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LITTÉRATURE DE JEUNESSE



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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

AZIZA, Claude (dossier + préface), **Les Aventures d'Allan Quatermain** (Henry Rider Haggard), Paris, Omnibus, 2014, xiv-899 pages.

Au sommaire : *L'Épouse d'Allan – Les Mines du roi Salomon – Allan Quatermain.*

BACHLEITNER, Norbert, **Fiktive Nachrichten : die Anfänge des europäischen Feuilletonromans**, Würzburg, Königshausen & Neumann, 2012, 134 pages.

Von der Mitte des 19. Jahrhunderts an war der Feuilletonroman ein unverzichtbarer Bestandteil fast aller europäischen Tageszeitungen. Durch den berühmten Feuilletonstrich wurde er vom 'seriösen' faktischen Teil der Zeitung abgetrennt oder in Beilagen verbannt. Er stellte so etwas wie einen anrühenden Freiraum der Phantasie und des Karnevalesken dar, der Leser und insbesondere auch Leserinnen anlocken sollte.

BENSON, Josef, **Hypermasculinities in the Contemporary Novel : Cormac McCarthy, Toni Morrison and James Baldwin**, Lanham (MD), Rowman & Littlefield, 2014, 133 pages.

BERBERIC, Christine, **The Bloomsbury Introduction to Popular Fiction**, London, Bloomsbury, 2015, 304 pages

Charting the rise of commercial fiction from the 19th century to today, *The Bloomsbury Introduction to Popular Fiction* includes introductory surveys, written by leading scholars, to a wide range of popular genres, including: Science Fiction Crime Writing Romance and Chick Lit Adventure Stories and Lad Lit Horror Graphic Novels Children's Literature Part II of the book also includes case-study readings of key writers and texts, from the work of HG Wells, Ian Fleming and Raymond Chandler to more recent books such as *Pride and Prejudice* and *Zombies*.

CAMPBELL, BRUCE B., GÜNTHER-PAL, Allison & Viebe Rützou, PETERSON (eds.), **Detectives, Dystopias, and Poplit : Studies in Modern German Genre Fiction**, Rochester (NY), Camden House, 2014, vi, 292 pages.

1 Introduction: Closing a Bildungslücke - Genre Fiction and Why It Is Important - 2 German Science Fiction: Its Formative Works and Its Postwar Uses of the Holocaust

3 A Future History Out of Time: The Historical Context of Döblin's Expressionist Dystopian Experiment, Berge Meere und Giganten - 4 Eco-Eschbach: Sustainability in the Science Fiction of Andreas Eschbach - 5 Murder in the Weimar Republic: Prejudice, Politics, and the Popular in the Socialist Crime Fiction of Hermynia Zur Mühlen

6 The Imaginary FBI: Jerry Cotton, the Nazi Roots of the Bundeskriminalamt, and the Cultural Politics of Detective Fiction in West Germany - 7 Justice and Genre: The Krimi as a Site of Memory in Contemporary Germany

8 Detecting Identity: Reading the Clues in German-Language Crime Fiction by Klüpfel and Kober and Seinfest

9 The Pedagogy of Pulp: Liberated Sexuality and Its Consequences Through the Eyes of Vicki Baum's stud. chem. Helene Willfüer - 10 The Kränzchen Library and the Creation of Teenage Identity - 11 Close the Border, Mind the Gap: Pop Misogyny and Social Critique in Christian Kracht's Faserland - 12 Bibliography

COMPÈRE, Daniel & Robert SOUBRET (dir.), **Hetzel. éditeur populaire**, dans **Le Rocambole**, no 68-69, automne-hiver 2014, 352 pages.

Bien des travaux ont déjà été consacrés à l'éditeur Hetzel, mais il restait à prendre l'angle de l'éditeur populaire et l'on verra que notre dossier est riche en éclairages nouveaux sur cet éditeur. Hetzel éditeur fut aussi un auteur sous le pseudonyme de Stahl, aussi ce dossier est-il accompagné d'un conte paru sous cette signature. C'est même un double conte avec un premier récit et un second qui vient le compléter.

Ce numéro double 68-69 célèbre aussi un autre anniversaire: les trente ans de la création de la revue *Encrage*. C'est pour nous l'occasion d'établir un historique précis de cette revue qui est la sœur aînée du *Rocambole*, d'en donner le dépouillement complet des vingt-cinq numéros parus de 1984 à 1990, et de rééditer quelques-uns de ses articles dans la «Malle aux docs» à titre de témoins d'une démarche qui précède la nôtre. Même si certains articles datent un peu, nous sommes sûrs que, pour certains lecteurs, ils apporteront du nouveau !

COSTANTINI, Mariaconcetta, **Sensation and Professionalism in the Victorian Novel**, New York, Oxford, etc., Peter Lang, 2015, 364 pages.

This book explores the extent to which four sensation novelists responded to the Victorian theorizing of professionalism. - Victorian professionalism - The sensation novel - Wilkie Collins - Mary Elizabeth Braddon - Charles Reade - Ellen Wood - British fiction 1850s-70s - Victorian professionals in the arts - Nineteenth-century law and medicine - Victorian detectives.

DUNN, Jane, **Daphne du Maurier and her Sisters : The Hidden Lives of Piffy, Bird and Bing**, London, Harper Press, 2013, xix, 423 pages.

GAVIN, Adrienne E. & Andrew F. HUMPHRIES (eds.), **Transport in British Fiction : Technologies of Movement, 1840-1940**, New York, Palgrave, Macmillan, 2015, 248 p. Exploring transport in contexts including gender, class, sexuality, colonialism, war, urbanism, modernity, travel, crime, and science fiction, the volume offers innovative perspectives on the fictional portrayal of new transport technologies that were as democratizing and progressive as they were threatening and destabilizing.

GUILLAUD, Lauric & Jean-Paul DEBENAT, **L'Imaginaire face au nazisme : le cauchemar de fer**, Agnières, Éditions Le Temps Présent, (Démons et merveilles), 2014, 205 pages.

L'Imaginaire face au nazisme traite des sources occultes du national-socialisme. Ses auteurs ont voulu se démarquer des ouvrages à sensation qui exploitent le filon de la « crypto-histoire », l'histoire que l'on nous cache ! Nombre d'auteurs dans le domaine de l'anticipation et/ou du fantastique, eux-mêmes membres ou proches des sociétés secrètes, contribuèrent à mettre en valeur la notion de « Surhomme ». L. Guillaud propose à cet égard un tableau comparatif entre les concepts énoncés par le romancier E. Bulwer-Lytton dans *La Race à venir* et les propos d'Adolf Hitler.

HAKOLA, Outi (ed.), **Death in Literature**, Newcastle upon Tyne, Cambridge Scholars Publishing, 2014, xix, 294 pages.

Death is very useful to literature, as it creates plot twists, suspense, mysteries, and emotional effects in narrations. This volume, entitled *Death in Literature*, approaches death by examining the narratives and spectacles of death, dying and mortality in different literary genres. The articles consider literary representations of death from ancient Rome to the Netherlands today, and explore ways of dealing with death and dying.

NASH, Andrew, **William Clark Russell and the Victorian Nautical Novel : Gender, Genre and the Marketplace**, London, Pickering & Chatto, (Literary Texts and the Popular Marketplace, 6), 2014, xi, 231 pages.

William Clark Russell wrote more than forty nautical novels. Immensely popular in their time, his works were admired by many contemporary writers including Conan Doyle, Stevenson, Meredith and Swinburne. His most famous novel *The Wreck of the Grosvenor* has rarely been out of print since its first publication in 1877. Nash places Russell's work at the centre of current debates on late Victorian literature and book history.

QI, Shouhua (ed.), **The Brontë Sisters in Other Wor(I)ds**, New York, Palgrave Macmillan, 2014, 215 pages.

This collection of essays looks at the works of the Brontë sisters through a translingual, transnational, and

transcultural lens, viewing them as examples of heteroglossia, hybridity, and postcolonial reworkings.

SHIN, Yamashiro, **American Sea Literature : Seascapes, Beach Narratives, and Underwater Explorations**, Palgrave, Macmillan, 2014, viii, 125 pages.

Differentiating between the 'terrestrial' and 'oceanic' as concepts, Shin Yamashiro divides sea literature into three categories: literature on the sea, by the sea, and beneath the sea. Discussing both canonical works and new books on scuba diving, deep-sea explorations, and surfing, this fascinating study recognizes sea literature's unique influence on American history.

SIMMONS, David, **The Anti-Hero in the American Novel : from Joseph Heller to Kurt Vonnegut**, New York, Palgrave Macmillan, 2015, 220 pages.

The Anti-Hero in the American Novel rereads major texts of the 1960s such as *Catch-22*, *One Flew Over The Cuckoo's Nest*, and *Slaughterhouse-Five* to offer an innovative re-evaluation of a set of canonical novels that moves beyond entrenched post-modern and post-structural interpretations towards an appraisal which emphasizes the specifically humanist and idealist elements of these works, and in the process reasserts the important social impetus that lies behind them.

YOUKINS, Edward W., **Exploring Capitalist Fiction : Business Through Literature and Film**, Lanham, Lexington Books, 2014, 329 pages.

Exploring Capitalist Fiction: Business through Literature and Film analyzes 25 films, novels, and plays that engage the theories, concepts, and issues most relevant to the business world. Through critical examinations of works such as *Atlas Shrugged* and *Wall Street*, Younkings shows how fiction is a powerful teaching tool to sensitize business students without business experience and to educate and train managers in real businesses.

CINÉMA & TÉLÉVISION

ACKROYD, Peter, **Charlie Chaplin : A Brief Life**, New York, Nan A. Talese/Doubleday, 2014, viii, 289 pages.

ALDAMA, Frederick Luis (ed.), **Critical Approaches to the Films of Robert Rodriguez**, Austin, University of Texas Press, 2015, 261 pages.

Rodriguez's cinema of possibilities: an introduction / Frederick Luis Aldama -- Matters of mind and media. From El mariachi till spy kids? a cognitive approach / Sue J. Kim -- You've come a long way, booger breath: Juni Cortez grows up in the Spy kids films / Phillip Serrato -- Narrative theory, cognitive science, and Sin city: a case study.

Painterly cinema: three minutes of Sin city / Patrick Colm Hogan -- Sin city, style, and the status of noir / Emily R. Anderson -- Sin city, hybrid media, and a cognitive narratology of multimodality / Erin E. Eighan -- Aesthetic and ontological border crossings and borderlands. Intertextploitation and post-post-latinidad in Planet terror / Christopher González -- Planet terror redux: miscegenation and family apocalypse / Enrique García -- The border crossed us: Machete and the Latino threat narrative / Zachary Ingle -- The development of social minds in the "Mexico trilogy" / James J. Donahue -- It's a wrap. Tarantino & Rodriguez: a paradigm / Ilan Stavans -- Five amigos crisscross borders on a road trip with Rodriguez / Frederick Luis Aldama, Samuel Saldívar, Christopher González, Sue J. Kim, and Camilla Fojas -- Afterword: postproduction in Robert Rodriguez's "post-post-Latinidad" / Alvaro Rodriguez.

BAKER, Brian, **Contemporary Masculinities in Fiction, Film and Television**, New York, Bloomsbury Academic, 2015, 256 pages.

Introduction -- Narratives of power. Gallivanting round the world -- Masters and commanders -- American hearts of darkness -- The special relationship -- Science fiction. The enclave and the border -- Dystopia and the post-apocalyptic scene -- Alien nations -- Everybody runs -- Annihilations -- Gothic/ horror/ the fantastic. Tape spectra -- Orpheus descending -- Lecter -- The angels and the damned -- Conclusion.

BONNAL, Nicolas, **Les Mystères de Stanley Kubrick : une approche culturelle et critique**, Paris, Dualpha, (Patrimoine du spectacle), 2014, 290 pages.

BUCKNER, Clark, **A Propos de Nothing : Deconstruction, Psychonalysis, and the Coen Brothers**, New York, State University Press, 2014, 257 pages.

CABARET, Florence & Claire CORNILLON (dir.), **Écho et reprises dans les séries télévisées (III) : de la métafiction à la transmédiatité**, dans *TV/Séries*, no 6, 2015.

Préface (Florence Cabaret et Claire Cornillon)

Marie Tréfousse. « Les amorces narratives, ou le plaisir des histoires cousues de fil blanc » - Claire Cornillon. « L'art du teaser : les séquences pré-génériques dans quelques séries fantastiques américaines des années 1990 et 2000 »

Livio Belloï. « Échos en série : Formes et enjeux de la réplique dans *The Wire* » -- Jean du Verger. « Échos et remake dans les séries télévisées des années 1960 à nos jours » -- Alexis Pichard. « Relectures, réécritures, réinventions : *Charmed* ou l'art du recyclage postmoderne »

Shannon Wells-Lassagne. « High Fidelity: Adapting Fantasy to the Small Screen » -- Aurélie Villers. « Par le petit écran de *Fringe* -- Éric Gatefin. « À l'intérieur de *Seinfeld* : la sitcom Jerry » -- Dan Hassler-Forest. « Game of Thrones: Quality Television and the Cultural Logic of Gentrification » -- Jennifer Houdiard. « Échos lointains pour reprise dissonante : la série catalane *Infidels* »

Florent Favard. « Continuité, canonicité et complétude dans

Doctor Who » -- Émilie Marolleau. « Réappropriation et intertextualité dans la web-série *Girltrash* » -- Anne Kustritz. « Seriality and Transmediality in the Fan Multiverse: Flexible and Multiple Narrative Structures in Fan Fiction, Art, and Vids » -- Marie Maillos. « Une génération *Sherlocked* » -- Gaïd Girard. « Quatermass and the Pit: from British SF TV serial to Gothic Hammer film »

CHAUDHURI, Shonini, **Cinema of the Dark Side : Atrocity and the Ethics of Film Spectatorship**, Edinburgh, Edinburgh University Press, 2014, 192 pages.

The book covers a diverse spectrum of 21st century cinema dealing with documentary or fictional representations of atrocity such as state-sanctioned torture, genocide, enforced disappearance, deportation, and apartheid, including *Zero Dark Thirty* (2012), *Standard Operating Procedure* (2008), *Hotel Rwanda* (2004), *Sometimes in April* (2005), *Nostalgia for the Light* (2010), *Chronicle of an Escape* (2006), *Children of Men* (2006), *District 9* (2009), *Waltz With Bashir* (2008), and *Paradise Now* (2005).

CLARKE, James, **The Cinema of James Cameron : Bodies in Heroic Motion**, London, Wallflower Press, 2014, vii, 176 pages.

Genesis: From short film visions to low-budget monster movie -- The Terminator (1984) -- Aliens (1986) -- The Abyss (1989) -- Terminator 2: Judgement Day (1991) -- True Lies (1994) -- Titanic (1997) -- Avatar (2009) -- Cameron's Documentaries -- Cameron as writer/producer.

COLLECTIF, **Pan ! Toutes les armes de la Pop Culture**, Paris, Hugonn & Muninn, 2014, (Cine TV), 216 pages.

COMBS, C. Scott, **Deathwatch : American Film, Technology, and the End of Life**, New York, Columbia University Press, (Film and Culture), 2014, 288 pages.

The first book to unpack American cinema's long history of representing death, this work considers movie sequences in which the process of dying becomes an exercise in legibility and exploration for the camera. He looks at Thomas Edison's *Electrocuting an Elephant* (1903), D. W. Griffith's *The Country Doctor* (1909), John Ford's *How Green Was My Valley* (1941), Billy Wilder's *Sunset Boulevard* (1950), Stanley Kubrick's *2001: A Space Odyssey* (1968), and Clint Eastwood's *Million Dollar Baby* (2004), among other films, to argue against the notion that film cannot capture the end of life because it cannot stop moving forward.

DÉNIEL, Jacques (dir.), **John Ford : penser et rêver l'histoire**, Crisnée, Yellow Now, (Côté Cinéma), 2014, 253 pages.

De WASSEIGE, Mathieu, **Séries télé US : l'idéologie prime time**, Louvain-la-Neuve, Academia-L'Harmattan, 2014, 193 pages.

Texte remanié de la thèse de doctorat : « Analyse critique des récits idéologiques dans les séries télévisées américaines contemporaines des networks ». (sic)

Note perfide de N.S. : un autre fossoyeur de la langue

française ? : « prime time », « network ». Vraiment cool, le mec !

DREHER, Christophe (dir.), **Autorenserien II : Quality TV in den USA und Europa**, Paderborn, Fink, 2014, 324 pages.

ELIOT, Marc, **American Titan : Searching for John Wayne**, New York, Dey Street Books, 2015, 432 pages.

A top box-office draw for more than three decades—starring in 142 films from *Stagecoach* and *True Grit*, for which he won the Oscar to *The Quiet Man* and *The Green Berets*—John Wayne's life and career paralleled nearly the entire twentieth century, from the Depression through World War II to the upheavals of the 1960s. Setting his life within the sweeping political and social transformations that defined the nation, Eliot's masterful portrait of the man they called Duke is a remarkable in depth look at a life and the "American Century" itself.

ESTEVE, Olivier & Sébastien LEFAIT, **La Question raciale dans les séries américaines : The Wire, Homeland, Oz, The Sopranos, OITNB, Boss, Mad men, Nip/Tuck**, Paris, Presses de Sciences Po, 2014, 224 pages.

Pour chacune des huit séries, choisies pour la façon originale dont elles posent la question de l'altérité aux États-Unis, les auteurs ont sélectionné une scène qu'ils traitent à la fois comme un texte et comme un document filmique et esthétique, en décryptant les dialogues, les images et les techniques utilisées pour orienter le regard.

EVANS, Max, **Goin' Crazy with Sam Peckinpah and All Our Friends**, Albuquerque, University of New Mexico Press, 2015, 304 pages.

In this enthralling memoir we follow Max Evans and Sam Peckinpah through conversations in bars, family gatherings, binges on drugs and alcohol, struggles with film producers and executives, and Peckinpah's abusive behavior--sometimes directed at Evans himself.

FOOTE, Lisle, **Buster Keaton's Crew : The Team Behind His Silent Films**, Jefferson, McFarland, 2015, 320 pages.

Drawn from film trade magazines, newspapers, interviews and public records, this book tells the previously unpublished stories of the behind-the-scenes crew who worked on Keaton's silent films—like Elgin Lessley, who went from department store clerk to chief cameraman, and Fred Gabourie, who served as an army private in the Spanish American War before he became Keaton's technical director.

FOUQUET, Jean-Christophe, **Faites-le plus grand : le cinéma selon Merian C. Cooper**, Amiens, Festival international du film d'Amiens, (La mémoire vivante, #3), 2014, 202 pages.

FOUREZ, Cathy & Victor MARTINEZ (dir.), **La Mort sous les yeux ? La mort dans tous ses états à la charnière du 20^e et du 21^e siècles**, Paris, Hermann, 2014, 443 pages.

FRIEDKIN, William, **Friedkin Connection : les mémoires d'un cinéaste de légende**, Paris, La Martinière, 2014, 634 pages.

FOURNIER LANZONI, Rémi, **French Comedy on Screen : A Cinematic History**, New York, Palgrave Macmillan, 2014, 276 pages.

Often a combination of several genres, these films can be described as a hybrid art form, incorporating basic slapstick elements (the Lumière's brothers' *L'arroseur arrosé*, 1895) all the way to rather daring, even delicate subjects such as war (Autant-Lara's *La traversée de Paris*, 1956) or racism (Philippe de Chauveron's *Qu'est-ce qu'on a fait au Bon Dieu?* 2014).

FRÖHLICH, Vincent, **Der Cliffhanger und die serielle Narration : Analyse einer Transmedialen Erzähltechnik**, Bielefeld, transcript Verlag, 2015, 420 pages.

Der sogenannte Cliffhanger, also die Erzähltechnik, an einem spannenden Moment eine serielle Erzählung zu unterbrechen, steht im Zentrum dieser Studie. Vincent Fröhlich's Analysen reichen von »1001 Nacht« über den viktorianischen Fortsetzungsroman, den französischen Feuilletonroman, die Kinserien, die Radio-Seifenopern, die neuen TV-Serien bis hin zu den aktuellen Webserien.

GALLAGHER, Tag, **John Ford : l'homme et ses films**, Paris, Capricci, 2014, 169 pages.

GAUDREAU, André & Laurent LE FORESTIER (dir.), avec la collaboration de Stéphan Tralongo. Suivi de **Correspondance de Méliès** (édition critique établie par Jacques Malthête), Rennes, Presses Universitaires de Rennes, (Le Spectaculaire. Série Cinéma), 2014, 536 pages.

GATTO, Robin, **Hideo Gosha, cinéaste sans maître, 1 : sa vie**, La Madeleine, Editions LettMotif, 2014, xx, 292 pages.

Témoignages, entretiens de collaborateurs, proches et critiques d'H. Gosha.

GATTO, Robin, **Hideo Gosha, cinéaste sans maître, 2 : ses films**, La Madeleine, Éditions LettMotif, 2014, 392 pages.

Contient des entretiens d'H. Gosha et de collaborateurs et critiques du réalisateur.

GIGOUNOVA KOMAROVA, Nathalie, **Si Don Camillo m'était conté**, Paris, Les Éditions du Palais, 2015, 200 pages.

GRAMP, Sven & Jens RUCHATZ, **Die Fernsehserie : eine medienwissenschaftliche Einführung**, Bielefeld, transcript Verlag, 2015, 200 pages.

GREEN Bill, Ben PESKOE, Will RUSSELL & Scott SHUFFIT, **Je suis un Lebowski, tu es un Lebowski : la vie, the « big Lebowski », et**

j'en passe, Paris, Séguier, 2014, 262 pages.
Préface de Jeff Bridges.

GREIF, Stefan, **Popkultur und Fernsehen : historische und ästhetische Berührungspunkte**, Bielefeld, transcript Verlag, 2015, 280 pages.

HOFMANN, Niklas & Klaus RAAB, **Die Ultimativen Fernsehfamilien der Achtziger**, Berlin, Surkamp Verlag, 2015, 200 pages.

JACOBS, Sten & Lisa COLPAERT, **The Dark Galleries : A Museum Guide to the Painted Portraits of Film Noir, Gothic Melodramas and Ghost Stories of the 1940s and 1950s**, Geltmund (Belgique), ARAMer, 2014, 176 pages.

Dark Galleries deals with American (and some British) films of the 1940s and 1950s, in which a painted portrait plays an important part in the plot or the mise-en-scène. Particularly noir crime thrillers, gothic melodramas, and ghost stories feature painted portraits that seem to have a magical power over their beholders. Apart from an extensive introductory essay, this museum guide presents more than eighty entries on the artistic and cinematic aspects of noir painted portraits.

JULIER-COSTES, Martin, Denis JEFFREY & Jocelyn LACHANCE (dir.), **Séries cultes et cultes de la série chez les jeunes : penser l'adolescence avec les séries télévisées**, Paris, Hermann & Québec Presses de l'Université Laval, (Adologiques), 2014, 235 pages.

Visionnages rituels, passion de l'échange et éloges passionnés, certaines séries provoquent chez les adolescents et les adolescentes une ferveur sans précédent, jusqu'à devenir des symboles générationnels. De *Beverly Hills 90210* à *Skins*, d'*Hélène* et les garçons à *Glee*, cet ouvrage analyse la place singulière des séries télé dans la culture juvénile contemporaine. À travers le croisement de leurs regards, socioanthropologues et psychologues, spécialistes de la littérature et des médias révèlent la complexité du rôle des séries pour un public aux prises avec des questions inhérentes au devenir adulte

JOST, François, **Les Nouveaux méchants – Quand les séries américaines font bouger les lignes du Bien et du Mal**, Paris, Bayard Jeunesse, (Essais Documents), 2015, 281 pages.

De Dallas à Breaking Bad, en passant par Dexter... Les héros des séries américaines ont changé. Fini, les personnages monolithiques dont on admire le courage et les valeurs. Selon François Jost, spécialiste de l'analyse de la télévision, aujourd'hui ce sont les méchants qui nous fascinent. Ces « nouveaux méchants » sont le plus souvent imprévisibles et évoluent au fil des saisons. Ils ne sont pas nés méchants, ils le sont devenus et c'est cette transformation qui nous passionne, car pour la comprendre, il faut peu à peu approcher une vérité intérieure de plus en plus secrète et sombre.

KENNY, Glenn, **Robert de Niro**, Paris, Cahiers du Cinéma, (Anatomie d'un acteur), 2014, 191 pages.

KEPPLER, Angela, SEEL, Martin & Judith-Frederike POPP (dir.), **Gesetz und Gewalt im Kino**, Frankfurt & New York, Campus Verlag, 2015, 270 pages.

Anhand exemplarischer Filme verschiedener Genres – vom Western über den Polizei- und Kriegsfilm bis hin zum Animationsfilm – untersucht der Band, wie die Verzahnung von Recht, Gesetz und Gewalt im Kino dramatisiert wird.

Mit Beiträgen von Thomas Assheuer, James Conant, Günter Frankenberg, Lisa Gotto, Julika Griem, Klaus Günther, Vinzenz Hediger, Konrad Paul Liessmann, Verena Lueken, Anja Peltzer, Rainer Winter, Hans-Jürgen Wulff sowie den Herausgebern.

KOLKER, Robert P., **The Cultures of American Cinema**, New York, Oxford University Press, 2014, 384 pages.

In the beginning (1893-1903) -- The studios and the stars (1907-1928) -- The Hollywood style and the production code (1903-1922) -- The distressing legacy of D.W. Griffith (1908-1925) -- Silent comedy (1903-1936) -- Between the World War I and the coming of sound (1913-1927) -- The coming of sound (1927-1931) -- American film and the Great Depression (1931-1935) -- The depression era gangster film (1931-1939) -- Comedy, Capra, and monsters (1931-1944) -- 1939 -- Hollywood and WWII (1942-1949) -- Directors of the forties: John Ford, Orson Welles -- Alfred Hitchcock (1941-1946) -- Film noir (1944-1950) -- Hollywood after WWII (1946-1960) -- Ford, Welles, and Hitchcock in the 1950s (1948-1960) -- Science fiction in the 1950s (1950-1956) -- New methods in acting and new directions in filmmaking -- Decline and renewal (1960-1967) -- Women, men, and superheroes (1980-2012) -- New technologies (1950-present) -- Rise of the modern documentary (1920-present) -- Outside Hollywood: Stanley Kubrick (1953-1999) -- The new Hollywood and after (1967-2006) Part one -- The new Hollywood and after (1972-2011) Part two -- American film in the 1990s and 2000s -- Glossary.

KLEIBRINK, Ariane, **Die TV Serie als Bildungsfernsehen ? Eine untersuchung der Selbst – und Weltbilder in der Quality Prime Time Serie Mad Men**, Stuttgart, Ibidem-Verlag, 2014, 181 pages.

KORNHABER, Donna, **Charlie Chaplin Director**, Evanston, Northwestern University Press, 2014, xiii, 341 pages.

LAIST, Randy, **The Cinema of Simulation : Hyperreal Hollywood in the Long 1990s**, New York, Bloomsbury Academic, 2015, 272 pages.

Introduction: The Hyperreal Theme in 1990s American Cinema Chapter 1. Back to the Future as Baudrillardian Parable Chapter 2. The Alien films and Baudrillard's Phases

of Simulation Chapter 3. The Hyperrealization of Arnold Schwarzenegger Chapter 4. Oliver Stone's Hyperreal Period Chapter 5. Bill Clinton Goes to the Movies Chapter 6. Tarantino's Pulp Fiction and Baudrillard's Perfect Crime Chapter 7. Recursive Self-Reflection in The Player Chapter 8. Revisiting Baudrillard and The Matrix by Way of the "Real 1999" Chapter 9. Reality / Television: The Truman Show Chapter 10. Recombinant Reality in Jurassic Park Chapter 11. The Brad / Tyler Paradox in Fight Club Chapter 12. Shakespeare in the 1990s Chapter 13. Ambiguous Origins in Star Wars Episode I: The Phantom Menace Chapter 14. Looking for the Real: Schindler's List, Saving Private Ryan, and Titanic Chapter 15. That's Cryotainment! Postmortem Cinema in the Long 1990s

LE BRIS, Véronique, **Fashion & cinéma**, Paris, Cahiers du Cinéma, 2014, 367 pages.

