new chapter has been added, and other chapters have been expanded to include significant new trends in the genre.

ROI, Conny de le, **Vom Buch zum Hörbuch. Zur literarischen Produktion und Rezeption ausgewählter Krimis in der Vertriebsstaffel Buch-Hörung**, Hamburg, Diplomica Verlag, 2013, 88 pages.

SANDTEN, Cecile, Günter Süss, & Melanie GRAICHEN, (dirs.), **Detective Fiction and Popular Visual Culture**, Trier, Wissenschaftlicher Verlag, 2013, 247 pages.

Crime and detective fiction have never been more popular. When it comes to detective fiction and critical writings, as Larry Landrum remarked in 1999, "a great deal of effort has been put into the study of mystery and detective fiction and related genres, providing many new perspectives on how and when these forms emerged and how they are related to culture". As with all serial phenomena, the evolution of the genre of detective fiction can be described by two simultaneous processes: repetition and variation. Thus, the purpose of this volume of essays is to bring together, in a bilingual format (English and German), both academic papers that were presented at the conference "Detective Fiction in American Popular Culture" held at Chemnitz University of Technology in October 2011 and three pieces of short fiction (one extract from a novel) that were awarded the "1. Chemnitzer Krimipreis". Moreover, several articles were commissioned specially for this volume in order to sharpen its focus on exploring the intersections between detective fiction (understood in a broader sense) and popular

visual culture. Last but certainly not least, the publication of this volume marks not only the 60th birthday of Evelyne Keitel, Professor of American Studies, but also the 175th anniversary of Chemnitz University of Technology. The editors have, accordingly, decided to include articles by colleagues, friends, and young academics who share Evelyne Keitel's research and scholarly interests, in particular, her strong focus on detective fiction in American popular culture. This volume thus demonstrates how the intersections between detective fiction and popular visual culture have become a topic of interdisciplinary study in its own right.

SCHAUB, Melissa, **Middlebrow Feminism in Classic British Detective Fiction. The Female Gentleman**, New York, Palgrave Macmillan, (Crime Files), 2013, 162 pages.

This is a study of a common recurring character type in British detective novels of the early twentieth century, by Agatha Christie, Dorothy Sayers, Ngaio Marsh, Margery Allingham, and Georgette Heyer. All of these novelists frequently feature women who distinguish themselves as heroines by acting like gentlemen. Few use the word explicitly, but all embody a remarkably consistent code of behavior and personality traits.

SCHMITZ, Sabine (ed.), **Diseno de nueva geographias en la novela y el cine negros de Argentina y Chile**, Madrid, Iberoamericana & Frankfurt, Vervuert, 2013, 250 pages.

SCHMOE, Friederike, **Wer mordet schon in Franken ? Der kriminelle Freizeitplaner : 11 krimis und 125 Freizeittips**, Messkirch, Gmeiner Verlag, 2014, 284 pages.

STEWART, Faye, **German Feminist Queer Crime Fiction : Politics, Justice and Desire**, Jefferson (NC), McFarland, 2014, x, 299 pages.

This book reads German-language crime stories as allegories about 20th- and 21st-century upheavals, raising questions about human behavior and justice, the horrors of extremism, the changing shape of the nation, and the possibilities of democracy. Anchored in the historical contexts of protest cultures and countercultures of the last three decades, this study examines novels by popular feminist writers Pieke Biermann, Edith Kneifl and Ingrid Noll, and unexplored works by Susanne Billig, Gabriele Gelien, Corinna Kawaters, Katrin Kremmler, Christine Lehmann and Martina-Marie Liertz. An analysis of recent debates through the lens of genre fiction serves as the foundation for telling the cultural history of

contemporary Germany, Austria and Europe as a whole from a new perspective.

THIELKING, Sigrid, Sarah MICHAELIS, Sandra BECK & Jochen VOGT (dir.), « **Beinahe-krimis** » - **Beinahe Krimis !?**, Bielfeld, Aisthesis Verlag, 2014, 245 pages.

Die Popularität von Krimis ist ungebrochen; das gilt für solche mit kalkulierbar schematischem wie experimentellem Verlauf, bedienen sie doch Rätsellust und Spannung oder greifen brisante Themen und gesellschaftliche Herausforderungen (grand challenges) auf. Zu vielen Zeiten haben sich einschlägige Werke zum Krimigenre verhalten oder es in Teilen vorweggenommen. So gibt es sowohl klassische Repertoires als auch postmoderne Werke, die mit vergleichbar kriminalistischen Mustern tendenziell jonglieren, deren Strukturen antizipieren, oder auch – vice versa – vom Krimi selbst anspielungsreich beerbt werden. Der vorliegende Band versammelt Fallbeispiele historisch-klassischer Provenienz wie auch aktuelle Fallbeispiele übergängiger ‚Beinahekrimis‘ und will die poetologische wie didaktische Leistungsfähigkeit entsprechender Mischformen und Innovationen markieren.

ZIOLKOWSKI, Theodore, **Lure of the Arcane : The Literature of Cult and Conspiracy**, Baltimore, The Johns Hopkins University Press, 2013, xii, 230 pages.

Fascination with the arcane is a driving force in this comprehensive survey of conspiracy fiction. Theodore Ziolkowski traces the evolution of cults, orders, lodges, secret societies, and conspiracies through various literary manifestations—drama, romance, epic, novel, opera—down to the thrillers of the twenty-first century. *Lure of the Arcane* considers Euripides's *Bacchae*, Andreae's *Chymical Wedding*, Mozart's *The Magic Flute*, and Eco's *Foucault's Pendulum*, among other seminal works.

A PROPOS DES AUTEURS

BASTARDI DAUMONT, John, **Sherlock Holmes détective consultant**, Paris, Martinière Beaux-Livres (Hors collection), 2014, 208 pages.

John Bastardi Daumont a longuement enquêté pour retracer la biographie du plus populaire des héros de fiction policière : il a parcouru l'Angleterre sur la piste de Sherlock Holmes, et trouvé de l'aide auprès des sociétés holmésiennes les plus célèbres.

Plus qu'une simple biographie, cet ouvrage

analyse la méthode holmésienne à l'aune des techniques scientifiques contemporaines. Le lecteur y apprend autant sur Sherlock Holmes que sur ses prototypes, ses rivaux, et son apport majeur dans l'univers policier.

BENVENUTI, Giuliana, **Microfisica della memoria : Leonardo Sciascia e le forme del racconto**, Bologna, Bononia University Press, 2013, 266 pages.

BISLA, Sundeep, **Wilkie Collins and Copyright : Artistic Ownership in the Age of the Borderless Word**, Columbus, Ohio State University Press, 2013, xx, 309 pages.

Introduction : Wilkie Collins, theorist of iterability -- The manuscript as writer's estate in Basil -- The woman in white : the perils of attempting to discipline the transatlantic, transhistorical narrative -- Over-doing things with words in 1862 : pretense and plain truth in No name -- Ingesting the other in Armadale -- The return of the author : privacy, publication, the mystery novel, and The moonstone -- Conclusion : real absences : Collins's waiting shadows.

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

DEWEY, Joseph, **Understanding Michael Chabon**, Columbia, University of South Carolina Press, (Understanding Contemporary American Literature), 2014, 152 pages.

Understanding Michael Chabon -- The mysteries of Pittsburgh -- The Lost World Cycle -- Wonder boys -- Werewolves in their youth and The Amazing Adventures of Kavalier & Clay -- Summerland and The Yiddish Policemen's Union -- Gentlemen of The Road and Telegraph Avenue.

EVANS, Curtis, **Clues and Corpses : The Detective Fiction and Mystery Criticism of Todd Downing**, Greenville (Ohio), Coachwhip, 2013, 426 pages. Préface de Bill Pronzini.

Clues and Corpses investigates the life and genre writing of Oklahoma Choctaw detective novelist Todd Downing (1902-1974). Included in this volume are nearly 300 annotated mystery book reviews from the 1930s by Downing and Downing's essay "Murder is a Rather Serious Business" (1943), as well as analysis of Downing's own detective fiction, most of which is set in Mexico. A biography of Downing provides details on his life.

FAMULA, Martha, **Fiktion und Erkenntnis : Dürrenmatts Ästhetik des « ethischen Trotzdem »**, Würzburg, Königshausen & Neumann, 2014, 291 pages.

HAND, Richard J., **Adapting Graham Greene : Cinema, Television, Radio**, New York, Palgrave Macmillan, (Adaptation), 2014, 192 pages.

Graham Greene was one of the most prolific writers of the 20th Century, and his work has been popular for adaptation across cinema, television and radio. This book examines both the work of Greene and his own adaptations, to explore social, commercial and institutional practices of the adaptations industry for all students of film and literature.

JULIAN, Helena, **Auf den Spuren von Dan Browns Inferno. Thriller-Schauplätze in Florenz, Venedig & Istanbul**, Essen, Verlag booksandfriends, 2013, 197 pages.

KELLER, Otto, **Dürrenmatts Gangster** (Von den Kriminalromanen der 1950er zum Justizroman der 1980er Jahre), Bern, Berlin, et al., Peter Lang, 2014, 156 pages.

LARSSON, Stieg, **The Expo Files : Articles**, New York, MacLehose/Quercus, 2014, 244 pages.

Now almost exclusively known as the author of the bestselling Millennium Trilogy, Stieg Larsson was first and foremost a professional journalist and an untiring crusader for democracy and equality. Collected in English for the first time, the articles in this volume explore the human rights issues that formed the ideological foundation of his explosive trio of novels.

MIHAIES, Mircea, **The Metaphysics of Detective Marlowe : Style, Vision, Hard-Boiled Repartee, Thugs, and Death-Dealing Damsels in Raymond Chandler's Novels**, Lanham (MD), Lexington Books, 2014, 221 pages.

This book is a comparative study of "the life and times" of an American idol, Raymond Chandler's detective Philip Marlowe. It is a bitter-sweet critical exploration, meant to redefine the exceptional cultural profile, as well as the moral and social obsessions of one of America's eminent fictional heroes. The study paints a colorful picture of the irresistible blend of romantic blind faith and social, moral and political toughness which characterized the United States in the 1930s-40s, with the memorable throng of drug dealers, hit men, vamps, corrupt politicians, and eccentric

millionaires that colonize Raymond Chandler's work. As the only defender of truth and honor in the Californian "Waste Land," Philip Marlowe emerges as a symbolic figure, celebrated for the unique place he holds in the American *hard-boiled* mythology. The volume comprises an Introduction, *Marlowe Before Marlowe*, and four large chapters, each focusing on the innovations and enduring strategies behind Chandler's persuasive vision: *The Doughy Mass of Depravity, A Phantasm Called Style, The Villainy Septet* and *Marlowe After Marlowe*.

TSCHACHLER, Heinz, **The Monetary Imagination of Edgar Allan Poe : Banking, Currency, and Politics in the Writings**, Jefferson (NC), McFarland, 2014, x, 219 pages. In this first-of-its-kind treatment, Heinz Tschachler offers an account of Edgar Allan Poe's relation to the world of banking and money in antebellum America. He contends that Poe gave the full force of his censure to the acrimonious debates about America's money, Andrew Jackson's bank war, the panic of 1837 and the ensuing depression, and the nation's inability to furnish a "sound and uniform currency." Poe's attitude is overt in his early satires, more subdued in "The Gold-Bug," and almost an undercurrent in writings that enter into and historicize the discovery of gold in California.

MINI-DOSSIER HAMMETT

Attention : deux des titres ci-dessous sont des romans « documentés » !

CLINE, Sally, **Dashiell Hammett : Man of Mystery**, New York, Arcade Publishing, 2014, 264 pages.

Dashiell Hammett changed the face of crime fiction. In five novels published over five years as well as a string of stories, he transformed the mystery genre into literature and left us with the figure of the hard-boiled detective, from the Continental Op to Sam Spade—immortalized on film by Humphrey Bogart in *The Maltese Falcon*—and the more glamorous Thin Man, also made iconic with the aid of Hollywood. A brilliant writer, Hammett was a complex and enigmatic man. After 1934 until his death in 1961, he published no more novels and suffered from a writer's block that both shamed and maimed him.

FITZSTEPHEN, Owen, **Hammett Unwritten : A Novel**, Seventh Street Books, 2013, 160 pages. Forward : McALPINE, Gordon.

A dangerous maze of events takes Hammett from 1930s San Francisco to the glamorous Hollywood of the 1940s, a federal penitentiary at the time of the McCarthy hearings, and finally to a fateful meeting on New Year's Eve, 1959, at a Long Island estate. There the dying Hammett confronts a woman from his past who proves to be his most formidable rival.

MOONEY, William H., **Dashiell Hammett and the Movies**, New Brunswick (NJ), Rutgers University Press, 2014, 224 pages.

Dashiell Hammett and the Movies offers the first comprehensive look at Hammett's broad oeuvre and how it was adapted into films from the 1930s all the way into the 1990s. Film scholar William H. Mooney reveals the wide range of films crafted from the same Hammett novels, as when *The Maltese Falcon* was filmed first as a pre-Code sexploitation movie, then as a Bette Davis screwball comedy, and finally as the Humphrey Bogart classic. He also considers how Hammett rose to Hollywood fame not through the genre most associated with him, but through a much fizzier concoction, the witty murder mystery *The Thin Man*. To demonstrate the hold Hammett still has over contemporary filmmakers, the book culminates in an examination of the Coen brothers' pastiche *Miller's Crossing*.

TOPEROFF, Sam, **Lillian and Dash : A Novel**, New York, Other Press, 2013, 400 pages.
This exciting novel about Dashiell Hammett (*The Maltese Falcon* and *The Thin Man*) and Lillian Hellman (*The Children's Hour*) reintroduces their larger-than-life personalities and the vicissitudes of their affair that spanned three decades.

A NOTER

Notre fidèle lecteur et correspondant **Robin Walz** signe la préface du volume 3 de l'édition intégrale de **Fantômas** (Robert Laffont, Bouquins, 2014) et « Il met en lumière les différentes facettes de la passion des surréalistes, écrivains ou peintres, pour cette œuvre protéiforme qui révèle l'envers d'un monde enivré par ses propres apparences ».

CINÉMA & TÉLÉVISION

BACQUÉ, Marie-Hélène, Amélie FLAMAND, et al. (dirs.), **The Wire. L'Amérique sur écoute**, Paris, la Découverte, 2014, 280 pages.

Introduction : The Wire : entre fiction et sciences sociales

Une série originale dans le champ télévisuel
Quand les sciences sociales s'intéressent à une série - Un message social et politique discuté
Présentation de l'ouvrage

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I / The Wire ou la ville américaine

1. The Wire et la ville américaine : un contrepoint au discours néolibéral, par Marc V. Levine

Le mythe de la renaissance de Baltimore
Le développement d'une économie parallèle
La mort du travail - Les politiques en échec

2. De quel ghetto The Wire parle-t-il ?, par Anmol Chaddha et William Julius Wilson

The Wire : une série systémique

Le déclin du ghetto noir

The Wire et les effets de quartier

Les origines politiques de la concentration de la pauvreté - Des élus noirs inutiles ?