Préface de Philippe Azoury.

Richement illustré par des photographies de films et de tournage, ainsi que par des croquis de couturiers, *Fashion & Cinéma* propose un voyage fascinant à travers l'histoire de la mode et du cinéma : des Années folles au succès du prêt-à-porter en passant par l'euphorie des sixties, cet ouvrage, véritable hymne à la création, séduira aussi bien les cinéphiles que les férus de mode !

Note perfide de N.S. : Ah, ce « fashion » qui fâche, alors que l'équivalent français « mode » est bien employé dans le baratin de l'éditeur. Mais « fashion », est tellement plus... « glamour » ! By Jove !

LEGGOTT, James & TADDEO, Julie Anne (eds.), **Upstairs and Downstairs : British Costume Drama Television from The Forsythe Saga to Downton Abbey**, Lanham, Rowman & Littlefield, 2015, 328 pages.

Introduction -- Approaches to the Costume Drama. Pageantry and populism, democratization and dissent: the forgotten 1970s / Claire Monk -- History's Drama: Narrative Space in "Golden Age" British Television Drama / Tom Bragg -- "It's not clever, it's not funny, and it's not period!": Costume Comedy and British Television / James Leggott -- "It is but a glimpse of the world of fashion": British Costume Drama, Dickens, and Serialization / Marc Napolitano -- Neverending Stories?: The Paradise and the Period Drama Series / Benjamin Poore -- Epistolarity and Masculinity in Andrew Davies's Trollope Adaptations / Ellen Moody -- "What are we going to do with Uncle Arthur?": Music in the British Serialized Period Drama / Scott Strovas and Karen Beth Strovas -- The Costume Drama, History, and Heritage. British Historical Drama and the Middle Ages / Andrew B.R. Elliott -- Desacralizing the Icon: Elizabeth I and Television / Sabrina Alcorn Baron -- "It's not the navy" We don't stand back to stand upwards": The Onedin Line and the Changing Waters of British Maritime Identity / Mark Fryers -- Good-Bye to All That: Piece of Cake, Danger UXB, and the Second World War / A. Bowdoin Van Riper -- Upstairs, Downstairs (2010-2012) and Narratives of Domestic and Foreign Appeasement / Giselle Bastin -- Downton Abbey and heritage / Katherine Byrne -- Experimentation and Post-Heritage in Contemporary TV Drama: Parade's End / Stella Hockenhull -- The Costume Drama, Sexual Politics, and Fandom. "Why

don't you take her?": Rape in the Poldark Narrative / Julie Anne Taddeo -- The Imaginative Power of Downton Abbey Fanfiction / Andrea Schmidt -- This Wonderful Commercial Machine: Gender, Class, and the Pleasures and Spectacle of Shopping in The Paradise and Mr. Selfridge / Andrea Wright -- Taking a Pregnant Pause: Interrogating the Feminist Potential of Call the -- Midwife / Louise FitzGerald -- Queer Lives: Representation and Reinterpretation in Upstairs, Downstairs and Downton Abbey / Lucy Brown -- Troubled by Violence: Transnational Complexity and the Critique of Masculinity in Ripper Street / Elke Weissmann.

LEGRAIN, Olivier, **Le Cinéma sacré d'Hollywood**, Paris, Honoré Champion, (Champion. Essais), 2014, 257 pages. Préface de Pierre Berthomieu.

L'association du *cinéma hollywoodien* et du *sacré*, pour n'être ni singulière ni scandaleuse, ne semble pas évidente au premier abord. Caractérisé entre autres par ses grands films bibliques, le cinéma américain possède cependant les racines religieuses de son pays, dont le peuple fut lui-même habité par une foi fervente dès ses premières vagues d'émigrants. Sous des formes spectaculaires et des récits profanes, cet art dispense une vision du monde morale, repensant en des termes contemporains des motifs tels que le sacrifice, la rédemption ou la prière. Pour un cinéma passionné par l'expérimentation, la représentation du sacré fascine : quel plus grand défi que de chercher à montrer l'invisible, l'infini, l'éternel contenus en Dieu ? *Les Aventures de Robin des Bois*, *Duel au soleil*, *Géant* ou *Le Petit Arpent du bon Dieu* fusionnent le mythe américain et le mythe biblique. Ils partagent la recherche du Paradis perdu et d'un idéal blotti dans la Nature et une esthétique flamboyante, symbole de la grandeur divine.

MAYR, Brigitte & Michael OMASTA (ed.), **Peter Lorre : Schauspieler in Wien, Berlin und Hollywood**, Wien, Synema – Gesellschaft für Film und Medien, 2014, 38 pages.

Augen sehen dich an : Hommage an den Schauspieler Peter Lorre / Brigitte Mayr, Michael Omasta -- Peter Lorre in M / Peter Nau -- Von verschwundenen Frauen und Damen auf Banknoten : Peter Lorres Filmdebüt im österreichischen Kino / Brigitte Mayr -- Peter Lorre, Star für Hollywood / Pem. -- I always suspected Peter of having a sado-masochistic streak / Curt Siodmak -- Hello, creeps! Lorre on the air / Michael Omasta -- Lorres Hände und die "Sprache des Exils" / Lutz Koepnick -- Peter Lorre, der Verlorene des deutschen Films / Romuald Karmakar -- Peter Lorre : Filme und biografische Notiz /

McELHANEY, Joe (ed.), **A Companion to Fritz Lang**, Malden, John Wiley & Sons, 2015, 624 pages.

Introduction / Joe McElhaney -- Act one: looking, power, interpretation. Raymond Bellour: Why Lang could become preferable to Hitchcock -- Frances Guerin: While not looking: the failure to see and know in Dr. Mabuse, Der Spieler and The testament of Dr. Mabuse -- Nicole Brenez: Symptom, exhibition, fear: representations of terror in the

German work of Fritz Lang -- Paul Dobryden: Spies: post-war paranoia goes to the movies -- Olga Solovieva: Identifying the suspect: Lang's M and the trajectories of film criticism -- David Phelps: The medium's re-vision (or the doctor as disease, diagnostic, and cure) -- Act two: myths, legends and tragic visions. Nicholas Baer: Metaphysics of finitude: Der Müde Tod and the crisis of historicism -- Chris Fujiwara: Beyond a reasonable doubt and The caesura -- Thomas Leitch: Lang contra Wagner: Die Nibelungen as anti-adaptation -- Steve Choe: Redemption of revenge: Die Nibelungen -- Phil Wagner: Furious union: Fritz Lang and the American West -- Tom Conley: It was a horserace sorta: fortunes of rancho notorious -- Act three: matters of form. Daniel Morgan: Beyond destiny and design: camera movement in Fritz Lang's German films -- Brigitte Peucker: Fritz Lang: object and thing in the German films -- Anton Kaes: A stranger in the house: Fritz Lang's fury and the cinema of exile -- Will Scheibel: Fritz Lang's modern character: You only live once and The depth of surface -- Steven Rybin: Joan Bennett, Fritz Lang, and the frame of performance -- Vinzenz Hediger: I'd like to own that painting: Lang, Cezanne and the art of omission -- Pamela Robertson Wojcik: Tumbling blocks and queer ladders: notions of home in The big heat -- Paolo Bertetto: Metropolis and the figuration of Eidos -- Act four: rediscoveries and returns. Lutz Koepnick: Not the end: Fritz Lang's war -- Jakob Isak Nielsen: Classic(al) Lang: conflicting impulses in Ministry of fear -- Doug Dibbern: Multiple reflections: The woman in the mirror in Fritz Lang's Cloak and dagger -- Carlos Iosilla: Suspended modernity: on the last five films of Fritz Lang -- Adrian Martin: The limit: House by the river -- Joe McElhaney: Looking for a path: Fritz Lang and Clash by night -- Sam Ishii-Gonzales: Notes on human desire (Lang, Renoir, Zola) -- Tom Gunning and Katharina Lloew: Lunar longings and Rocket fever: rediscovering woman in the moon.

MENNE, Jeff, **Francis Ford Coppola**, Urbana & Chicago, University of Illinois Press, (Contemporary Film Directors), 2014, 176 pages.

MITCHUM, Petrine Day, (avec Audrey Pavla), **Hollywood Hoofbeats : The Fascinating Story of Horses in Movies and Television**, Irvine (CA), 1-5 Press, 2014, 224 pages.
From the early days of D.W. Griffith's The Great Train Robbery to Quentin Tarantino's Django Unchained, this celebration of movies promises something for every Hollywood fan... the raucous comedy of Abbot and Costello (and "Teabiscuit") in It Ain't Hay, a classic sports films like National Velvet starring Elizabeth Taylor, a timeless epic with Errol Flynn, and films featuring guitar-strumming cowboys like Gene Autry and Roy Rogers.

NELSON, John S., **Politics in Popular Movies : Rhetorical Takes on Horror, War, Thriller, and Sci Fi Films**, Boulder & London, Paradigm Publishers, (Media & Power Series), 2015, xii, 244 pages.

Politics in Popular Movies analyzes the politics in many

well-known films in four popular forms: horror, war, thriller, and science fiction. The aims are to appreciate specific movies and their shared forms, to understand their many politics, and to provoke some rollicking conversations. The means are loosely related film takes that venture ambitious, playful, and engaging arguments on political styles encouraged by recent films.

NEVE, Brian, **The Many Lives of Cy Enfield : Film Noir, Blacklist, and Zulu**, Madison (WI), The University of Wisconsin Press, (Wisconsin Film Studies), 2015, 272 pages.

PERKINS, Claire & Constantine VEREVIS (eds.), **B is for Bad Cinema : Aesthetics, Politics, and Cultural Value**, Albany (NY), State University of New York Press, (SUNY Series : Horizons of Cinema), 2014, xi, 262 pages.

1. Introduction: B Is for Bad Cinema

Claire Perkins and Constantine Verevis

Part I. Aesthetics

2. Explosive Apathy : Jeffery Sconce

3. B-Grade Subtitles : Tessa Dwyer

4. Being in Two Places at the Same Time: The Forgotten Geography of Rear-Projection : Adrian Danks

5. Redeeming Cruising: Tendentiously Offensive, Coherently Incoherent, Strangely Pleasurable : R. Barton Palmer

6. The Villain We Love: Notes on the Dramaturgy of Screen Evil : Murray Pomerance

7. From Bad to Good and Back to Bad Again? Cult Cinema and Its Unstable Trajectory : Jamie Sexton

Part II. Authorship

8. Coffee in Paradise: The Horn Blows at Midnight : Tom Conley

9. The Risible: On Jean-Claude Brisseau : Adrian Martin

10. The Evil Dead DVD Commentaries: Amateurishness and Bad Film Discourse : Kate Egan

11. Liking The Magus : I. Q. Hunter

12. BADaptation: Is Candy Faithful? : Constantine Verevis

ROLLET, Patrice, **John Ford**, Paris, Cahiers du Cinema, 2015, 144 pages.

SAFRA, Clément, **Dictionnaire Spielberg**, Paris, Vendémiaire, (Écho), 2014, deux volumes : 1, « De Abandon à Hook », 351 pages, 2 (d'Indiana Jones à Zoom, 349 pages.

SANSVOISIN, Rémy, **Kubrick et la musique**, Paris, J. Vrin, (Philosophie et cinéma), 2014, 136 pages.

SHONE, Tom, **Martin Scorsese : rétrospective**, Paris, Gründ, 2014, 287 pages.

STERRITT, David, **The Cinema of Clint Eastwood : Chronicles of America**, London, Wallflower Press, (Director's Cut), 2014, 240 pages.

STRETCHER, Mathew, **The Forbidden Worlds of Haruki Murakami**, Minneapolis, University of Minnesota Press, 2014, xiv, 275 pages.

STOURDZÉ, Sam & Carole SANDRIN (dir.), **Charlie Chaplin : l'album Keystone, l'invention de Charlot**, Lausanne, Musée de L'Élysée & Paris, X. Barrat, 2014, vol. non paginé.

URBAN, Mario, **Pulp Christian ! Das Ultimate Soap-Opera-Trash-TV-Porno-Horror Buch : ein neuer Führer durch die Bibel**, Berlin, Schwarzkopf & Schwarzkopf, 2015, 352 pages.

Thèse de ce bouquin curieux : tous les thèmes des films d'horreur, pornos et autres séries z se retrouvent...dans la Bible, décortiquée par un maniaque. C'est vrai que ça massacre, fornique, viole et dézingue allègrement ! Allah et Jeovah, même combat !

Zerstückelte Körper, vergewaltigte Frauen, Rausch, Drogen, Exzesse extreme Gewalt ist Teil unserer Alltagskultur, und oft wird sie zur bitteren Realität. Viele behaupten, die modernen Medien seien schuld daran. Dabei sind solche Erzählungen uralt, nur weiß das kaum einer. Aber die besten Splatter-Stories stehen immer noch in der Bibel! Sie ist eine wahre Schatztruhe für den modernen Leser: Drama, Soap-Opera, Trash-TV, Porno, Horror und apokalyptischer Gewaltfilm alles, was heutzutage erfolgreich ist, haben die antiken Autoren der Bibel schon viel früher formuliert nur in besser! Die Bibel erfasst all diese Genres und ist dazu noch unglaublich komisch, wenn man sie denn richtig liest.

URWAND, Ben, **Collaboration : le pacte d'Hollywood avec Hitler**, Montrouge, Bayard, 2014, 542 pages.

Travaillant à partir d'archives américaines et allemandes, l'auteur montre que Hollywood a travaillé avec l'Allemagne nazie de manière volontariste : il était essentiel pour les studios de conserver la maîtrise du marché en Allemagne, pays d'Europe qui comptait le plus grand nombre de salles de cinéma. Ce livre est hanté par cette question : que ce serait-il passé si davantage de productions hollywoodiennes avaient alerté l'Europe de la menace nazie ?

WILD, Peter, **Akira Kurosawa**, London, Reaktion Books, 2014, 207 pages.

ROMANS ET FILMS POLICIERS



LITTÉRATURE

BRAY, Suzanne Et Gérald Préher (dir.), **Un Soupçon de crime : représentation et médiatisation de la violence**, Paris, L'Harmattan, (Audiovisuel et communication), 2014, 316 pages.

Introduction (Suzanne Bray et Gérald Préher)

Spectacularisation du crime : Une propédeutique du mal ? (Isabelle-Rachel Casta) - Le polar contre la tyrannie : Les Origines du roman policier de Dorothy L. Sayers comme texte de propagande en temps de guerre (Suzanne Bray)

En marge de l'ordre social : La déjudaisation du crime à l'écran (Véronique Elefteriou-Perrin)

Do the Right Thing : La violence comme moyen d'expression et de reconnaissance ? (Caroline Caulier)

Fargo, 1996/2014 : « Regeneration through violence » (Julie Assouly) - La tragédie domestique élisabéthaine, théâtre de multiples formes de violence (Jean-Claude Mailhol) - L'œuvre de Paul Nash (1889-1946) durant la Seconde Guerre mondiale : Art dégénéré ou art régénéré ? (Erika Dupont) - Meurtre dans le camp assyrien : Judith et la décapitation d'Holopherne en perspective (Catherine Vialle) - Sinigaglia, le chef-d'œuvre du crime politique de César Borgia vu par Machiavel, témoin et relateur (Jérôme Roudier) - Les violences banales des contes traditionnels oraux : Du cannibalisme au meurtre à l'inceste (Bochra Charnay) - Une archéologie de la violence américaine : L'exemple de Shirley Ann Grau (Gérald Préher)

« Monsters preying on weaker monsters » ou le crime en question dans The Real Cool Killers de Chester Himes (Ruth Fialho) - Les enjeux éthiques d'une philosophie de la violence criminelle : Lord of Dark Places de Hal Bennett (Françoise Clary) - Des héroïnes violentes et du « normale » chez Stieg Larsson et Virginie Despentes (Heta Rundgren) - Considérations éthiques et politiques des récits de la déportation (Cathy Leblanc) - La violence en milieu universitaire (Fabienne Portier-Le Cocq)

BRADFORD, Richard, **Crime Fiction : A Very Short Introduction**, New York, Oxford University Press, (Very Short Introductions), 2015, 144 pages.

Highlighting the works of notorious authors such as Edgar Allan Poe, Conan Doyle, Agatha Christie, and Raymond Chandler -- to name but a few -- he considers the role of the crime novel in modern popular culture and asks whether we can, and whether we should, consider crime fiction serious "literature".

BUTTER, Michael & Maurus REINKOWSKI (eds.), **Conspiracy Theories in the United States and the Middle East : A Comparative Approach**, Berlin, et. al., De Gruyter, 2014, ix, 378 pages.

Focusing on the United States and the Middle East, two regions entangled in multiple ways, this book draws attention to the fact that conspiracist visions are transnational narratives that travel between and connect different cultures.

CLARKE, Clare, **Late Victorian Crime Fiction in the Shadows of Sherlock**, New York, Palgrave Macmillan, 2014, viii, 221 pages.

This volume examines a selection of stories where detectives are criminals and murderers, where criminals are heroes, or where crimes go unsolved. Arthur Conan Doyle's canonical Sherlock Holmes stories and Robert Louis Stevenson's novels are considered alongside works by neglected authors Fergus Hume, Israel Zangwill, Arthur Morrison, and Guy Boothby. These fascinating 'Shadows of Sherlock' showcase the often wholly overlooked formal and moral diversity of late-Victorian crime writing, forcing us to rethink our preconceptions about what the nineteenth-century detective genre is and does.

COLLECTIF, **Secret Service : Jahrbuch 2015**, Messkirch, Gmeiner-Verlag, (Gmeiner Sammlung), 2015, 250 pages.

Introduction par Petra Busch & Michael Kibler.

Cet « annuaire » original est produit par le Syndikat, organe officiel des auteurs de romans policiers allemands. Le sommaire en est très varié, avec des nouvelles brèves, des articles et des entrevues, ainsi qu'une bibliographie critique de notre collègue Thomas Przybilka.

COLLECTIF, **Les 100 polars incontournables**, numéro hors-série de la magnifique revue française *Alibi*, automne-hiver 2014, 146 pages.

En plus de proposer un choix de 100 polars dits incontournables (parmi lesquels un Québécois, notre ami Martin Michaud, un bel honneur...sauf qu'ils l'ont rebaptisé Stéphane, les caves !) On y trouve entrevues avec David Peace, Camilla Läckberg, George Pelecanos, et Leonardo Padura. Ah oui, il y a aussi une section « bande dessinée » (sic) et autres coquilles. On vous pardonne, les mecs. La preuve : on s'est même abonnés, tellement on a trouvé ça bon !

KNIGHT, Stephen, **Secrets of Crime Fiction Classics : Detecting the Delights of 21 Enduring Stories**, Jefferson (NC), McFarland, 2014, viii, 236 pages.

Starting with William Godwin's *Caleb Williams* and Charles Brockden Brown's *Edgar Huntly*, this book covers in detail the great works of detective fiction—Poe's Dupin stories, Conan Doyle's *The Adventures of Sherlock Holmes*, Christie's *The Murder of Roger Ackroyd*, Sayers' *Strong Poison*, Chandler's *The Big Sleep*, and Simenon's *The Yellow Dog*. Lesser-known but important early works are also discussed, including Wilkie Collins' *The Woman in White*, Émile Gaboriau's *M. Lecoq*, Anna Katharine Green's *The Leavenworth Case* and Fergus Hume's *The Mystery of a Hansom Cab*. More recent titles show increasing variety in the mystery genre, with Patricia Highsmith's criminal-focused *The Talented Mr. Ripley* and Chester Himes' African-American detectives in *Cotton Comes to Harlem*. Diversity develops further in Sara Paretsky's tough woman detective V.I. Warshawski in *Indemnity Only*, Umberto Eco's medievalist and postmodern *The Name of the Rose* and the forensic feminism of Patricia Cornwell's *Postmortem*. Notably, the best modern crime fiction has been primarily international—Manuel Vázquez Montalbán's Catalan *Summer Seas*, Ian Rankin's Edinburgh-set *The Naming of the Dead*, Sweden's Stieg Larsson's *The Girl with a Dragon Tattoo* and Vikram Chanda's Mumbai-based *Sacred Games*.

KABATCHNIK, Amnon, **Blood on the Stage 480 B.C to 1600 A.D : Milestone Plays, Mystery and Mayhem**, Lanham, Rowman and Littlefield, 2014, xix, 382 pages.

In *Blood on the Stage, 480 B.C. to 1600 A.D.: Milestone Plays of Murder, Mystery, and Mayhem: An Annotated Repertoire*, Kabatchnik analyzes more than fifty blood-splattered plays that have withstood the test of time. Beginning with masterpieces like *Prometheus Bound* by Aeschylus, *Oedipus the King* by Sophocles, and *Medea* by Euripides, this volume spans centuries of equally compelling dramas such as *The Haunted House* (200 B.C.), *Phaedra* (c. 60 A.D.), and *The Killing of Abel* (mid-15th century). Later works include Thomas Kyd's *The Spanish Tragedy*, as well as several plays by Christopher Marlowe and William Shakespeare, notably *The Tragedy of Julius Caesar* and *Hamlet*.

KLEINER, Marcus S. & Thomas WILKE (dir.), **Pop & Mystery : Spekulative Erkenntnisprozesse in Populärkulturen**, Bielefeld, transcript Verlag, 2015, 250 pages.

KUTCH, Lynn M. (dir.), **Tatort Germany : The Curious Case of German-Language Crime Fiction**, New York, Camden House, (Studies in German Literature Linguistics and Culture), 2014, 272 pages.

Introduction / Lynn M. Kutch and Todd Herzog -- Place. Vor Ort: the functions and early roots of German regional crime fiction / Kyle Frackman -- Krimi quo vadis: literary

and televised trends in the German crime genre / Sascha Gerhards -- Plurality and alterity in Wolf Haas's Detective Brenner mysteries / Jon Sherman -- The case of the Austrian regional crime novel / Anita McChesney -- History. "Darkness at the beginning": the Holocaust in contemporary German crime fiction / Magdalena Waligorska -- Case histories: the legacy of Nazi euthanasia in recent German Heimatkrimis / Susanne C. Knittel -- "Der fall loest": a case study of crime stories and the public sphere in the GDR / Carol Anne Costabile-Heming -- What's in your bag?: "Freudian crimes" and Austria's Nazi past in Eva Rossmann's Freudsche verbrechen / Traci S. O'Brien -- Identity. Layered deviance: intersexuality in contemporary German crime fiction / Angelika Baier -- Girls in the gay bar: performing and policing identity in crime fiction / Faye Stewart -- Eva Rossmann's culinary mysteries / Heike Henderson.

MAWICK, Stephan, **Gegenwartsautorinnen : « Kunstmorde » by Sabine Deitmer, Astrid Paprotta und Ingrid Noll**, Göttingen, Cuvillier, 2014, iv, 486 pages.

PECK, Clemens & Florian, SEDLMEIER (dir.), **Kriminalliteratur und Wissensgeschichte : Genre – Medien – Techniken**, Bielefeld, transcript Verlag, 2014, 250 pages. [mai 2015]
Die gattungsgeschichtliche Emergenz der Detektivgeschichte und des Kriminalromans ist unauflöslich mit der Herausbildung einer neuen Wissensordnung im 19. Jahrhundert verbunden, in der die Kriminalistik als interdisziplinäres Dispositiv funktioniert. Davon ausgehend verstehen die Beiträge des Bandes die Genres der Kriminalliteratur und ihre medialen Transfers (Comic, Fernsehserie, Film) als paradigmatischen Schauplatz für die Verhandlung von politischen Imaginationen und Wissensformationen. Damit rückt auch das Verhältnis von narrativen Techniken zu Technologien der Identifizierung und zur Produktion von Subjektpositionen in den Blick.

SCHMIDT, Mirko F., **Der Anti-Detektivroman : zwischen Identität und Erkenntnis**, Paderborn, Fink Verlag, 2014, 300 pages.

Schmidts Studie zeichnet die Geschichte dieser Genredevidenz seit ihren Anfängen in den 1940er Jahren nach und lotet deren Erzählstrategien und Weltbilder mittels exemplarischer Analysen der Texte von Kobo Abe, Patrick Modiano, Antonio Tabucchi, Paul Auster und Jean-Philippe Toussaint aus.

TAPPER, Michael, **Swedish Cops : from Sjöwall & Wahlöö to Stieg Larsson**, Bristol (UK), Intellect Ltd., 2014, 335 pages.

Establishing themselves artistically and commercially in the forefront of the genre, Sjöwall and Wahlöö constructed a model for using the police novel as an instrument for ideological criticism of the social democratic government and its welfare state project. With varying political affiliations, their model has been adapted by authors such as Leif G. W. Persson, Jan Guillou, Henning Mankell, Håkan

Nesser, Anders Roslund and Börge Hellström, and Stieg Larsson, and in film series such as *Beck* and *Wallander*. The first book of its kind about Swedish crime fiction, *Swedish Cops* is just as thrilling as the novels and films it analyses.

ZI-LING, Yan, **Economic Investigations in Twentieth-Century Detective Fiction : Expenditure, Labor, Value**, Burlington (VT), Ashgate, 2015, 208 pages.

Analyzing texts by a wide range of authors that includes Arthur Conan Doyle, Agatha Christie, Dashiell Hammett, Raymond Chandler, Dorothy Sayers, Raoul Whitfield, George Harmon Coxe, and Mickey Spillane, Yan demonstrates that the detective's truth-generating function, most often characterized as a process of discovery rather than creation, is in fact crucial to the institutional and class-based interests that he or she serves.

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 53** (hiver 2015), des nouvelles de Chloé Barbe, Natasaa Beaulieu et Twist Phelan.

Un article de Norbert Spehner « Hard-Boiled Canada : les polars de David Montrose » [un auteur canadien-anglais de Montréal]

Une entrevue avec l'écrivain de polars danois Jussi-Adler Olsen (animée par Christine Fortier). 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.

Site internet de la revue (avec, entre autres, de nombreux dossiers bibliographiques : www.revue-alibis.com)

ABONNEZ-VOUS PAR INTERNET

A PROPOS DES AUTEURS

BRUSBERG-KIERMEIER, Stefani, **Die Evolution des James Bond : Stabilität und Wandel**, Göttingen, Vandenhoeck & Ruprecht, 2014, 180 pages.

MARTIN ESCRIBA, Alex, **Rafael Tasis, novel·lista policiac**, Barcelona, Alreves, 2015, 213 pages.

L'ouvrage analyse la trilogie policière de Rafael Tasis, un auteur de polars catalan, ses traductions et ses articles théoriques. [info : Jordi Canal]

MARTINELLI, Anne & Guillaume LEBEAU, **Agatha Christie de A à Z**, Paris, Télémaque, 2014, (Beau LIV LG), 504 pages.

Agatha Christie sur une planche de surf, en avion, à Bagdad ? Un code littéraire garant du succès de la romancière la plus lue au monde ? Une disparition marketing ? Un dictionnaire des personnages ? Des entrées thématiques ? La clotted cream du Devonshire, péché mortel ? Agatha Christie de A à Z répond à toutes ces questions ainsi qu'à des centaines d'autres. Et compile pour la première fois l'intégralité des connaissances relatives à la "Duchesse de la mort" et à son univers.

MARTINELLI, Anne, Guillaume LEBEAU, Alexandre FRANC, **Agatha : la vraie vie d'Agatha Christie**, Paris, Marabout, (MaraBulles), 2014, 124 pages.

Une BD très décevante tant par le dessin (on s'adresse aux enfants ou aux adultes ? Mystère !) que par la narration souvent trop elliptique, parfois carrément simpliste. Traitez-moi de bétien, mais le but de cet exercice un peu futile m'échappe.