3. The Wire : fable cynique de l'Amérique urbaine, par Peter Dreier et John Atlas

Une critique radicale ? - Au-delà du constat, croire au changement pour engager le changement - L'absence des travailleurs pauvres - L'absence de l'action collective

II / The Wire et les institutions

4. Les raisons de la « colère ». Emprise et adversité des institutions dans The Wire, par Fabien Desage

Un univers d'institutions - Les institutions au cœur de la tragédie urbaine et sociale de Baltimore - Réflexivité critique, tentatives de subversion et sentiment d'appartenance

5. Dépolitiser le ghetto pour inciter à l'action ?, par Julien Talpin

La politique comme champ de lutte

Le rapport des citoyens au politique : défiance et impossible politisation de l'expérience ordinaire - Disparition de l'action collective et des organisations intermédiaires : la dépolitisation du ghetto

Conclusion : Accentuer la critique pour promouvoir le changement social

6. Dans les rouages du système policier, par Julien Achemchame

Une ambition réaliste et une visée politique revendiquées - Description minutieuse des rouages du système policier par le prisme de la hiérarchie - Dysfonctionnement du système : la politique du chiffre («the numbers game») et

l'impuissance généralisée

III / The Wire comme oeuvre télévisuelle

7. Une relation spéculaire, par Didier Fassin

«And all the pieces matter » - «Truth Be Told »

8. «Let's see if there's a pattern », par Ariane Hudelet

L'individu et son contexte - Des frontières matérialisées ou transcendées par l'image

9. L'audace queer de The Wire, par Monica Michlin

Genderbending et personnage queer

Snoop, la tueuse androgyne

10. Quelles représentations des Afro-Américains dans The Wire ?, par Anne-Marie Paquet-Deyris

Ville noire, série noire - Les joueurs : perdants et gagnants - Faillite systémique

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11. «I've been schooled, dog. For real ». Apprendre et enseigner avec The Wire, par Fabien Truong

Apprendre avec The Wire. Les attractions symétriques, ou quand une série met les sciences sociales sur écoute...

Apprendre de The Wire. Les attractions asymétriques, ou quand les sciences sociales mettent une série sur écoute...

Enseigner avec The Wire. La pédagogie sur écoute

12. Quelle réception française de The Wire ? par Marie-Hélène Bacqué en collaboration avec Lamence Madzou

Une série plébiscitée par un public intellectuel

Le rap comme vecteur de diffusion

« Y a trop de noirs en Amérique ; c'est chaud, ils se tirent dessus »- The Wire et l'imagination sociologique

13. La Commune, ou le portrait ambigu d'une cité française, par Amélie Flamand, Valérie Foucher-Dufoix

« Un western en banlieue » - Espace imaginé et réalité de l'espace - Une tragédie moderne

La cité prison : un monde sans issue - Entre clichés et dévoilement - « Le maire va raser la cité dans moins de six mois »

Liste des personnages- Liste des auteurs.

BAILEY, Jason, **Pulp Fiction : the Complete Story of Quentin Tarantino's Masterpiece**, Minneapolis (MN), Voyageur Press, 2013, 200 pages.

BALL, Jonathan, **John Paizs's Crime Wave**, Toronto, Toronto University Press, (Canadian Cinema), ix, 196 pages.

DA SILVA, Antonio M., **The « Femme fatale » in Brazilian Cinema : Challenging Hollywood Norms**, New York, Palgrave,

Macmillan, 1024, 224 pages.

The femme fatale has long been constructed and understood in popular culture and cinema as a beautiful heterosexual Caucasian woman that belongs to film noir and neo-noir. Here, da Silva shows the need to incorporate diverse ethnic groups and male homosexuals into the range of "femmes" fatales. He examines how the Brazilian representations cross genre, gender, race, and class and offer alternative instances (black, slave, homosexual, married, and teenage) to the dominant Hollywood Caucasian model.

DUBOIS, Étienne, **Le Cinéma de Michel Audiard**, Saint-Victor d'Épine, City Éditions, 013, 134 pages.

DUNN, George A., **Veronica Mars and Philosophy : Investigating the Mysteries of Life**, Hoboken (NJ), Wiley-Blackwell, (The Blackwell Philosophy and Pop Culture Series), 2014, 232 pages.

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14 "Have You Ever Heard of Occam's Razor?" Veronica's Use of Inductive Reasoning 170_*Andrew Zimmerman Jones*

15 "Not Pictured": What Veronica Knew but Didn't See 184_*Daniel A. Wilkenfeld*

Part VI Veronica Mars Is a Marshmallow: Investigating Veronica's Quest for Identity 199

16 Veronica Mars — She's a Marshmallow 201_*James B. South*

DURANT, Philippe, **Audiard en toutes lettres**, Paris, le Cherche Midi, 2013, 287 pages.

EILENBERGER, Wolfram (dir.), **Der Tatort und die Philosophie : schlauer werden mit der beliebtesten Fernsehserie**, Stuttgart, Tropen-Verlag, 2014, 220 pages.

FISCHER, Peter S., **Me and Murder, she Wrote : My Adventures in Television with Angela Lansbury, Peter Falk and Jerry Orbach...**, Pacific Grove (California), The Grove Point Press, 2013, ix, 248 pages.

Writer and producer Peter S. Fischer (perhaps best known as the creator of the TV series "Murder, she wrote") recounts his career in television, rubbing elbows with Angela Lansbury, Peter Falk, Jerry Orbach, Glenn Ford, Lorne Greene, Sam Elliott, Rock Hudson, Robert Urich, Hal Linden, Robert Young, Telly Savalas, Roger Moore, Robert Culp, William Devane, Robert Blake, and others.

GRANT, John, **A Comprehensive Encyclopedia of Film noir : the Essential Reference Guide**, Milwaukee (WI), Limelight Editions, 2013, vii, 765 pages.

GROSSMAN, Julie, **Rethinking the Femme fatale in Film Noir : Ready for her Close-Up**, New York, Palgrave Macmillan, 2013, xxiii, 176 pages.

The 'femme fatale' figure in film noir has long served as a central defining feature of these rich and compelling films of the post-war American period. In *Rethinking the Femme Fatale in Film Noir*, Julie Grossman shows the extent to which the women often labelled as 'femmes fatales' are in fact sympathetic modern women, whose stories of strength, wit and privation command fascination. This study undertakes to erode the category of the 'femme fatale' in favour of careful close readings of film noir and

a larger consideration of the drawbacks of labelling women as angels and 'femmes fatales', a perverse cultural inheritance from the Victorian era.

HOFFMAN, Elisabeth & Karl L. HEINRICH, **Hinter der Kulissen von Commissario Brunetti. Die venezianischen Schauplätze aus der beliebte TV-Serie**, Lindhöft, Harms Verlag, 2013, 283 pages.

HUCKVALE, David, **Hammer Film's Psychological Thrillers, 1950-1972**, Jefferson, (NC), McFarland, 2014, viii, 196 pages.

Hammer Film's is justly famous for Gothic horror but the company also excelled in the psychological thriller. Influenced by Henri-Georges Clouzot and Alfred Hitchcock, Hammer created its own approach to this genre in some of the company's very best films. This book takes a chronological, film-by-film approach to all of Hammer's thrillers. Well-known classics such as Seth Holt's *The Nanny* (1965) and *Taste of Fear* (1961) are discussed, together with less well known but equally brilliant films such as *The Full Treatment* (dir. Val Guest, 1960) and Michael Carreras' *Maniac* (1963). The films' literary ancestry, reflection of British society and relation to psychological theories of Freud and Jung, architectural metaphor, sexuality, religion, and even Nazi atrocities are all fully explored.

KENNEDY, Emma, **The Killing Handbook**, London, Orion Publishing, 2014, 216 pages.

A witty fan guide for those who are obsessed with the moody cult Danish show, *Forbrydelsen*, on which AMC's *The Killing* is based.

LECZKOWSKI, Jennifer (ed.), **Breaking Bad : I Am the Danger**, Philadelphia, Running Press, 2013, 144 pages.

Releasing to coincide with the completion of the final season of AMC's critically-acclaimed drama series *Breaking Bad*, this officially-licensed book features the most volatile and exciting moments from all five seasons of this ground-breaking television show. *Breaking Bad: I Am the Danger* is a compilation of full-color photographs and memorable quotes from the all of this drama's most unforgettable characters, including Walt, Jesse, Skyler, Hank, Gus, Mike, Saul, Tuco, and more.

LEE, Daryl, **The Heist Film. Stealing with Style**, New York, Columbia University Press, (Short Cuts), 2014, 144 pages.

A concise introduction to the genre about that

one last big score, *The Heist Film: Stealing With Style* traces this crime thriller's development as both a dramatic and comic vehicle growing out of film noir (*Criss Cross*, *The Killers*, *The Asphalt Jungle*), mutating into sleek capers in the 1960s (*Ocean's Eleven*, *Gambit*, *How to Steal a Million*) and splashing across screens in the 2000s in remake after remake (*The Thomas Crown Affair*, *The Italian Job*, *The Good Thief*). Built around a series of case studies (*Rififi*, *Bob le Flambeur*, *The Killing*, *The Lavender Hill Mob*, *The Getaway*, the *Ocean's* trilogy), this volume explores why directors of such varied backgrounds, from studio regulars (Siodmak, Crichton, Siegel, Walsh and Wise) to independents (Anderson, Fuller, Kubrick, Ritchie and Soderbergh), are so drawn to this popular genre.

MUNRO, John Neil, **Lust for Life : Irwine Welsh and the *Trainspotting* Phenomenon**, Edinburgh, Polygon, 2013, x, 264 pages.

PHILLIPS, Gene D., **Gangsters and G-Men on Screen : Crime Cinema Then and Now**, Lanham (MD), Rowman & Littlefield, 2014, 192 pages.

In *Gangsters and G-Men on Screen: Crime Cinema Then and Now*, Gene D. Phillips revisits some of the most popular and iconic representations of the genre. While this volume offers new perspectives on some established classics—usual suspects like *Little Caesar*, *Bonnie and Clyde*, and *The Godfather Part II*—Phillips also calls attention to some of the unheralded but no less worthy films and filmmakers that represent the genre. Expanding the viewer's notion of what constitutes a gangster film, Phillips offers such unusual choices as *You Only Live Once*, *Key Largo*, *The Lady from Shanghai*, and even the 1949 version of *The Great Gatsby*. Also included in this examination are more recent ventures, such as modern classics *The Grifters* and Martin Scorsese's *The Departed*.

PIERSON, David P. (ed.), **Breaking Bad : Critical Essays on the Contextes, Politics, Style and Reception of the Television Series**, Lanham (MD), Lexington Books, 2014, vii, 224 pages.

The contexts of *Breaking bad* -- *Breaking neoliberal?: neo-liberalism, its discourses, and Breaking bad* / David P. Pierson -- Multiple existences and the economy of time in *Breaking bad* / Dustin Freeley -- Heisenberg, epistemological implications of a criminal pseudonym / Alberto Brodesco -- The politics of *Breaking bad* -- Taking control: male angst and the re-emergence of hegemonic masculinity in

Breaking bad / Brian Faucette -- Not your average Mexican: *Breaking bad* and the destruction of Latino stereotypes / Andrew Howe -- A life not worth living / Jami L. Anderson -- The style of *Breaking bad* -- *Breaking the Waves* / Pierre Barrette and Yves Picard -- Uncertain beginnings: *Breaking bad*'s episodic openings / Rossend Sanchez-Baro -- Buying the house: place in *Breaking bad* / Ensley F. Guffey -- Mediating fictional crime: music, morality and liquid identification in *Breaking bad* / Carlo Nardi -- Feeling bad: emotions and narrativity in *Breaking bad* / E. Deidre Pribam -- Main cast, production history, and episode guide.

RAUGER, Jean-François, **L'Oeil domestique : Alfred Hitchcock et la télévision**, Pertuis, Rouge Profond, 2014, 166 pages.

Entre 1956 et 1962, Alfred Hitchcock a réalisé vingt films pour la télévision, la plupart dans le cadre des séries qu'il produisait, Alfred Hitchcock présente et The Alfred Hitchcock Hour. Quoique peu commentés jusqu'alors, ceux-ci constituent un fragment essentiel de sa filmographie. Pas seulement parce qu'ils ont contribué à la construction d'un personnage devenu une véritable image de marque et étendu la popularité planétaire du Maître du suspense, mais surtout parce qu'ils ont déployé l'art et les obsessions du cinéaste au coeur d'un médium dont il a su saisir la singularité profonde. Entre la continuation par d'autres moyens (le son cinéma et l'invention (l'une firme, la télévision de Hitchcock ouvre (le nouvelles perspectives au suspense et à la vision du monde et de l'homme qu'il signifie. Phénomène industriel et médiatique, l'ensemble de ces téléfilms mérite une analyse détaillée. Elle fera surgir l'existence (l'une véritable théorie hitchcockienne de la télévision. L'oeil du voyeur devient un oeil domestique.

REITER, Gershon, **The Shadow Self in Film : Projecting the Unconscious Other**, Jefferson (NC), McFarland, 2014, v, 215 pages.

From Enkidu to Mr. Hyde -- Dr. Jekyll and Mr. Hyde: envisioning the other -- Shadow of a doubt: the other by numbers -- Strangers on a train: playing doubles -- Cape Fear (1962): picturing the other -- Cape Fear (1991): the other wronged -- In the line of fire: the knowing other -- Blood work: double feature -- Something wild: the other half -- Sea of love: the feminine other -- Fight club: the imagined other -- Desperately seeking Susan: seeking the other -- Apocalypse now: the other story -- The lives of others: the others of our lives.

ROBINSON, David, **Das Cabinet des Dr. Caligari**, London, BFI Books, 2013, 95 pages.

ROTHMAN, William, **Must We Kill The Thing we Love ? Emersionan Perfectionism and The Films of Alfred Hitchcock**, New York, Columbia University Press, 2014, viii, 302 pages.

Introduction: drawing a new circle -- The wilder side of life -- Accomplices in murder -- "I don't like murderers" -- Little deaths -- "The time to make up your mind about people is never" -- "But may I trust you?" -- Silence and stasis -- Talking vs. living -- Two things to ponder -- The dark side of the moon -- Scottie's dream, Judy's plan, Madeleine's revenge -- Never again? -- A loveless world -- Birds of a feather -- A mother's love -- Every story has an ending -- Conclusion: Emerson, film, Hitchcock.

SABIN, Roger, Linda SPEIDEL & Ronald WILSON, **Cop Shows : A Critical History of Police Dramas on Television**, Jefferson (NC), McFarland, 2014 [à paraître].

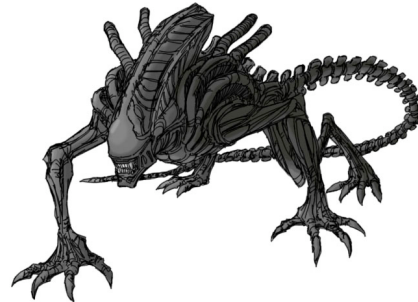
This book attempts to explain why, but also to facilitate learning about the genre in higher education, making these shows "teachable" in a way they have never been before. Today not only are there more critical texts available, but, in the age of the download and the boxed set, the raw material is there. This collection of essays examines *Dragnet*, *Highway Patrol*, *Naked City*, *The Untouchables*, *The F.B.I.*, *Columbo*, *Hawaii Five-O*, *Kojak*, *Starsky & Hutch*, *Hill Street Blues*, *Cagney & Lacey*, *Miami Vice*, *Law & Order*, *Homicide: Life on the Street*, *NYPD Blue*, *CSI*, *The Shield*, *The Wire*, and *Justified*.