RAMET, Carlos, **Ken Follett and the Triumph of Suspense : A Popular Writer Transcends Genre**, Jefferson (NC), McFarland, 2015, 208 pages.

Ken Follett wrote his first international bestseller, *Eye of the Needle*, when he was 25 years old. He has since been one of the most consistent international best-selling authors, with approximately 130 million copies of his books sold worldwide. His manifold influences on the thriller genre includes the pioneering use of strong female characters in espionage stories and the development of the historical thriller as a new form of novel, exemplified by *Winter of the World* (2012).

SCHWANEBECK, Wieland, **Der Flexible Mr. Ripley : Männlichkeit und Hochstapelei in Literatur und Film**, Köln & Wien, Böhlau, 2014, 391 pages.

Dieses Buch widmet sich Patricia Highsmiths bekanntester Figur, dem talentierten Mr. Ripley, der sich in fünf Romanen immer wieder seinen Verfolgern entzieht und lustvoll mit den Erwartungen seiner Leser spielt. Ripley ist ein spannender Fall für die Gender Studies, da Hochstapler von uninterfragten Männlichkeitsbildern und unseren unausgesprochenen Normalitätsvorstellungen profitieren.

TROFIMOVA, Evija, **Paul Auster's Writing Machine : A Thing to Write With**, New York, Bloomsbury, 2014, xiii, 223 pages.

Exploring Auster's literal and figurative use of these tools – the typewriter, the cigarette, the *doppelgänger* figure, the

city – Evija Trofimova discovers Auster's "writing machine", a device that works both as a means to write and as a construct that manifests the emblematic writer-figure. This is a book about assembling texts and textual networks, the writing machines that produce them, and the ways such machines invest them with meaning.

MINI-DOSSIER SHERLOCK HOLMES



BAUDOU, Jacques & Paul GAYOT, **Le Dico Sherlock Holmes**, Montélimar, Les Moutons électriques, (La Bibliothèque rouge), 2015, 240 pages.

De A à z, d'abeilles à zoologie, en passant par le Diogène Club, Moriarty et bien sûr Watson, ce dictionnaire, s'intéresse à toute la galaxie du 221B Baker Street. Aucun héros de fiction, plus que Sherlock Holmes, n'a autant engendré d'intérêt. Au point même qu'à l'inverse des personnages historiques devenus figures de romans, il ait accédé à une certaine réalité.

CARILLO, Sophie, **Sherlock Holmes, portrait d'une âme tourmentée : approche psychopathologique du personnage**, Saint-Castin, Le Patient résidant, 2014, 209 pages.

Désacraliser le mythe, le destituer de ses vertus légendaires qui, au fil du temps et des lectures, ont fait la fortune du personnage et l'ont érigé en Maître incontesté.

Mettre à nu sa conscience que dissimule l'illusion de son génie pour ne pointer du doigt que son côté obscur. Relever ses travers pour réduire son caractère de surhomme à sa plus simple humanité. Et poser un diagnostic sans fard.

Cette étude psychologique de Sherlock Holmes a de quoi dérouter. Peut-être est-elle d'ailleurs faite pour ça : créer la polémique autour de cette figure emblématique de la littérature si forte que certains se sont persuadés de son existence historique ; et destabiliser les inconditionnels en laissant le doute s'immiscer sur la véritable identité de ce personnage incontournable...

FLEISCHHACK, Maria, **Die Welt des Sherlock Holmes**, Darmstadt, Lambert Schneider Verlag, 2015, 288 pages.

Doch wer ist eigentlich Sherlock Holmes? Gibt es ein historisches Vorbild? Wie löst er seine schwierigsten Fälle? Kann Sherlock Holmes irren? Dies Buch bleibt keine Antwort schuldig. Es informiert umfassend und unterhaltsam über alle denkbaren Fragen. Für alle Fans und Krimileser unverzichtbar!

WERNER, Alex (comp.), **Sherlock Holmes : The Man Who Never Lived and Will Never Die**, London, Ebury Press, 2014, 255 pages.

Accompanying the landmark exhibition at the Museum of London, the first since 1951, this book explores how Arthur Conan Doyle's creation of Sherlock Holmes has transcended literature and continues to attract audiences to this day. Authoritatively written by leading experts, headed by Sir David Cannadine, this thought-provoking companion sheds new light on the famous sleuth and reveals the truth behind the fiction, over 125 years after the first Sherlock Holmes story was written.

VAN DOVER, J. Kenneth, **The Judge Dee Novels of R. H. Van Gulik : The Case of the Chinese Detective and the American Reader**, Jefferson (NC), McFarland, 2015, 264 pages.

From 1949 to 1968 author Robert van Gulick wrote 15 novels, two novellas and eight short stories featuring Judge Dee, a Chinese magistrate and detective from the Tang dynasty. In addition to providing the setting for riveting mysteries, Dee's world highlighted aspects of traditional Chinese culture through his personal relationships with his wives, his lieutenants and the citizens he served with dedication on the emperor's behalf. This book gives a synopsis of each Judge Dee story, along with commentary on plots, characters, themes and historical details. Exploring van Gulik's influence on Chinese and Western detective fiction and on the image of China in popular 20th century American literature, this study brings to light a significant contributor to the development of detective fiction.

WEBER, Ulrich, Peter SCHNYDER, Peter GASSER, & Peter RUSTERHOLZ (dir.), **Dramaturgien der Phantasie : Dürrenmatt intertextuell und intermedial**, Göttingen, Wallstein, (Dürrenmatt Studien, 1), 2014, 310 pages.

Mit Beiträgen von Maximilian Bergengruen, Régine Bonnefoit, Pierre Bühler, Peter Gasser, Ingeborg Hoesterey, Patricia Käppeli, Rudolf Käser, Peter Rusterholz, Monika Schmitz-Emans, Peter Schnyder, Eugenio Spedicato, Martin Stingelin, Ulrich Weber und Theodore Ziolkowski

CINÉMA & TÉLÉVISION

ARP, Robert (ed.), **Homeland and Philosophy : For Your Minds Only**, Chicago, Open Court, (Popular Culture & Philosophy, 85), 2014, 288 pages.

In *Homeland and Philosophy*, twenty-five penetrating thinkers probe the fateful issues raised by the Homeland story. Are we free or brainwashed? Are drone attacks terrorism? Can violence really be religious? How do we know who we really are?

BAILEY, Jason, **Pulp Fiction : toute l'histoire du chef d'oeuvre de Quentin Tarantino**, Paris, Hugonn & Muninn, 2014, (Cine TV), 200 pages.

BRITANNY, Michele (ed.), **James Bond and Popular Culture : Essays on the Influence of the Fictional Superspy**, Jefferson (NC), McFarland, 2014, 288 pages.

Foreword (Robert G. Weiner) 1_Introduction 5_Part One. Film_Japan's 1960s Spy Boom: Bond Meets Imperial Nostalgia (Michael Baskett) 10_"Permission to kill": Exploring Italy's 1960s Eurospy Phenomenon, Impact and Legacy (Nicholas Diak) 32_Subverting the _Bond-Canon in Madame Sin and Se tutte le donne del mondo (Fernando Gabriel Pagnoni Berns) 47_Nation and Action: The Case of the Bollywood Spy Thriller (Ipshita Nath and Anubhav Pradhan) 62_Part Two. Television_Mr. Bond's Neighborhood: Domesticating the Superspy for American Television (Cynthia W. Walker) 80_The Undefined Agent, Illya Kuryakin: Making the Russian (In)Visible in The Man from U.N.C.L.E. (Thomas M. Barrett) 103_Who, Doctor Who: 007's Influence on the Pertwee Era of Doctor Who (John Vohlidka) 121_Refashioning James Bond as an American Secret Agent: Scarecrow and Mrs. King, 1983-1987 (Christine D. Myers) 140_Part Three. Literature_Super-Spies Face the Collective Shadow of the Cold War in Matt Kindt's Mind MGMT (Hannah _Means-Shannon) 162_Flirting with Bond: Or How I Created My Sexy Female Secret Agent (K.A. Laity) 181_Part Four. Lifestyle_Modelling Bond: The Cultural Perception of James Bond on the Eve of the Eon Production Films (Edward Biddulph) 194_Derek Flint, Matt Helm, and the Playboy Spy of the 1960s (Brian Patton) 209_Part Five. Reinterpretations_Archer: A Spy Parody for the Ears (Ian Dawe) 232_"Sometimes the old ways are the best": _Ret-Conning in James Bond Video Games (James Fleury) 247_Afterword (Trevor Sewell) 267

BLEVINS, Jacob & Dafydd WOOD (eds.), **The Methods of Breaking Bad : Essays on Narrative, Character and Ethics**, Jefferson (NC), McFarland, 2015, 224 pages.

Introduction (Jacob Blevins) 1_Flies and _One-Eyed Bears: The Maturation of a Genre (Dafydd Wood) 11_Flies in the Marketplace: Nietzsche and Neoliberalism in Breaking Bad (Jeffrey R. Di Leo) 26_What Writers Can Learn from

Breaking Bad: The Risks and Rewards of Deliberate Disorientation (Neil Connelly) 47_Our "word ... is half someone else's": Walt and the Literary Echoes of Whitman (Miguel E.H. Santos-Neves) 62_"Round the decay / Of that colossal wreck": Pride and Guilt as Narrative Emotions (Pablo Echart and Alberto N. Garcia) 78_Say My Name: The Fantasy of Liberated Masculinity (Jason Landrum) 94_Patriarchy and the "Heisenberg Principle" (Philip Poe) 109_Walter White: The Psychopath to Whom We Can All Relate? (Meron Wondemaghen) 122_Breaking Bad Stereotypes about Postpartum: A Case for Skyler White (Rebecca Price Wood) 132_Breaking Health Care (Matthew A. Butkus) 147_Scientific Ethics and Breaking Bad (Ron W. Darbeau) 165_Talking 'bout Some Heisenberg: Experimenting with the Mad Scientist (Cheryl D. Edelson) 183

CHIESI, Roberto & Denitza BANTCHEVA, **Le Film noir français : figures, mythologies, auteurs**, Paris, Gremese International, 2015, 158 pages.

Le cinéma noir français est un cinéma d'ombres. Ce sont les jeux ambigus du Mal qui dominent les histoires de crimes et d'intrigues qui ont lieu dans les intérieurs bourgeois les plus dangereusement rassurants, comme dans les rues où s'affrontent criminels et policiers. Ce livre offre certaines clés d'interprétation pour déchiffrer ses caractéristiques essentielles et en apercevoir l'originalité par rapport au cinéma noir américain, plus heureux auprès du public international et parfois même auprès de la critique européenne.

CLARKSON, Grant, **The Breaking Bad Companion**, CreateSpace Independent Publishing Platform, 2014, 144 pages.

The Breaking Bad Companion Introduction Chapter One - Plot Level Themes and Issues - Tragic and unjust decline of the suburban middle class family man in the 21st century - Drug criminalization or drug legalization? - Existential crises, aging, and moral ambiguity - Self-actualization - From nothing to the top - Quantum duality - Last twilight before the night of the surveillance state Chapter Two - Symbolic Threads and Overlays - The Chinese elemental wheel - The color wheel - Numerology, names, and outer space - Chemistry, physics, and metaphysics - Masculine vs. feminine or will to power vs. winds of change - Washing, Laundering, and Vacuuming Chapter Three - Dramatic and Structural Analysis - A transformative protagonist - An ever-expanding scope, or from Captain Cook's Chili P to the Santiago / Georgetown Axis - Deus ex machina and the emergence of a poetic cosmology - Ambivalent Messages Chapter Four - Scientific, Literary, and Philosophical References - Quantum physics - In Search of Schrodinger's Cat - Franz Kafka - Metamorphosis - Walt Whitman - Leaves of Grass - Pierce Blythe Shelley - Ozymandias - Frederich Nietzsche - Übermensch, Anti-Christ, and Dionysus - Bertrand Russell and Herbert Marcuse on Power and Insatiability Chapter Five - Character Analysis - Walter White - Jesse Pinkman - Skyler White - Hank Schrader - Marie Schrader - Gus Fring - Jane Margolis - Saul Goodman - Gail Boettcher - Lydia Rodart Quayle - Mike Ermantraught - Ted Beneke - Todd

Alquist - Walt and Jesse, as Apollo and Dionysus in turns - Skyler and Walt, as Eros and Thanatos in turns Chapter 6 - An Aesthetic Summation - If Only? - Success of the Anti-Hero - Inevitable Dualities and the Quest for Singularity - The Crying Clown - Wisdom and Folly Appendix - A - More Names - B - The 80's - C - Germany - D - Echoes, Shadows,

COLLECTIF, **Robert Siodmak – Retrospektive des Zeughauskinos in Berlin**, Marburg, Schüren Verla, 2015, 112 pages.
[Une publication du Deutsches Historische Museum, Berlin]

DOSSIER : **Scandinavian Mysteries**, in **Mystery Readers International**, vol. 30, no 4, Winter 2014-2015, 80 pages.

The Other Side of Swedish Detective Fiction: The Lesser Known or Forgotten Novels by Jane Mattisson Ekstam
Reparations: World War II in Scandinavian Crime Fiction by Barbara Fister -- Keeping Secrets: Presenting the First Petrona Award by Barry Forshaw -- Nordic Noir and Lifelong Learning by George Geddes -- Investigating Göteborg: Two Swedish Mystery Series by Rosemary Johnsen -- Nordic Crime Bibliography compiled by James M. Kaplan Ph.D. -- Nature and the Writings of Kerstin Lillemor Ekman by B.V. Lawson -- Some Thoughts on Depressed Northern Detectives by Barbara Fass Leavy
Women Detectives in Recent Scandinavian Police Procedurals by H Z Mason -- Murder In Other Words by Judith Overmier -- Watch Your Favorite Scandinavian Crime Novels on Video by Carlo Vennarucci
Joining the Nordic Pretenders by Quentin Bates
Unboxing Books by Sara Blaedel -- Ill Tidings from the North by Mitzi Brunsdale -- Will There be Snow? by Lena Kaaberbol -- Icelandic Perspectives: Yrsa Sigurdardottir and Quentin Bates Interview Each Other -- Trespassing on Scandinavian Turf by Jeanne Matthews -- Murderous Greetings from Iceland by Yrsa Sigurdardottir -- Nuff Noir? by Asle Skredderberget -- "Why Norway?" by Kris Tualla
My New Project by Helen Tursten -- Iceland's Cannibal Serial Killers by Betty Webb
Murder in Retrospect: Reviews by Mitzi M. Brunsdale, Carol Balawyder, Kate Derie, Jane Mattison Ekstam, Christine Hammar, Lauren O'Brien, Katherine Hall Page, L.J. Roberts, Raill Taylor -- Crossword: A Smorgasbord of Swedish Mystery by Verna Suit -- Children's Hour: Scandinavian Mysteries by Gay Tolft Kinman -- Crime Seen: With Snow by Kate Derie -- In Short: It's Not All Snow and Ice by Marvin Lachman -- The Art and Unusual Reach of Scandinavian Crime by Cathy Pickens
From the (Associate) Editor's Desk by Kate Derie
Note : il s'agit du deuxième volume consacré au polar scandinave. Le premier : vol. 23, no 3. Infos : www.mysteryreaders.org

HAND, Richard J. & Andrew PURSELL, **Adapting Graham Green : Cinema, Television, Radio**, New York, Palgrave Macmillan, (Adaptations Series), 2014, 176 pages.

In this engaging and accessibly written study, Richard J. Hand and Andrew Purcell introduce adaptation studies and its relation to Greene's works. They present new and incisive readings of key texts, including the various screen versions of *Brighton Rock*, *The End of the Affair* and *The Quiet American*, among others, and offer a critical examination of the industries in which Greene functioned as author, screenwriter, film critic and cultural figure.

HISSNAUER, Christian, Stefan Scherer Stefan, Claudia STOCKINGER, **Föderalismus in Serie : die Einheit der ARD-Reihe Tatort im historischen Verlauf**, Paderborn, Fink Verlag, 2014, 594 pages.

HISSNAUER, Christian (dir.), **Zwischen Serie und Werk : Fernseh –und Gesellschaftsgeschichte im Tatort**, Bielefeld, transcript Verlag, 2014, 411 pages.

HOWARTH, Troy & A. Susan SVEHLA, **So Deadly So Perverse : 50 Years of Italian Giallo**, Parkville (MD), Midnight Marquee Press, 2015, 234 pages.

Covering everything from popular fan favorites by the likes of Mario Bava, Lucio Fulci and Dario Argento to lesser-known gems by Cesare Canevari, Massimo Dallamano and Paolo Cavara as well as the worst of the worst by the least inspired of hacks, this volume provides an in-depth examination of a genre that has too often been marginalized in other studies of the horror film and the thriller. In addition to reviews of every giallo made between 1963 and 2013, this two-part study of the giallo—with volume two (covering 1974 onwards) coming later in the year—is also lavishly illustrated with rare and colorful stills and poster art.

KOCH, Gertrud, **Breaking Bad**, Berlin & Zürich, Diaphanes Verlag, (Diaphanes booklet), 2015, 96 pages.

LANDIÉ, Geneviève, PAPIN, Bernard & Alain SABBAGH (dir.), **Nicholas Le Floch, un « expert » au temps des Lumières**, Paris, L'Harmattan, INA, (Les médias en actes), 2014, 300 pages.

Nicolas Le Floch, un objet sériel complexe, par Bernard Papin

La série Nicolas Le Floch, crimes et histoire à la télévision, par Sébastien Le Pajolec

Entre Raison et Surnaturel : La pensée du XVIII^e siècle (re)vue dans Nicolas Le Floch, par Guilhem Armand

La langue du XVIII^e siècle dans la série romanesque de Jean-François Parot, par Pascale Arizmendi

Parle-t-on « XVIII^e siècle » dans la série télévisée Nicolas Le Floch?, par Geneviève Landié

« Un air de flûte égrenait ses trilles dans le lointain de la demeure... » Les usages de l'élément musical dans la série Nicolas Le Floch, par Philippe Lavat

Nicolas Le Floch, des promesses à la construction d'un téléspectateur modèle, par Véronique Madelon

Nicolas Le Floch, une archéologie des savoirs au temps des

Lumières, par Séverine Barthes et Emeline Seignobos

Le Châtelet, déjà un Crime Lab ?, par Hélène Monnet-Cantagrel

Nicolas Le Floch, un personnage télévisuel en quête de liberté, par Emmanuelle Meunier

Nicolas Le Floch : où sont les femmes ?, par Geneviève Sellier

Les Femmes dans la série Nicolas le Floch : quelques éclats de Lumières, par Aurore Renaut

Nicolas Le Floch, un bon produit « à l'export » ?

Réflexions sur la diffusion et la réception internationales d'une série historique (très) française, par Bernard Papin

Extraits des tables rondes

« Production/réception de la série Nicolas Le Floch » Table ronde animée par Sabine Chalvon-Demersay, avec Jean Bigot, premier producteur de la série, Ariane Gardel, de la Compagnie des Phares et Balises et Barbara Salabert, responsable des enquêtes de satisfaction à France Télévisions « Problématiques de l'adaptation » Table ronde animée par Myriam Tsikounas, avec Ariane Gardel (productrice, Compagnie des Phares et Balises) et Louis Barraud (acteur incarnant Louis XVI dans Nicolas Le Floch) Tableau récapitulatif des épisodes et des romans adaptés.

A SIGNALER

PETTEY, Homer & R. Barton PALMER (eds.), **International Noir**, Edinburgh, Edinburgh University Press, 2014, xv, 272 pages.

Acknowledgements; Notes on Contributors; List of Figures; The Noir Turn, Homer B. Petтей; 1. The Cinema of Uncertainty and the Opacity of Information from Louis Feuillade's Crime Serials to Film Noir, Vicki Callahan; 2. Warning Shadows: German Expressionism and American Film Noir, Janet Bergstrom; 3. Hard-boiled Tradition and Film Noir, Homer B. Petтей; 4. Cold War Noir, R. Barton Palmer; 5. Noiring the Pitch: The Conflicted Soundtracks of Out of the Past, The Blue Gardenia, and The Long Goodbye, Krin Gabbard; 6. Split Screen: Sound/Music in The Stranger/Criss Cross, Robert Miklitsch; 7. Gender and Noir, Elisabeth Bronfen; 8. The Subversive Shade of Black in Film Noir, Charles Scruggs; Postscript: A History of Our Writing about Film Noir, Alain Silver and James Ursini; Selected Reading Guide to Film Noir: Book and Book Chapters; Selected Viewing Guide to Film Noir; Index.

PILLARD, Thomas, **Le Film noir français : face aux bouleversements de la France d'après-guerre, 1946-1960**, Nantes, Joseph K., 2014, 348 pages. Préface de Ginette Vincendeau.

Des Portes de la nuit (1946) à Touchez pas au grisbi (1954) en passant par La Môme vert-de-gris (1953), le film noir français d'après-guerre frappe par sa diversité, sa richesse et son originalité. Diversité des films et des récits : le pessimisme du « réalisme noir » contraste avec l'atmosphère ludique de la « série noire » parodique, elle-même très éloignée de l'univers interlope du « milieu » parisien dépeint dans le film de gangsters... Richesse des talents et des thèmes abordés : du tandem Carné/Prévert à Jacques Becker

et Michel Audiard, via des stars comme Simone Signoret, Eddie Constantine ou Jean Gabin, le genre fait appel à des personnalités singulières pour explorer les anxiétés d'une France en mutation, marquée par la Seconde Guerre mondiale et confrontée à l'entrée dans la société de consommation.

RUNGE, Maurus, **Treffpunkt Tatort**, Paderborn, Bonifatius Verlag, 2015, 100 pages.

WILSON, Ron, **The Gangster Film : Fatal Success in American Cinema**, London, Wallflower Press, (Short Cuts), 2014, 144 pages.

Films studied include *Musketeers of Pig Alley* (1912), *The Racket* (1928), *The Captive City* (1952), *The Godfather, Part Two* (1974), *Goodfellas* (1990), and *Killing Them Softly* (2012).

MINI-DOSSIER ALFRED HITCHCOCK



COFFIN, Lesley L., **Hitchcock's Stars : Alfred Hitchcock and the Hollywood Studio System**, Lanham (MD), Rowman & Littlefield, 2014, xiv, 231 pages.

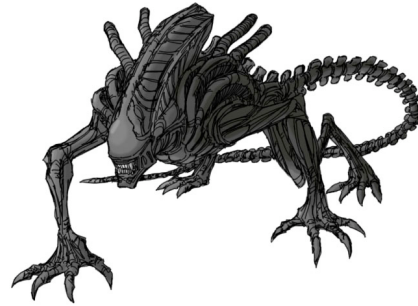
FREEDMAN, Jonathan (ed.), **The Cambridge Companion to Alfred Hitchcock**, New York, Cambridge University Press, 2015, 270 pages.

HELLER, Franziska, **Alfred Hitchcock : Einführung in seine Filme und Film-ästhetik**, München, Wilhelm Fink Verlag, 2015, 160 pages.

JACOBS, Steven, **The Wrong House ; The Architecture of Alfred Hitchcock**, Rotterdam, nai010 Publishers, 2014, 344 pages.

LE BRAS, Daniel, **Psychose : autopsie d'un film**, Saint-Denis, Édiivre, 2014, 235 pages.

ÉCRITS SUR L'IMAGINAIRE



SCIENCE-FICTION FANTASTIQUE & FANTASY

LITTÉRATURE

ANON., **Fantasmagoriana**, (ou recueil d'histoires d'apparitions de spectres, revenants, fantômes, etc., Le Coudray, Librairie d'Otrante, 2015, 221 pages.

Le recueil qui a servi de source d'inspiration pour *Frankenstein*, de Mary Shelley !

Alors qu'il est cité par Mary Shelley dans sa préface de *Frankenstein* (tant l'édition de 1818 que celle de 1831) et également mentionné dans presque tous les ouvrages critiques, ce recueil de nouvelles reste, à part la rare édition originale de 1812, totalement introuvable.

Il s'agit donc ici de la première réédition de ce recueil de huit nouvelles. Enrichie d'une courte notice, chronologie, réception de l'ouvrage au Mercure de France, ainsi que de l'essai publié en 1824 par Mary Shelley dans le *London Magazine* : *On Ghosts*.

A SIGNALER

BESSON, Anne & Évelyne JACQUELIN (dir.), **Poétiques du merveilleux : fantastique, science-fiction, fantasy en littérature et dans les arts visuels**, Arras, Presses de l'Université d'Artois, (Études littéraires), 2015, 260 pages.

Anne Besson et Évelyne Jacquelin

Présentation scientifique.

Introduction : Poétiques du merveilleux

Françoise Dupeyron-Lafay : Merveilleux et fantastique : en finir avec le réel, le possible et le vrai ?

Éric Lysøe : Pour une poétique des littératures de

l'imaginaire

I. Merveilleux et science-fiction

La science en fantasy et les merveilles de la science-fiction :
Hugues Chabot et Jérôme Goffette : L'hybride :
merveilleux et scientifique dans Le Docteur Lerne de
Maurice Renard

Thierry Jandrok : Psychodynamique du merveilleux :
fictions et réalités psychiques

Jérôme Dutel : Fiction linguistique ou linguistique-fiction ?

2. Désordre taxinomique et hybridations génériques

Laurent Bazin : Pluralité des mondes, porosité des genres :
poétique du possible dans les littératures contemporaines de
l'imaginaire

François-Ronan Dubois : Le fantastique à la conquête de la
science-fiction dans la série télévisée Doctor Who (2005)

260 poétiques du merveilleux

Isabelle Limousin : La licorne de Børre Sæthre.

II. Porosité du réalisme contemporain

1. Mysticisme, réalisme magique et postmodernisme :
poétiques de la défamiliarisation

Deborah Bridle-Surprenant : « A terrible good » : la
poétique du surnaturel et du mysticisme dans Descent Into
Hell (1937) de Charles Williams.

Vanessa Besand : Héritage du merveilleux dans le roman
postmoderne : vers un renouvellement des catégories
todoroviennes (Toni Morrison, Marie NDiaye).

Marc Arino : Le Labyrinthe de Pan de Guillermo del Toro
(2006), une histoire de regards et de désobéissances

Hélène Machinal : Écriture du futur et redistribution des
cartes génériques dans deux romans britanniques
contemporains : Cloud Atlas de D. Mitchell et The Book of
Dave de W. Self.

2. Merveilleux et réalisme en littérature de jeunesse

Christian Chelebourg : Le merveilleux et la mort. Poétique
de la nostalgie dans Die Tintenwelt-Trilogie de Cornelia
Funke.

Virginie Douglas : Réalisme, fantasy, réalisme magique
dans le roman britannique contemporain pour la jeunesse

Isabelle Olivier : Lorsque le fantastique et la fantasy se
rencontrent : deux exemples (Harry Potter et Le Livre des
choses perdues)

Isabelle-Rachel Casta : « Car ton sang c'est mon sang, c'est
le sang des Summers ». La problématique sacrificielle dans
la fantasy vampirique : un merveilleux transcendantal ?

BEVERIDGE, Jan, **Children into Swans :
Fairy Tales and the Pagan Imagination**,
Montréal, McGill University Press, 2014, 300
pages.

Moving from the rich period of nineteenth-century fairy
tales back as far as the earliest folk literature of northern
Europe, Jan Beveridge shows how long these supernatural
features have been a part of storytelling, with ancient tales,
many from Celtic and Norse mythology, that offer glimpses
into a remote era and a pre-Christian sensibility. The
earliest stories often show significant differences from what
we might expect. Elves mingle with Norse gods, dwarfs
belong to a proud clan of magician-smiths, and fairies are
shape-shifters emerging from the hills and the sea mist.

BLAIM, Artur & Ludmila GRUSZEWSKA-BLAIM
(eds.), **Mediated Utopias : From Literature
to Cinema**, New York, Oxford, Peter Lang,
(Mediated Fictions), 2014, 244 pages.