SCHWARZ-FRIESEL, Monika (dir.) **Metaphern der Gewalt : Konzeptualisierungen von Terrorismus in den Medien vor und nach 9/11**, Tübingen, Francke, 2014, 219 pages.

VIGHI, Fabio, **Critical Theory and Film : Rethinking Ideology through Film noir**, New York, Bloomsbury, 213, viii, 175 pages.



ÉCRITS SUR L'IMAGINAIRE



SCIENCE-FICTION FANTASTIQUE & FANTASY

LITTÉRATURE

ABRAHAM, Carlos Enrique, **La literatura fantástica argentina en el siglo XIX**, Madrid, La Biblioteca del Laberinto, 2013, 542 pages.

BAYARD, Pierre, **Il existe d'autres mondes**, Paris, les Éditions de Minuit, 2013, 156 pages.

BÜSCHER, Nick, **Apokalypse als Utopie : Anthropofugalität in der österreichischen Nachkriegsliteratur**, Würzburg, Königshausen & Neumann, 2014, 490 pages.

BERNARDO, Susan M. (ed.), **Environments in Science Fiction : Essays on Alternative Spaces**, Jefferson (NC), McFarland, 2014, x, 195 pages.

Introduction 1_Part One. In the Margins:

Recentring Individuals, Societies and Environments_Heterotopian Possibilities in Science Fictions by Stephen Baxter, Terry Pratchett, Samuel Delany and Ursula K. Le Guin (Lauren J. Lacey) 10_Acceptance of the Marginalized in Marge Piercy's *He, She, It* and Melissa Scott's *Trouble and Her Friends* (Melanie A. Marotta) 28_Anathem's *Flows of Power: State Space and Nomadology on a Cloistered Planet* (Jonathan P. Lewis) 46_Part Two. Shifting Worlds Through _Re-Creation_Karel Capek's *War with the Newts: Deterritorializing Land and Language* (Adam Lawrence) 64_Mary Shelley's *Literary*

Laboratory: *Frankenstein and the Emergence of the Modern Laboratory in _Nineteenth-Century Europe* (Matthew Hadley) 83_Ecotopian London: *Morris's Geography of Conservation* (Margaret S. Kennedy) 101_Part Three. Re-

Viewing Damaged Worlds Through Quests_Underworlds of Despair and Hope in Cormac McCarthy's *The Road* (Justin T. Noetzel) 120_The Silence of the Subaltern: The Rejection of History and Language in Amitav Ghosh's *The Calcutta Chromosome* (Shayani Bhattacharya) 137_A Case of Terraphilia: Longing for Place and Community in Philip K. Dick's *Do Androids Dream of Electric Sheep?* (Susan M. Bernardo) 154_Discursive Transgressions and Ideological Negotiations: From Orwell's 1984 to Butler's Parable of the Sower (Keith Elphick) 171.

BOTTING, Fred, **The Gothic**, London & New York, Routledge, (The New Critical Idiom), 2014, 240 pages.

This enduringly popular book has become a classic in the expanding and increasingly popular field of Gothic Studies. This long awaited new edition contains a new chapter on 'Contemporary Gothic', an expanded section on American Gothic and more discussion of the gothic in women's film and writing throughout the book. It is also updated in relation to media and technology with further discussion of stage sensations and photography as well as engaging with all major texts and criticism since initial publication in 1995.

BORDONI, Carlo (dir.), **Guida alla letteratura di fantascienza**, Bologna, Odoja, 2013, 655 pages.

BRITTNACHER, Richard & Markus Ray, **Phantastik : ein interdisziplinäres Handbuch**, Stuttgart, Metzler Verlag, 2013, vii, 647 pages.

BROWN, Sarah Annes, **A Familiar Compound Ghost : Allusion and the Uncanny**, New York & Manchester, Manchester University Press, 2012, 233 pages.

CAEN, Michel & Nicolas STANZICK, **Midi-Minuit Fantastique : une édition intégrale augmentée**, Volume 1, Pertuis, Rouge Profond, (Raccords), 2014, 672 pages + 1 DVD Fondée par Michel Caen, Alain Le Bris, Jean-Claude Romer et Jean Boullet, la toute première revue européenne consacrée au cinéma de genre ne se contente pas de défricher un domaine alors méconnu et méprisé. En dix ans d'existence et vingt-quatre numéros, Midi-Minuit Fantastique s'impose comme une publication à la fois ludique et exigeante, foisonnante et avant-gardiste. En un mot.: culte.

Ce premier volume de l'intégrale Midi-Minuit Fantastique, dirigée par Michel Caen et Nicolas

Stanzick chez Rouge Profond, regroupe les six premiers numéros de la revue. Au menu : Terence Fisher, les Vamps fantastiques, King Kong, Dracula et Zaroff. Enrichi de photos et textes inédits, il comporte aussi le DVD "La Télévision des midi-minuistes" - plus de trois heures d'archives audiovisuelles d'époque. Manière de fêter comme il se doit la renaissance d'une revue devenue mythique.

CE VOLUME CONTIENT LE DVD "LA TÉLÉ DES MIDI-MINUISTES" (3h):

DES COURTS MÉTRAGES : "Le Puits et le Pendule" d'Alexandre Astruc (37 mn - 1964), "Barbara et ses fourrures" d'Ado Kyrrou (9 mn - 1968). . DES DOCUMENTAIRES : "Le Cinéma fantastique" (15 mn - 1968), "Quelle horreur mon seigneur Dracula" (42 mn - 1969) et "Les Monstres" (23 mn - 1969), avec Terence Fisher, Christopher Lee, Barbara Steele... . DES CLIPS : Serge Gainsbourg (2 mn - 1968) et Stella (2 mn - 1969) . UNE PIÈCE RADIO : "Dracula", avec Jean Rochefort dans le rôle-titre (75 mn - 1965).

CANAVAN, Gerry & Kim Stanley ROBINSON (eds.), **Green Planets : Ecology and Science Fiction**, Middleton (Connecticut), Wesleyan University Press, 2014, 312 pages.

• Preface_• Introduction: If This Goes On — Gerry Canavan_• PART 1 — Arcadias and New Jerusalems_• Extinction, Extermination, and the Ecological Optimism of H.G. Wells — Christina Alt_• Evolution and Apocalypse in the Golden Age — Michael page_• Daoism, Ecology, and World Reduction in Le Guin's Utopian Fictions — Gib Prettyman_• Biotic Invasions: Ecological Imperialism in New Wave Science Fiction — Rob Latham_• PART 2 — Brave New Worlds and Lands of the Flies_• "The Real Problem of a Spaceship Is Its People": Spaceship Earth as Ecological Science Fiction — Sabine Höhler_• The Sea and Eternal Summer: An Australian Apocalypse — Andrew Milner_• Care, Gender, and the Climate-Changed Future: Maggie Gee's *The Ice People* — Adeline Johns-Putra_• Future Ecologies, Current Crisis: Ecological Concern in South African Speculative Fiction — Elzette Steenkamp_• Ordinary Catastrophes: Paradoxes and Problems in Some Recent Post-Apocalypse Fictions — Christopher Palmer_• PART 3 — Quiet Earths, Junk Cities, and the Cultures of the Afternoon_• "The Rain Feels New": Ecotopian Strategies in the Short Fiction of Paolo Bacigalupi — Eric C. Otto_• Life after People: Science Fiction and Ecological Futures — Brent Bellamy and Imre Szeman_• Pandora's Box: *Avatar*, Ecology, Thought —

Timothy Morton_• Churning Up the Depths: Nonhuman Ecologies of Metaphor in *Solaris* and "Oceanic": — Melody Jue_• Afterword: Still, I'm Reluctant to Call This Pessimism — Gerry Canavan and Kim Stanley Robinson_• Of Further Interest

COLIN, Philippe, DELAFOSSE Emilie , FAYE, Thomas & Nicolas GENEIX (dirs.), **Poétiques et politiques du spectre – Lieux, figures et représentations de la rémanence dans les Amériques**, Limoges, Presses universitaires de Limoges, (Espaces humains), 2014, 119 pages.
CONRAD, Maren, **Aufbrüche der Ordnung, Anfänge der Phantastik : ein Modell zur methodischen balladenanalyse, entwickelt am Beispiel der phantastischen Kunstballade**, Heidelberg, Winter Verlag, 2014, 314 pages.
COUSSY, Denise, **Cent-romans monde**, Paris, Karthala, (Lettres du Sud), 2013, 208 pages.

DA SILVA, Jorge Bastos (dir.), **The Epistemology of Utopia : Rhetoric, Theory and Imagination**, Newcastle upon Tyne, Cambridge Scholars Publishing, 2013, 233 pages.
The present volume takes into account the international development of Utopian Studies in recent decades. Its aim is to provide critical revisions (revisitings) of the assumptions and methods of the discipline through a set of theoretically-informed essays that focus on a number of different manifestations of utopianism. The topics covered range from Plato's Republic and More's Utopia to modern-day cosmopolitics, glocalization, and the intersections of fiction with esotericism and science.

DESPRÉS, Elaine & Hélène MACHINAL (dir), **Posthumains – Frontières, évolutions, hybridités**, Rennes, Presses Universitaires, (Interférences), 2014, 348 pages.
DISTELMEYER, Jan, **Katastrophe und Kapitalismus : Phantasien des Untergangs**, Berlin, Bertz & Fischer, 2013, 138 pages.
DOLFI, Anna & Stefano PRANDI (dir.), **La breccia dell'impensabile : studi sul fantastico (in memoria i Filippo Secchieri)**, Ospedaletto (Pisa), Pacini, 2012, 133 pages.

DOSSIER : **Fantastic narratives**, dans **Belphégor**, vol. 12, no 1, 2014. (dirigé par Elsa Segnini & Victor Frigerio).
Elisa Segnini et Vittorio Frigerio : Les narrations fantastiques et le monde naturel
Introduction

Elisa Segnini et Vittorio Frigerio : La narrazione fantastica e il mondo naturale – Introduzione
Loren Gonzalez : La forêt du garulf dans la tradition narrative au Moyen Âge : théâtre et matrice de l'hybridation fantastique
Justine Pédeflous : Faune diabolique et flore divine dans la légende fantastique espagnole « La azucena silvestre » (1845), de José de Zorrilla
Catherine d'Humières : Lorsque peinture, littérature et musique suivent la piste des sirènes. - L'imaginaire océanique dans De Profundis, album interactif de Miguelanxo Prado
Isabelle Percebois : « Entre nature et surnature : les "créatures du miroir" de Joseph Sheridan Le Fanu »
Robert Summerby-Murray : The fantastic black panther in the writing of Charles G. D. Roberts : Forging Canadian national identity from primeval nature
Amy J. Ransom : Le sublime naturel dans le "cycle de Neubourg" de Daniel Sernine
Diana Pifano : Reinterpreting the Diaspora and the Political Violence of the Trujillo Regime : The Fantastic as a Tool for Cultural Mediation in The Brief Wondrous Life of Oscar Wao
Fabiana Dimpflmeier : Nel bosco sacro. Realtà, finzione, magia e natura ne Il ramo d'oro di James G. Frazer
François-Ronan Dubois : La forêt et ses habitants fantastiques dans les séries télévisées anglophones

ELIAS, Norbert, **L'Utopie**, Paris, La Découverte, (Laboratoires des sciences sociales), 2014, 151 pages.
Les textes réunis ici, inédits en français, ont été initialement publiés au début des années 1980. Différents par leur taille ou la tonalité du propos ; ils se fondent notamment sur un examen rigoureux et original du texte célèbre de Thomas More Utopia (1516) et de livres de H.G. Wells parus entre 1895-1901. En les réunissant pour la première fois comme un ensemble cohérent, cet ouvrage montre l'importance de cette thématique de l'utopie pour le sociologue. Ce volume présente plusieurs intérêts. Il permet aux chercheurs – historiens, littéraires, sociologue, anthropologue ou politistes – de découvrir des analyses inattendues de ces textes canoniques, et une définition renouvelée de ce qui apparaît non pas comme le seul genre littéraire de l'« utopie », mais bien une pratique sociale et une forme de connaissance.

EDMUNDSON, Melissa, **Women's Ghost Literature in Nineteenth-Century Britain**, Cardiff, University of Wales Press, (Gothic

Literary Studies), 2013, 241 pages.

Throughout nineteenth-century Britain, female writers excelled within the genre of supernatural literature. Much of their short fiction and poetry uses ghosts as figures to symbolize the problems of gender, class, economics, and imperialism, thus making their supernatural literature something more than just a good scare. *Women's Ghost Literature in Nineteenth-Century Britain* recovers and analyzes for a new audience this "social supernatural" ghost literature, as well as the lives and literary careers of the women who wrote it.

EDWARDS, Justin D. & Agnieszka Soltysik MONNET (eds.), **The Gothic in Contemporary Literature and Popular Culture : Pop Goth**, New York, Routledge, 2014, vi, 202 pages.

Introduction: PopGoth Now, *Justin D Edwards and Agnieszka Soltysik Monnet* 1. Love Your Zombie: Horror, Ethics and (post)Humanity, *Fred Botting* 2. Vampires, Mad Scientists, and the Unquiet Dead: TV Ubiquity and the Gothic's Own Demise, *Linnie Blake* 3. Being Human?: Twenty-First Century Monsters, *Monica Germanà* 4. The Monster, Within: *Buffy the Vampire Slayer* and the Anatomy of Redemption, *Stephanie Marriott* 5. Vampirism, Monstrosity, and Negotiations of Race in Francis Lawrence's *I Am Legend*, *Dorothea Schuller* 6. Batman as PopGoth Icon, *Agnieszka Soltysik Monnet* 7. Gothic, Grabbit, and Run: Carlos Ruiz Zafón and the Gothic Marketplace, *Glennis Byron* 8. Adolescence and (Re)capitulation in Stephenie Meyer's *Twilight* Series, *Rachael McLennan* 9. The Monstrous House of Gaga, *Karen Macfarlane* 10. Spectral Liturgy: Of Goth Parties and Gothic Music, *Isabella van Elferen* 11. Under their Own Steam: Autopoesis and Steampunk Culture, *Gail Ashurst and Anna Powell* 12. "'Boo!' to taboo": Burlesque, Circus, Walkabouts, and Museums of Curiosities, *Emma McEnvoy* 13. 'Forget Nu Rave, We're Into Nu Grave!': Styling Gothic in the 21st Century, *Catherine Spooner* Contributors. Index.



A SIGNALER

EVANS, Arthur B. (ed.), **Vintage Visions : Essays on Early Science Fiction**, Middeltown (Connecticut), Wesleyan University Press, (Early Classics of Science Fiction), 2014, 448 pages.