Contents: Artur Blaim/Ludmila Gruszevska-Blaim: On
Utopia, Adaptation, and Utopian Film Analysis – Justyna
Galant: H.G. Wells's and Cameron Menzies's *Things To
Come*: A Neurotic Utopia of Progress – Katarzyna Pisarska:
The «Speaking Picture»: Frank Capra's Adaptation of
James Hilton's *Lost Horizon* – Urszula Terentowicz-
Fotyga: Visualizing the «Shadow World»: Dystopian
Reality in the Film Adaptations of *Nineteen Eighty-Four* –
Artur Blaim: «As if it wasn't a good island»: Failed and
Forgotten Utopias in the Cinematic Adaptations of William
Golding's *Lord of the Flies* – Andrzej Sawomir
Kowalczyk: The World in (Dis)harmony: Yevgeni
Sherstobitov's *The Andromeda Nebula* – Grzegorz
Maziarczyk: Between the Scylla of Estrangement and the
Charybdis of Naturalisation: Two Television Adaptations of
Brave New World by Aldous Huxley – Zofia
Kolbuszewska: From Philip K. Dick's Dystopian World to
Hollywood Utopian Vision: «We Can Remember It for You
Wholesale», Wunderkammer, Memory and *Total Recall* –
Barbara Klonowska: From Ideal Community to the Land of
Cockayne: Redefining Utopia in *The Secret Garden* by
Agnes Holland – Ludmila Gruszevska-Blaim:
Dystopian Topography of Noise: «Harrison Bergeron» by
Kurt Vonnegut, Bruce Pittman, and Chandler Tuttle –
Marta Komsta: Parts Unknown: Strategies of
Disappropriation in Mark Romanek's *Never Let Me Go*.

A SIGNALER

BOULD, Mark & Rhys WILLIAMS (eds.), **SF
Now**, in **Para*Doxa**, Washon Island (WA), no
26, 2014, 316 pages.

Mark Boulder & Rhys Williams : Introduction – Andrew
Milner : Word Systems and World Science Fiction – Joan
Gordon : « Paying Attention to Otherness » : An Interview
with Kij Johnson – Gerry Canavan : « If the Engine Ever
Stops, We'd all Die » : *Snowpiercer* and Necrofuturism –
Carl Freedman : Capitalist Realism in Three Recent SF
Films – Zak Bronson : Reproduce, Reuse, Recycle : The
End of the Future, Salvage, and China Miéville's *Railsea* –
Taryne Jade Taylor : A Singular Dislocation : An Interview
with Junot Diaz – Graeme Macdonald : Improbability
Drives : The Energy of SF – Brent Bellamy : *Into Eternity* :
on Our Waste Containments and Energy Futures – Rhys
Williams : Humanity 2.0 : An Interview with Steve Fuller –
Glyn Morgan : Alternative Histories and Conflicting Nows :
Robert Harris's *Fatherland* and Fear of Nazi Empire –
Mark Jerng : The Use and Abuse of Racial
Counterfactuals : Reimagining Emancipation in Alternate
History and US Antidiscrimination Jurisprudence – Grace
L. Dillon : (Ashininaabe) Imagining Indigenous
Futurisms : An Interview with Stephen Graham Jones –
Sherryl Vint : Theorizing the Animal in Science Fiction : A
Hopeful Monster ? – Tom Tyler : Misanthropy without
Humanity – Jessica Langer : State of Being : An Interview
with Mnedi Okorafor – Rhys Williams : Cognitive

Impurities : A Combined Political Approach to the Fantastic (with *The Island of Doctor Moreau*) - Veronica Hollinger : Humanity 2.0 : Retrospection, Abjection, and the Future-to-Come – Dan Hassler-Forest : The Politics of World Building : Heteroglossia in Jenelle Monaes Wondaland – Malisa Kurtz : Mapping the Future(s) of Science Fiction Criticism : Review of *The Oxford Handbook of Science Fiction* – Chris Pak : Speaking from Green Perspective ; Review of *Green Planets : Science Fiction and Ecology*.

CONKAN, Marius & Nicolae GHERAN (dir.), **Fantasy & Science-Fiction**, dans **Cahiers Echinox**, vol. 16, 2014, Presses universitaires de Valenciennes/Babes-Bolyai University (Cluj Napoca), 436 pages.

Imagination and Possible Worlds

Gisèle Vanhese, « Pour une rhétorique de l'imaginaire » ; _Constantin Mihai, « Entre phantasia et realia. Le visage de l'anthropologie de l'Imaginaire » ; _Adriana Carrijo, « Fantaisie » et fiction : Observations sur un cas clinique » ; _Corin Braga, « Mondes fictionnels : utopie, science-fiction, « fantasy » » ; _Simina Ratiu, « Utopia between Science-Fiction and Ideology ».

Fantasy Literature

Fanfan Chen, « Tolkien's Style of Fantasy: Hypotyposis, Metalepsis, Harmonism » ; _Ruxandra Cesereanu, « "The Fantasy Complex". Close Reading: The Hobbit & The Lord of the Rings » ; _Crina-Magdalena Zarnescu, « Les symboles du passage : la porte et l'escalier » ; _Marius Conkan, « On the Nature of Portals in Fantasy Literature » ; _Danilo De Salazar, « Réélaboration du mythe dans la prose initiatique de A.E. Baconsky, Echinouxul nebunilor si alte povestiri » ; _Calin Teutisan, « Parabolic Narrative Mechanisms and Fictional Structures in Petru Cimpoesu's Novels » ; _Monica Alina Toma, « A Journey through Fantastica » ; _Laurentiu Malomfalean, « Science Fiction, Fantasy and Oneiro-Fantastic in Haruki Murakami's Hard-Boiled Wonderland and the End of the World » ; _Horea Poenar, « I'd Rather Be a Pig than a Fascist: How Ideology Works in Fantasy Films » ; _Andrada Fatu Tutoveanu, « From Cinema Myths to Science Fantasy: Contemporary Hybrid Cinema and Sci-Fi "Avatars" » ; _Adriana Teodorescu, « How a Fantastic Novel Constructs the Enemy Figure. The Untamed Other and the Role of Fantasy in Life of Pi » ; _Stefan Bolea, « Once Upon Atrocity. Gothic Music Influences in the First Romanian (Neo)gothic Novel » ; _Valentina Sirangelo, « From Myth to Fantasy Role-Playing Game: Aspects of the Child God in The Elder Scrolls Lore ».

Science-Fiction

Alberto Filipe Araújo & Armando Rui Guimarães, « "The child is father of the man". On the pedagogical teachings of the myth of Frankenstein » ; _Radu Toderici, « Les deux utopies de Louis-Sébastien Mercier » ; _Nicolae Gheran, « Relating Romantic Monsters to Dystopian Robots. Mary Shelley's Frankenstein and Carel Capek's Rossum's Universal Robots » ; _Cristian Pascalau, « Universes Colliding. The Nature of Reality in Philip K. Dick's

Writings » _Cosmin Perta, « Pursuing a Subtle Monster in Philip K. Dick's Ubik » ; _Andrei Simut, « Elements of Science-Fiction and the Fascination with the Post-human Gaze in Kurt Vonnegut's Galápagos » ; _Ion Manolescu, « Mind vs. Brain: The Cyberpunk Dissociation » ; _Piroska Felkai, « Les aspects neuroscientifiques du film Avatar » ; _Calina Bora, « L'artificialisation du corps dans la littérature science-fiction » ; _Olga Stefan, « Created in Our Image. The Clone between Ethical Argumentation and Science-Fiction Trademark » ; _Doru Pop, « Cinematic Mixology, Some Critical Corroborations. Connections, Convergences, Combinations and Commutations in Contemporary Culture » ; _Rodica-Gabriela Chira, About SF and Fantasy through Artificial Intelligence » ; _Iudita Fazacas, « Diabolic Geometry. Cube-Rubik-Hypercube » ; _Gelu Teampau, « The Comic Books between Fantasy, Science-Fiction and Politics ».

DEB, Basuli, **Transnational Feminist Perspectives on Terror in Literature and Culture**, New York & London, Routledge, 2015, xix, 231 pages.

Introduction: Terropolitics- Colonial and Neo-Imperial Legacies **Part I. Post-Declaration and the Transatlantic White Empire** 1. The US War on Terror: Re-imag(in)ing Women and Imperial Governance **Part II. Post-Declaration and the Regional Predicament** 2. Zionist Settler Colonialism in Palestine/Israel: Gendering Refugee Narratives of Terrorism 3. Colonial/Neo-Colonial Dictatorships: *Maghreb* Women's "Horror" Stories **Part III. The Post-Declaration Nation-State** 4. Caste Violence in India: Writing Dalit Women's Terrorized Lives 5. Inheriting Terror: South African Women and Post-Apartheid Fictions 6. Counterinsurgency Terror in Guatemala: An Indigenous Woman's Testimonials Conclusion: Re-Thinking Transnationally- Beyond State and Region Notes Bibliography Index

DEFrance, Anne, **L'Illustration du conte**, dans **Féeries**, no 1, Grenoble, ELLUG, 2014.

L'illustration du conte merveilleux français des XVIIe et XVIIIe siècles rencontre un intérêt croissant. Aussi nous a-t-il paru légitime, au moment où la revue franchit le cap de sa première décennie de lui consacrer un dossier thématique.

DIEZ, Juan, et al. (dir.), **Historia y anthología de la ciencia ficción española**, Madrid, Catedra Ediciones, (Letras populares, 14), 2014, 513 pages.

El presente volumen da cuenta de todas las etapas y subgéneros de la ciencia ficción en España: desde la protohistoria hasta la amplia variedad actual, pasando por el erial de los años 1930 a 1950, la labor de los valientes francotiradores de aquel momento, las colecciones populares, lo prospectivo y la llamada Generación Hispacán. Además del exhaustivo repaso histórico, realizado por los especialistas Julián Díez y Fernando Ángel Moreno, este libro ofrece un jugoso listado bibliográfico para todos los lectores que deseen conocer con

más profundidad el desarrollo español del género de la ciencia ficción.

DILLINGER, Johannes, **Uchronie : ungeschehene Geschichte von der Antike bis zum Steampunk**, Padeborn. Schöningh Verlag, 2015, 252 pages.

Wie wäre die Weltgeschichte verlaufen, wenn Hitler den Zweiten Weltkrieg gewonnen hätte? Wenn die Südstaaten im amerikanischen Bürgerkrieg gesiegt hätten? Wenn die Computerrevolution nicht eingesetzt hätte? Johannes Dillinger nennt solche Gedankenspiele »Uchronien« und lässt seine Leser ein faszinierendes Genre entdecken – in Geschichtsschreibung und Literatur, Film und Popkultur. Dieses Buch voller Überraschungen zeigt, dass die Beschäftigung mit ungeschehener Geschichte nicht nur Ausgangspunkt zahlreicher literarischer Werke bis zu Robert Harris' Krimi »Fatherland« war, sondern auch Drehbuchautoren und Künstler inspiriert hat. Im »Steampunk« ist die Idee einer anders verlaufenen technischen Revolution zur Grundlage einer Szene-Ästhetik geworden, die auf die phantastischen Romane von Jules Verne zurückgeht.

DOSSIER, **Tendances de la science-fiction allemande**, dans *Recherches germaniques*, no 44, 2014. (Direction : Aurélie Choné et Catherine Repussard).

Françoise WILLMANN : Tendances de la science-fiction allemande contemporaine au miroir du prix Kurd-Lasswitz
Hans ESSELBORN : La science-fiction en Allemagne (de l'Ouest) et ses possibles au miroir du prix Kurd-Lasswitz
Simone ORZECOWSKI : Tout ce qui brille n'est pas or : Die Goldenen Heiligen oder Columbus entdeckt Europa de Herbert Rosendorfer

Torsten MERGEN : Midas- oder: Die Auferstehung des Fleisches von Wolfgang Jeschke

Dominique DOUCET : Andreas Eschbach : nouer et dénouer

Françoise WILLMANN : Lasswitz, Zauner, Jeschke : retours à la case départ

DOSSIER, **Le Voyage imaginaire**, dans TFC (Textes & Documents pour la classe), no 1085, décembre 2014.

Le voyage littéraire est souvent une traversée de l'imaginaire : découverte de terres inconnues, exploration spatiale ou temporelle, description de sociétés étranges, idéales ou terrifiantes, les écrivains ont sillonné les territoires les plus insolites. Mais les mondes imaginaires, et en particulier les utopies, sont aussi l'occasion d'un voyage intérieur. « L'Odyssée » d'Homère, l'« Utopia » de Thomas More, mais aussi les « Voyages extraordinaires » de Jules Verne ou les romans d'anticipation en apportent la preuve : le plaisir de la fiction n'exclut pas, pour le lecteur comme pour l'auteur, la réflexion et l'introspection.

DRYDEN, Linda, **Joseph Conrad and H.G. Wells : The Fin-de-Siècle Literary Scene**, New York, Palgrave Macmillan, 2015, 232 pages.

GOBLED, Karine & Bertrand CAMPEIS, **Le Guide de l'Uchronie**, Chambéry, Éditions ActuSF, 2015, 352 pages.

L'uchronie joue avec l'histoire pour créer des réalités différentes, explorant des possibilités infinies. Est-ce là l'expression d'une simple nostalgie rêveuse d'un passé jamais advenu ou une arme de réflexion philosophique ? Karine Gobled et Bertrand Campeis, membres du prix ActuSF de l'uchronie, vous proposent d'arpenter avec eux les sentiers où réalité historique et fiction s'entremêlent. A travers des conseils de lecture, des interviews d'auteurs, des escapades dans le cinéma, la bande dessinée ou le jeu vidéo, ces deux spécialistes offrent un panorama d'un genre qui séduit de plus en plus.

GUAY-POLQUIN, Christian, **Au-delà de la fin : mémoire et survie du politique – Sociocritique de la fiction d'anticipation contemporaine**, Montréal. Figura, Centre de recherche sur le texte et l'imaginaire, Université du Québec à Montréal, (Mnémosyne, no 06), 2014, 168 pages.

A partir de trois fictions politiques d'anticipation, issues de la littérature française contemporaine, cet essai met en lumière une poétique de l'histoire qui affirme la survivance du projet moderne d'émancipation. Dans des sociétés futuristes aux accents totalitaires, les personnages des textes de Pavel Hak, de Marc Villemain et d'Antoine Volodine sont regroupés en « communautés de la survie ». Ces communautés, bien qu'elles peinent à croire à des lendemains radieux, refusent de consentir à la défaite.

GUTTERIEZ-JONES, Carlos, **Suicide and Contemporary Science Fiction**, New York, Cambridge University Press, 2015, 216 pages.

Living to wonder: Darwin and H.G. Wells' The island of Doctor Moreau -- Stranded contacts: the transformative potential of grief in Stanislaw Lem's Solaris -- Stealing kinship: William Gibson's Neuromancer and artificial intelligence -- Escaping one's self: narcissism and cycles of violence in inception and looper -- Environmental adaptation: creative apocalypse in Margaret Atwood's Maddaddam trilogy -- Afterword: Creative self-destruction and 9/11.

HARVEY, Colin, **Fantastic Transmedia : Narrative, Play and memory across Science Fiction and Fantasy**, New York, Palgrave Macmillan, 2015, 248 pages.

From high profile franchises like *Star Wars*, *Halo* and the Marvel Cinematic Universe to far smaller, micro-budgeted indie projects, Harvey explores the ways in which fantastic storyworlds use novels, television shows, films, comic books, videogames, toys and user-generated content to extend and deepen audiences' experiences.

HERMANSON, Anne, **The Horror Plays of the English Restoration**, Burlington (VT), Ashgate, 2015, 194 pages.

HERVOUET-FARRAR, Isabelle & Max VAGERITTER (dir.), **The Grotesque in the Fiction of Charles Dickens and Other 19th-Century Novelists**, Newcastle upon Tyne, Cambridge Scholars Publishing, 2014, 241 pages.

The essays of this volume examine the various forms taken by the grotesque in 19th-century European fiction, such as, for example, the fusion of the familiar and the uncanny, or of the terrifying and the comic; as well as the figures and narrative techniques best suited for the expression of a novelist's grotesque vision of the world. These essays contribute to an assessment of the links between the grotesque, the gothic and the fantastic, and, more generally, the genres and aesthetic categories which the 19th-century grotesque fed on, like caricature, the macabre and tragicomedy. [Le long sommaire détaillé est disponible sur le site de fabula.org]

IANNUZZI, Giulia, **Fantascienza italiana : riviste, autori, dibattiti dagli anni Cinquanta agli anni Settanta**, Milano, Mimesis, 2014, 359 pages.

JANICKER, Rebecca, **The Literary Haunted House : Lovecraft, Matheson, King and the Horror Between**, Jefferson (NC), McFarland, 2015, 224 pages.

Preface 1_Introduction: The Haunted House Motif in Popular American Fiction 3_One. "The changeless, _legend-haunted city of Arkham": Cosmicism, Regionalism and Liminality in "The Dreams in the Witch House" 31_Two. "Behind the barricades of silence": Haunted Suburbia in A Stir of Echoes 56_Three. "A ghost in his life?": The Legacy of the 1950s Marriage in Earthbound 79_Four. "Protecting the hotel was his job. He was the caretaker": Masculinity, Class and Capitalism in The Shining 102_Five. "Going places with the Young in Heart": Haunted by Nostalgia and the Past in Christine 124_Six. "It's my house, isn't it?": Memory, Identity and Haunting in Bag of Bones 145_Conclusion: Return of the Repressed: The Future of the Haunted House Motif 163

JANK, Marlen, **Der homme machine des 21. Jahrhunderts ; von lebendigen Maschinen im 18. Jahrhundert zur humanoiden Robotik der Gegenwart**, Paderborn, Fink Verlag, 2014, 357 pages.

JAQUES, Zoe, **Children's Literature and the Posthuman : Animal, Environment, Cyborg**, New York & London, Routledge, (Children's Literature & Culture), 2014, 271 p.

Interrogating the place of the human through the non-human (whether animal or mechanical) leads this book to have interpretations that radically depart from the critical tradition, which, in its concerns with the socialization and representation of the child, has ignored larger epistemologies of humanness. The book considers canonical texts of children's literature alongside recent bestsellers and films, locating texts such as *Gulliver's*

Travels (1726), *Pinocchio* (1883) and the *Alice* books (1865, 1871) as important works in the evolution of posthuman ideas.

JERAJ, Brigita, **Tendenzen der Female Gothic Fiction im 20 Jahrhundert**, Berlin, Königshausen & Neumann, 2015, 280 pages.

KARSCHAY, Stephan, **Degeneration, Normality and the Gothic at the Fin de Siècle**, New York, Palgrave, 2015, 312 pages.

What exactly does it mean to be 'normal' or 'abnormal', and what happens if individuals find themselves on the 'wrong' side of the divide? Stephan Karschay addresses these questions through extensive readings of works by scientists such as Darwin, Lombroso, Maudsley, and Krafft-Ebing, and the most famous Gothic novels of R. L. Stevenson, Arthur Machen, Bram Stoker, Richard Marsh, Oscar Wilde and Marie Corelli.

KERMAN, Judith B. & John Edgar BROWNING (eds.), **The Fantastic in Holocaust Literature and Film : Critical Perspectives**, Jefferson (NC), McFarland, 2015, 232 pages.

Foreword: The Rumpelstiltskin Factor (Jane Yolen) 1_Editors' Preface (Judith B. Kerman and John Edgar Browning) 3_Introduction: Fantasy as Testimony (Gary K. Wolfe) 7_Part I: Avenues of the Fantastic in Holocaust Literature_Uses of the Fantastic in Literature of the Holocaust (Judith B. Kerman) 13_The Fantastic in Holocaust Literature: Writing and Unwriting the Unbearable (Michael P. McCleary) 25_Surviving the Survivor: Art Spiegelman's Maus (Joan Gordon) 37_The Fantastic Search for Hitler: The Führer's Defense in His Own Words (Eric J. Sterling) 47_"Hidden in Plain Sight": On Holocaust Fantasy in the _Metaphysical Detective Story (Patricia Merivale) 65_The Summons of Freedom: Fantastic History in Jonathan Safran Foer's Everything Is Illuminated (Paul Eisenstein) 82_Part II: The Holocaust and Fantasy Literature_The Last of the Just: Lifting Moloch to Heave (Jules Zanger) 103_The Door to Lilith's Cave: Memory and Imagination in Jane Yolen's Holocaust Novels (Ellen R. Weil) 111_Mother Goose Tales: Intergenerational Storytelling and the Holocaust in Jane Yolen's Briar Rose and Peter Rushforth's Kindergarten (Vandana Saxena) 122_The Devil's Arithmetic and Time Travel: Truth and Memory (Carol A. Senf) 137_Part III. (Re)Imagining the Holocaust Through Horror, Humor and Science Fiction_A Holocaust Education in Reverse: Stephen King's "The _Summer of Corruption: Apt Pupil" (Leon Stein) 149_Holocaust-as-Horror, Science Fiction and the "Look" of the "Real/Reel" in V (1983) (John Edgar Browning) 163_A Dishonest Reckoning: Play-"Acting Through" Personal Trauma and the Shoah in Martin Scorsese's Shutter Island (2010) (Kristopher Mecholsky) 174_Going Beyond Horror: Fantasy, Humor and the Holocaust (Caroline Joan (Kay) S. Picart) 193

KETTLITZ, Hardy, **Die Hugo Awards 1953-1984**, Berlin, Golkonda Verlag, (Memoranda), 2015, 315 pages.

LARRINGTON, Caroline, **King Arthur's Enchantresses : Morgan and her Sisters in Arthurian Tradition**, London, I.B. Tauris, 2014, 272 pages.

LAVENDER III, Isiah (ed.), **Black and Brown Planets : The Politics of Race in Science Fiction**, Jackson, University Press of Mississippi, 2014, 252 pages.

Black and Brown Planets embarks on a timely exploration of the American obsession with color in its look at the sometimes contrary intersections of politics and race in science fiction. The contributors, including De Witt Douglas Kilgore, Edward James, Lisa Yaszek, and Marleen S. Barr, among others, explore science fiction worlds of possibility (literature, television, and film), lifting blacks, Latin Americans, and indigenous peoples out from the background of this historically white genre.

LEDOUX, Ellen Malenas, **Social Reform in Gothic Writing : Fantastic Forms of Change, 1764-1834**, Palgrave, Macmillan, 2013, x, 238 pages.

Authors examined include Horace Walpole, Charlotte Smith, Ann Radcliffe and William Godwin.

LIEBERT, Wolf-Andreas, et al., (dir.), **Künstliche Menschen : Transgressionen zwischen Körper, Kultur und Technik**, Würzburg, Königshausen & Neumann, (2014, 2014, 295 pages.

Beiträgen von: B. Westermann, U. Furbach, G. Schmidt, J. Hong, T. Rouget, S. Neuhaus, A. Niehaus, U. Schaffers, W.-A. Liebert, E. Heeke, K. Weber, L. Bluhm, H. Grugger, J. Hemmerling, I. Fooker, J. Mikota, D. Paulus, B. Schafer, K. Weber, M. Häselich, J. Hedrich, N. Wojke, V. Seib, F. Neuhaus

LISSAUER, Gabrielle, **the Tropes of Fantasy Fiction**, Jefferson (NC), McFarland, 2015, 220 pages.

Comparing various fantasy fiction stories, this book shows that it is not the tropes and clichés that make a story good or bad but how the author applies them. The book also explores the concept of text versus meta-text—that is, when the story's world and character actions contradict the reader's expectations based on the tropes being used. Covering authors from Mercedes Lackey and Brandon Sanderson to Christopher Paolini and Stephenie Meyer, the author finds that it is the nature of tropes and the language used that make a fantasy story, for bad or good.

LÖTSCHER, Christine, et al., (dir.), **Übergänge und Entgrenzungen in der Fantastic**, Zürich, Lit Verlag, (Fantastik Forschung / Research in the Fantastic), 2014, 575 pages.

Untersucht werden fantastische Erzählungen in all ihren historischen und gegenwärtigen sowie sämtlichen medialen Erscheinungsformen, vom Roman über den Film bis zum Computerspiel. Weltenwechsel, Zeitreisen, Verwandlungen,

Mischwesen sowie Grenzübertritte aller Art stehen ebenso im Fokus wie Genrehybridisierung und Intermedialität.

LOWCZANIN, Agnieszka, et al., (eds.), **All That Gothic**, Frankfurt, New York, et al., Peter Lang, 2014, 286 pages.

Contents: Weronika Laszkiewicz: Perversity in the Selected Works of Edgar Allan Poe – Marek Wilczynski: From Scratch Once More or, Sam Lawson Restarts the American Gothic – Wit Pietrzak: From Faustus to Azatoth: H. P. Lovecraft's «Dreams in the Witch-House» (of Modernity) – Zofia Kolbuszewska: Gothic Metalepsis and Ekphrastic Horror: Self-Conscious Reflection on the Ambivalent Cultural Status in Stephen King's «The Road Virus Heads North» – Dorota Filipczak: Loveless Legacies: Gothic Mothers and Haunted Daughters in Postcolonial Literature – Anna Branach-Kallas: Reading (Post-) Colonial Terror within Gothic Aesthetics: The Conceptual Limits of Postcolonial Gothic in Canadian Aboriginal Fiction – Monika Kocot: The Haunting of the House in Charlotte Perkins Gilman's «The Yellow Wallpaper» – Krzysztof Kosecki: Hermann Hesse's *Steppenwolf* as a Modern Gothic Tale: A Cognitive Poetic Perspective – Yvonne Leffler: «Nature is the Church of Satan.» The Gothic Topography in Contemporary Scandinavian Horror Novels and Films – Agnieszka Lowczanin: Antonia and the Male Gaze. Imaging Femininity in M. G. Lewis's *The Monk* – Tomasz Fisiak: Who's Afraid of Carmilla? Le Fanu's «Carmilla»: Gender and Power – Sara Tavassoli: Grotesque Revived: Monstrosity in Angela Carter's *Nights at the Circus* – Agnieszka Kotwasinska: Body out of (Human) Bounds: Lesbian Transformations in Contemporary Horror Fiction – Jadwiga Wegrodzka: E. Nesbit and the Gothic Mode in Children's Fiction – Barbara Braid: Gothic Subversions of Heterosexual Matrix in Sarah Waters's *Affinity* – Marta Goszczynska: Floating Worlds, Splintered Narratives and Unstable Identities: The Spectral Return of the Gothic in Sarah Waters's *Fingersmith* – Elisabeth Bronfen: Gothic Dispatches from War Zones – Ewa Partyka: Gothic Elements in Vampire Films by Hammer Film Productions – Agnieszka Rasmus: Peter Bogdanovich's *Targets*: The Old Gothic Monster vs. the New Villain – Katarzyna Malecka: «I've seen bodies shining like stars»: Making a Case for Necrophilia in Lynne Stopkewich's *Kissed* – Elena Baeva: As Gothic As It Gets? E. Elias Merhige's *Shadow of the Vampire* - A Gothic Film on the Gothic Nature of Film – Agnieszka Izdebska: Gothic Convention and the Aesthetics of Failure.

MARQUER, Bertrand, **Naissance du fantastique clinique : la crise de l'analyse dans la littérature fin-de-siècle**, Paris, Hermann, (Savoir.Lettres), 2014, 245 pages.

En partant de la définition que Michel Foucault donne de la clinique, cet essai propose de relire un certain nombre d'oeuvres fantastiques de la fin du XIXe siècle (Maupassant, Lorrain, Lermina, Villiers, mais aussi Zola), en s'interrogeant sur ce qui permet de les cataloguer comme «fantastiques».

MAUZ, Andreas & Ulrich WEBER (dirs.), **Verwunschene Orte ; Raumfiktion zwis-**

chen Paradies und Hölle, Göttingen, Wallstein & Zürich, Chronos, 2014, 2014, 259 pages.

MORVAN, Alain (dir.), **Frankenstein et autres romans gothiques**, Paris, Gallimard, Bibliothèque de la Pléiade, 2014, lxi, 1371 pages. [avec la coll. de Marc Porée].