Vintage Visions is a seminal collection of scholarly essays on early works of science fiction and its antecedents. From Cyrano de Bergerac in 1657 to Olaf Stapledon in 1937, this anthology focuses on an unusually broad range of authors and works in the genre as it emerged across the globe, including the United States, Russia, Europe, and Latin America. The book includes material that will be of interest to both scholars and fans, including an extensive bibliography of criticism on early science fiction—the first of its kind—and a chronological listing of 150 key early works. Before *Dr. Strangelove*, future-war fiction was hugely popular in nineteenth-century Great Britain. Before *Terminator*, a French author depicted Thomas Edison as the creator of the perfect female android. These works and others are featured in this critical anthology.

- Preface_• Sylvie Romanowski, Cyrano de Bergerac's Epistemological Bodies: "Pregnant with a Thousand Definitions" (1998, with an afterword by Ishbel Addyman)_• Paul K. Alkon, Samuel Madden's *Memoirs of the Twentieth Century* (1985)_• William B. Fischer, German Theories of Science Fiction: Jean Paul, Kurd Lasswitz, and After (1976)_• Josh Bernatchez, Monstrosity, Suffering, Subjectivity, and Sympathetic Community in *Frankenstein* and "The Structure of Torture" (2009)_• Arthur B. Evans, Science Fiction vs. Scientific Fiction in France: From Jules Verne to J.-H. Rosny Aîné (1988)_• I.F. Clarke, Future-War Fiction: The First Main Phase, 1871–1900 (1997, with an afterword by Margaret Clarke)_• Allison de Fren, The Anatomical Gaze in *Tomorrow's Eve* (2009)_• Andrea Bell, *Desde Júpiter*: Chile's Earliest Science-Fiction Novel (1995)_• Rachel Haywood Ferreira, The First Wave: Latin American Science Fiction Discovers Its Roots (2007)_• Nicholas Ruddick, "Tell Us All About Rosebery": Topicality and Temporality in H.G. Wells's *The Time Machine* (2001)_• Kamila Kinyon, The Phenomenology of Robots: Confrontations with Death in Karel Čapek's *R.U.R.* (1999)_• Patrick A. McCarthy, Zamyatin and the Nightmare of Technology (1984)_• Gary Westfahl, "The Jules Verne, H.G. Wells, and Edgar Allan Poe Type of Story": Hugo Gernsback's History of Science Fiction (1992)_• William J. Fanning, Jr., The Historical Death Ray and Science Fiction in the 1920s and

1930s (2010)_• Susan Gubar, C.L. Moore and the Conventions of Women's Science Fiction (1980, with an afterword by Veronica Hollinger)_• Stanislaw Lem, *On Stapledon's Star Maker* (1987, with an afterword by Istvan Csicsery-Ronay, Jr.)_• 150 Key Works of Early Science Fiction_• Bibliography of Criticism on Early Science Fiction

GEHRTS, Heino, **Aspekte der Märchenforschung**, Hamburg, Igel-Verlag, 2014, 303 pages. Vorwort : Heiko Fritz.

GIBSON, Matthew, **The Fantastic and European Gothic : History, Literature and the French Revolution**, Cardiff, University of Wales Press, (Gothic Literary Studies), 2013, 243 pages.

This book examines the rise of Fantastic literature on the continent in the nineteenth century, the development of a European Gothic and the influence which this exerted on British writers. By examining writers like Nodier, Hoffmann, Gautier, Feval and Stevenson, the book argues firstly how their writings subvert entirely the view of the Fantastic accepted by Todorov, Punter and others, to show that it is the reversal of a pre-Enlightenment, spiritual world-view which causes terror in these works, and further demonstrates that Gothic novels frequently use allusion and anachronism to portray a cyclical view of history opposed to that of Scott.

GOMEL, Elana, **Narrative Space and Time ; Representing the Impossible Topologies in Literature**, New York, Routledge, 2014, 236 pages.

Impossible topologies abound in ancient mythologies, from the Australian Aborigines' "dream-time" to the multiple-layer universe of the Sumerians. More recently, from Alice's adventures in Wonderland to contemporary science fiction's obsession with black holes and quantum paradoxes, counter-intuitive spaces are a prominent feature of modern and postmodern narrative. With the rise and popularization of science fiction, the inventiveness and variety of impossible narrative spaces explodes. The author analyses the narrative techniques used to represent such spaces alongside their cultural significance. Each chapter connects narrative deformation of space with historical problematic of time, and demonstrates the cognitive and perceptual primacy of narrative in representing, imagining and apprehending new forms of space and time.

GOMEL, Elena, **Science Fiction, Alien Encounters, and the Ethics of Posthumanism: Beyond the Golden Rule**, New York, Palgrave Macmillan, 2014, 248 pages.

This book brings together two important cultural trends: alien encounters and posthumanism. By considering scenarios of encounters with intelligent aliens in literary science fiction, Science Fiction, Alien Encounters, and the Ethics of Posthumanism argues that the ethics of empathy and politics of human rights are insufficient to meet the challenges of our posthuman age. Rather, posthumanism requires an ethics of transformation, in which the encounter with the Other remakes the human subject. The book offers a typology of alien encounters and addresses a wide range of texts. Its scope includes, but is not limited to, classic novels of alien encounter by H.G. Wells and Robert Heinlein; recent blockbusters by Greg Bear, Octavia Butler and Sheri Tepper; and experimental science fiction by Peter Watts and Housuke Nojiri. It also contains an extensive discussion of Soviet science fiction and of the novels of Stanislaw Lem, bringing important aspects of global posthumanist culture to the attention of the Anglo-American reader.

HILLARD, Molly Clark, **Spellbound : The Fairy Tale and the Victorians**, Columbus, The Ohio State University Press, 2014, x, 278 pages.

The Novelist and the Collector -- Pickwick Papers and the End of Miscellany -- The Natural History of Thornfield -- Antiquity, Novelty, and The Key to All Mythologies -- Sleeping Beauty and Victorian Temporality -- Keats on Sleep and Beauty -- "A Perfect Form in Perfect Rest" : Tennyson's "Day Dream" -- Burne-Jones and the Poetic Frame -- Fairy Footsteps and Goblin Economies -- The Great Exhibition : Fairy Palace, Goblin Market -- Rossetti's Homeopathy -- Little Red Riding Hood Arrives in London -- Little Red Riding Hood's Progress -- Little Red Riding Hood and Other Waterside Characters.

HOLLINGS, Ken, **Welcome to Mars : Politics, Pop Culture, and Weird Science in 1950's America**, Berkeley (CA), North Atlantic Books, 2014, xviii, 273 pages.

HOWELLS, Coral Ann, **Love, Mystery and Misery : Feeling in Gothic Fiction**, London, Bloomsbury, 2013, 199 pages. [Réédition, 1978].

As pseudo-historical fantasy, Gothic fiction embodies contemporary neuroses, especially sexual fears and repressions, which run right

through it and are basic to its conventions. This study traces the effort to articulate these disconcerting emotions in symbol, incident, landscape and architecture. The chronological design suggests developments in Gothic, from the initial explorations of Mrs Radcliffe and M.G. Lewis, through the Minerva Press novelists and Jane Austen's "Northanger Abbey", to new directions taken by C.R. Maturin in "Melmoth the Wanderer" and later by Charlotte Bronte whose "Jane Eyre", arguably the finest of Gothic novels, places the earlier experiments in perspective.

HOUSTON, Chloe, **The Renaissance Utopia : Dialogue, Travel and the Ideal Society**, Farnham, Ashgate, 2014, vii, 183 pages.

A study of European utopias in context from the early years of Henry VIII's reign to the Restoration, this book is the first comprehensive attempt since J. C. Davis' Utopia and the Ideal Society (1981) to understand the societies projected by utopian literature from Thomas More's Utopia (1516) to the political idealism and millenarianism of the mid-seventeenth century.

JACOBS, Steven, **The Dark Galleries : A Museum Guide to Painted Portraits in Film noir, Gothic Melodramas and Ghost Stories of the 1940s and 1950s**, Gent, MER Paperkunsthalle, 2014, 240 pages.

KEDRA-KARDELA, Anna, KOWLCZYK, Andrzej (eds.), **Expanding the Gothic Canon**, Frankfurt, New York, Et al., Fritz Lang, 2014, 303 pages.

Contents: Anna Kedra-Kardela/Andrzej Slawomir Kowalczyk: The Gothic Canon: Contexts, Features, Relationships, Perspectives – Artur Blaim: Gothic Castaways: Dreams, Demons and Monsters in Early Modern Desert Island Narratives – Wojciech Nowicki: Ambivalence and Ambiguity in Jane Austen's *Northanger Abbey* – Aleksandra Kedzierska: *A Christmas Carol* – Charles Dickens's Ghostly Academy – Dorota Babilas: The Undead Queen: Queen Victoria's Afterlife in Gothic Fiction – Jorge Bastos da Silva: First-Person Noir: Murderousness and (Ir)rationality in Twentieth-Century Crime Fiction – Ludmila Gruszevska Blaim: Faculty Gothic in the American College Novel of the 1990s – Urszula Terentowicz-Fotyga: Competing Genres in the English Country House: *The Little Stranger* by Sarah Waters – Jadwiga W_grodzka: Ghosts and Their Stories in Children's Fiction – Justyna Galant: In the Bowels of a Gothic Microverse: *Delicatessen* as a Semiotic Palimpsest – Zofia

Kolbuszewska: Gothic Automata and the Kunstkammer Island: *The Piano Tuner of Earthquakes* by Quay Brothers – Marta Komsta: The Murder House, or the Archaic Mother in *American Horror Story* – Pawel Freluk: Gothic Videogames.

KILLEEN, Jarlath, **The Emergence of Irish Fiction in Irish Gothic Fiction : History, Origins, Theories**, Edinburgh, Edinburgh University Press, 2014, vii, 240 pages.

By providing a fully historicized account of the beginnings of the genre in Ireland, the book also addresses the theoretical controversies that have bedevilled discussion of the Irish gothic in the 1980s, 1990s and 2000s. The book gives ample space to the critical debate, and rigorously defends a reading of the Irish gothic as an Anglican, Patriot tradition. This reading demonstrates the connections between little-known Irish gothic fictions of the mid-eighteenth century (The Adventures of Miss Sophia Berkley and Longsword), and the Irish gothic tradition more generally, and also the gothic as a genre of global significance.

KNAPP, Fritz Peter, **Die Geburt des fiktionalen Roman aus dem Geiste des Märchen**, Heidelberg, Winter Verlag, 2014, 47 pages.

KUON, Peter & Gérard PEYLET (dir.), **L'Utopie entre eutopie et dystopie**, Pessac, Presses universitaires de Bordeaux, (*Eidôlon*, no 110), 2014, 230 pages.

Avertissement de Danièle James-Raoul

Préface de Gérard Peylet

Peter Kuon : Brève histoire de l'utopie littéraire
Armelle Deschard : Utopie et dystopie antiques
l'erreur d'Hippolyte dans la *Phèdre* de Sénèque

Danièle James-Raoul : Le royaume de Femenie, entre utopie et dystopie : les Amazones dans les textes encyclopédiques médiévaux

Sabine Forero : Formes et sources de l'imaginaire utopique à la Renaissance

Véronique Le Ru : Voltaire et le meilleur des mondes possibles

Florence Boulerie : *L'Histoire des Galligènes* (1765)

l'utopie de la dispute

Gérard Peylet : Entre utopie et dystopie, un roman initiatique sandien : *Spiridion*

Susanne Winter : Le code de Perelà – une utopie éphémère : *Il Codice di Perelà* de Palazzeschi

Ana Maria Binet : La perfection est-elle de ce monde ? De l'utopie à la dystopie dans *Animal Farm* (1945) de George Orwell

Élizabeth Guilhamon : *Le monde des accusés* (1950) de Walter Jens ou les soubresauts d'un genre

Hervé Lagoguey : Soixante-quinze milliards d'êtres humains sur la terre : le rêve ou le cauchemar des *Monadés urbaines* (1971) de Robert Silverberg

Natacha Vas-Deyres : « Deux arbres au bord du fleuve de l'histoire » : l'alternative utopique et science-fictionnelle de Pierre Bordage et Maurice G. Dantec

Florence Plet-Nicolas : *Garulfo* : de mare en château, de mal en pis

Leila Dubois-Joucla : L'utopie et ses monstres : images du corps et perspectives des nouvelles technologies - Portfolio : L'utopie

LAKE, Christina Bieber, **Prophets of the Posthuman : American Fiction, Biotechnology and the Ethics of Personhood**, Notre Dame (Indiana), University of Notre Dame Press, 2013, 256 pages.

Prophets of the Posthuman provides a fresh and original reading of fictional narratives that raise the question of what it means to be human in the face of rapidly developing bioenhancement technologies. Christina Bieber Lake argues that works by Nathaniel Hawthorne, Walker Percy, Flannery O'Connor, Toni Morrison, George Saunders, Marilynne Robinson, Raymond Carver, James Tiptree, Jr., and Margaret Atwood must be reevaluated in light of their contributions to larger ethical questions. Drawing on a wide range of sources in philosophical and theological ethics, Lake argues that these writers share a commitment to maintaining a category of personhood more meaningful than that allowed by utilitarian ethics. *Prophets of the Posthuman* insists that because technology can never ask whether we should do something that we have the power to do, literature must step into that role.

LAMARRE, Mélanie, **Ruines de l'utopie : Antoine Volodine, Olivier Rolin**, Villeneuve-d'Ascq, Presses universitaires du Septentrion, 2014, 319 pages.

LUTSCHEWITZ, Dirk, **Stoker's Dracula and the Vampire Genre**, Heidelberg, BWB Verlag und Mediendienst, 2014, vii, 257 pages.

Dracula, the most famous vampire tale of all time, is more than merely a single work. The narrative of the undead Count from Transylvania, who moves to England in search of new victims, has become one of the most popular and well-known myths in contemporary culture - a story which exists in several versions. Apart from Bram Stoker's original novel (1897), numerous film adaptations, in particular Tod Browning's 1931 classic starring Bela Lugosi, have profoundly shaped the

Western world's notions of the vampire figure. However, the *Dracula* myth does not originate with Stoker and Browning but rather is itself deeply rooted in a dark and intriguing literary tradition, which includes masterpieces such as Goethe's *"The Bride of Corinth"* (1797), John Polidori's *"The Vampyre"* (1819), and Sheridan Le Fanu's *"Carmilla"* (1871). In this intertextual approach to *"Dracula"*, Dirk Lutschewitz analyzes the complex position of Stoker's novel vis-à-vis both its literary precursors and its film adaptations. Focusing on how the various novels, short stories, poems, and movies deal with the genre's archetypal conflict between good and evil, he traces the extraordinary evolution of the vampire in literature and film. In addition to the landmarks mentioned above, the often-neglected horror series *"Varney the Vampyre"* (1847) and the *Dracula* movies by F.W. Murnau (1922), Terence Fisher (1958), Werner Herzog (1979), and Francis Ford Coppola (1992) are examined.

LUSETTI, Olivier, **Comment mieux écrire, raconter une histoire et réussir sa fantasy**, Perpignan, Fantasy ed., 2014, 279 pages.

MANWARING, Kevan, **Desiring Dragons : Creativity, Imagination and the Writer's Quest**, San Francisco, Compass Books, 2014, 285 pages.