Bien entendu, il s'agit d'une anthologie et non d'un essai ou d'études. Mais faire entrer les romans gothiques à la Pléiade, ça valait la peine d'être mentionné. Ai lu ce commentaire enthousiaste sur Amazon.fr : « Magnifique sélection de grands textes, Frankenstein, mais aussi Le Château d'Otrante, Vathek, Le Moine et L'Italien. On est aux sources du roman gothique avec ses scélérats et ses blanches héroïnes, son érotisme noir et ses décors sublimes. Les textes, dans des traductions nouvelles, se lisent avec bonheur. C'est aussi palpitant qu'un roman policier! De plus, les annexes (préfaces, notes etc.) sont admirables. Le travail est solide et sérieux, documenté, passionnant. »

MUTH, Laura & Annette SIMONIS (dir.), **Weltentwürfen des Fantastischen : Erzählen, Schreiben, Spielen**, Bochum, Bachmann Verlag, 2014, 306 pages.

NEWMAN, Judie, **Utopia and Terror in Contemporary American Fiction**, New York, Routledge, 2014, xii, 181 pages.

This book examines the quest for/failure of Utopia across a range of contemporary American/transnational fictions in relation to terror and globalization through authors such as Susan Choi, André Dubus, Dalia Sofer, and John Updike. While recent critical thinkers have reengaged with Utopia, the possibility of terror — whether state or non-state, external or homegrown — shadows Utopian imaginings.

OLSEN, Karin E. (ed.), **Airy Nothing : Imagining the Otherworld of Faerie from The Middle Ages to the Age Of Reason**, Leiden, Brill, (Brill Studies in Intellectual History), 2014, xxii, 249 pages.

OZIEWICZ, Marek & Daniel HADE (introduction), **Crime and the Fantastic**, in *Fastitocalon*, no 4, 2014.

The essays in this volume look at a range of fantastic texts as tools for understanding, talking, and arguing about crime and justice. Although crime and justice are not common terms in fantasy, their cognates such as right and wrong, good and evil, punishment and restoration are central to the many themes that inform these texts.

The contributors include Katarzyna Wasylak ("Lawful versus Just: Different Approaches to Injustice in Adventure Time Series"), Emily Midkiff ("Burning Bridges: How Dragons Challenge the Justifications of Humanity"), Nicolas A. Emmanuele ("Questing for Justice in Multicultural Secondary World Fantasy for Young Readers"), Marek Oziewicz ("Going Biospheric: Advocating Environmental Justice in Susan Fletcher's Ancient, Strange and Lovely, Isabel Allende's City of the

Beasts, and Terry Pratchett's The Amazing Maurice and His Educated Rodents"), Patricia Cardozo ("Beyond Bella: Sexual Violence and Rosalie Hale in The Twilight Saga"), and Rose Miller ("Fantasy Crime Fiction as a Site for Deconstructing Traditional Male Power Structures: Eoin Colfer's Artemis Fowl Series").

OZIEWICZ, Marek, **Justice in Young Adult Speculative Fiction : A Cognitive Reading**, New York, Routledge, 2015, 228 pages.

This book is the first to offer a justice-focused cognitive reading of modern YA speculative fiction in its narrative and filmic forms. It links the expansion of YA speculative fiction in the 20th century with the emergence of human and civil rights movements, with the communitarian revolution in conceptualizations of justice, and with spectacular advances in cognitive sciences as applied to the examination of narrative fiction.

PIATTI-FARNELL, Lorna, **The Vampire in Contemporary Popular Literature**, New York, Routledge, 2014, 234 pages.

She places the contemporary literary vampire within the wider popular culture scope, also building critical connections with issues of fandom and readership. In reworking the formulaic elements of the vampiric tradition — and experimenting with genre-bending techniques — this book shows how authors such as J.R. Ward, Stephanie Meyers, Charlaine Harris, and Anne Rice have allowed vampires to be moulded into enigmatic figures who sustain a vivid conceptual debt to contemporary consumer and popular culture. This book highlights the changes — conceptual, political and aesthetic — that vampires have undergone in the past decade, simultaneously addressing how these changes in "vampire identity" impact on the definition of the Gothic as a whole.

SARACINO, Stefano, **Republikanische Träume von der Macht : die Utopie als politische Sprache im England des 17. Jahrhunderts**, Göttingen, V & R Unipresss, 2014, 366 pages.

SASSER, Kim Anderson, **Magical Realism and Cosmopolitanism : Strategized Belonging**, New York, Palgrave Macmillan, 2014, 260 pages.

The particular function on which *Magical Realism and Cosmopolitanism* focuses is magical realism's capacity to construct sociological representations of belonging, a usage she traces closely in the late twentieth and early twenty-first century novels of Ben Okri, Salman Rushdie, Cristina García, and Helen Oyeyemi.

SCHANOES, Veronica L., **Fairy Tales, Myth and Psychanalytic Theory : Feminism and Retelling the Tale**, Burlington (VT), Ashgate, 2014, x, 159 pages.

SEDLMAIR, Gerold & Nicole WALLER (eds.), **Politics in Fantasy Media : Essays on Ideology and Gender in Fiction, Film,**

Television, and Games, Jefferson (NC), McFarland, 2014, 215 pages.

Introduction: The Politics of Fantasy • Gerold Sedlmayr and _Nicole Waller 1_I. Identity_ "It's all a big show": Constructing Identity in Suzanne Collins's The Hunger Games Trilogy • Stefanie Fricke 17_Gender and Racial Roles in Computer _Role-Playing Games • Andreas Bluml 31_II. The Politics of Fantasy_Conservative and Countercultural Elements in Tim Burton's The Nightmare Before Christmas • Beatrix Hesse 43_Subversive or Conservative? Vampires and Ideology in the Twilight Series and True Blood • Christian Knirsch 57_From _Hyper-Male Aardvarks to the Female Void: Gender Politics in Cerebus • Sebastian Domsch 72_Fantasy as Politics: George R.R. Martin's A Song of Ice and Fire • Rainer Emig 85_The Politics of _Post-Apocalypse: Interactivity, Narrative Framing and Ethics in Fallout 3 • Matthias Kemmer 97_The Atheist Believer: Harry Potter and the Politics of Religion • Barbel Hottges 118_Political Rhetoric as a Structural and Ideological Instrument in Star Wars and Harry Potter • Christina Flotmann 137_Haven't I Been Here Before? China Mieville's Uncanny Cities • Dirk Vanderbeke 150_III. The Fantasy of Politics_Fantastic Body Politics in Joe Abercrombie's The First Law Trilogy • Gerold Sedlmayr 165_The Fantasy of Politics: The Past and the Future of _Object-Related Fantasy • Sladja Bla_an 179_Tolkien's Baits: Agonism, Essentialism and the Visible in The Lord of the Rings • Dirk Wiemann 191

SHERMAN, Aubrey, **Wizards : The Myths, Legends and Lore**, Avon (MA), F + W Media/Adams Media, 2014, 224 pages.

VOIGT, Eckart & Alessandra BOLLER, **Dystopia, Science Fiction, Post-Apocalypse : Classic – New Tendencities – Model Interpretations**, Trier, WVT Wissenschaftlicher Verlag, 2015, 440 pages.

WALTER, Philippe, **Dictionnaire de mythologie arthurienne**, Paris, Imago, 2014, 441 pages.

WEBB, Caroline, **Fantasy and the Real World in British Children's Literature : The Power of Story**, New York & London, Routledge, 2015, 163 pages.

WEINSTOCK, Jeffrey Andrew, **The Ashgate Encyclopedia of Literary and Cinematic Monsters**, Farnham, Ashgate, 2014, 625 pages.

WEISS, Allan (ed.), **The Canadian Fantastic in Focus : New Perspectives**, Jefferson (NC), McFarland, 2015, 256 pages.

Introduction--Allan Weiss 1_Keynote Addresses_Why I Read Canadian Speculative Fiction: The Social Dimension of Reading--Robert Runte 14_The Body on the Slab--Veronica Hollinger 34_Canadian Science Fiction_Cybernetic Opium Eating, the Kantian Use of Human Beings and Neuromancing the Gothic Imagination: A Narrative Link--David Milman 44_One Thing After Another--Dominick Grace 55_Here Be Monsters: Posthuman Adaptation and Subjectivity in Peter Watts'

Starfish--Clare Wall 67_Robert Charles Wilson's Mysterium: Thoughts on the Modern Reception of Gnosticism--Michael Kaler 81_New _Half-Way Tree and the Second World: Themes of Nation and Colonization in Nalo Hopkinson's Midnight Robber--Brecken Hancock 95_Canadian Fantasy and Dark Fantasy_Sacred Cities: Charles de Lint's Newford Books and the Mythologizing of the North American Urban Landscape--Cat Ashton 108_The Word and the Flesh: Natural Law vs. Catholic Dogma in Rikki Ducornet's The Stain--Tammy Dasti 120_Writing About Invented Places: Esther Rochon's Archipelago of Vrenalik--Maude Deschenes-Pradet 131_Speculating Diversity: Nalo Hopkinson's Brown Girl in the Ring and the Use of Speculative Fiction to Disrupt Singular Interpretations of Place--Derek _Newman-Stille 146_"God's Country," Evil's Playground: Susie Moloney, Michael Rowe, Brian Horeck and the Northern Ontario Gothic--Cat Ashton 159_Can the Witch Speak? The Supernatural Subaltern in Kelley Armstrong's Otherworld--Adam Guzkowski 173_Navigating the Darkness: Blindness and Vampirism in Tanya Huff's Blood Books--Derek _Newman-Stille 186_Media Expressions_Scott Pilgrim vs. the Megacity--Chester N. Scoville 200_From "Space Oddity" to Canadian Reality--Isabelle Fournier 212_From Monstrous Mommies to Hunting Heroines: The Evolution of Women on Supernatural--Lisa Macklem 224

ZIMMERMAN, Laurent (dir.), **L'Anticipation**, dans **Textuel**, nouvelle série no 1, Éditions Hermann, 2014, 208 pages.

Hélène BATY-DELANDE, Entretien avec François Hartog du 13 mars 2014 : « La stupeur contre l'anticipation, un présent bloqué ? » -- Laurent ZIMMERMANN, Dossier Anticipation, présentation -- Michel DEGUY, « Le siècle sera scientifique... et ne sera pas » -- Christophe KIHM et Peter SZENDY, « Dialogue sur l'art extraterrestre » Alexandre GEFEN, « Ce qu'il y a d'ancien dans Internet » Laurent ZIMMERMANN, « Tempelhof pour l'instant. Mémoire et anticipation » -- Lise CHARLES, « Les incertitudes de l'anticipation » -- Hélène BATY-DELANDE, « Anti-mémoire, sur 14 de Jean Echenoz » Laure DEPRETTO, « Le moment venu » -- Enrique SCHMUKLER, « Un cimetière, une paupière et un œil : anticipations du roman 2666 dans l'œuvre de Roberto Bolaño » -- Simon BREAD, « Les récits d'anticipation, des prophéties fictionnelles ? » -- Philippe BECK, « Boustrophe, science-fiction et regret du futur : le Dépayé » -- Sébastien RONGIER, « Les corps fantômes de Derrida » -- Céline BARRAL, « L'anticipation réticente du polémiste » -- Véronique TRAVERSO, « La projection, un processus d'anticipation moteur dans l'interaction » Sylvie PATRON, « Linguistique et littérature : dissiper les idées reçues » -- Shlomith RIMMON-KENAN, « Quand le modèle néglige le médium. Réflexions sur le langage, la linguistique et la crise de la narratologie ».

SOLARIS

**L'anthologie permanente des littératures
de l'imaginaire
no 193, hiver 2015, 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!

Des textes de fiction de Dave Côté, Geneviève Blouin, Mathieu Croisetière, Serena Gentilhomme, Bernard Henninger & Claude Lalumière. Un article de Mario Tessier dans son excellente série Les Carnets du Futurible : Réalité et fiction du Sphinx Blanc ou la cartographie réelle du pays des Élois et des Morlocks + les rubriques habituelles : Sci-néma, de Christian Sauvé, les Littéranautes et les lectures.

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

A PROPOS DES AUTEURS

ALLART, Patrice, **Spectres, monstres & lovecrafteries : Stephen King, son oeuvre et son univers**, Paris, les Éditions de l'Oeil du Sphinx, (Bibliothèque d'Abdul Alhazred), 2014, 374 pages.

AÏM, Roger, **Aloysius Bertrand : épopée de son grand oeuvre Gaspard de la nuit**, Tusson, du Lérot éditeur, 2014, 94 pages.

ATHERTON, Mark, **There and Back Again : J.R.R. Tolkien and the Origins of The Hobbit**, London, I. B. Tauris, 2014, 320 pages.

BENNETT, Juda, **Toni Morrison and the Queer Pleasure of Ghosts**, State University Press of New York Press, 2014, 215 pages.

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

BOUCHER, Geneviève, **Écrire le temps ; révolution, imaginaire temporel et discours historique dans l'oeuvre panoramique de Louis Sébastien Mercier**, Montréal, Presses de l'Université de Montréal, 2014, 268 pages.

BROWN, Devin, **Bringing Narnia Home : Lessons from the Other Side of the Wardrobe**, Abingdon Press, Nashville, 2015, 144 pages.

DEVAUX, Michaël (dir.), **J.R.R. Tolkien, l'effigie des elfes**, Paris, Bragelonne & Livarot, la Compagnie de la Comté, (Essais), 2014, 501 pages.

DUNST, Alexander & Stefan SCHLENSAG (eds.), **The World According to Philip K. Dick : Future Matters**, New York, Palgrave Macmillan, 2015, 240 pages.

Introduction: Third Reality: On the Persistence of Philip K. Dick; Alexander Dunst _PART I: HISTORY _1. Diagnosing Dick; Roger Luckhurst_2. 'The Shock of Dysrecognition': Biopolitical Subjects and Drugs in Dick's Science Fiction; Chris Rudge_3. Cold-Pac Politics: Ubik's Cold War Imaginary; Fabienne Collignon:_PART II: THEORY _4. Between Scanner and Object: Drugs and Ontology in A Scanner Darkly; Marcus Boon_5. From Here to California: Philip K. Dick, The Simulacra, and Post-War Integrations of Germany; Laurence Rickels _6. Remember Tomorrow: Biopolitics of Time in the Early Works of Philip K. Dick; Yari Lanci:_PART III: ADAPTATION _7. Dick without the Dick: Adaptation Studies and Slipstream Cinema; Mark Bould_8. Mr. Tagomi's Planet: Philip K. Dick and Japanese Speculative Fiction; Takayuki Tatsumi_9. On Three Comics Adaptations of Philip K. Dick; Stefan Schlensag _PART IV: EXEGESIS _10. The Hymn of Philip K. Dick: Reading, Writing, and Gnosis in the 'Exegesis'; Erik Davis_11. Stairway to Eleusis, or: Perennially Philip K. Dick; Richard Doyle_12. From Exegesis to Ecology; James Burton

EDEN, Bradford Lee (ed.), **The Hobbit and Tolkien's Mythology : Essays on Revisions and Influences**, Jefferson (NC), McFarland, 2014, 224 pages.

Introduction (Bradford Lee Eden) 1_Part I: The Evolution of the Dwarven Race_Anchoring the Myth: The Impact of The Hobbit on Tolkien's Legendarium (John D. Rateliff) 6_From Nauglath to Durin's Folk: The Hobbit and Tolkien's Dwarves (Gerard Hynes) 20_Part II: Durin's Day_"It passes our skill in these days": Primary World Influences on the Evolution of Durin's Day (Kristine Larsen) 40_A Scientific Examination of Durin's Day (Sumner Gary Hunnewell) 59_Part III: Themes_Tolkien's French Connection (Verlyn Flieger) 70_Tolkien's Hybrid Mythology: The Hobbit as Old Norse "Fairy-Story" (Jane Chance) 78_From "The Silmarillion" to The Hobbit and Back Again: An Onomastic Foray (Damien Bador) 97_Civilized Goblins and Talking Animals: How The Hobbit Created Problems of Sentience for Tolkien (Gregory Hartley) 113_Seeing in the Dark, Seeing by the Dark: How Bilbo's Invisibility Defined Tolkien's Vision (Michael A. Wodzak) 136_A Victorian in Valhalla: Bilbo Baggins as the Link Between England and Middle-earth (William Christian Klarner) 152_Beorn and Bombadil: Mythology, Place and Landscape in _Middle-earth (Justin T. Noetzel) 161_Travel, Redemption and Peacemaking: Hobbits,

Dwarves and Elves and the Transformative Power of Pilgrimage (Vickie L. Holtz-Wodzak) 181_A Baggin's Back Yard: Environmentalism, Authorship and the Elves in Tolkien's *Legendarium* (David Thiessen) 195_Polytemporality and Epic Characterization in *The Hobbit: An Unexpected Journey: Reflecting The Lord of the Ring's* Modernism and Medievalism (Judy Ann Ford and Robin Anne Reid) 208_The Wisdom of the Crowd: Internet Memes and *The Hobbit: An Unexpected Journey* (Michelle Markey Butler) 222

A SIGNALER

FERRÉ, Vincent, **Lire J.R.R. Tolkien**, Paris, Pocket, 2014, 352 pages.

Qui a écrit *Le Seigneur des Anneaux*, dont l'histoire se déroule... avant même l'invention de l'écriture ? Comment Tolkien aurait-il jugé les adaptations cinématographiques de son œuvre, récentes et plus anciennes ? Pourquoi le roi Arthur est-il caché au cœur de son univers fictionnel ? Tûrin est-il le frère de Tristan ? Quel rapport entre l'invention de langues et l'invention d'un monde ? Que lire de Tolkien, lorsque l'on a aimé *Le Hobbit* et *Le Seigneur des Anneaux* ? Pourquoi cet auteur est-il si souvent rangé dans la littérature de jeunesse, alors qu'il a écrit presque exclusivement pour les adultes ? Pourquoi a-t-il marqué si durablement J.K. Rowling et G.R.R. Martin ?

Cet ouvrage propose, au fil des chapitres, quelques clés pour comprendre la création de la Terre du Milieu, monde marqué par un imaginaire qui s'appuie sur une connaissance parfaite de textes médiévaux... mais aussi pour mieux apprécier la fantasy moderne, qui doit tant à Tolkien ! C'est donc une invitation, faite à tous, amateurs ou non, de lire J.R.R. Tolkien.

FLIEGER, Verlyn, **Une Lumière éclatée : logos et langage dans le monde de Tolkien**, Paris, Desclée de Brouwer, 2014, 382 pages.

GAAL, Hannelore, **Kaleidoscope des Wahn-sinns : E.T.A. Hoffmanns Werdegang als Dichter psychopathologischer Phänomäne**, Berlin & Münster, Lit Verlag, 2014, 535 pages.

GRACE, Dominik, **The Science Fiction of Phyllis Gotlieb : A Critical Reading**, Jefferson (NC), McFarland, 2015, 240 pages.

Though she has been called the queen of Canadian SF by Robert J. Sawyer, and though David Ketterer has suggested that she is Canadian SF, Gotlieb has been largely overlooked by SF studies. This book delves deeply into her body of work and traces her career in detail. Offering close readings of Gotlieb's novels, short stories (including ones not reprinted since their initial appearances), and SF-related poetry, this study explores Gotlieb's development as a writer and her characteristic themes.

HELD, Jacob & James SOUTH (eds.), **Philosophy and Terry Pratchett**, New York, Palgrave Macmillan, 2014, 272 pages.

PART I: SELF-PERCEPTION, NARRATIVE, AND

IDENTITY_1. A Golem is not Born, but Rather Becomes, a Woman: Gender on the Disc; Jacob M. Held_2. 'Nothing Like a Bit of Destiny to Get the Old Plot Rolling:' A Philosophical Reading of *Wyrd Sisters*; James B. South_3. 'Feigning to Feign:' Pratchett and the Maskerade; Andrew Rayment_4. 'Knowing things that other people don't know is a form of magic:' Lessons in Headology and Critical Thinking from *The Lancre Witch*; Tuomas W. Manninen_PART II: SOCIAL AND POLITICAL PHILOSOPHY_5. Capitalism, Socialism and Democracy on the Discworld; Kevin Guilfooy_6. Plato, the Witch and the Cave: Granny Weatherwax and the Moral Problem of Paternalism; Dietrich Schotte_7. Equality and Difference: Just because the Disc is flat, doesn't make it a Level Playing Field for All; Ben Saunders_PART III: ETHICS AND GOOD LIFE_8. Millennium Hand and Shrimp: On the Importance of Being in the Right Trouser Leg of Time; Susanne E. Foster_9. Categorically Not Cackling: The Will, Moral Fictions and Witchcraft; Jennifer Jill Fellows_10. The Care of the Reaper Man: Death, the Auditors, and the Importance of Individuality; Erica L. Neely_11. 'YES, SUSAN, THERE IS A HOGFATHER:' Hogfather and the Existentialism of Søren Kierkegaard; J. Keeping_PART IV: LOGIC AND METAPHYSICS_12. On the Possibility of the Discworld; Martin Vacek_13. Pratchett's *The Last Continent* and the Act of Creation; Jay Ruud

JAMES, Edward, **Lois McMaster Bujold**, Urbana, University of Illinois Press, (Modern Masters of Science Fiction), 2015, 216 pages.

KLINGER, Leslie (ed.), **The New Annotated Lovecraft**, New York, Liveright/Norton, 2014, 846 pages. Introduction : Alan Moore.

LIPSKI, Jakub & Jacek MYDLA (eds.), **The Enchantress of Words, Sounds and Images : Anniversary Essays on Ann Radcliffe (1764-1823)**, Bethesda, Academia Press, 2015, 286 pages.

LOCONTE, Joseph, **A Hobbit, a Wardrobe, and a Great War : How J.R.R. Tolkien and C.S. Lewis Rediscovered Faith, Friendship, and Heroism in the Cataclysm of 1914-1918**, London, Thomas Nelson, 2015, 256 pages.

MARTIN, George, **Games of Thrones : les origines**, Paris, Huginn & Muginn, 2015, 336 pages.

MIODONSKA-JOUCAVIEL, Kinga (dir.), **Jean Potocki : pérégrinations**, Toulouse, Presses Universitaires du Mirail, 2013, 206 pages.

MUSTIÈRE, Philippe & Michel FABRE (coord.), **Rencontres Jules Verne : Sciences, crises et utopies**, Nantes, Coiffard Librairie Éditeur, 2013, 457 pages.

OCKER, J. W., **Poe-Land : the Hallowed Haunts of Edgar Allan Poe**, Woodstock (VT), the Countryman Press, 2015, 384 pages.

Introduction: My earthly lot hath little of earth in it -- Massachusetts: a chaos of deep passion, from his birth --

Rhode Island: wild weird clime that lieth, sublime, out of space-out of time -- New York: this home by horror haunted -- Pennsylvania: we paused before the heritage of men, and thy star trembled -- Maryland: the play is the tragedy, "man" -- Great Britain: some enchanted far-off isle in some tumultuous sea -- Virginia: from childhood's hour I have not been -- South Carolina: from grief and groan to a golden throne -- Epilogue: My days have been a dream.

PERROT, Jean, **Henry James's Enigma : Turning The Screw of Eternity**, Berlin, New York, et al., Peter Lang, 2014, 309 pages.

ROBERTS, Jem, **Frood : The Authorized and Very Official History of Douglas Adams and The Hitchhiker's Guide to the Galaxy**, New York, Random House, 2014, 471 pages.

SCHMIESING, Ann, **Disability, Deformity, and Disease in the Grimm's Fairy Tales**, Detroit (Mich.), Wayne State University Press, (Series in Fairy-Tales Studies), 2014, 240 pages.

STEINMEYER, Jim **Who Was Dracula ? Bram Stoker's Trail of Blood**, New York, Penguin/Tarcher, 2014, 320 pages.

THEURIAU, Frédéric-Gaël, **Le Voyage musical chez Jules Verne**, Antibes, Éditions vaillant, 2014, 12 pages. [essai bilingue français-russe]

ZACHARIAS, Greg W. (ed.), **A Companion to Henry James**, Chichester, Wiley Blackwell, (Blackwell's Companions to Literature and Culture, 55), 2014, xiii, 505 pages.

ZIPES, Jack, **Grimm Legacies : The Magic Spell of the Grimms Folk and Fairy Tales**, Princeton (NJ), Oxford, Princeton university Press, 2015, xv, 267 pages.

CINÉMA & TÉLÉVISION

ATKINSON, Barry, **Atomic Age Cinema : The Offbeat, The Classic and the Obscure**, Parkville (MD), Midnight Marquee Press, 2014, 318 pages.

Although the classics get a deserved mention, the author concentrates mainly on the neglected lesser titles, many not seen for decades, giving them a much-needed public airing. Readers will indulge in chapters devoted to: Key actors, companies, directors and composers! Comparisons between Japanese monster movies and their Americanized counterparts! Scarce, unseen American, British and foreign horror, sci-fi, fantasy features! Stone Age women of the "B" variety! A couple of out-and-out schlock classics! The Abominable Snowman in the 1950s!

BARTHOLOMEW, Robert E., **American Hauntings : The True Stories Behind Hollywood's Scariest Movies from The Exorcist to The Conjuring**, Santa Barbara,

Praeger, 2015, 179 pages.

Neither a debunking book nor one written for the "true believer" in the paranormal, *American Hauntings* objectively scrutinizes the historic evidence behind such hugely popular films as *The Exorcist*, *The Amityville Horror*, *An American Haunting*, *The Conjuring*, and *The Haunting in Connecticut* to ascertain the accuracy of these entertainment depictions of these "true life" hauntings. The authors then compare these popular culture accounts against the alleged real-life encounters and impartially weigh the evidence to assess whether each incident actually took place.

BOILLAT, Alain, **Star Wars : un monde en expansion**, Chambéry, Editions ActuSF & Yverdon, La Maison d'Ailleurs, 2014, 95 pages.

BOULD, Mark, **Solaris**, London, BFI, (BFI Film Classics), 2014, 96 pages

BRODIE, Ian, **The Hobbit Motion Picture Trilogy Location Guide : Hobbiton, The Lonely Mountain and Beyond**, New York, HarperDesign, 2014, 176 pages.

CAMPA, Cosimo, **American Horror Series : la part obscure des séries américaines**, Levallois-Perret, Bréal, 2014, 234 pages.

De Au-delà du Réel à American Horror Story, en passant par la Quatrième dimension et les Contes de la Crypte, cet ouvrage propose une immersion au coeur même du surnaturel, une découverte de la part obscure des séries d'hier et d'aujourd'hui.

COLLECTIF, **La Nuit des Morts-vivants**, Paris, L'Avant-Scène du Cinéma, no 619, 2015.

CYRINO, Monica S. & Meredith E. SAFRAN (eds.), **Classical Myth on Screen**, New York, Palgrave Macmillan, 2015, 272 pages.

Introduction: Cinemyths; Monica S. Cyrino and Meredith E. Safran_PART I: THE HERO'S STRUGGLE_1. "Italian Stallion" meets "Breaker of Horses": Achilles and Hector in *Rocky IV* (1985); Lisl Walsh_2. The Isolated Hero: *Papillon* (1973), *Cast Away* (2000), and the Myth of Philoctetes; Scott A. Barnard_3. The Limits of Human Knowledge: Oedipal Problems in *A Serious Man* (2009); Osman Umurhan_4. Orpheus in a Grey Flannel Suit: George Nolfi's *The Adjustment Bureau* (2011); Seán Easton_PART II: FASHIONING THE FEMININE_5. Dystopian Amazons: Fantasies of Patriarchy in *Le Gladiatrici* (1963); Antony Augoustakis_6. Arya, Katniss, and Merida: Empowering Girls through the Amazonian Archetype; Beverly J. Graf_7. The Suspense Thriller's Pygmalion Complex: Masculine Desire in *Vertigo* (1958), *Les Biches* (1968), and *Body Double* (1984); Kaelie Thompson_8. Plastic Surgery: Failed Pygmals and Decomposing Women in *Les Yeux Sans Visage* (1960) and *Bride of Re-Animator* (1989); Hunter Gardner_PART III: NEGOTIATING THE COSMIC DIVIDE_9. Savior of the Working Man: Promethean Allusions in Fritz Lang's *Metropolis* (1927); Alex McAuley_10. Magic, Music, Race: Screening "Black Enchantment" after *Black Orpheus* (1959); Monica S.

Cyrino_11. Re-conceiving Hercules: Reframing Divine Paternity in *Hercules* (2004); Meredith E. Safran_12. The Twilight of Olympus: Deicide and the End of the Greek Gods; Vince Tomasso_PART IV: CINEMYTH-MAKING_13. Of Marketing and Men: Making the Cinematic Greek Hero, 2010-2014; Stacie Raucci_14. John Cameron Mitchell's Aristophanic Cinema: *Hedwig and the Angry Inch* (2001); Lorenzo F. Garcia, Jr._15. Dionysus Comes to Gotham: Forces of Disorder in *The Dark Knight* (2008); David Bullen_16. Hypatia and Brian: Early Christianity as Greek Mythological Drama; Anise K. Strong_17. Divine Animation: *Clash of the Titans* (1981); Dan Curley

DELLWING, Michael (dir.), **Vergemeinschaftung in Zeiten der Zombie-Apokalypse : Gesellschaftskonstruktionen am fantastischen Anderen**, Martin Harbusch, Wiesbaden, Springer VS, 2015, 381 pages.

DEROLEZ, Hughes, **Contes de l'au-delà : le cinéma de M. Night Shyamalan**, Paris, éditions Vendémiaire, (Cinéma), 2015, 192 pages.

DOSSIER, **Censure et gore au cinéma**, dans *Darkness Fanzine*, no 15, décembre 2014 (Christophe Triollet, rédacteur en chef).

Si Hershell Gordon Lewis est vraisemblablement le père du *slasher* moderne – le sang rouge vif de *Blood Feast* (1963) ayant traumatisé plusieurs générations de cinéphiles – Luis Buñuel et Salvador Dalí sont les aïeuls du gros plan qui dérange. L'ouverture de l'œil de Simone Mareuil au rasoir dans *Un chien andalou* (1929) est, à ce titre, l'une des scènes les plus *gore* de l'histoire du cinéma.

Le 15^{ème} numéro de *Darkness* vous propose d'explorer un genre outrancier, où la démesure et le *Grand-Guignol* côtoient parfois le chirurgical et l'esthétique anatomique. De Lucio Fulci à Paul Verhoeven, d'Akira Kurosawa à David Cronenberg, douze auteurs lèveront une partie du linéaire posé sur un sous-genre cinématographique très décrié, lequel se répand désormais, épais et encore tiède, sur de nombreuses séries télévisées offertes aux spectateurs. La popularisation d'une mise à nu viscérale que les pouvoirs publics s'efforcent de soustraire au regard des plus vulnérables.

DYSON, Stephen Benedict, **Otherworldly Politics : The International Relations of Star Trek, Game of Thrones and Battlestar Galactica**, Baltimore, Johns Hopkins University Press, 2015, 176 pages.

Dyson argues that science fiction and fantasy television creators share a fundamental kinship with great minds in international relations. Creators like Gene Roddenberry, George R. R. Martin, and Ronald D. Moore are world-builders of no lesser creativity, Dyson argues, than theorists such as Woodrow Wilson, Kenneth Waltz, and Alexander Wendt. Each of these thinkers imagines a realm, specifies the rules of its operation, and by so doing seeks to teach us something about ourselves and how we interact with one another.

FAHY, Richard, **The Writing Dead : Talking Terror with TV's Top Horror Writers**, Jackson, University Press of Mississippi, 2015, 168 pages.

The Writing Dead features original interviews with the writers of today's most frightening and fascinating shows. They include some of television's biggest names--Carlton Cuse (*Lost* and *Bates Motel*), Bryan Fuller (*Hannibal*, *Dead Like Me*, *Wonderfalls*, and *Pushing Daisies*), David Greenwalt (*Angel* and *Grimm*), Gale Anne Hurd (*The Walking Dead*, *The Terminator* series, *Aliens*, and *The Abyss*), Jane Espenson (*Buffy the Vampire Slayer* and *Battlestar Galactica*), Brian McGreevy (*Hemlock Grove*), Alexander Woo (*True Blood*), James Wong (*The X-Files*, *Millennium*, *American Horror Story*, and *Final Destination*), Frank Spotnitz (*The X-Files* and *Millennium*), Richard Hatem (*Supernatural*, *The Dead Zone*, and *The Mothman Prophecies*), Scott Buck (*Dexter*), Anna Fricke (*Being Human*), and Jim Dunn (*Haven*).

FALCONER, Daniel, **Le Hobbit : la bataille des cinq armées : chroniques V**, Paris, Éditions de la Martinière, (Hors Collection), 2015, 208 pages. Ed. or. : **The Hobbit : The Battle of the Five Armies – Chronicles, Art & Design**, New York & London, HarperCollins, 2014, 256 pages.

FISHER, Jude, **The Hobbit : The Battle of the Five Armies Visual Companion**, New York Houghton Mifflin, 2014, 96 pages.

FORDHAM, Joe & Jeff BOND, **La Planète des singes, toute l'histoire d'une saga culte**, Paris, Hugonn & Muninn, (Cine TV), 2014, 256 pages.

FRY, Jason, **Star Wars : les scènes cultes**, Paris, Nathan, 2014, 204 pages.

GRUNZKE, Andrew L., **Educational Institutions in Horror Film : A History of Mad Professors, Student Bodies, and Final Exams**, New York, Palgrave Macmillan, 2015, 208 pages.

1. Introduction_2. Is There A Doctor In The House?: The Evolution of Van Helsing And Frankenstein As Intellectual _3. The Transformation of Dr. Jekyll: The Evolution of Film and Television Portrayals of Stevenson's Intellectual in the Age of Academe_4. Student Bodies: The School as Locus of Trauma in American Horror Films of the 1970s and 1980s_5. Final Exams and Greek Tragedies: Colleges and Universities in American Horror Films of the 1970s and 1980s_6. Survival Training: Summer Camp as Educational Institution in Slasher Films of the 1980s_7. Some Concluding Thoughts

GULYAS, Aaron John, **The Paranormal and the Paranoid : Conspirational Science Fiction Television**, Lanham (MD), Rowman & Littlefield, 2015, 192 pages.

In *The Paranormal and The Paranoid: Conspiratorial*

Science Fiction Television, Aaron Gulyas explores the themes that permeated and defined science fiction television at the turn of the millennium. The author traces the roots of the phenomenon in an earlier generation of series such as *The Invaders*, *Kolchak: The Night Stalker*, and *Project U.F.O.*, and examines how changes in the landscape of television enhanced the spread of paranoid and paranormal ideas. This book delves deep into the internal mythology of shows such as *The X-Files*, resurrects now-forgotten series like *Wild Palms* and *VR.5*, and provides an important glimpse into American culture at the close of the 20th century.

HAKOLA, Outi, **Rhetoric of Modern Death in American Living Dead Films**, Bristol, Intellect Ltd., 2015, 207 pages.

Outi Hakola investigates the ways in which American living-dead films have addressed death through different narrative and rhetorical solutions during the twentieth century. She focuses on films from the 1930s, including *Dracula*, *The Mummy*, and *White Zombie*, films of the 1950s and 1960s such as *Night of the Living Dead* and *The Return of Dracula*, and more recent fare like *Bram Stoker's Dracula*, *The Mummy*, and *Resident Evil*.

HAMILTON, John, **X-Cert : The British Independent Horror Film**, Parkville (MD), Midnight Marquee Press, 2013, 244 pages.

HEARN, Marcus, **Doctor Who : les archives**, Talence, Akileos, 2014, 320 pages. [Les 50 ans d'une série culte].

HOWARTH, Troy, **The Haunted World of Mario Bava**, Parkville (MD), Midnight Marquee Press, 2014, 208 pages.

JOWETT, Lorna, David SIMMONS & Kevin ROBINSON, **Time on Television : Narrative Time, Time Travel and Time Travellers in Popular TV Culture**, London, I. B. Tauris, 2015, 256 pages.

From early examples such as *Star Trek* and *Sapphire and Steel* to more contemporary shows including *Life on Mars* and *The Vampire Diaries*, time has frequently been used as a device to allow programme makers to experiment stylistically and challenge established ways of thinking. Time on Television offers readers a range of exciting, accessible, yet intellectually rigorous essays that consider the many and varied ways in which telefantasy shows have explored this subject, providing the reader with a greater understanding of the importance of time to the success of genre on the small screen

KERNER, Aaron, **Torture Porn in the Wake of 9/11 : Horror, Exploitation, and the Cinema of Sensation**, New Brunswick (NJ), Rutgers University Press, (War Culture), 2015, 272 pages.

Saw, *Hostel*, *The Devil's Rejects*: this wave of horror movies has been classed under the disparaging label "torture porn." *Torture Porn in the Wake of 9/11* tackles a series of tough philosophical, historical, and aesthetic

questions: What does it mean to call a film "sadistic," and how has this term been used to shut down critical debate? In what sense does torture porn respond to current events, and in what ways does it draw from much older tropes? How has torture porn been influenced by earlier horror film cycles, from slasher movies to J-horror? And in what ways has the torture porn aesthetic gone mainstream, popping up in everything from the television thriller *Dexter* to the reality show *Hell's Kitchen*?

KIRKLEY, Paul, **Space Helmet for a Cow : The Mad, True Story of Doctor Who (vol. 1, 1963-1989)**, Des Moines, Mad Norwegian Press, 2014, 256 pages.

KNIGHT, Nicholas & Eric KRIPKE, **Supernatural : Die Welt von Sam und Dean Winchester**, Stuttgart, Panini, 2015, 224 pages.

KRAMER, Peter, **Dr. Strangelove or : How I Learned to Stop Worrying and Love the Bomb**, London, BFI. (BFI Film Classics), 2014, 120 pages.

KRAUTSCHICK, Lars Robert, **Gespenter der Technokratie : Medienreflexionen im Horrorfilm**, 2015, Berlin, Bertz & Fischer, 320 pages.

LABUZA, Peter, **Approaching the End : Imagining Apocalypse in American Film**, Critical Press, 2014, 120 pages.

Starting with the explosive *Kiss Me Deadly*, the book examines various apocalyptic scenarios and how each ties together through issues of displacement and amorality: from the atomic anxiety of *The Big Heat* and *Lady from Shanghai*, to the religious peril of *Days of Heaven* and *The Rapture*, to science fiction dystopias of *The Terminator* and *They Live*, and ending with the media implosion that is Richard Kelly's *Southland Tales*.

LAMOUR, Nicolas, **Le Livre des Sept Couronnes. Un guide du monde de Game of Thrones**, Paris, L'Archipel, 2014, 307 p.

LEIENDECKER, Bernd, **« They Only See What They Want to See » : Geschichte des unzuverlässigen Erzählens im Film**, Marburg, Schürren verlag, 2015, 256 pages.

LE MAÎTRE, Barbara, **Zombie, une fable anthropologique**, Paris, Presses Universitaires de Paris, (Presses Univers), 2015, 250 pages.

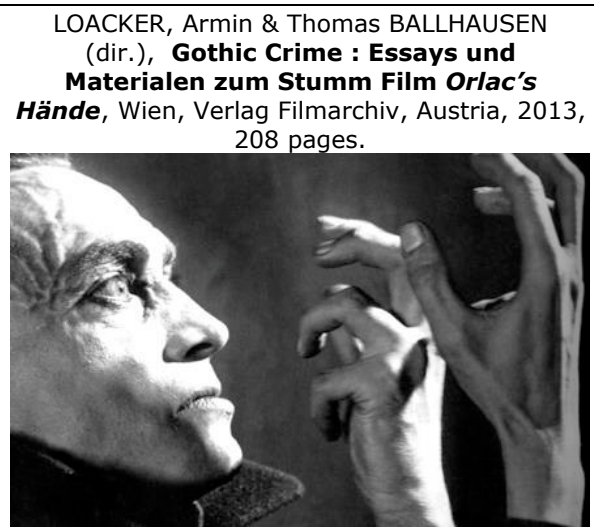
Cet ouvrage propose une lecture esthétique du zombie au cinéma. Hypothèse : ce motif est un instrument de refonte pour la plupart des représentations - tous savoirs, images et imaginaires entrelacés - à partir desquelles l'homme a fondamentalement trouvé à être pensé, jaugé ou mesuré, bref, construit. De là, sans doute, sa force anthropologique.

LEWIS, Linda, **Hunger Games : mythologie et univers secret**, Paris, Talent Publishing/Éditions Pages ouvertes, 2014, 160 pages.

LIARDET, Didier, **Cosmos 1999 : le fabulaire de l'espace**, Draguignan, Éditions Yris, (Télévision en séries), 2014, 254 pages.

LINDINGER, Steffen, **Die Kamera als Monster : der dokumentarische Modus im neueren Horrorfilm**, Baden Baden, Nomos, 2014, (Filmstudien, 68), 98 pages.

A propos de cette pitoyable escroquerie qui se nommait *Blair Witch Project* et qui a fait se pâmer des milliers de gogos. L'horreur n'était pas là où on pense ! Fumisterie !



LUCKHURST, Roger, **Alien**, London, BFI, (BFI Film Classics), 2014, 96 pages.

MARAK, Katarzyna, **Japanese and American Horror : A Comparative Study of Film, Fiction, Graphic Novels and Video Games**, Jefferson (NC), McFarland, 2015, v, 224 pages. Including a number of narratives belonging to film, literature, comics and video games, this book provides a comprehensive perspective of the genre. It sheds light on the differences and similarities in the depiction of fear and horror in America and Japan, while emphasizing narrative patterns in the context of their respective cultures.

McEWAN, Cameron K., **Unofficial Doctor Who : The Big Book of Lists**, New York, Race Point Publishing, 2015, 256 pages.

McGLOTTEN, Shaka & Steve JONES (eds.), **Zombies and Sexuality : Essays on Desire and the Living Dead**, Jefferson (NC), McFarland, 2014, 218 pages.

Introduction: Zombie Sex (Steve Jones and Shaka McGlotten) 1_Take, Eat, These Are My Brains: Queer Zombie Jesus (Max Thornton) 19_Victorian Values: Necrophilia and the Nineteenth Century in Zombie Films (Marcus Harnes) 36_A Love Worth _Un-Undying For:

Neoliberalism and Queered Sexuality in Warm Bodies (Sasha Cocarla) 52_For a Good Time Just Scream: Sex Work and Plastic Sexuality in "Dystopicmodern Literature" (Denise N. Cook) 73_Laid to Rest: Romance, End of the World Sexuality and Apocalyptic Anticipation in Robert Kirkman's The Walking Dead (Emma Vossen) 88_Queering and Crippling the End of the World: Disability, Sexuality and Race in The Walking Dead (Cathy Hannabach) 106_Re-Animating the Social Order: Zombies and Queer Failure (Trevor Grizzell) 123_Gay Zombies: Consuming Masculinity and Community in Bruce LaBruce's Otto; or, Up with Dead People and L.A. Zombie (Darren _Elliott-Smith) 140_"I Eat Brains ... or Dick": Sexual Subjectivity and the Hierarchy of the Undead in Hardcore Film (Laura Helen Marks) 159_Pretty, Dead: Sociosexuality, Rationality and the Transition into _Zom-Being (Steve Jones) 180

NORMAN, Jason, **Welcome to our Nightmares : Behind the Scenes with Today's Horror Actors**, Jefferson (NC), McFarland, 2015, 216 pages.

This engaging collection of profiles introduces many of the actors behind the heroes, heroines, monsters and villains who have terrified and fascinated moviegoers around the world._From Michelle Argyris, who embodied a possessed college student in *Devil Seed* (2012), to Ian Whyte, the 7 foot tall former basketball player who portrayed one of cinema's most iconic monsters in *Aliens vs. Predator* (2004), the profiles offer insight into how the actors prepared for and performed their roles. Longer essays explore the casts of renowned horror series, including *Saw*, *Halloween*, *Nightmare on Elm Street* and *Friday the 13th*, providing a window into the world of horror filmmaking.

NUSSBAUM, Ben, **Wizard of Oz : An Over the Rainbow Celebration of the World's Favorite Movie**, 15 Press, 2014, 96 pages.

OLSON, Debbie (ed.), **The Child in Post-Apocalyptic Cinema**, Lanham (MD), Lexington Books, 2015, 244 pages.

This collection features critical articles that explore the role of the child character in post-apocalyptic cinema, including classic, recent, and international films, approached from a variety of theoretical, methodological, and cultural perspectives. **Contributions by** Eduardo Barros-Grela; María Bobadilla Pérez; Tarah Brookfield; Jennifer Brown; Glen Donnar; Aryak Guha; Mark Heimermann; James M. Hodapp; Frank Jacob; Cassandra L. Jones; Betül Ate_çi Koçak; Eric D. Miller; Debbie Olson and Joseph Winikka-Lydon

OVTCHINNIKOVA, Macha, **La Révélation du temps par les figures sonores dans les films d'Andreï Tarkovski et d'Andreï Zvia-guintsev**, La Madeleine, LettMotif, 2014, 231 pages.

PACKER, Sharon M., **Neuroscience in Science Fiction Films**, Jefferson (NC), McFarland, 2014, 300 pages.

This volume explores neuroscience in science fiction films, focusing on neuroscience and psychiatry as running themes in SF and finding correlations between turning points in "neuroscience fiction" and advances in the scientific field. The films covered include *The Strange Case of Dr. Jekyll and Mr. Hyde*, *The Island of Dr. Moreau*, *Robocop*, *The Stepford Wives*, *The Mind Snatchers* and iconic franchises like *Terminator*, *Ironman* and *Planet of the Apes*.

PASCUZZI, Francesco & Bryan CRACCHIOLO (eds.), **Dreamscapes in Italian Cinema**, Madison, Fairleigh Dickinson University Press, 2015, 206 pages.

Introduction / Francesco Pascuzzi, Bryan Cracchiolo -- Dreamed cinema, cinematic dreams: dreamscape, neurosis and desire in Federico Fellini's *8 1/2* / Avishek Parui -- The uncanny and mannequins: the dream-like qualities of two Italian gothic films, *Il mulino delle donne di pietra* and *Lisa e il diavolo* / Fernando Pagnoni, Amy M. Davis -- Massimo Fagioli's influence and psychoanalysis in Marco Bellocchio's *Il diavolo in corpo* / Alessandro De Stefanis -- The visionary realism of Marco Bellocchio's *Buongiorno*, note / Francesco Rabissi -- The ironic oneiric: Nanni Moretti and the cinematic challenges of the 1970s / Axel Andersson -- Life is but a dream: reveries, nightmares and other worlds in the films of Nanni Moretti / Eleanor Andrews -- Sublimation, myth and the work of dreams: radical nostalgia and melancholic attachment in Pier Paolo Pasolini's *Edipo re* / Linda Belau -- The cinedream in Pasolini and Cassavetes / Anthony Cristiano -- Gradivae and nymphs: walking women in the dreamscapes of Italian cinema / Maurizia Natali -- Dreams, nightmares, and hallucinations in Francesca Comencini's cinema / Letizia Bellocchio -- The nightmarish in Dario Argento's mother trilogy: spatial oddities and family ties / Sandra Waters.

PIERRAT, Emmanuel & Rosalie VARDA-RÉMY, **Il était une fois Peau d'Âne**, Paris, La Martinière, 2014, 304 pages.

Ce livre est une promenade subjective dans le film *Peau d'âne*, écrit et réalisé par Jacques Demy et mis en musique par Michel Legrand, pour partager ce conte encore et encore avec des amis, des enfants petits et grands et des cinéphiles, pour que de nouvelles générations le découvrent...

PITTS, Michael, **RKO Radio Pictures Horror, Science Fiction and Fantasy Films, 1930-1956**, Jefferson (NC), McFarland, 2015, 277 pages.

King Kong and *The Thing from Another World* are among the most popular horror and science fiction films of all time and both were made by RKO Radio Pictures. Between 1929 and 1956, RKO released over 140 genre features, including *The Most Dangerous Game*, *The Phantom of Crestwood*, *Before Dawn*, *The Monkey's Paw*, *The Hunchback of Notre Dame*, *You'll Find Out*, *The Spiral Staircase*, *The Enchanted Cottage*, *It's a Wonderful Life*, *Captive Women* and *Killers from Space*. RKO is remembered for its series

of psychological horror movies produced by Val Lewton, including *Cat People*, *I Walked with a Zombie*, *The Seventh Victim* and *The Body Snatcher*. The studio also produced films in the adventure, comedy, fantasy, mystery and western genres. They released many Walt Disney classics—*Snow White and the Seven Dwarfs*, *Fantasia*, *Pinocchio*, *Cinderella*, *Peter Pan*—as well as several "Tarzan" features. This volume covers these movies in detail with critical and historical analysis, in-depth plot synopsis and numerous contemporary reviews.

PUTTERS, Jean-Pierre, **Ze craignos monsters : le retour du fils de la vengeance**, Grenoble, Vents d'ouest, 2014, 239 pages.

REDFERN, Nick, **Zombie Book : The Encyclopedia of the Living Dead**, Canton (MI), Visible Ink Press, 2014, 367 pages.

RINZLER, J.W. : **Le Making of « Star Wars » : le livre de référence sur le film original : basé sur les entretiens perdus des archives Lucasfilms officielles**, Talence, Akileos, 2014, 361 pages.

« Le » making of... ? Vraiment... Oublions ce titre anglo-débile racoleur pour aller à l'essentiel : « Magnifiquement illustré de centaines d'images couvrant toute la création du film, *Le Making of Star Wars* est un jalon de l'histoire du cinéma. George Lucas, Mark Hamill, Harrison Ford, Carrie Fisher, Sir Alec Guinness, Anthony Daniels, le compositeur John Williams, les spécialistes des effets spéciaux Dennis Muren, Richard Edlund, John Dykstra, Phil Tippett, le légendaire directeur artistique John Barry et plusieurs membres de l'équipe de production partagent ici leurs récits des épreuves rencontrées (tempêtes, crises, contraintes techniques, stress intense et déceptions amères) surmontées grâce à leur ingéniosité, leur créativité, et une volonté sans faille. »

ROCHE, David, **Making and Remaking Horror in the 1970s and 2000s : Why Don't They Do it Like they used To ?**, Jackson, University Press of Mississippi, 2015, 334 pages.

In *Making and Remaking Horror in the 1970s and 2000s* author David Roche takes up the assumption shared by many fans and scholars that original horror movies are more "disturbing," and thus better than the remakes. Containing seventy-eight black and white illustrations, the book is grounded in a close comparative analysis of the politics and aesthetics of four of the most significant independent American horror movies of the 1970s--*The Texas Chain Saw Massacre*, *The Hills Have Eyes*, *Dawn of the Dead*, and *Halloween*--and their twenty-first-century remakes.

ROCKOFF, Adam, **The Horror of it All : One Moviegoers' Love Affair with Masked Maniacs, Frightened Virgins, and the Living Dead**, New York, Scribner, 2015, 272 pages.

Author Adam Rockoff traces the highs and lows of the

horror genre through the lens of his own obsessive fandom, born in the aisles of his local video store and nurtured with a steady diet of cable trash. From Siskel and Ebert's crusade against slasher films to horror's Renaissance in the wake of *Scream*, Rockoff mines the rich history of the genre, braiding critical analysis with his own firsthand experiences.

ROLET, Stéphane, **Le Trône de fer, ou le pouvoir du sang**, Tours, Presses universitaires François-Rabelais, 2014, 361 pages.

Le présent volume, premier ouvrage de synthèse en français sur cette série-monde à l'identité visuelle savamment construite, propose d'aider le téléspectateur à pénétrer plus avant dans les rouages de cette épopée au souffle puissant pour en comprendre les enjeux et discerner les modalités de sa création. Parcours thématiques, portraits de héros et d'héroïnes alternent ici avec de courtes synthèses sur l'historique de la série, des réflexions esthétiques, des propositions théoriques, afin de donner des pistes pour se repérer dans cette fresque foisonnante, à la frontière entre littérature et cinéma.

SCHÄRTL, Thomas & Jasmin HASSEL (dir.), **Nur Fiktion ? Religion, Philosophie und Politik im Science Fiktion Film der Gegenwart**, Münster, Aschendorff Verlag, 2015, 234 pages.

SCHWARTZ, A. Brad, **Broadcast Hysteria : Orson Welle's War of the Worlds and the Art of Fake News**, New York, Hill and Wang, 2015, 352 pages.

SHORT, Sue, **Fairy Tale and Film : Old Tales with a New Spin**, New York, Palgrave Macmillan, 2015, 232 pages.

How have familiar tales such as 'Cinderella', 'Beauty and the Beast', 'Ali Baba' and 'Bluebeard' been redeployed in film? Why has the industry taken such a keen interest in reworking age-old stories? And are the 3D star vehicles currently being released necessarily the most interesting examples? Paying particular attention to less conspicuous adaptations in order to question exactly what constitutes a 'fairy tale film', Sue Short argues that some of the most significant revisions can be found where we least expect them.

SHANAHAN, Timothy, **Philosophy and Blade Runner**, New York, Palgrave Macmillan, 2014, 217 pages.

Now, early in the 21st century, Los Angeles-based philosopher Timothy Shanahan is on a quest to hunt down and critically analyze *Blade Runner's* distinctive treatment of such perennial philosophical topics as human nature, personhood, identity, consciousness, free will, morality, God, death, time, and the meaning of life.

SIBLEY, Brian, **Le Hobbit : La bataille des cinq armées : le guide officiel du film**, Paris, La Martinière, 2014, 168 pages.

STEINHOFF, Heike, **Transforming Bodies : Makeovers and Monstrosities in American Culture**, New York, Palgrave Macmillan, 2015, 280 pages.

ART I: BEFORE_1. Transforming Bodies: An Introduction_2. Body Thoughts: Transforming Bodies in the 'New Body Theories'_PART II: TRANSFORMATIONS_3. Extreme Makeovers: Transforming Bodies in Popular Culture_4. Monstrous Makeovers: Somatechnics of Resistance in Postmodern Consumer Culture – Chuck Palahniuk's *Invisible Monsters*_5. Troubling Subjects: Beauty, Plastic Surgery and (Non-)Normative Bodies in Cosmetic Surgical Culture – FX's *Nip/Tuck*_6. Modifying Teens: Coming of Age in a Dystopian World of Beauty – Scott Westerfeld's *Uglies* Series_PART III: AFTER_7. Final Suture and New Before: A Conclusion

SOLOMON, Charles, Chris BUCK & Jennifer LEE, et al., **Dans les coulisses de La Reine des neiges**, Paris, Huginn & Muninn, 2014, 154 pages.

SVYATSKAYA, Svetlana (dir.), **Bewusste Halluzinationen : der filmische Surrealismus**, München, Belleville, 2014, 207 pages.

TAYLOR, C. A., **Inside HBO's Game of Thrones : Season 3 & 4**, San Francisco, Chronicle Books, 2014, 192 pages.

THROWER, Stephen, **Murderous Passions : the Delirious Cinema of Jesus Franco**, London, Strange Attractor Press, 2015, 464 pages.

VATNSDAL, Caelum, **They Came from Within : A History of Canadian Horror Cinema**, Winnipeg, Arbeiter Ring, 356 pages.

In this tenth anniversary revised and updated edition of *They Came From Within*, Caelum Vatnsdal adjusts the focus in Canadian horror films, and unwinds the history of this neglected genre to learn "why we fear what we fear and how it came to be that way." From the early Canadian infiltration of Hollywood in the thirties, to the flowering of Canuck horror films in the sixties and seventies, to the surreal products of the "tax-shelter" eighties and beyond, Vatnsdal shows how the Canadian horror film industry has, unwittingly or not, created a complex social, economic, and political portrait of a nation.

WADDELL, Calum, **Robocop : tout sur le plus célèbre flic de Détroit**, Paris, Huginn & Muninn, 2014, 224 pages.