Author of *The Hobbit*, JRR Tolkien, talked of 'desiring dragons'; that he would prefer 'a wilderness of dragons' to the bleak territory of the unimaginative critic. The genre of Fantasy (including Science Fiction and its various sub-genres in TV, film & computer games) has never been more popular. This book seeks to examine why this might be and why so many are tempted to write Fantasy fiction. Tolkien suggested how 'consolation' is an important criteria of the Fairy Tale: we look at how writing Fantasy can be consoling in itself, as well as a portal to Fantastic Realms for the reader. Along the way famous dragons of myth, legend and fiction will be encountered - from Grendel to Smaug. The riddles of dragons will be tackled and their hoard unlocked.

MARTIN, Philip, **The Purpose of Fantasy : A Reader's Guide to Twelve Selected Books with Good Values and Spiritual Depth**, Crickhollow Books/Crispin Books, 2013, 171 pages.

With its succinct discussion of twelve great books, from classics like *The Little Prince* and *The Wind in the Willows* to more contemporary novels by modern masters of fantasy like Ursula K. Le Guin, Neil Gaiman, Peter S.

Beagle, and Natalie Babbitt, this book offers good ideas for literary book clubs or for individual reading and insight.

MAZUREK, Marcin, **A Sense of Apocalypse : Technology, Textuality, Identity**, New York, Berlin, et al., Peter Lang, 2014, 138 pages.
Contents: Apocalypse – Technology – Science Fiction – Cultural Studies – Literary Theory – Postmodernism – Rene Descartes – Jean Baudrillard – Guy Debord – Scott Bukatman – Postindustrialism – Popular Cinema – Terminal Culture – Cyberspace – Posthumanism – Textual Spaces and Spatial Textualities – Identity and Its Discontents.

MOYLAN, Tom, **Demand the Impossible : Science Fiction and the Utopian Imagination**, Oxford, Berlin, et al, Peter Lang, 2014, 358 pages.
Although published in 1986, *Demand the Impossible* was written from inside the oppositional political culture of the 1970s. Reading works by Joanna Russ, Ursula K. Le Guin, Marge Piercy, and Samuel R. Delany as indicative texts in the intertext of utopian science fiction, Tom Moylan originated the concept of the «critical utopia» as both a periodizing and conceptual tool for capturing the creative and critical capabilities of the utopian imagination and utopian agency. This Ralahine Classics edition includes the original text along with a new essay by Moylan (on Aldous Huxley's *Island*) and a set of reflections on the book by leading utopian and science fiction scholars.

NAHIN, Paul J., **Holy Sci-Fi ! Where Science Fiction and Religion Intersect**, New York, Heidelberg, Springer Verlag, 2014, xviii, 224 pages.
Can a computer have a soul? Are religion and science mutually exclusive? Is there really such a thing as free will? If you could time travel to visit Jesus, would you (and should you)? For hundreds of years, philosophers, scientists and science fiction writers have pondered these questions and many more. In *Holy Sci-Fi!*, popular writer Paul Nahin explores the fertile and sometimes uneasy relationship between science fiction and religion. With a scope spanning the history of religion, philosophy and literature, Nahin follows religious themes in science fiction from Feynman to Foucault and from Asimov to Aristotle.

OUELLETTE, Anik-Corona & Alain VÉZINA (dir.), **Le Vampire : anthologie des textes fondateurs : choix de textes/étude des oeuvres**, Montréal, Beauchemin & Chenelière

éducation, (Parcours d'un thème), 2014, 244 pages. Anthologie pédagogique avec textes critiques et bibliographie.

PAGAN, O. Nicholas, **Theory of Mind and Science Fiction**, New York, Palgrave Macmillan, (Palgrave Pivot) 2014, vii, 79 pages.
Science fiction and other minds -- Mary Shelley's *Frankenstein*; or the modern Prometheus: correcting faulty mind-reading -- Stapledon's *Star maker*: cosmic minds and the triumph of theory of mind -- A.E. van Vogt's *Slan*: intimations of superior theory of mind -- Dick's *Do Androids dream of electric sheep?*: what happened to affective empathy?

PECHER, Claudia Maria, **Märchen – (k)ein romantischer Mythos ? : zur Poetologie und Komparatistik von Märchen**, Baltmannsweiler, Schneider Verlag – Hogen-gehren, 2013, vi, 297 pages.

RABADI, Waël & Isabelle BERNARD (dir.), **La Réception mondiale et transdisciplinaire des Mille et une nuits**, in *Médiévales*, no 51, Amiens, Presses du Centre d'études médiévales, Université de Picardie, 2014.

RADUCANU, Adriana, **Speaking the Language of the Night : Aspects of the Gothic in Selected Contemporary Novels**, Frankfurt am Main, Berlin, et al., Peter Lang, 2014, 206 pages.
Contents: Tales of Labyrinths: *The White Tiger* and the Postcolonial Metamorphosis of Gothic – From Behind the Iron Curtain: Müller's Female Gothic – Lost in Bombay and Istanbul: Urban Gothic in Robert's *Shantaram* and Pamuk's *The Black Book* – Simply Gothic: Liminality and Blurring Boundaries in Ishiguro's *Never Let Me Go* – The Sublime of the Intimate Others: Rushdie's *Shame* – Refracting Spaces in Desai's *Fire on the Mountain* and Bronte's *Jane Eyre*.

REBESCHLOE, Timo, **Der Drache in der mittelalterliche Literatur Europas**, Heidelberg, Winter Verlag, 2014, 430 pages.

RUAUD, André-François, **Le Dico Féérique 3 : le règne végétal**, Montélimar, Les Moutons électriques, (La Bibliothèque des miroirs), 2014, 232 pages.
Il serait imprudent de la part des amateurs de féerie et de *fantasy* de s'aventurer en direction des vertes contrées de l'Autre Monde sans ce guide, qui vous détaille les particularités et les habitudes de ses nombreux habitants de type plus ou moins végétal. D'agtas (les esprits des

arbres aux Philippines) à Yggdrasil (l'arbre-centre du monde), toutes les merveilles et toutes les terreurs des plantes et de la nature. Avec des illustrations originales de Michelle Bigot, Laurent Coupet, Frédéric Grivaud, Amandine Labarre, Patrick Larme et Morgan Thomas, ainsi que de nombreuses gravures anciennes. Plus cinq contes d'Andersen, Grimm, Lafcadio Hearn et Ovide, et des articles de Xavier Mauméjean et de Thomas Burnett Swann.

SAMUEL, Archibald, Antonio DOMINGUEZ LAIVA & Bernard PERRON (dir.), **Poétiques du zombie**, in *Otrante*, no 33-34, hiver 2013, Paris, Éditions Kimé, 2013, 342 pages.

On ne saurait exagérer l'extrême actualité du zombie qui, par son succès planétaire, est devenu, pour paraphraser Baudelaire, « notre semblable, notre frère ». Plus d'une centaine de *films de zombies* se sont succédés en 2012, contaminant des genres aussi divers que l'animation pour enfants, la pornographie ou la comédie romantique. Même engouement dans les autres médias, à commencer par les jeux vidéo, mais aussi la bande dessinée, ainsi que la télévision. La littérature elle-même s'est emparée de cette figure à laquelle elle avait longtemps tournée le dos : dans une série de best-sellers, le zombie y part à la conquête d'un nouveau territoire gothique. Face à cette explosion d'un imaginaire qui, à l'image de son thème, a tout d'une pandémie, il nous semblait donc urgent de comprendre ce qui s'y dit et s'y joue. Les différentes contributions de ce numéro d'*Otrante* aspirent ainsi à tracer les riches contours transdisciplinaires de cet étonnant territoire zombiesque.

SEYMOUR, Sarah, **Close Encounters of the Invasive Kind : Imperial History in Selected British Novels of Alien-Encounters Science Fiction after World War II**, Münster, Lit-Verlag, 2013, 290 pages.

Before the breakthrough of postcolonial studies, British science-fiction authors already saw the opportunity to discuss political and ethical issues of imperialism by projecting human history and behaviour on the alien Other. Case studies of fifteen novels of alien-encounter science fiction illuminate the treatment of colonial and postcolonial concepts such as colonialism, neo-colonialism, Empire, paternalism, hybridity, mimicry and science and technology as means of conquest and resistance. The analysis also aims to show that the Empire is still a vital background for British science fiction.

SCHULZ, Sieglinde, **Die Magie in der Literatur des Sturm und Drang**, Marburg, Tectum Verlag, 2014, 422 pages.

SILYN, Roberts, **Gothic subjects : The Transformation of Individualism in American Fiction , 1790-1861**, Philadelphia, University of Pennsylvania Press, 2014, 248 pages.

Explores works of fiction by Charles Brockden Brown, Leonora Sansay, Sally Sayward Barrell Keating Wood, Edgar Allan Poe, Robert Montgomery Bird, Nathaniel Hawthorne, and William Wells Brown, among others.

SILVERBERG, Robert, **Science Fiction 101 : Exploring the Craft of Science Fiction**, New York, Roc Trade, 2013, 167 pages.

In *Science Fiction: 101*, Silverberg reveals the roots of modern science fiction with thought-provoking essays about some of the field's most groundbreaking stories—included in this volume—which inspired him and taught him to write. These insightful analyses, along with the skills and strategies Silverberg developed to build his successful career, make this an indispensable volume for readers interested in science fiction history.

TAYLOR, Matthew, **Universes without US : Posthuman Cosmologies in American Literature**, Minneapolis, University of Minnesota Press, 2013, 269 pages.

Universes without Us explores a lesser-known countertradition in American literature. As Matthew A. Taylor's incisive readings reveal, the heterodox cosmologies of Edgar Allan Poe, Henry Adams, Charles Chesnutt, and Zora Neale Hurston reject the anthropocentric fantasy that sees the universe as a kind of reservoir of self-realization. For these authors, the world can be made neither "other" nor "mirror." Instead, humans are enmeshed with "alien" processes that are both constitutive and destructive of "us." By envisioning universes no longer our own, these cosmologies picture a form of interconnectedness that denies any human ability to master it.

TEVERON, Andrew, **Fairy Tale**, New York, Routledge, (The New Critical Idiom), 2013, 167 pages.

TOIKKANEN, Jarkko, **The Intermedial Experience of Horror : Suspended Failures**, New York, Palgrave Macmillan, 2013, 167 pages.

TROCHA, Bogda, Aleksander RZYMAN, Tomasz RATAJCZAK, (eds.), **In the Mirror of the Past : Of Fantasy and History**, Cambridge, Cambridge Scholars Publishing, 2013, 104 pages.

These days, we are ever more often confronted by overwhelming events. Searching for a way to understand them, we turn to mythic archetypes still present in our culture. The authors of these essays pose questions about the reliability of the archetypes found in tradition, history, and scattered mythologemes. The essays in this collection deal with the presence of mythic time in modern speculative fiction, such as fantasy and alternate histories, and discuss major mythologemes and their functions in popular literature and extra-literary reality. The authors show how mythopoeic fiction becomes a (genetically) modified mythic mirror in which we hope to see answers to vexing questions, or just a reality superior to the ordinary one. In the *Mirror of the Past: Of Fantasy and History* is a collection of seven essays by American and Polish authors, including Brian Attebery, Terri Doughty, and Marek Oziewicz, with Mircea Eliade's concept of return from history to History as their underlying theme.

WASSON, Sara & Emily ALDER (eds.), **Gothic Science Fiction : 1980-2010**, Liverpool, Liverpool University Press, 2014, 219 page. Foreword : Adam Roberts.

Introduction - Sara Wasson and Emily Alder

Part I: Redefining Genres

1. In the Zone: Topologies of Genre Weirdness - Roger Luckhurst

2. Zombie Death Drive: Between Gothic and Science Fiction - Fred Botting

Part II: Biopower and Capital

3. 'Death is Irrelevant': Gothic Science Fiction and the Biopolitics of Empire - Aris Mousoutzanis

4. 'A Butcher's Shop where the Meat Still Moved': Gothic Doubles, Organ Harvesting and Human Cloning - Sara Wasson

5. Guillermo del Toro's Cronos, or the Pleasures of Impurity - Laurence Davies

6. Infected with Life: Neo-Supernaturalism and the Gothic Zombie - Gwyneth Peaty

7. Ruined Skin: Gothic Genetics and Human Identity in Stephen Donaldson's Gap Cycle - Emily Alder

Part III: Gender and Genre

8. The Superheated, Superdense Prose of David Conway: Gender and Subjectivity Beyond The Starry Wisdom - Mark P. Williams

9. Spatialized Ontologies: Toni Morrison's Science Fiction Traces in Gothic Spaces -

Jerrilyn McGregory

10. The Gothic Punk Milieu in Popular Narrative Fictions - Nickianne Moody

11. Gothic Science Fiction in the Steampunk Graphic Novel: The League of Extraordinary Gentlemen - Laura Hilton.

DES NOUVELLES DU SITE DE IDES..ET AUTRES (Bernard Goorden)

A la demande de lecteurs, « IDES ... ET AUTRES » poursuit son travail d'exhumation des titres publiés entre 1973 et 1998. Une cinquantaine de ces opuscules peuvent être obtenus GRATUITEMENT à l' « Espace téléchargements » du site www.idesetautres.be, où de nouveaux documents sont ajoutés quotidiennement.

Outre des contributions de Danny DE LAET, trois titres ont été « archivés ».

Le quatrième colloque européen des littératures de l'Imagination avait été organisé à l'I.S.T.I. (Bruxelles) par Bernard Goorden, les 3 et 4 novembre 1978, dans le cadre de la quatrième convention européenne de science-fiction (1-5 novembre 1978). Les actes en ont été repris dans « IDES ... ET AUTRES » N°75bis (numérotation « arbitraire » attribuée a posteriori) ou IEA75bis. Voici les sujets abordés :

« Un château de Jules Verne dans les Carpates » (conférence de Ion HOBANA, Roumanie), pages 3-10;

« L'Elément paradisiaque dans la littérature - "Das Paradiesische in der Literatur" (conférence de Pierre HURBIN, Belgique), pages 11-17;

« Lorsque nous, les femmes, écrivons de la SF, nous sommes meilleures que les hommes - "Cuando las mujeres escribimos ciencia ficcion, somos mucho mejores que los hombres" (conférence d'Angélica GORODISCHER, Argentine), pages 18-20;

« SF et problèmes globaux du temps présent » (conférence en russe d'Eremai PARNOV, Union Soviétique), pages 21-23;

« La soi-disant SCIENCE-fiction » (conférence d'Alexandr ZINOVIEV), pages 24-26 ;

« La SF en Espagne » - "La CF en Espana y la Saga de los Aznar" (conférence de Carlos SAIZ CIDONCHA, Espagne), pages 27-36;

« L'Amérique latine et son avenir vu par la SF » - "América latina y su futuro en la ciencia ficcion" (conférence d'Eduardo GOLIGORSKY, Argentine), pages 37-40;

« La Situation actuelle de la SF et du fantastique en Belgique » - "De hedendaagse toestand van SF en fantastiek in België" (conférence d'Albert VAN HAGELAND, Belgique), pages 41-45;

« La Carrière d'un homme de métier » - "The Career of a Craftsman" (conférence d'A. E. VAN VOGT, Etats-Unis - Canada), pages 46-52;

« Les "Voyages extraordinaires" en Russie » (texte prévu pour la conférence d'E. BRANDIS, Union Soviétique), pages 53-60.

SF D'EXPRESSION NEERLANDAISE (anthologie présentée, établie et traduite en collaboration par Bernard

GOORDEN) a fait l'objet de « IDES ... ET AUTRES » N°4 (IEA04) en 1975. Cette anthologie était enrichie d'illustrations (souvent créées spécialement pour elle) de, notamment, des grands noms de la BD : André FRANQUIN, Carlos GIMENEZ, Jacques DEVOS, Alfonso AZPIRI, Lucien JANSSENS, José Luis FUENTES, Helmut WENSKE, Vincent DEVIGNEZ, Dominique MAYERUS et FMO, alias Michel FRANCOIS.

Introduction, pages 3-4 ;

Textes de fiction provenant des PAYS-BAS (pages 5-16) :

...la tête entre les 4 oreilles" ("De dubbeloren"), par Kathinka LANNOY, pages 5-8 ;

"Jeu créatif" ("Kreatief spel"), par Manuel VAN LOGGEM, pages 9-13 ;

"Ton tour viendra en son temps, Charlie Brown" ("Ook jouw tijd komt, Charlie Brown"), par Thijs VAN EBBENHORST TENGBERGEN, page 14 ;

"Le visiteur" ("De bezoeker"), par Thijs VAN EBBENHORST TENGBERGEN, pages 14-15 ;

"Et voici la ixième version sur ce thème" ("De 51e keer dat u dit invasieverhaal leest"), par Thijs VAN EBBENHORST TENGBERGEN, page 16 ;

Textes de fiction provenant de FLANDRE (Belgique ; pages 17-52) :

"Chiffre chiffre chiffre chiffre" ("Cijfer cijfer cijfer cijfer"), par Paul VAN HERCK, pages 17-18 ;

"Le complexe de Panurge" ("Het Hameln complex of een geval van massaparanoia"), par Julien C. RAASVELD, pages 19-22 ;

"Pour sauver le monde" ("Om de wereld te redden"), Eddy C. BERTIN, pages 23-25 ;

"Je n'ai plus d'yeux et je dois pourtant voir" ("Ik heb geen ogen en toch moet ik zien"), B. VAN LAERHOVEN, pages 26-33 ;

"Souvenirs du futur" ("Herinneringen uit de toekomst"), par Mark RUYFFELAERT, pages 34-39 ;

"Voyages dans le Temps - Humain et fils. Exploitation florissante" ("Transtime Inc."), par Simon JOUKES et Robert SMETS, pages 40-41 ;

"Spleen" ("Spleen"), par Wilfried HENDRICKX, pages 42-46 ;

SF et BD (par Serge F. BERTRAN, alias Danny DE LAET), pages 8 et 46) ;

« LES REVUES NEERLANDOPHONES DE SF » (par Danny DE LAET), page 13 ;

« LA SF ET LE FANTASTIQUE DANS LE BENELUX » (1978, par Bernard GOORDEN), pages 47-52 ;

BIBLIOGRAPHIE (1978, par Bernard GOORDEN), pages 53-58.

Ces deux derniers appendices (à réactualiser) ne figuraient pas dans l'édition en format quarto de 1975 et ont été ajoutés dans le « fac-simile » en réduction de 1986, dans la collection « La machine à lire dans le passé ». Ils ont été extraits de « SF, fantastique et ateliers créatifs », essai de Bernard GOORDEN (Cahier JEB 3/78, 221 pages).

SF ET FANTASTIQUE GERMANOPHONES (anthologie présentée, établie et traduite en collaboration par Bernard GOORDEN) a fait l'objet de « IDES ... ET AUTRES » N°4 (IEA05) en 1975. Cette anthologie était enrichie d'illustrations (souvent créées spécialement pour elle) de, notamment, des grands noms de la BD : Carlos GIMENEZ,

René HAUSMAN, Lucien JANSSENS, José Luis FUENTES, Dominique MAYERUS et FMO (alias Michel FRANCOIS), Vincent DEVIGNEZ, André CRABBE, Helmut WENSKE et Aline GASPARD.

Introduction : « La SF allemande » (1975), pages 3-4 ;

LA SCIENCE-FICTION GERMANOPHONE :

"Sisyphus et Danaïdes" ("Der Chronist") par Helmut WENSKE, pages 19-21 ;

"L'île" ("Die Insel") par Reinhard MERKER, pages 22-23 ;

"Tobacco road" ("Tobacco road") par Peter T. VIETON et Martin BERANEK, pages 24-26 ;

"Lunetta" ("Lunetta") par Wernher VON BRAUN, pages 27-29 ;

"La méprise ou prenez garde aux non-fumeurs" ("Mißverständnis oder Vorsicht mit Nichtraucher") par Herbert W. FRANKE, pages 30-31 ;

"Heimatland" ("Heimatland") par Norbert FANGMEIER, pages 32-38 ;

LE FANTASTIQUE GERMANOPHONE :

"La tête" ("Der Kopf") par Karl Hans STROBL, pages 6-11

"La poupée de potence" ("Die Galgenpuppe"), par Hubert STRASSL, pages 12-18 ;

"La saignée au couvent" ("Das Aderlassmännchen") par Karl Hans STROBL, pages 38-50 ;

« LA SF ET LE FANTASTIQUE GERMANOPHONES » (1978, par Bernard GOORDEN), pages 51-56 ;

BIBLIOGRAPHIE (1978, par Bernard GOORDEN, pages 57-61) ;

Bibliographie d'oeuvres fantastiques en Allemagne (1978), page 57 ;

Bibliographie d'oeuvres fantastiques en Autriche (1978), page 58 ;

Bibliographie d'oeuvres de science-fiction en RDA (ou République « démocratique » allemande) (1978), page 59 ;

Bibliographie d'oeuvres de science-fiction en RFA (ou République fédérale d'Allemagne) et en Autriche (1978), pages 61-62.

Ces deux derniers appendices (à réactualiser) ne figuraient pas dans l'édition en format quarto de 1975 et ont été ajoutés dans le « fac-simile » en réduction de 1986, dans la collection « La machine à lire dans le passé ». Ils ont été extraits de « SF, fantastique et ateliers créatifs », essai de Bernard GOORDEN (Cahier JEB 3/78, 221 pages).



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THE 2013 SFS SYMPOSIUM: SF MEDIA(TIONS)

Rob Latham. Introduction

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SOLARIS

L'anthologie permanente des littératures de l'imaginaire
no 190, été 2014, 160 pages.

Fondée en 2014, sous le défunt nom de *Requiem*, par Norbert Spehner et un groupe de ses étudiants, la revue existe toujours sous une forme professionnelle, et peut se vanter d'être la plus ancienne revue de science-fiction/fantastique francophone! Au sommaire : des nouvelles de Éric Gauthier, Eleanor Belonski, Philippe Roy & Alain Bergeron, une entrevue avec Bernard Weber, des articles de Mario Tessier et de Sébastien Chartrand + la chronique ciné de Crustian Sauvé et des critiques de livres. Site de la revue :

<http://www.revue-solaris.com/>

A PROPOS DES AUTEURS

AL-JABOURI, Firas A. Jabbar., **Milestones of the Road to Dystopia : Interpreting George Orwell's Self-Division in an Era of Force and Fraud**, Newcastle-upon-Tyne, Cambridge Scholars, 2014, 270 pages.

ALLAMANCHE, Jean-Claude, **Arthur Machen : entre le saint Graal et le dieu Pan : biographie et étude littéraire**, Paris, Éditions Têlètes, 2014, 90 pages.

BALTRUSCH, Burghard(ed.), **O que Transforma o mundo é a necessidade e nao a utopia : estudos sobre utopia e ficcao em José Saramago**, Berlin, Frank & Timme, 2014, 317 pages.

BEESE, Melanie, **Münchhausens wunderbare wissenschaftliche Abenteuer zu Wasser und in der Luft und wie er diese zu erzählen pflegt**, Bielefeld, Aisthesis, 2014, 316 pages.

BERNARD, Cecilia, **Inside Divergent : The Initiative World**, New York, Katherine Tegen Books, 2014, 144 pages.

BIADUN-Grabarek, Hanna & Sylwia FIRYN (eds.), **Aspekte der philologischen Forschung von Jacob Grimm und der Märchenübersetzung ins Polnische**, Frankfurt am Main, et al., Peter Lang, 2014, 173 pages.

BURNHAM, Karen, **Greg Egan**, Urbana, University of Illinois Press, (Modern Masters of Science Fiction), 2014, 192 pages.

BRYFONSKI, Dedria (ed.), **Violence in Anthony Burgess's A Clockwork Orange**, Farmington Hill, Greenhaven Press, 2014, 184 pages.

CITTON, Yves, DUBACQ, Marianne & Philippe VINCENT, **Imagination scientifique et littérature merveilleuse : Charles Tiphaigne de la Roche**, Bordeaux, Presses universitaires de Bordeaux, (Mirabilia), 2014, 392 pages.

Imagination littéraire et investigation scientifique sont longtemps allées de pair. Jusqu'au XVIIIe siècle, ce sont souvent les « mirabilia » – les miroitements du merveilleux – qui ont dynamisé à la fois les fictions narratives et les curiosités scientifiques. Les contributions réunies dans ce volume étudient un auteur méconnu, Charles Tiphaigne de la Roche (1722-1774), médecin normand, savant érudit et rêveur inlassable, qui offre un cas exemplaire du tissage étroit entre l'émergence des nouvelles sciences de la vie, une vieille

sagesse critique inspirée de l'Antiquité et une imagination littéraire porteuse de merveilles en devenir.

En parallèle avec la première édition critique des œuvres complètes de Tiphaigne actuellement en cours, cet ouvrage fait redécouvrir une figure inclassable et passionnante de notre histoire intellectuelle.

COLLECTIF, **Karl Kraus/Alfred Kubin**, dans **Europe**, vol. 92, no 1021, mai 2014.

A propos de Kubin :

Christophe DAVID : Un voyageur de l'obscur accordant sa confiance au chaos.

Josef WINKLER : La mort et les talons.

Franz ROTTENSTEINER : Alfred Kubin et la littérature fantastique.

Michel MEURGER : Seidel, Kubin, Lovecraft.

Andreas GEYER : Les rêves et l'Empire du Rêve. Une enquête littéraire.

Hanns SACHS : *L'Autre Côté*. Une lecture freudienne.

Lama Anagarika GOVINDA : Directives psychologiques.

Andreas GEYER : Affinités oniriques. Kubin et Kafka.

Bruno MANTOVANI : Kubin à l'opéra.

Clemens BRUNN : Kubin entre Nietzsche et Schopenhauer.

Sigrid HAUFF : « C'est bien équilibré, mais ça ne mord ni d'un côté ni de l'autre ».

Ernst BLOCH : Un dessin de Kubin.

Annegret HOBBERG : Souvenirs d'un pays à moitié oublié. - Sur quelques motifs fondamentaux de l'œuvre d'Alfred Kubin.

Peter ASSMANN : Un dialogue onirique entre têtes flottantes. - Kubin et Odilon Redon.

Jean-Michel NICOLLET : Une authenticité à la limite de la folie.

COLLECTIF, **Julio Cortazar/Antonio Gamoneda**, in **Europe**, vol. 92, no 1020, avril 2014.

Anne PICARD : Une longue corde à face de lune.

Saúl YURKIEVICH : En effet, Julio.

Octavio PAZ : L'art du saut.

Tomás ELOY MARTÍNEZ : Instantanés.

Fina GARCÍA MARRUZ : Un homme bon.

Juan GELMAN : Lettre à Cortázar.

Antonio TABUCCHI : La voie lactée.

Alejandro ZAMBRA : Qu'il revienne !

Rodrigo FRESÁN et Francisco PORRÚA : Instructions pour se souvenir.

Florence DELAY : Un soir à Marseille.

Laure BATAILLON : « On ne siffle pas assez dans la littérature latino-américaine ».

Sylvie PROTIN : Notre Cortázar.

Arno BERTINA : Dès le début il regardait ailleurs.

Haroldo de CAMPOS : Liminaire.

Julio ORTEGA : Cortázar entre tous les jeux.

Sergio RAMÍREZ : Le vieux club immortel du serpent.

José LEZAMA LIMA : Cortázar et le commencement de l'autre roman.

Julio CORTÁZAR : Sur une enfance froussarde.

Julio CORTÁZAR : Un certain Lucas.

Julio CORTÁZAR et Adélaïde BLASQUEZ : « Pas de quoi me vanter d'être écrivain ».

Julio CORTÁZAR, Saúl YURKIEVICH et Pierre LARTIGUE :

Dialogue entre prose et poésie en Argentine.

Ina SALAZAR : La poésie de Julio Cortázar ou la quête d'une voix.

Alejandra PIZARNIK : Humour et poésie.

Julio CORTÁZAR : Photomaton du poète.

Julio CORTÁZAR : Deux poèmes en français.

Carles ÁLVAREZ GARRIGA : À clavier rompu.

Julio CORTÁZAR : Une lettre et un poème à Alejandra Pizarnik.

Julio CORTÁZAR : Lettre à Arnaldo Calveyra.

José María GUEL BENZU : Le jazz et l'écriture.

Alberto MANGUEL : Le déjeuner de la mante religieuse.

Julio CORTÁZAR et Alécio de ANDRADE :

Paris ou la vocation de l'image.

Julio CORTÁZAR : L'alchimie toujours.

Sergio CHEJFEC : Le témoin.

Graciela SPERANZA : Passages.

Matías SERRA BRADFORD : Le renoncement d'un lecteur à la vie en solitaire

COLLECTIF, **Balzac mystique, religion et philosophie**, dans **L'Année balzacienne**, décembre 2013.

Extraits choisis du sommaire :

André Vanoncini : D'un Lambert l'autre ou le "Wunderlock" de Balzac

Hugues Marchal : Sciences, mystères, cercles: topologie du connaissable dans "Le Livre mystique"

Thomas Klinkert : Science, mysticisme et écriture chez Balzac ("La Peau de chagrin" et "Louis Lambert")

Claire Barel-Moisan : Une science aux frontières de la matière et de l'esprit: enjeux épistémiques et romanesques de l'inscription dans la fiction

Dominique Brancher : "La puce à l'oreille". Désir métaphysique et religion drolatique

Battista Acquaviva : Mystique, musique et féminité dans "La Duchesse de Langeais"

Saori Osuga : Swedenborg et la théosophie mystique dans "Séraphîta"

Mireille Labouret : "Corporiser un système enseveli dans les ténèbres": l'élaboration du personnage dans "Le Livre mystique"

Anne-Marie Baron : Balzac et la tradition alchimique

DEKISS, Jean-Paul, **Jules Verne à Amiens : La Maison des voyages**, Paris, Belin, (De l'intérieur), 2014.

En 2007, lors d'une soirée de poésie dans la maison de Jules Verne à Amiens, apparaît l'auguste écrivain sous la forme d'un esprit invisible. Quelques initiés croient percevoir sa présence... Jules Verne est bien là ! Ce dernier observe avec intérêt et amusement sa maison actuelle, son décor, ses objets, les visiteurs qui s'y pressent. Il s'amuse aussi de voir ce qu'il est devenu aux yeux des hommes du xxe siècle... Il évoque le temps où il vécut là, ses souvenirs, les livres qu'il y a imaginés pendant dix-huit ans, entre 1882 et 1900. L'ombre de l'écrivain ne quitte plus dès lors les lieux...