WEAVER, Tom, David SCHECTER & Steve KRONENBERG **The Creature Chronicles : Exploring The Black Lagoon Trilogy**, Jefferson (NC), McFarland, 2014, xi, 394 pages.

WILLIAMS, Tony, **The Cinema of George Romero : Knight of the Living Dead**, New York, Columbia University Press, 2015, 320 pages.

ÉTUDES SUR LA BANDE DESSINÉE

BAETENS, Jan & Hugo FREY, **The Graphic Novel : An Introduction**, New York, Cambridge University Press, (Cambridge Introductions to Literature), 2014, 255 pages.

This book provides both students and scholars with a critical and historical introduction to the graphic novel. Jan Baetens and Hugo Frey explore this exciting form of visual and literary communication, showing readers how to situate and analyze graphic novels since their rise to prominence half a century ago. Through their analysis of the works of many well-known graphic novelists - including Bechdel, Clowes, Spiegelman and Ware - Baetens and Frey offer significant insights for future teaching and research on the graphic novel.

BELMONTE, David, **Creating Horror Comics**, New York, PowerKids, Press, 2015, , 32 pages.
BERTHOU, Benoît (dir.), **La Bande dessinée : quelle lecture, quelle culture ?**, Paris, Éditions de la BPI Bibliothèque publique d'information), (Études et recherches), 2015.

CAUVIN, Philippe & Alain DUCHÊNE, **Intégrale Uderzo, 1951-1953**, Paris, Hors Collection, 2014, 424 pages.

CHOPELIN, Paul & Tristan MARTINE (dir.), **Le Siècle des Lumières en bande dessinée : de poudre et de dentelles**, Paris, Karthala, (Esprit BD), 2014, 341 pages.

De L'île au trésor à Fanfan la tulipe, en passant par Le dernier des Mohicans, le XVIII^e siècle a servi de cadre à bon nombre de fictions littéraires et cinématographiques. La bande dessinée n'est pas en reste, en adaptant ces grands classiques ou en créant ses propres héros : Oumpah-Pah de Goscinny et Uderzo, Les Passagers du Vent de François Bourgeon, Giacomo C. de Dufaux et Griffo, L'Épervier de Patrice Pellerin, le Scorpion de Desberg et Marini, pour ne citer que les plus connus, vivent de folles aventures sur fond d'intrigues de cour, de guerres « en dentelles » et de révolutions.

COOKE, Jon B. & George KHOURY (eds.), **Swampmen : Muck-Monsters and their Creators**, TwoMorrows Publishing, (Comic Book Creator), 2015, 192 pages.

Swampmen: Muck-Monsters of the Comics dredges up those creepy man-critters that crawled out of the bayou back in the 1970s, through the memories of the artists and writers who created them! A stunning line-up of interviews discuss Swamp Thing, Man-Thing, The Heap, Lurker of the Swamp, It, Bog Beast, and even Marvin the Dead Thing.

COSTELLO, Brannon (ed.), **Howard Chaykin : Conversations**, Jackson, University Press of Mississippi, (Conversations with Comic Artists), 2014, 328 pages.

DIONNET, Jean-Pierre, **Machine à rêver**, Paris, Hors Collection, 2015, 304 pages.

L'auteur nous ouvre les tiroirs secrets de son immense érudition et propose un tour d'horizon d'illustrateurs célèbres ou méconnus, mais qui tous ont un génie remarquable. C'est en amateur éclairé de l'illustration en tous genres que Dionnet décrit, analyse, décrypte les œuvres de 50 artistes qui ont chacun inventé un style et marqué leur temps dans les domaines suivants : BD, Illustration, Mangas, Art, Humour et Graphic Art. - Précurseurs méconnus du grand public comme Alvin Correa, l'illustrateur talentueux de La Guerre des mondes d'H. W. Wells qui n'a jamais rencontré le succès qu'il méritait alors que toutes les représentations cinématographiques de ce classique de la science-fiction se sont inspirées de lui - Illustrateurs célèbres comme Jack Kirby le créateur prolifique avec Stan Lee des Quatre Fantastiques, de l'Incroyable Hulk, de Thor et des X-Men, ou Moebius le père de Blueberry ; - Artistes estimés des initiés mais pas encore populaires comme Neo Rauch le plus grand peintre de ce début de 21^e siècle qui crée des toiles aux couleurs vives pleines de rébus mystérieux.

DOBBYN, Nigel, **Creating Science fiction Comics**, New York, PowerPress Kids, 2015, 32 pages.[pour les plus jeunes]

DOSSIER, **Franquin, le géant du rire : Gaston, Spirou, le Marsupilami et les autres**, numéro hors série de la revue **Lire**, 2015, 124 pages.

FRIEDMAN, Drew, **Heroes of the Comics**, Seattle, Fantagraphics Books, 2014, non paginé.

Foreword / by Al Jaffee -- Introduction / by Drew Friedman -- Max Gaines -- Malcolm Wheeler Nicholson -- Harry "A" Chesler -- Sheldon Mayer -- Creig Flessel -- Jerry Iger -- Will Eisner -- Jerry Siegel & Joe Shuster -- Bob Kane -- Bill Finger -- Martin Goodman -- Joe Simon -- Jack Kirby -- Stan Lee -- Bill Everett -- Carl Burgos -- Jerry Robinson -- George Roussos -- John Goldwater -- Bob Montana -- Lev Gleason -- Charles Biro -- C.C. Beck -- William Moulton Marston -- Irwin Hasen -- Mort Meskin -- Syd Shores -- Lou Fine -- Alex Schomburg -- Carmine Infantino -- Reed Crandall -- Bob Powell -- Mac Raboy -- Dick Sprang -- Wayne Boring -- L.B. Cole -- Dick Briefer -- Basil Wolverton -- Jack Cole -- Dan Barry -- Alfred Harvey -- George Carlson -- Walt Kelly -- Carl Barks -- John Stanley -- Woody Gelman -- Otto Messmer -- Gil Kane -- Gardner Fox -- Boody Rogers -- Matt Baker -- Lily Renée -- Al Hollingsworth -- Al Jaffee -- Dave Berg -- Graham Ingels -- Johnny Craig -- Al Feldstein -- William M. Gaines -- Harvey Kurtzman -- Will Elder -- John Severin -- Wally Wood -- Joe Orlando -- Jack Davis -- George Evans -- Marie Severin -- Jack Kamen -- Frank Frazetta -- Jack Oleck -- Ramona Fraden -- Al Hartley -- Jesse Marsh -- Steve Ditko -- Ogden Whitney -- Joe Kubert -- Howard

Nostrand -- Mort Drucker -- Russ Heath -- Alex Toth -- Bernard Krigstein -- Al Williamson -- Fredric Wertham.

GIDDENS, Thomas (ed.), **Graphic Justice : Intersections of Comics and Law**, New York, Routledge, 2015, 232 pages.

Introduction : *Thomas Giddens*

1 Lex Comica: On Comics and Legal Theory

Thomas Giddens

Part 1: Introducing Comics and Law

2 Holy Blurring of Core Copyright Principles, Batmobile!

Kimberly Barker

3 Devil's Advocate: Representation in Heroic Fiction, *Daredevil* and the Law : *Graham Ferris and Cleo Lunt*

4 I am the Law Teacher!: An Experiential Approach using *Judge Dredd* to Teach Constitutional Law : *Richard Glancey*

5 Not Foresighting and Not Answering: Using Graphic Fiction to Interrogate Social and Regulatory Issues in Biomedicine : *Shawn HE Harmon*

6 Law and the Machine: Fluid and Mechanical Selfhood in *The Ghost in the Shell* : *Thomas Giddens*

Part 2: Graphic Criminology

7 When (Super)heroes Kill: Vigilantism and Deathworthiness in *Justice League*, *Red Team*, and the Christopher Dorner Killing Spree : *Nickie D Phillips and Staci Strobl*

8 Extreme Restorative Justice: The Politics of Vigilantism in *Vertigo's 100 Bullets* : *Angus Nurse*

9 Violent Lives, Ending Violently? Justice, Violence and Ideology in *Watchmen* : *James Petty*

10 Stepping off the Page: 'British Batman' as Legal Superhero : *Nic Groombridge*

Part 3: Graphic Justice International

11 The Hero We Need, Not the One We Deserve: Vigilantism and the State of Exception in *Batman Incorporated* : *Chris Comerford*

12 Judge, Jury and Executioner: *Judge Dredd*, Drones, Jaques Derrida : *Chris Lloyd*

13 Crimes against (Super)Humanity: Graphic Forms of Justice and Governance : *Chris Boge*

14 Graphic Reporting: Human Rights Violations through the Lens of Graphic Novels : *Jérémie Gilbert and David Keane*

GOSCINNY, René, **René Goscinny raconte les secrets d'Astérix**, Paris, Cherche Midi, 2014, 215 pages. Préface d'Anne Goscinny.

GRACE, Dominick (ed.), **Chester Brown : Conversations**, Jackson, University Press of Mississippi, (Conversation with Comic Artists), 2015, 284 pages.

HOFFMANN, Eric (ed.), **Dave Sims : Conversations**, Jackson, University Press of Mississippi, (Conversations with Comic Artists), 2014, 271 pages.

ISHI, Anne (ed.), **Massive : Gay Japanese Manga and the Men who Make It**, Seattle, Fantagraphics Books, 2014, 280 pages.

MARICQ, Dominique, **Les Trésors de Tintin : 22 fac-similés rares extraits des archives d'Hergé**, Paris, Casterman, (Bibliothèque de Moulinsart), 2014, 96 pages.

MAZUR, Dan & Alexander DANNER, **Comics : A Global History, 1968 to the Present**, London, Thames & Hudson, 2014, 319 pages.

The first global history of comics from 1968 through to the present day, arranged chronologically and richly illustrated with prime examples of the artists, styles and movements being discussed. The authors contextualize the crucial modern period within the art forms broader history and offer a description of the more fluid, international and digital scene that is the mediums likely future. They supply examples from around the world including the US and UK, France, Spain, Belgium, Italy, Germany, Switzerland, Argentina, Japan, South Korea and New Zealand and from a range of renowned and lesser-known artists.

MEHTA, Binita & Pia MUKHERJI (eds.), **Postcolonial Comics : Texts, Events, Identities**, New York, Routledge, 2015, 256 pages.

Introduction *Binita Mehta and Pia Mukherji* **Part I: Geographies of Contact: Gibraltar / Malta / Asia-Pacific** 1. Plural Pathways, Plural Identities: Jean-Philippe Stassen's *Les Visiteurs de Gibraltar* Michelle Bumatay 2. Joe Sacco's "Prying Outsiders": Marginalization, Graphic Novel Form, and the Ethics of Postcolonial Representation *Sam Knowles* 3. Tezuka Osamu's Postcolonial Discourse towards a Hybrid National Identity *Roman Rosenbaum* **Part II: Francophone Post-Histories: Algeria / Congo / Gabon** 4. Memory and Postmemory in Morvandiau's *D'Algérie* Ann Miller 5. Guilty Melancholia and Memorial Work: Representing the Congolese Past in Comics *Véronique Bragard* 6. Visualizing Postcolonial Africa: *La Vie de Pahé* Binita Mehta **Part III: Postcolonial Politics: India** 7. Postcolonial Demo-graphics: Traumatic Realism in Vishwajyoti Ghosh's *Delhi Calm* Pramod K. Nayar 8. Graphics of Freedom: Colonial Terrorists and Postcolonial Revolutionaries in Indian Comics *Harleen Singh* 9. Graphic Ecriture: Gender and Magic Iconography in *Kari Pia Mukherji* **Part IV: War, Nationhood, and Transnationalism: The Middle East** 10. Visualizing the Emerging Nation: Jewish and Arab Editorial Cartoons in Palestine, 1939-48 *Jeffrey John Barnes* 11. Drawing for a New Public: Middle Eastern 9th Art and the Emergence of a Transnational Graphic Movement *Massimo di Ricco* 12. Men with Guns: War Narratives in New Lebanese Comics *Lena Merhej*

MIODRAG, Hannah, **Comics and Language : Reimagining Critical Discourse on the Form**, Jackson, University Press of Mississippi, 2015, 280 pages. [réédition en poche].

PEASLEE, Robert Moses & Robert G. WEINER (eds.), **The Joker : A Serious Study of the Clown Prince of Crime**, Jackson, University Press of Mississippi, 2015, 288 pages.

Actually, the Joker debuted in DC comics *Batman 1* (1940) as the typical gangster, but the character evolved steadily into one of the most ominous in the history of sequential art. Batman and the Joker almost seemed to define each other as opposites, hero and nemesis, in a kind of psychological duality. Scholars from a wide array of disciplines look at the Joker through the lens of feature films, video games, comics, politics, magic and mysticism, psychology, animation, television, performance studies, and philosophy.

RUBIS, Florian, **Vikings et bande dessinée : mythes et réalités**, Montrouge, PLG, 2013, 54 pages.

THOMAS, Roy & Josh BAKER, **75 ans de Marvel : de l'âge des comics à l'ère des blockbusters**, Paris, et al., Taschen, 2014, 712 pages.

TOLMIE, Jane (ed.), **Drawing from Life : Memory and Subjectivity in Comic Art**, Jackson, University Press of Mississippi, 2013, 324 pages.

WANDTKE, Terrence R., **The Dark Knight Returns : The Contemporary Resurgence of Crime Comics**, Rochester (Ny), RIT Press, 2015, 206 pages

Introduction crime comics and other black masks -- Classic crime comics and The big sleep -- The dark mirror reappears in the future: Dean Motter and Howard Chaykin - - The Dark Night returns to the mainstream: Frank Miller -- After Dark (another generation of comic noir): Brian Michael Bendis, Brian Azzarello, and Ed Brubaker -- Conclusion Crime comics and America's Memento Mori.

ÉTUDES SUR LES DESSINS ANIMÉS

BURKE, Liam, **The Comic Book Film Adaptation : Exploring Modern Hollywood's Leading Genre**, Jackson, University Press of Mississippi, 2015, 352 pages.

In the summer of 2000 *X-Men* surpassed all box office expectations and ushered in an era of unprecedented production of comic book film adaptations. This trend, now in its second decade, has blossomed into Hollywood's leading genre. From superheroes to Spartan warriors, *The Comic Book Film Adaptation* offers the first dedicated study to examine how comic books moved from the fringes of popular culture to the center of mainstream film production.

CLEMENTS, Jonathan & Helen McCARTHY, **The Anime Encyclopedia : A Century of Japanese Animation**, Berkeley (CA), Stone Bridge Press, 2015, 1200 pages.

COLLECTIF, **Batman : dans les coulisses de la série TV**, Paris, Huginn & Muninn, 2015, 192 pages.

DURANT, Philippe, **C'est trav' Doc ? les travestis dans le dessin animé**, Paris, Bazaar & Co., 2011, 221 pages.

FRIEDMANN, Jake S., **Tout l'art de Blue Sky Studios**, Paris, Huginn & Muninn, 2014, 304 pages.

GOTTFREDSON, Floyd, **Walt Disney's Mickey Mouse. « Outwits the Phantom Blot »**, Seattle, Fantagraphics Books, 2014, 286 pages.

MERLOCK, Kathy, **Walt Reader, fom Reader to Storyteller : Essays on the Literary Transitions**, Jeffesron (NC), McFarland, 2015, 236 pages.

Introduction 1_Disney's Reading_Walt Disney's Boyhood Response to Stories: The Origin of His Narrative Playfulness (Mark I. West) 3_Walt Disney as Reader and Storyteller: The Books in His Library and What They Mean (Kathy Merlock Jackson) 9_Disney's Narrative Influences: Authors_Snow White, the Grimm Brothers and the Studio the Dwarfs Built (Katie Croxton) 21_Pinocchio: An American Commedia (Lucy Rollin) 31_Felix Salten's Stories: The Portrayal of Nature in Bambi, Perri and The Shaggy Dog (John Wills) 45_Song of the South and the Politics of Animation (M. Thomas Inge) 62_The Pleasures and Pains of Texts: Kenneth Grahame, Washington Irving and The Adventures of Ichabod and Mr. Toad (Walter Squire) 80_The American Revolution and Disney: Esther Forbes, Johnny Tremain and the Celebration of Liberty (Martin J. Manning) 92_Old Yeller: From Gipson Tale to Disney Classic (Brenda Greene Shue) 100_Updating Pollyanna for the Space Age (Judy Rosenbaum) 115_The Sentimental Novel: Community, Power and Femininity (Susan Larkin) 127_Disney's Europe: Hans Brinker and The Three Lives of Thomasina (Martin J. Manning) 139_From Page to Screen: Dysfunction, Subtext and Platonic Idealism in Mary Poppins (Sue Matheson) 148_Hayley Mills and the Constraints of Artifice in That Darn Cat! (Ron DePeter) 166_The Metafictive Playgrounds of Disney's Winnie the Pooh: The Movie Is a Book (Paula T. Connolly) 179_Disney's Narrative Influences: Composers_Summit Meetings: Mickey Mouse's Culture Wars (John C. Tibbetts) 195_Epilogue_Disney and the Tradition of Storytelling (Margaret J. King and J.G. _O'Boyle) 213

MIYAZAKI, Hayao & Niels HERMANN, **Ashikata und Mononoke : Buch zum Film Mononoke Hime**, Kloeden Verlag, 2015, 130 pages.

ROBB, Brian J., **A Brief History of Walt Disney**, Philadelphia, Running Press, 2014, 288 pages.

ZAHED, Ramin, Bill DAMASCHKE, **Tout l'art de Dreamworks Animation**, Paris, Huginn & Muninn, (Cine TV), 2014, 323 pages. Préface de Jeffrey Katzenberg.

WESTERNS



AGNEW, Jeremy, **The Creation of the Cowboy Hero : Fiction, Film and Fact**, Jefferson (NC), McFarland, 2015, 244 pages.

This book describes the evolution of the cowboy hero as a mythic persona created by dime novels, television and Hollywood. Much of our concept of the cowboy comes to us from movies and the book's main focus is his changing image in cinema. The development of the hero image and the fictional West is traced from early novels and films to the present, along with shifting audience expectations and economic pressures.

AQUILA, Richard, **The Sagebrush Trail : Western Movies and Twentieth-Century America**, Tucson, Arizona Press, (The Modern American West), 2015, 384 pages.

Prologue. The sagebrush trail -- Part I. The rise of western movies, 1900-1914. The great train robbery : or how early western movies stole America's heart ; Blazing the trail : new directors and the rise of feature westerns ; The big trail : tracking feature westerns through depression and war ; Tumbling tumbleweeds : guns, guitars, and b-western cowboys -- Part II. Transitional westerns on new frontiers, 1945-1963. The searchers : cowboys and containment on the cold war frontier ; Shane : western heroes and the culture of the cold war -- Part III. "New western" horizons, 1964-1999. A fistful of dollars : spaghetti westerns and changing times ; The wild bunch : American westerns on a revisionist trail ; True grit : traditional westerns ride again! ; Silverado : the mythic west at century's end -- Epilogue. Django unchained.

D'AMICONE, Giulio, **Vamos ! Il western**

italiano oltre Leone, Alessandria, Falsopiano, 2013, 180 pages.

DI GREGORIO, Luca, **Wilderness et Western. L'Ouest fictionnel chez Gustave Aimard et Emilio Salgari**, Liège, Presses universitaires de Liège, (Littérature), 2014, 264 pages.

Cet ouvrage pose deux questions relatives aux « matières de l'Ouest » : (1) S'est-il façonné en Europe une imagination propre des Grands Espaces et, si oui, quelles en furent les principales options éthiques, esthétiques et narratives ? (2) Qu'est-ce qui singularise les thèmes, les intrigues et les personnages privilégiés de cette écriture européenne par rapport à l'imagerie — surexploitée depuis Hollywood — impliquant le cow-boy, le shérif, ou encore les *squatters* et *settlers* de la Conquête de l'Ouest ?

Le couple *wilderness/western* — mobilisé ici à des fins dialectiques et non dualistes — débroussaille quelques-unes des pistes herméneutiques d'une production romanesque méconnue. En s'appuyant sur un sous-genre pour ainsi dire oublié du récit aventureux du xix^e siècle, l'auteur explore les visages d'un Ouest fictionnel qui, grâce au recul européen, a su se parer d'intéressants lieux d'indépendance et de dynamiques insoupçonnées.

FRIESEN, Victor Carl, **Zane Grey's Wild West : A Study of 31 Novels**, Jefferson (NC), McFarland, 2014, viii, 228 pages.

This is a literary discussion of one-half of Zane Grey's Westerns, selected to best show the broad scope of this popular author's interests in the West. The text explains how these novels "work," while pointing out Grey's ecological concern for the natural world—its vastness, color and beauty. Wild nature provides a powerful setting but is a determinant of action and of character too.

HOFFMANN, Peter, **Karl May und sein Evangelium : Theologischer Versuch über Camouflage und Hermeneutik**, Paderborn, Schöningh Verlag, 2015, 180 pages.

KELLER, Andrew, **Cormac McCarthy and the Writing of American Spaces**, Amsterdam, Rodopi, 2013, 239 pages.

KLEIN, Thomas, **Geschichte – Mythos – Identität : zur globalen Zirkulation des Western-Genres**, Berlin, Bertz & Fischer, 2015, 304 pages.

MANCINI, Matteo, **Spagheti Western. La proliferazione del genere (anno 1967)**, Piombino, Ass. Culturale il Foglio, 2014, 350 pages.

MEUEL, David, **The Noir Western : Darkness on the Range, 1943-1962**, Jefferson (NC), McFarland, 2015, 220 pages.

Preface 1_Introduction: The Dark Cowboy Rides into Town 5_1. The Darkening West: Conscience and Cruelty Collide in William Wellman's The *Ox-Bow Incident*, Yellow Sky and Track of the Cat 21_2. The Tyranny of Troubled Pasts: Escape and the Futility of It in Raoul Walsh's *Pursued* and Colorado Territory 38_3. Where

Treachery Springs Eternal: Staying Human in the Harsh Worlds of Andre de Toth's *Ramrod* and *Day of the Outlaw* 55_4. "The topography of menace": Painting the Western Black in Robert Wise's *Blood on the Moon* 70_5. Westerns Shaken and Stirred: Sam Fuller Upends Genre Conventions in *I Shot Jesse James* and *Forty Guns* 81_6. Delving Deeper into the Dark Side: Gregory Peck's _Noir-ish Heroes in Henry King's *The Gunfighter* and *The Bravados* 97_7. Deliverance on a Down Note: The Tortured, Grimly Determined Heroes of Anthony Mann's *Devil's Doorway*, *The Naked Spur* and *Man of the West* 115_8. Nightmare in Broad Daylight: Evil Poses as the Law in Allan Dwan's *Silver Lode* 140_9. Helping the Western to Grow Up: The Complex, Shaded Characters in *Delmer Daves' 3:10 to Yuma* and *The Hanging Tree* 150_10. "They're going to kill us, Mrs. Mims": Horror and Absurdity Ride Together in Budd Boetticher's *The Tall T* and *Ride Lonesome* 168_11. Darkness in Shinbone: Noir Is Busting Out All Over in John Ford's *The Man Who Shot Liberty Valance* 185_Conclusion: *Ride On*, *Dark Cowboy* 197_Fifty Additional _Noir-ish _Postwar Westerns Worth Seeing 199

PETZEL, Michael (dir.), **Karl-May Filmbild-geschichten**, Bamberg, Radebeul, Karl-May Verlag, 2015, 368 pages.

RAVELEAU, Alexandre, **Petit dictionnaire du western**, Paris, Hors Collection, 2015, 304 pages. [Les Films, les réalisateurs, les acteurs, en 250 entrées].

STUDLAR, Gaylyn, **Have Gun, Will Travel**, Detroit, Wayne State University Press, (TV Milestones), 2015, 192 pages.

WITSCHI, Nicolas S. (ed.), **A Companion to the Literature and the Culture of the American West**, Chichester, Wiley-Blackwell, (Blackwell Companions to Literature and Culture, 74), 2014, 563 pages.

WOWAGA, Stefan, **Tecumseh : das Leben des berühmten Häuptlings (1768-1813) und der gleichnamige DEFA-Film von 1972**, Ilmenau : THK-Verlag, 2014, 111 pages.

ZEILINGER, Johannes, **Ein träumender Leichnam : B. Traven im Dschungel der Psychopatie**, Berlin, Verbrecher Verlag, 2011, 74 pages.



RÉCITS DE GUERRE

BANGERT, Axel, **The Nazi Past in Contemporary German Film : Viewing Experiences of Intimacy and Immersion**, Rochester (NY), Camden House, (Screen Culture : German Film and the Visual), 2014, 214 pages.

How has the German image of the Nazi past changed since the reunification of East and West Germany? And what role have cinema and television played in this process? This intriguing study argues that since 1990, the two media have turned toward inner German experiences of the Third Reich. From intimate portrayals of ordinary Germans and Nazi leaders to immersive spectacles of war and defeat, German film has focused on portraying the Nazi past from within.

BOYLE, Brenda M. & Sarah Graham (eds.), **The Vietnam War : Topics in Contemporary North American Literature**, London, Bloomsbury, 2014, xvi, 205 pages.

Using a wide range of theoretical approaches, these essays analyze works by Michael Herr, Bao Ninh, Duong Thu Huong, Bobbie Ann Mason, le thi diem thuy, Tim O'Brien, Larry Heinemann, and newcomers Denis Johnson, Karl Marlantes, and Tatjana Solis. Including an historical timeline of the conflict and annotated guides to further reading, this is an essential guide for students and readers of contemporary American fiction

BRODERICK, Suzanne, **Real Wars vs Reel War : Veterans, Hollywood, and WWII**, Lanham (MD), Rowman & Littlefield, 2015, 172 pages.

In *Real War vs. Reel War: Veterans, Hollywood, and World War II*, Suzanne Broderick looks at how on-screen portrayals hold up against wartime experiences of actual combatants—soldiers, sailors, pilots, code talkers, and prisoners of war. In addition, two women—real-life “Rosie the Riveters”—compare depictions of the homefront with their experiences during the war. Among the films discussed in this book are such classics as *Battleground*, *Twelve O'Clock High*, *The Best Years of Our Lives*, *Since You Went Away*, *The Sands of Iwo Jima*, and *The Great Escape*, as well as more contemporary films such as *Swing Shift* and *Windtalkers*.

CASE, George, **Calling Dr Strangelove : The Anatomy and Influence of the Kubrick Masterpiece**, Jefferson (NC), McFarland, 2014, vii, 204 pages.

This book traces the movie's origins as a thriller novel through its evolution into a devastating black comedy, to its ultimate reception as an undisputed cinema classic. A wealth of fresh detail is provided on *Dr. Strangelove's* production, its initial reception and its lasting influence. The book also examines the film within the context of the

real-life superpower standoff it satirized and evaluates its place alongside director Kubrick's entire catalog of famous works. Drawn from interviews, biographical research and extensive cultural analysis, this work is an indispensable resource for Kubrick fans, movie buffs and students of Cold War history.

DALZELL, Tom, **Vietnam War Slang : A Dictionary on Historical Principles**, London & New York, Routledge, 2014, x, 173 pages.

JEANSONNE, Glen & David LUHRSSSEN, **War on the Silver Screen : Shaping America's Perception of History**, Lincoln, Potomac Books, 2014, 185 pages.

In *War on the Silver Screen* Glen Jeansonne and David Luhrssen vividly demonstrate how war movies have burned the images and impressions of those wars onto the American psyche more concretely than has the reality of the wars themselves. That is, our feelings about wars are generated less by what we learn through study and discourse than by powerful cinematic images and dialogue.

LEHR, Dick, **The Birth of a Nation : How a Legendary Filmmaker and a Crusading Editor Reignited America's Civil War**, New York, PublicAffairs, 2014, 368 pages.

ROBIC-DIAZ, Delphine, **La Guerre d'Indochine dans le cinéma français : images d'un trou de mémoire**, Rennes, Presses de l'Université de Rennes, 2015, 358 pages. Préface de Pierre Schoendorffer.