Dans ce récit guidé par la voix de Jules Verne, où les personnages de ses romans et les événements de sa vie resurgissent, Jean-Paul Dekiss réussit parfaitement à restituer l'atmosphère du lieu, avec ceux qui y travaillent, et la personnalité de ce grand poète de la science.

DELANY, Samuel R., **The American Shore ; Meditations on a Tale of Science Fiction by Thomas M. Disch**, Middletown (Connecticut), Wesleyan University Press, 2014, 256 pages.

FRANKEL Estelle Valerie, **Women in Game of Thrones : Power, Conformity and Resistance**, Jefferson, McFarland, 2014, 277 pages.

This book analyzes the women and their portrayals one by one, along with their historical inspirations. Accompanying issues in television studies also appear, from the male gaze to depiction of race. How these characters are treated in the series and how they treat themselves becomes central, as many strip for the pleasure of men or are sacrificed as pawns. Some nude scenes or moments of male violence are fetishized and filmed to tantalize, while others show the women's trauma and attempt to identify with the scene's female perspective. The key is whether the characters break out of their traditional roles and become multidimensional.

GABELMAN, Daniel, **George Macdonald Divine Carelessness and Fairy Tale Levity**, Waco (Texas), Baylor University Press, 2013, 261 pages.

GARTH, John, **Tolkien et la Grande Guerre**, Paris, Christian Bourgois, 2014, 368 pages.

GRESH, Lois, **The Divergent Companion :**

the Unauthorized Guide to the Series, New York, St Martin's Griffin, 2014, 180 pages.

GRÜNBEIN, Furs, **Cyrano oder die Rückker vom Mond**, Berlin, Suhrkamp, 2014, 150 pages.

HENDERSON, Suzanne, **Étude sur Boris Vian, L'Écume des jours**, Paris, Ellipses, (Résonances), 2014, 131 pages.

HANRAHAN, Gareth & Peter McKINSTRY, **The Secrets of Tolkien's World : A Guide to the peoples and Places of Middle Earth**, London, Carlton Books, 2014, 80 pages.

HIEBERT ALTON, Anne & William C. SPRUIELL, **Discworld and the Disciplines : Critical Approaches to the Terry Pratchett Works**, Jefferson (NC), McFarland, 2014, 244 pages.

Introduction 1_A Note on the Text 11_The Wee Free Men: Politics and the Art of Noise Roderick McGillis 15_Coloring in Octarine: Visual Semiotics and Discworld Anne Hiebert Alton 26_Tell It Slant: Of Gods, Philosophy and Politics in Terry Pratchett's Discworld Gray_Kochhar-Lindgren 81_The Watchman and the Hippopotamus: Art, Play and Otherness in Thud! Caroline Webb 92_Counting Dangerous Beans: Pratchett, Style and the Utility of Premodified Bits William C. Spruiell 108_Debugging the Mind: The Rhetoric of Humor and the Poetics of Fantasy Gideon Haberkorn 160_Primary Bibliography of Terry Pratchett's Works Published in English 189_Annotated Critical Bibliography 194

HILPERT, Daniel, **Magnetische Erzählen : E. T. A. Hoffmanns Poetisierung des Mesmerismus**, Freiburg, Rombach Verlag, 2014, 385 pages.

JEFFERS, Susan, **Arda Inhabited : Environmental Relationships in The Lord of the Rings**, Kent (Ohio), Kent State University Press, 2014, 128 pages.

Susan Jeffers looks at the way different groups and individuals in *The Lord of the Rings* interact with their environments. Drawing substantially on ecocritical theory, she argues that there are three main ways these groups relate to their setting: power with, power from, and power over. Ents, Hobbits, and Elves have power with their environments. Dwarves and Men draw power from their place, interacting with the world symbolically or dialectically. Sauron, Saruman, and Orcs all stand as examples of narcissistic solipsism that attempts to exercise power over the environment. Jeffers further considers how wanderers in Middle-Earth interact with the world in light of these three categories and examines how these

relationships reflect Tolkien's own moral paradigm.

KLENE, Émile (dir.), **Jean Potocki à nouveau**, (avec la collaboration d'Emiliano Ranocchi et de Przemyslaw B. Witkowski, suivi de la première version du *Manuscrit trouvé à Saragosse* dans une édition modernisée de François Rosset et Dominique Triaire), Amsterdam, Rodopi, 2010, 434 pages.

LEYS, Simon, **Orwell ou l'horreur de la politique**, Paris, Flammarion, (Champs. Essais), 2014, 104 pages.

MAMATAS, Nick & Haikasoru (ed.), **The Battle Royale Slam Book : Essays on the Cult Classic by Koshun Takami**, San Francisco, Viz Media, Haikasoru, 2014, 192 pages.

The cult phenomenon Battle Royale has been lauded as a masterpiece and decried as exploitative gore, but it's always remained in the public consciousness. This collection of essays by some of the best science fiction, horror, and thriller writers working today explore the depth, details, and controversies surrounding Battle Royale in an intelligent, accessible fashion.

MARTIN, Stéphane & Colin PALISCH, **La Croisée des souffles : La Horde du Contre-vent d'Alain Amasio**, Lausanne, Archipel, 2013, 106 pages.

MATHEWS, Cheyenne & Janet V. HAEDICKE (eds.), **Reading Richard Matheson : A Critical Survey**, Lanham (MD), Rowman & Littlefield, 2014, 262 pages.

I am legend: influence and intertextuality. "Crawling out of the Middle Ages": the deep literary roots of the vampires in I am legend by Charles Hoge; "The last of the old race": I am legend and bio-vampire-politics by Aspasia Stephanou; "Wild work": the monstrosity of whiteness in I am legend by Adryan Glasgow; "The world is quieter now": the threat of silence in Night of the living dead and I am legend by Ruth Ellen Covington; Last-person narration: cultural imagination at the end of the world as we know it by Glenn Jellenik; Who killed all the humans?: the threat of conformity, consumerism, and pure war in "Lemmings" by Amy S. Jorgensen; Norms from the 1950s to now: gender, sexuality, and race. Giant bugs and shrinking men: domesticating technology in The incredible shrinking man by Amanda Hagood; (Male) matter and its dissolution: crisis of masculinities as horror in Richard Matheson's short stories by Fernando Gabriel Pagnoni Berns; 'The most monstrous of

monsters": gender, sexuality, and marriage in a stir of echoes and earthbound by Rebecca Janicker -- "Amelia" and trilogy of terror: mother-daughter identification and the oscillation of the abject-matrophobic by Kyle Christensen; "The most bizarre of all": reading progressive race and gender identity markers in "From shadowed places" by Tiffany A. Bryant; "Lice-infested, mule-eating apaches!": the intersection of the first technological revolution and gothic imperialism in Shadow on the sun by Shannon Cummings -- The forms of Matheson's fiction. What would you do? : justice between destiny and freedom in Richard Matheson's short fiction by Ralph Beliveau; A "private and particular hell": Mathesonian noir in The twilight zone by Cheyenne Mathews; (Re)presenting the past: Bid time return as historiographic metafiction by Tanfer Emin Tunc; Locked in time: trauma, memory, and the Barthesian punctum in Richard Matheson's fiction by Simon Bacon; Another time: novelizing history after the canon in Matheson by Joshua Comer.

MILES, Barry, **Burroughs : A Life**, London, Weidenfeld & Nicholson, 2014, 718 pages.

MICHAUD, Nicolas (ed.), **Frankenstein and Philosophy : The Shocking Truth**, Chicago, Open Court, 2013, x, 320 pages.

That vital spark of life -- Part 1: Dr. Frankenstein's easy guide to eternal life -- 1: Wanna live forever? Don't pull a Frankenstein! / Michael Hauskeller ; 2: Victor Frankenstein in the twenty-first century / Danilo Chaib ; 3: Embracing the corpse-people / Greg Littmann ; 4: So, you want to be a mad scientist / Dale Jaquette -- Part 2: Dr. Frankenstein's treatment notes. 5: That frightening Frankenmetaphor / Elena Casetta and Lucia Tambolo ; 6: Frankenstein's failure / Daniel Kokotz ; 7: Frankenstein and Zarathustra, Godless men / Christopher Ketcham ; 8: Capitalism the monster / John R. Fitzpatrick -- Part 3: I made a monster, now what? 9: Is the monster free? / Peter D. Zuk ; 10: How to raise a monster / Janelle Pötzsch ; 11: When creations go bad / Skyler King ; 12: Who's to blame? / Jai Galliot -- Part 4: Dr. Frankenstein's monster identification field guide. 13: Sure it's alive, but does it have a soul? / Keith Hess ; 14: Who is Frankenstein's monster? / Jonathan Lopez ; 15: I'm the person, you're the monster / Nicolas Michaud ; 16: What love means to a creature / Mirko D. Garasic ; 17: Getting inside the monster's head / Spyros Petrounakos ; 18. Come back Dr. Frankenstein, all is forgiven / Caroline Mosser -

- Part 5. Dr. Frankenstein's monster assembly kit. 19: And we thought he was the monster / Michael Mendelson ; 20: Adopting Frankenstein's creature / Mike Kugler ; 21: Why science is horrific / Jeff Ewing ; 22: The human and the monstrous / Cynthia D. Coe ; 23: The monster that therefore I am / Jessie Dern -- Part 6: You can learn from my mistakes. 24: If we could all be Dr. Frankensteins / John V. Karavitis ; 25: Why it's wrong to make monsters, or babies / Joe Slater ; 26: Why bad things happen to good monsters / Trip McCrossin ; 27: Good and ugly / William Rodriguez.

MILNER, Jean-Claude, **Harry Potter. A l'école des sciences morales et politiques**, Paris, Presses Universitaires de France, 2014, 192 pages.

MONGIN, Jean-Louis, **Jules Verne et « Le Musée des familles »**, Amiens, AARP-Centre Rocambole, Enrage (Bibliothèque du Rocambole. Magasin du Club Verne, 3), 2013, 156 pages.

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ROBERTS, Adam, **The Riddles of the Hobbit**, New York, Palgrave Macmillan, 2013, 192 pages.

ROBB, Graham, **The Discovery of Middle Earth : Mapping the Lost World of the Celts**, New York, Norton, 2013, xvii, 387 pages.

ROJO, Alberto, **Borges y la física cunatica : un científico en la biblioteca infinita**, Mexico, Siglo Veintiuno Editores, 2013, 154 pages.

SAINT-JARRE, Chantal, **Le Tour du monde en 80 jours : étude de l'oeuvre**, Montréal, Beauchemin, (Parcours d'une oeuvre), 2014, 328 pages. [Ouvrage pédagogique avec texte intégral]

SCHECK, Denis, **Kurt Vonnegut**, Berlin, Dt Kunstverlag, 2014, 79 pages.

SEIDLER, Christof, **Das Edda-Projekt der Brüder Grimm : Hintergrund – Analyse – Einordnung**, München, Utz, 2014, 414 pages.

SIMPSON, Paul, **A Brief Guide to OZ**, Philadelphia, Robinson/Running Press, 2014, xiv, 288 pages.

SIMPSON, Paul, **A Brief Guide to Stephen King**, Robinson/Runinng Press, 2014, 288 pages.

SMITH, Patrick A., **Conversations with**

William Gibson, Jackson, University Press of Mississippi Press, 2014, 272 pages.

TALLY, Robert T., **Poe and the Subversion of American Literature**, New York, Bloomsbury Academic, 2014, x, 156 pages.

TOWNSHEND, Dale & Angela WRIGHT (eds.), **Ann Radcliffe, Romanticism and the Gothic**, Cambridge, Cambridge University Press, 2014, xv, 257 pages.

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.

WARHOLM HAUGEN, Marius, **Jean Potocki : esthétique et philosophie de l'errance**, Leuven, Peeters Publishers, (La République des Lettres), 2014, 488 pages.

WILLIS, Didier (dir.), **Tolkien, le façonnement d'un monde** (vol 2 : Astronomie & Géographie), Toulouse, Le Dragon de Brume, 2014, 352 pages.

I - Astronomie

Kristine Larsen : Oiseaux marins et étoiles du matin — Céyx, Alcyone et les métamorphoses d'Eärendil et Elwing

Alain Lefèvre : L'astre rouge de la Lune du Chasseur

Bertrand Bellet : Les mois et les saisons en Terre du Milieu

II - Géographie

Jason Fisher : Aux sources des « Cercles du Monde » de Tolkien — Spéculations sur la Heimskringla, la Vulgate et la mappa mundi de

Hereford

Gerard Hynes : « Sous la sombre quille de la Terre » — Tolkien et la géologie

Didier Willis : Númenor et la Cottoniana — Enquête sur une île en forme d'étoile à cinq branches

Priscille Henon : Dédales en Terre du Milieu

William A. S. Sarjeant : La géologie de la Terre du Milieu

Jean-Rodolphe Turlin : La pierre des Trois Quartiers

Didier Willis : Du Beleriand aux confins de Rhûn — Collages et reconstructions cartographiques

Jean-Rodolphe Turlin : Une cartographie pour la Comté

Éric Flieller : Rhosgobel, la demeure énigmatique du mystérieux Radagast

Didier Willis : Borlas de Pen-arduin, entre berges et collines

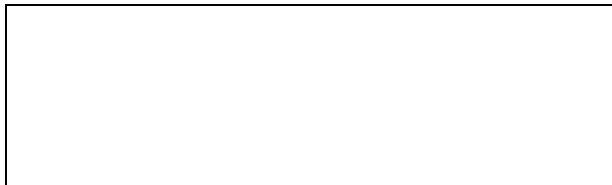
Didier Willis : Lanterniers, portiers et hôteliers de Minas Tirith

Damien Bador : Des deux Carroc à la Pierre d'Erech

WILSON, Leah (ed.), **Divergent Thinking**, Austin (TX), Ben Bella Books, (Smart Pop), 2014, 240 pages.

Veronica Roth's Divergent trilogy has captured the hearts and thoughts of millions of readers. In *Divergent Thinking*, YA authors explore even more of Tris and Tobias' world, including: What Divergent's factions have in common with one of psychology's most prominent personality models The biology of fear: where it comes from and how Tris and the other Dauntless are able to overcome it. Full-page maps locating all five faction headquarters and other series landmarks in today's Chicago, based on clues from the books Plus a whole lot more, from why we love identity shorthand like factions to Tris' trouble with honesty to the importance of choice, family, and being brave. With a dozen smart, surprising, mind-expanding essays on all three books in the trilogy, *Divergent Thinking* provides a companion fit for even the most Erudite Divergent fan.

WOLFE, Brendan, **C. S. Lewis's Perelandra : Reshaping the Image of the Cosmos**, Kent (Ohio), Kent State University Press, 2013, 150 pages.



CINÉMA & TÉLÉVISION

AARON, Michele, **Death and The Moving Image : Ideology, Iconography, and I**, Edinburgh, Edinburgh University Press, 2014, ix, 256 pages.

ADLER, Margot, **Vampires are Us : Understanding Our Love Affair with the Immortal Dark Side**, Newburyport, Weiser Books, 2014, 256 pages.

Margot Adler has read more than 270 vampire novels, from teen to adult, from gothic to modern, from detective to comic--she began to see just how each era creates the vampires it needs. Dracula, an Eastern European monster, was the perfect vehicle for 19th-century England's fear of outsiders and of disease seeping in through its large ports. In 1960s America, *Dark Shadows* gave us the morally conflicted vampire struggling against his own predatory nature, who still enthralls us today. Think Spike and Angel, Stefan and Damon, Bill and Eric, the Cullens.

AWALT, Steve, **Steven Spielberg and Duel : The Making of a Film Career**, Lanham (MD), Rowman & Littlefield, 2014, 354 pages.

BOILLAT, Alain, **Cinéma, machine à monde. Essai sur les films à univers multiples**, Genève, Georg, (Emprise de vue), 2014, 390 pages.

Dans cet ouvrage, l'auteur propose une conceptualisation théorique de la coprésence en un même film de mondes multiples en abordant différents paramètres (hétérogénéité de la facture de l'image, pratiques du montage alterné, typologie des enchâssements, expansion sérielle, etc.) sur la base d'un corpus de films de fiction récents qui appartiennent pour la plupart au genre de la science-fiction (Matrix, Dark City, Avalon, Resident Evil, Avatar,...).

BROWN, Nathan Robert, **The Mythology of Grimm : The Fairy Tale and Folklore Roots of the Popular TV Show**, New York, Berkley Trade, 2014, 368 pages.

CLERGUE, Lucien, **Le Testament d'Orphée**, Les Baux-en-Provence, Ed. des Musées des Baux, 2013, 64 pages.

COTTA VAZ, Mark, **Godzilla : The Art of Destruction**, San Rafael (CA), Insight Editions, 2014, 156 pages.

CURRAN, Bob, **Frankenstein & Other Man-Made Monsters**, New York, Rosen Publishing, 2014, 187 pages. [Pour jeunes lecteurs]
 DIESTRO-DOPIDO, Mar, **Pan's Labyrinth**, London, Palgrave Macmillan, 2013, 104 pages.
 DUGGAN, Anne E., **Queer Enchantment : Gender, Sexuality, and Class in the Fairy-Tale Cinema of Jacques Demy**, Detroit, Wayne State University Press, (Series in Fairy-Tale Studies), 2013, 195 pages.
 DURING, Elie, et al., **Métaphysique d'Alien**, Paris, L. Scheer, 2014, 221 pages
 EGAN, Kate, **Divergent Official Illustrated Movie Companion**, New York HarperCollins/Katherine Tegen Books, 2014, 160 pages.
 EDWARDS, Neil (ed.), **Grimm : Below the Surface**, London, Titan Books, 2014, 176 pages.

EARNSHAW, Tony (ed.), **Tob Hooper's Salem's Lot : Studies in Horror**, Lakewood (CO), Centipede Press, 2014, 464 pages.



FISHER, Jude, **Le Hobbit, la désolation de Smaug : le livre du film**, Paris, La Martinière, 2014, 75 pages.
 FRAYLING, Christopher, **The Innocents**, London, a FBI Book, 2013, 119 pages. [Sur l'adaptation cinématographique du *Tour d'écrou* de Henry James].
 FRIEDKIN, William, **The Friedkin Connection**, New York, Harper Perrenial, 2014, 512 pages.
 FRY, Jason, **Droïdes, des robots de génie**, Paris, Nathan, (Star Wars), 2014, 90 pages. [pour jeunes lecteurs]

GEORGE, Susan, **Gendering Science Fiction Film Invaders from the Suburbs**, New York, Palgrave Macmillan, 2013, 208 pages.

Introduction: Gendering Science Fiction Invasion Films_2. Science Fiction Blue Prints for Cold War Gender Roles: Mystique Models and Team Players_3. Saturday Matinee Cautionary Tales: Science Fiction Vamps and Promethean Scientists_4. Invasion from Within: Mom, the Nuclear Family, and Suburban Masculinity_5. 'I'm Not the Monster Here!': Working Women after Rosie's Retirement and the Men They Work With_6. Post-War Prototypes: Alternative Heroes and Progressive Men_7. Keep Watching the Screens: Gender in Fifties Science Fiction Films and Beyond

HALFYARD, K. Janet, **The Music of Fantasy Cinema**, Sheffield, Equinox, 2014, 244 pages.

HANSEN, Gunnar, **Chain Saw Confidential : How we Made the World's Most Notorious Horror Movie**, San Francisco, Chronicle Books, 2014, 240 pages

When *The Texas Chain Saw Massacre* first hit movie screens in 1974 it was both reviled and championed. To critics, it was either "a degrading, senseless misuse of film and time" or "an intelligent, absorbing and deeply disturbing horror film." However it was an immediate hit with audiences. Banned and celebrated, showcased at the Cannes film festival and included in the New York MoMA's collection, it has now come to be recognized widely as one of the greatest horror movies of all time. A six-foot-four poet fresh out of grad school with limited acting experience, Gunnar Hansen played the masked, chain-saw-wielding Leatherface.

HELLER-NICHOLAS, Alexandra, **Found Footage Horror Film : Fear and the Appearance of Reality**, Jefferson (NC), McFarland, 2014, 244 pages.

Found Footage Horror Films explores the subgenre's stylistic, historical and thematic development. It examines the diverse prehistory beyond *Man Bites Dog* (1992) and *Cannibal Holocaust* (1980), paying attention to the safety films of the 1960s, the snuff-fictions of the 1970s, and to television reality horror hoaxes and mockumentaries during the 1980s and 1990s in particular. It underscores the importance of *The Blair Witch Project* (1999) and *Paranormal Activity* (2007), and considers YouTube's popular rise in sparking the subgenre's recent renaissance.

HORTON, Robert, **Frankenstein**, New York, Columbia University Press/ Wallflower Press Press, (Cultographies), 2014, 120 pages.

James Whale's *Frankenstein* (1931) spawned a phenomenon that has been rooted in world culture for decades. This cinematic Prometheus has generated countless sequels, remakes, rip-offs, and parodies in every media, and this granddaddy of cult movies constantly renews its followers in each generation. Along with an in-depth critical reading of the original 1931 film, this book tracks Frankenstein the monster's heavy cultural tread from Mary Shelley's source novel to today's Internet chat rooms.

INGUANZO, Ozzy, **Zombies on Film : The Definitive Story of Undead Cinema**, New York, Rizzoli, 2014, 252 pages.

JACKSON, Kevin, **Nosferatu : eine Symphonie des Grauens**, London, A BFI Book, 2013, 126 pages.

KEMPSHALL, Paddy, **Le Hobbit, la désolation de Smaug : le livre du film**, Paris, la Martinière jeunesse, 2013, 45 pages. [pour jeunes, un livre différent de celui de Fisher déjà présenté]

KOOYMAN, Ben, **Directional Self-Fashioning in American Horror Cinema : George A. Romero, Wes Craven, Rob Zombie, Eli Roth, and the Masters of Horror**, Lewiston (NY), The Edwin Mellen Press, 2014, 313 pages.

KROMBERGER, Silvia, **Vampire, Monster, irre Wissenschaftler. So viel Europa steckt in Hollywood's goldener Horrorfilmära**, Diplomica Verlag, 2014, 532 pages.

LAMBERT, Arnaud, **Also Known as Chris Marker**, Cherbourg-Octeville, Le Point du jour, 2013, 291 pages.

LAMBERT, Pierre, **La Belle au bois dormant**, Orly, Éditions de l'École George-Méliès, 2013, 237 pages.

LENNARD, Dominic, **Bad Seeds and Holy Terrors : The Child Villains of Horror Film**, Albany, State University of New York Press, (Sunny Series. Horizons of Cinema), 2014, 160 pages.

Since the 1950s, children have provided some of horror's most effective and enduring villains, from dainty psychopath Rhoda Penmark of *The Bad Seed* (1956) and spectacularly possessed Regan MacNeil of *The Exorcist* (1973) to psychic ghost-girl Samara of *The Ring* (2002) and adopted terror Esther of *Orphan* (2009). Using a variety of critical approaches, including those of cinema studies, cultural studies, gender studies, and psychoanalysis, *Bad Seeds*

and *Holy Terrors* offers the first full-length study of these child monsters. In doing so, the book highlights horror as a topic of analysis that is especially pertinent socially and politically, exposing the genre as a site of deep ambivalence toward—and even hatred of—children.

LUCKHURST, Roger, **The Shining**, London, BFI (BFI Film Classics), 2013, 98 pages.

McMAHON, Jennifer (ed.), **The Philosophy of Tim Burton**, Lexington, University Press of Lexington, (The Philosophy of Pop Culture), 2014, 306 pages.

MOORE, Theresa M., **The Most Important Science Fiction Films of the 20th Century**, Antellus Books, 2014, 430 pages.

A collection of essays about films which helped to influence film makers and their importance to culture and the genre. Each film has been selected for addition to this volume based on the author's experience as a fan of science fiction, a writer and a film critic. The chronology runs from 1925 through 1999, beginning with *The Lost World* and ending with *The Thirteenth Floor*.

NATHAN, Ian, **Terminator : anatomie d'un mythe : les coulisses du tournage de Terminator et Terminator 2 : le jugement dernier**, Paris, Huggin & Munnin, 2013, 175 pages.

NEWMAN, Kim & James MARRIOTT, **Horror ! The Definitive Companion to the Most Terrifying Movies Ever Made**, London, Carlton Books, 2013, 360 pages.

NOWELL, Richard (ed.), **Merchants of Menace : The Business of Horror Cinema**, New York, Bloomsbury, 2014, 280 pages.

Introduction

There's Gold in them there Chills : Richard Nowell

Section One

Production Lines, Trends, and Cycles

'House of Horrors': Corporate Strategy at Universal Pictures in the 1930s/Kyle Edwards

The Undead of Hollywood and Poverty Row:

The Influence of Studio-Era Industrial Patterns on Zombie Film Production, 1932-46/Todd K.

Platts - By the Book: American Horror Cinema and Horror Literature of the late 1960s and

1970s/ Peter Hutchings - Risen From the Vaults: Recent Horror Film Remakes and the

American Film Industry/Kevin Heffernan - Monster Factory: International Dynamics of the

Australian Horror Movie Industry /Mark David Ryan

Section Two

Film Content, Style, and Themes

'Bad Medicine': The Psychiatric Profession's Interventions into the Business of Postwar Horror/Tim Snelson - Horror Film Atmosphere as Anti-Narrative (and Vice Versa)/Robert Spadoni - 'A Kind of Bacall Quality': Jamie Lee Curtis, Stardom, and Gentrifying Non-Hollywood Horror/Richard Nowell - 'New Decade, New Rules': Rebooting the Scream Franchise in the Digital Age/Valerie Wee

Section Three

Movie Marketing, Branding, and Distribution

'Hot Profits Out of Cold Shivers!': Horror, the First Run Market, and the Hollywood Studios, 1938-42/Mark Jancovich - Strange Enjoyments: The Marketing and Reception of Horror in the Civil Rights Era Black Press/Mikal J. Gaines - Bids for Distinction: The Critical-Industrial Function of the Horror Auteur/Joe Tompkins - Low Budgets, No Budgets, and Digital-Video Nasties: Recent British Horror and Informal Distribution/Johnny Walker - Hammer 2.0: Legacy, Modernization, and Hammer Horror as a Heritage Brand / Matt Hills -

OCH, Dana & Kirsten STRAYER (eds.), **Transnational Horror Across Visual Media : Fragmented Bodies**, New York, Routledge, Taylor & Francis Group, 2014, x, 256 pages.

RISI, Dino, **Mes Monstres [mémoires]**, Paris, Editions de Fallois, Lausanne, l'Age d'homme, 2014, 252 pages.

ROBB, Brian J., **Timeless Adventures : How Doctor Who Conquered TV**, Harpenden (UK), Oldcastle Books, 2014, 256 pages.

ROSENBAUM, Richard, **Raise Some Shell : Teenage Mutant Ninja Turtles**, Toronto, ECW Press, 2014, 152 pages.

RUSSELL, Jamie, **The Book of the Dead : The Complete History of Zombie Cinema**, London, Titan Books, 2014, 448 pages [nouvelle édition revue et augmentée].

SCOTT, Cavan & Mark WRIGHT, **Quotable Doctor Who : Wit, Wisdom and Timey-Wimey Stuff**, London, BBC Books, 2014, 352 pages.

SILVER, Alain & James URSINI, **The Zombie Film : From White Zombie to World War Z**, Montclair (NJ), Applause Theatre & Cinema Books, 2014, 384 pages.

TERRACE, Vincent, **Internet Horror, Science Fiction and Fantasy Television Series 1998-2013**, Jefferson (NC), McFarland, 2014, 284 pages.

This is the first ever compilation on Internet

television and provides details of 405 programs from 1998 to 2013. Each entry contains the storyline, descriptive episode listings, cast and crew lists, the official website and comments. An index of personnel and programs concludes the book. From *Barry the Demon Hunter* to *Time Traveling Lesbian* to *Hamilton Carver, Zombie P.I.*, it is a previously undocumented entertainment medium that is just now coming into focus. Forty-eight photos accompany the text.

VÉZINA, Alain, **Godzilla MD : une métaphore du Japon d'après-guerre**, Paris, L'Harmattan, 2014, 198 pages. [Nouvelle édition avec des illustrations en couleurs]

Le kaiju eiga (film de monstres) continue encore aujourd'hui à offrir aux théoriciens un indicateur intéressant de l'évolution de la société japonaise depuis 1954, année de sortie du premier Godzilla. Le Japon d'après-guerre demeure sans nul doute un lieu de prédilection qui se prête à l'incarnation de plusieurs périls enfantés par l'inconscience des hommes. Godzilla et ses avatars, par leurs ravages cataclysmiques, perpétuent cette image d'une nation victime des forces de la nature ou des dérives génocidaires de la science.

TOLWSON, Jon, **Subversive Horror Cinema : Counterculture Messages of Films from Frankenstein to the Present**, Jefferson (NC), McFarland, 2014, 256 pages. Foreword by Jeff Lieberman.

Spanning the decades from the 1930s onward it examines the work of producers and directors as varied as George A. Romero, Pete Walker, Michael Reeves, Herman Cohen, Wes Craven and Brian Yuzna and the ways in which films like *Frankenstein* (1931), *Cat People* (1942), *The Woman* (2011) and *American Mary* (2012) can be considered "subversive."

VON DOVIK, Scott, **Stephen King Films FAQ : All That's Left to Know about the King of Horror on Film**, Montclair NJ, Applause Theatre & Cinema Books, 2014, 400 pages.

WHITMAN, Glen & James P. DOW Jr., **Economics of the Undead : Zombies, Vampires and the Dismal Science**, Lanham (MD), Rowman & Littlefield, 2014, 310 pages.

WIESELER, Max, **Die Evolution des Horrorgenres in Serien. Die Moderne Horrorserie am Beispiel von The Walking Dead**, Hamburg, Diplomica Verlag, 2013, 124 pages.