La guerre d'Indochine n'est pas seulement le sujet de quelques films de guerre réalisés par d'anciens enrôlés du Service Cinématographique des Armées tels Pierre Schoendorffer ou Claude Bernard-Aubert. Elle est également un phénomène de société, dont la présence, ténue mais récurrente, est notable dans les fictions françaises (tous genres confondus) tournées depuis plus d'un demi-siècle par des cinéastes aussi reconnus que Louis Malle, Claude Chabrol, Georges Lautner, Pierre Gravier-Deferre, Yves Boisset, Gérard Corbiau, Bertrand Tavernier, Régis Vargnier, etc.

SCHNEIDER, Thomas F., **Erich Maria Remarque, Im Westen nichts neues und die Folgen**, Göttingen, V & R Unipress Osnabrück, 2014, 110 pages.

STIEGLER, Marcus, **Auschwitz-TV : Reflexionen des Holocaust in Fernsehserien**, Wiesbaden, Springer, 2014, xiii, 95 pages.

VIRILIO, Paul, **Guerre et cinéma : logique de la perception, vol. 1**, Paris, Cahiers du Cinéma, (Des classiques), 2015, 154 pages.

YOUNGBLOOD, Denise J., **Bondarchuk's War and Peace : Literary Classic to Soviet Cinematic Epic**, Lawrence, University Press of Kansas, 2014, 190 pages.



EROTICA

ou, à quoi pensait vraiment le poseur
de rondins!

ADAMY, Paule, **Un Séjour à la Bibliothèque des curieux, de 1908 à 1922, suivi de Le ménage à trois de livre, érudition et amour**, Brassac, Plein Chant, (Bibliothèque facétieuse, libertine et merveilleuse), 2014, 290 pages.

ALMEIDO, Fernando d', **De la poérotique comme quête du merveilleux sexuel**, Saint-Denis, Edilivre-Aparis, 2013, 114 pages.

BRACHER, Julia (dir.), **Écrire le désir : 2000 de littérature érotique féminine illustrée**, Paris, Omnibus, 2014, 240 pages [Anthologie]

BYRNE, Romana, **Aesthetic Sexuality : A Literary History of Sadomasochism**, New York, Bloomsbury, 2013, 192 pages.

COLEMAN, Lindsay & Jacob M. HELD (eds.), **The Philosophy of Pornography : Contemporary Perspectives**, Lanham (MD), Rowman & Littlefield, 2014, 302 pages.

Diagnoses of transformation : pornification, digital media, and the diversification of the pornographic / Susanna Paasonen -- Pornography makes the man : the impact of pornography as a component of gender and sexual socialization / Matthew B. Ezzell -- Truth claims about porn : when dogma and data collide / Shira Tarrant -- Pornographic and pornified : feminist and ecological understandings of sexually explicit media / Robert Jensen --

The problem with the problem of pornography : subordination, sexualization, and speech / Jacob M. Held -- The price we pay? pornography and harm / Susan J. Brison -- Heidegger, feminism, and pornography / Natalie Nenadic -- Pornography and speech / Jennifer Hornsby -- Pornography and the philosophy of language / Louise Antony -- Porn, sex, and liberty : a dialogue / Nina Hartley and Jacob M. Held -- The gentle side of pornography : a contemporary examination of pornography's depiction of love and friendship / Lindsay Coleman -- Undisciplining pornography studies / Katrien Jacobs -- Sisters are doin' it for themselves : black women and the new pornography / Ariane Cruz -- Utopic futures of the other : pornography and the creative imaginary / Taine Duncan -- In the arms of the angel : playfulness, creativity and porn's possibilities / Joy Simmons Bradley.

DICKHAUT, Kirsten (dir.), **Liebesemantik : Frühneuzeitliche Darstellungen von Liebe in Italien und Frankreich**, Wiesbaden, Harrassowitz, 2014, viii, 778 pages.

DOERING, Stephan (dir.), **Mon Amour Triff Pretty Woman : Liebespaare im Film**, Berlin, Springer, 2014, xxi, 455 pages.

DOSSIER, **Sexorama**, dans **Le Magasin du XIXe siècle**, Champvallon, no 4, 2014. [Direction : José-Luis Diaz].

DOSSIER, **La Pornographie et ses discours**, dans **Questions de communication**, no 26, 2015.

Marie-Anne Paveau, François Perea – Un objet de discours pour les études pornographiques

Émilie Landais – *Porn studies* et études de la pornographie en sciences humaines et sociales

Béatrice Damian-Gaillard – L'économie politique du désir dans la presse pornographique hétérosexuelle masculine française

Monica G. Zoppi Fontana, Ilka de Oliveira Mota – *Brazil Sex Magazine* : un corps 100 % national ?

François Perea – Éléments du pathos pornographique. Mise en scène et affects dans les dialogues de films pornographiques

Dominique Maingueneau – Le casting, lieu d'autolégitimation du dispositif pornographique

Marie-Anne Paveau – *Sluts and goddesses*. Discours de sexpertes entre pornographie, sexologie et prostitution

Stéphanie Kunert – Les métadiscours pornographiques

François-Ronan Dubois – Les blogs, de la photographie de mode à la photographie pornographique

Éric Bidaud – La psychanalyse à l'épreuve de l'« indécent »

GRATTAROLA, Franco & Andrea NAPOLI, **Luce rossa, La nascita e le prime fasi del cinema pornografico in Italia**, Roma, Iacobelli (Furicollana), 2014, 493 pages.

ILLOUZ, Eva, **Hard Romance : Cinquante nuances de Grey et nous**, Paris, Seuil, 2014,

153 pages.

Considérant les best-sellers comme un baromètre des valeurs, l'auteur montre que, dans cette bluette SM, le jeu de la soumission et de l'autonomie, de la souffrance et de l'épanouissement sexuel, de l'assignation des rôles et de la confusion des identités entre en résonance avec les apories contemporaines des relations entre hommes et femmes. Si cette histoire semble procurera ses lectrices un tel plaisir, c'est qu'elle formule allégoriquement les contradictions émotionnelles et sentimentales qu'elles éprouvent et que, à la manière des guides de développement personnel, elle s'avise de leur prodiguer d'audacieux conseils pour les résoudre.

FALARDEAU, Éric & Simon LAPERRIÈRE (dir.), **Bleu nuit : histoire d'une cinéphilie nocturne**, Montréal, Éditions Somme Toute, 2014, 341 pages.

Entre 1986 et 2007, le réseau de télévision Quatre Saisons diffusait tous les samedis soirs une série de films érotiques qui aura eu une répercussion sans précédent sur l'imaginaire d'une génération de spectateurs. Ce programme s'intitulait Bleu Nuit. Ce livre brosse un survol historique singulier de la célèbre émission. Cet ouvrage porte surtout sur le public ayant regardé Bleu nuit et tentera, à travers plusieurs entrevues, critiques et témoignages, d'analyser la véritable formation d'un regard. Richement illustré, cet ouvrage collectif regroupe des articles rédigés par des spécialistes de renom, tout comme des souvenirs rapportés par des cinéphiles nostalgiques.

FENG, Jim, **Romancing the Internet : Producing and Consuming Chinese Web Romance**, Leiden, Boston, Brill Academic Pub., 2013, x, 193 pages.

JONES, David J., **Sexuality and the Gothic Magic Lantern : Desire, Eroticism and Literary Visibilities**, New York, Palgrave, Macmillan, 2014, 254 pages.

Preface _Introduction _1. Sex and the Ghost-Show: the Early Ghost Lanternists, Friedrich Schiller's *Die Geisterseher/Ghost-seer*, Matthew Lewis's *The Monk* and E-G Robertson's Convent *Fantasmagorie* _2. Byron: Incest, Voyeurism and the Phantasmagoria _3. Charlotte Brönte's *Villette*, Forbidden Desire and Lanternicity in the Domestic Gothic _4. Sheridan Le Fanu's *Carmilla* (1872), 'Ambiguous Alternations': Lesbian Desire in the Lanternist Novella _5. Lanternist codes and Sexuality in *Dracula* and *The Lady of the Shroud* _Conclusion.

KÖHNEMANN, Andreas, **Liebe in alle Richtungen : Sexuell ambivalente Dreiecksziehungen im Film**, Frankentahl, Mühlbeyer Filmbuchverlag, 2014, 232 pages.

KOTTHAUS, Jochem, **Sexuelle Gewalt im Film**, Basel, Beltz Juventa, 2015, 332 pages.

LAU, Kimberly J., **Erotic Infidelities : Love and Enchantment in Angela Carter's The Bloody Chamber**, Detroit, Wayne State Uni. Press, (Fairly Tale Studies), 2014, 198 pages.

LUBEY, Kathleen, **Excitable Imaginations : Eroticism and Reading in Britain, 1660-1760**, Lewisburg, Bucknell University Press, 2012, 286 pages.

Eroticism and the eighteenth-century imagination -- Imperfect enjoyments: errors of the imagination in Restoration England -- "Too great warmth": Joseph Addison, Eliza Haywood, and the pleasures of reading -- "Something greatly awful": what sex does in early novels -- Sex as form: the aesthetic pedagogies of John Cleland and William Hogarth -- Coda philosophy's erotic forms.

MENNEL, Barbara, **Le Cinéma queer : écolières, vampires et cow-boys gays**, Paris, Arche, 2013, 189 pages.

Le cinéma met en jeu deux plaisirs antithétiques : regarder et être regardé, voyeurisme et exhibitionnisme. À une époque où gays et lesbiennes sont présents à la télévision et au cinéma, comme personnages centraux ou en tant que proches, voisins ou amis de ces derniers, il est intéressant de revenir sur un passé où ces personnages pouvaient être discrédités.

MORELAND, Rich, **Pornography Feminism : As Powerful as She Wants to Be**, London, John Hunt Publishing, 2015, 277 pages.

During the sex wars of the 1980s, sex-positive feminism entered the adult film industry with a performer support group known as Club 90. Over the next three decades feminism found a home among an influential group of women in pornography.

Pornography Feminism: As Powerful as She Wants to Be is a popular history of this unfolding saga told largely through personal interviews along with scholarly works, previous popular histories, and film reviews.

NICOL, Françoise & Laurence PERRIGAULT, **La Scène érotique sous le regard**, Rennes, Presses universitaires de Rennes, (Interférences), 2014, 324 pages.

Fondé sur les recherches récentes concernant la notion de dispositif, cet ouvrage se propose d'étudier un corpus de «scènes érotiques» empruntées à diverses époques et issues de plusieurs disciplines : les arts du spectacle, les arts plastiques, le cinéma, la photographie et la littérature. Les premières contributions de cet ouvrage envisagent le dispositif de manière concrète : elles montrent que mettre en scène un dispositif de représentation suppose d'articuler un espace destiné au regard du lecteur/spectateur au moment de la consommation esthétique.

ORIA, Beatriz, **Talking Dirty on Sex and the City : Romance, Intimacy, Friendship**, Lanham (MD), Rowman & Littlefield, 2014, 214 pages.

First broadcast on HBO in 1998, *Sex and the City* quickly became a mainstream success. In *Talking Dirty on Sex and the City: Romance, Intimacy, Friendship*, Beatriz Oria explores the discourses surrounding the series from a sociological point of view. The author also explores such elements as romantic versus democratic love, the

representation of female sexuality, and new family models. With an interdisciplinary approach, this book touches on many different areas, including sociology, psychology, gender studies, and media studies.

PAVEAU, Marie-Anne, **Le Discours pornographique**, Paris, Éditions de la Musardine, (L'Attrape-Corps), 2014, 400 pages. Préface de Dominique Maingueneau. Postface de Wendy Delorme.

Cet ouvrage porte sur le langage de la pornographie tel qu'il se déploie dans les textes littéraires, médiatiques ou polémiques, les dictionnaires des mots du sexe, les sites et les blogs. Il se penche aussi sur les noms des pornstars et des jouets sexuels, sur les catégories et les tags qui organisent un domaine devenu foisonnant. Dans l'univers pornographique, paroles et actes sont étroitement liés et parfois confondus, ce qui confère une importance remarquable aux formes du discours.

PIERRON, Agnès, **Le Bouquin des mots du sexe**, Paris, Robert Laffont, (Bouquins), 2015, 1037 pages.

Avoir l'abricot en folie, S'astiquer les cuivres façon grand hôtel, Faire partie de la bande à Ripolin, Mettre une fausse barbe... Autant de métaphores, artisanales, animalières, florales, militaires ou religieuses, qui font, de manière détournée mais toujours évocatrice, toute la sensualité du vocabulaire érotique. Les mots peuvent être à double sens et laisser planer une équivoque souvent savoureuse. L'auteur de ce Bouquin des mots du sexe montre à la fois la pérennité et l'évolution à travers les âges de certaines de ces images. Ainsi, le célèbre café du pauvre d'Alphonse Boudard rejoint ce que le XV^e siècle appelait les pauvretés – les parties dites honteuses. Au XVI^e siècle, la pauvreté de Dieu, c'était le sexe de l'homme ou de la femme. Au siècle suivant, faire la pauvreté, c'était coïter. Tous les styles sont ici représentés, du plus sophistiqué (le manche de corail, le rubis cabochon) au plus argotique (tutoyer le pontife) en passant par des formulations plus mystérieuses encore (prendre les chemins de Fatima, faire le coup du macaron, soutirer une femme au caramel).

ROSEWARNE, Lauren, **Masturbation in Pop Culture : Screen, Society, Self**, New York, Lexikon Books, 2014, 360 pages.

From sitcoms to horror movies, teen comedies to erotic thrillers, autoeroticism is easily detected on screen. The portrayal, however, is not a simple one. Just as in real life a paradox exists where most of us masturbate and accept it as normal and natural, there simultaneously exists a silence about it; that we do it, but we don't talk about it; that we enjoy it but we laugh about it. The screen reflects this conflicted relationship. It is there—hundreds and hundreds of times—but it is routinely whispered about, mocked and presented as a punchline, and is inevitably portrayed as controversial at the very least.

SCHAFER, Eric (ed.), **Sex Scene : Media and the Sexual Revolution**, Durham, Duke University Press, 2014, 456 pages.

Rate it x? : Hollywood cinema and the end of the production code / Christie Milliken -- Make love, not war : Jane Fonda comes home (1968-1978) / Linda Williams -- The new sexual culture of American television in the 1970s / Elana Levine -- Prurient (dis)interest : The American release and reception of *I am curious (yellow)* / Kevin Heffernan -- Wet dreams : erotic film festivals of the early 1970s and the utopian sexual public sphere / Elena Gorfinkel -- Let the sweet juices flow : WR and midnight movie culture / Joan Hawkins -- 33 1/3 sexual revolutions per minute / Jacob Smith -- "I'll take Sweden" : the shifting discourse of the "sexy nation" in sexploitation films / Eric Schaefer -- Altered sex : Satan, acid, and the erotic threshold / Jeffrey Sconce -- The "sexarama" : or sex education as an environmental multimedia experience / Eithne Johnson -- San Francisco and the politics of hardcore / Joseph Lam Duong -- Beefcake to hardcore : gay pornography and the sexual revolution / Jeffrey Escoffier -- Publicizing sex through consumer and privacy rights : how the American Civil Liberties Union liberated media in the 1960s / Leigh Ann Wheeler -- Critics and the sex scene / Raymond J. Haberski Jr. -- Porn goes to college : American universities, their students, and pornography, 1968-1973 / Arthur Knight and Kevin M. Flanagan.

SEESSLEN, Georg, **Lars Trier Goes Porno : (nicht nur), über Nymphomaniac**, Berlin, Bertz & Fischer, 2014, 222 pages.

TENTORI, Antonio, **Voglia di Guardare. L'eros nel cinema di Joe d'Amato**, Milano, Bloodbuster, 2014, 160 pages.

WARD, Ian, **Sex, Crime and Literature in Victorian England**, Oxford, Hart Publications, 2014, 154 pages.

The Victorians worried about many things, prominent among their worries being the 'condition' of England and the 'question' of its women. Sex, Crime and Literature in Victorian England revisits these particular anxieties, concentrating more closely upon four 'crimes' which generated special concern amongst contemporaries: adultery, bigamy, infanticide, and prostitution. Each engaged with questions of sexuality and its regulation - as well as the legal, moral, and cultural concerns - which attracted the considerable interest, not just of lawyers and parliamentarians, but also novelists and poets, and perhaps most importantly, those who, in ever-larger numbers, liked to pass their leisure hours reading about sex and crime.

WILT, Judith, **Women Writers and the Hero of Romance**, New York, Palgrave Macmillan, 2014, vii, 228 pages.

What does the heroine seek from the hero in a romance - self enhancement or self-sharing? Submission or dominance? Drawing together classics like *Wuthering Heights* and *Middlemarch*, epics from Ayn Rand and Dorothy Dunnett, and romances from *The Scarlet Pimpernel* and *The Sheik* to the *Twilight* and *Fifty Shades of Grey* sagas, Judith Wilt depicts the feminine imagination conceiving the hero as 'the girl' in pursuit of a transcendent self.

RÉCITS ET FILMS HISTORIQUES

ALBERICH, Enrich, **Heroes, Reyes y Mitos : las grandes películas basadas en la historia, sus mitos y leyendas**, Barcelona, Man non tropo editorial, 2014, 256 pages.

BRAYFIELD, Celia & Duncan SPOTT, **Writing Historical Fiction : A Writer's and Artists' Companion**, London & New York, Bloomsbury, 2014, xvii, 321 pages.

BURNETTE-BLETSCH, Rhonda (dir.), **The Bible in Motion : A Handbook of Biblical Reception in Film**, Walter de Gruyter, 2015, 710 pages.

Part I examines the rich cinematic afterlives of selected characters from the Hebrew Bible and New Testament. Part II considers issues of biblical reception across a wide array of film genres, ranging from noir to anime. Part III features directors, from Lee Chang-dong to the Coen brothers, whose body of work reveals an enduring fascination with biblical texts and motifs. Part IV offers topical essays on cinema's treatment of selected biblical themes (e.g., redemption, lament, apocalyptic), particular interpretive lenses (e.g., feminist interpretation, queer theory), and windows into biblical reception in a variety of world cinemas (e.g., Indian, Israeli, and Third Cinema).

BURSTEIN, Miriam Elizabeth, **Victorian Reformations : Historical Fiction and Religious Controversy, 1820-1900**, Notre Dame, University of Notre Dame Press, 2014, x, 300 pages.

D'ARCENS, Louise & Andrew LYNCH (eds.), **International Medievalism and Popular Culture**, Amherst (NY), Cambria Press, 2014, 294 pages.

The medieval, the international, the popular : introduction / Louise D'Arcens and Andrew Lynch -- Sovereignty and "neo-mediaevalism" : Hedley Bull's The anarchical society and international relations theory / Clare Monagle -- The battle for reality : Harry Potter and the Christian right / Helen Dell -- Coming home : international and domestic medievalism in the films of Ridley Scott / Louise D'Arcens -- The Middle Ages and the Arab Spring : medievalism and the built environment in the modern Middle East / John M. Ganim -- Medievalism on the streets : tinsmiths, knights, and the international labor movement / Helen Hickey and Stephanie Trigg -- Encounter, fragment, reuse : medievalism in contemporary Australian visual art / Karen Hall -- Anna and Julia : Byzantine medievalism in Kristeva's murder in Byzantium / Nickolas Haydock -- The girl in the forest : medievalism as feminist imaginary /

Chantal Bourgault du Courday -- Violence and resistance in contemporary fantasy fiction / Laurie Ormond -- Mateship in the Middle Ages : the Australianess of William Wallace, William Thatcher, and Robin Longstride / Anne McKendry -- Here be dragons : mapping medievalisms for the young / Clare Bradford -- Swords in stones/ladies in lakes : revision and legendariness in Arthurian medievalism / Andrew Lyncy -- Just like life : the popularity of medievalism / Stephen Knight.

DELLA CASA, Steve & Marco GIUSTI, **Il grande libro di Ercole. Il cinema mitologico in Italia**, Roma, Edizione Sabinae, 2013, 431 pages.

DELON, Gaspard & Sandra Provini, **Château : La reine Margot**, Neuilly, Atlante, (Cleps Concours, Cinéma), 2015, 286 pages.

GRASL, Caterina Maria, **Oedipal Murders and Nostalgic Resurrections The Victorians in Historical Middlebrow Fiction, 1914-1959**, Heidelberg, Universitätsverlag Winter, 2014, 383 pages.

HAINES, John, **Music in Films on the Middle Ages : Authenticity vs Fantasy**, New York, Routledge, 2014, xvii, 229 pages.

HEUSLER, Andreas, **Lion Feuchtwanger : Münchner – Emigrant – Weltbürger**, St. Pölten, Residenz Verlag, 2014, 2014, 352 pages.

HINZ, Felix, **Mythos Kreuzzüge : Selbst – und Fremdbilder in historischen Romanen, 1786-2012**, Schwalbach/Ts, Wochenschau Verlag, 2014, 574 pages.

JAKOBS, Béatrice (dir.), **Le Roman historique français**, Tübingen, Narr Verlag, (Oeuvres & Critiques, 39, 1), 2014, 101 pages.

KINKLEY, Jeffrey C., **Visions of Dystopia in China's New Historical Novels**, New York, Columbia University Press, 2014, 304 pages.

[Yu Hua, Su Tong, Wang Anyi, Mo Yan, Han Shaogong, Ge Fei, Li Rui, and Zhang Wei]

MINI-DOSSIER ALEXANDRE DUMAS

CAMOUS, Claude, **Alexandre Dumas à Marseille : du château d'If au gai Paris**, Marseille, Éditions Autres Temps, 2014, 132 pages.

DESORMEAUX, Daniel, **Alexandre Dumas, fabrique d'immortalité**, Paris, Classiques Garniers, (Études romantiques et dix-neuviémistes, 430, 2014, 347 pages.

LEDDA, Sylvain, **Alexandre Dumas**, Paris, Gallimard, (Folio Biographies), 2014, 350 pages.

MINI-DOSSIER PIRATES ET AUTRES AVENTURIERS DES MERS



BURWICK, Frederick, **British Pirates in Print and Performance**, New York, Palgrave Macmillan, 2015, 230 pages.

Fictional or real, pirates haunted the imagination of the 18th and 19th century-British public. *British Pirates in Print and Performance* explores representations of pirates through dozens of stage performances, including adaptations by Byron, Scott, and Cooper, in a period of maritime commerce, exploration, and naval conflict. Tracking the movement between the pirate on stage and the pirate in print, this book reveals the origins and dramatic developments of the signifiers that audiences attach to piracy, including pirate fashion (from peg-legs to parrots), the Jolly Roger, and walking the plank.

HNILICA, Irmtraud & Marcel LEPPERS (dir.), **Populären Pirates : Vermessung eines Feldes**, Berlin, Kulturverlag Kadmos, 2015, 296 pages.

POLICANTE, Amedeo, **The Pirate Myth ; Genealogies of an Imperial Concept**, New York, Routledge, (Law and the Postcolonial), 2015, 280 pages.

SINOWITZ, Michael Leigh, **Patrick O'Brien's Bodies at Sea : Sex, Drugs, and the Physical Form of the Aubrey-Maturin Novels**, Jefferson (NC), McFarland, 2014, 199 pages.

An exploration of the complex roles that bodies—both literally and figuratively—play in the 21 volume Aubrey-Maturin series reveals much about the novels' many meditations on mind and body. Beginning with a consideration of genre norms and the bodies of the novels' main characters, the book's focus shifts to the ways the series offers interconnections between the human body and history.

KLEINBERGER, Alain & Jacqueline NACACHE, **La Reine Margot (Patrice Chéreau, 1994) : analyse d'une oeuvre**, Paris, Vrin, (Philosophie et cinéma), 2015, 136 pages.

LANDSBERG, Alison, **Engaging the Past : Mass Culture and the Production of Historical Knowledge**, New York, Colombia University Press, 2015, 240 pages.

Reading films, television dramas, reality shows, and virtual exhibits, among other popular texts, *Engaging the Past* examines the making and meaning of history for everyday viewers. Some of the works considered in this volume include the films *Hotel Rwanda* (2004), *Good Night and Good Luck* (2005), and *Milk* (2008); the television dramas *Deadwood*, *Mad Men*, and *Rome*; the reality shows *Frontier House*, *Colonial House*, and *Texas Ranch House*

LEFERE, Robin, **La novela histórica : (re)definición, caracterización, tipología**, Madrid, Visor Libros, 2013, 301 pages.

MEYERS, Stephen C., **Epic Sound : Music in Postwar Hollywood Biblical Films**, Bloomington, Indiana University Press, 2015, 288 pages.

A biblical story for the post-World War II generation? : Victor Young's music for DeMille's *Samson and Delilah* -- Turning away from "concocted spectacle" : Alfred Newman's score for *David and Bathsheba* -- Spectacle and authenticity in Miklós Rózsa's *Quo vadis* score -- Novel and film, music and miracle : Alfred Newman's score to *The robe* -- Spirit and empire : Elmer Bernstein's score to *The Ten Commandments* -- The law of genre and the music for *Ben-Hur* -- King of kings and the problem of repetition -- Suoni nuovi, suoni antichi: the soundscapes of *Barabbas* -- Universality, transcendence, and collapse : music and the greatest story ever told.

MORCILLO, Marta García, Pauline HANESWORTH & Oscar LAPENA MARCHENA 9eds.) (ed.), **Imagining Ancient Cities in Film : from Babylon to Cinecitta**, New York, Routledge, 2015, 320 pages.

Introduction: Cinematic cityscapes and the ancient past / Marta García Morcillo and Pauline Hanesworth -- The Babylon of D.W. Griffith's *Intolerance* / Michael Seymour - City of God: ancient Jerusalem and the Holy Land in cinema / Leonardo Gregoratti -- From Ithaca to Troy: the Homeric city in cinema and television / Francisco Salvador Ventura -- Utopia: cinematic Sparta as an idea (not a city) / Thomas Blank -- Monuments, men and metaphors: recreating ancient Athens in film / Pauline Hanesworth -- City of lights: ancient Alexandria in cinema and modern imagination / Nacho García -- The East in the West: the rise and fall of ancient Carthage in modern imagery and in film / Marta García Morcillo -- "Rome is no longer in Rome": In search of the Eternal City in cinema / Alberto Prieto Arciniega -- "It is like Soho, only bigger" : Doctor Who and modern interpretations of Pompeii / Rosario Rovira Guardiola -- The late antique city in movies / Filippo Carlà and Andreas Goltz -- Barbaricum-civilisation of savages / Martin Lindner -- Atlantis and other fictional ancient cities / Oscar Lapeña Marchena.

PFITZER, Gregory M., **History Repeating Itself : The Republication of Children's Historical Literature and the Christian Rights**, Amherst, University of Massachusetts Press, (Studies in Print Culture and the History of the Book), 2014, 336 pages.

Introduction: "the past we choose to remember" -- Narrative history: Samuel Goodrich and truth in children's history -- Pedagogical history: the Abbott brothers and Progressive approaches to the past -- Gendered history: Josephine Pollard and monosyllabic histories -- Providential history: Charles Carleton Coffin and the home study movement -- Biographical history: Elbridge S. Brooks and the childhood lives of great men -- Doctrinal history: Charles Morris and the search for "lost history" -- Conclusion: the recycled past.

PRAMMAGIORE, Maria, **Making Time in Stanley Kubrick's Barry Lyndon : Art, History and Empire**, New York, Bloomsbury Academic, 2015, 224 pages.

RAMIREZ, Bruno, **L'Histoire à l'écran**, Montréal, Presses de l'Université de Montréal, (Champ libre), 2014, 338 pages.

Comment le cinéma enrichit-il notre compréhension du passé et de quelle façon scénaristes et réalisateurs le transforment-ils en langage filmique ? Quels sont leurs modèles, leurs sources, leurs motivations ? Les plus grands cinéastes actuels – Denys Arcand, Constantin Costa-Gavras, Deepa Mehta, Renzo Rossellini, les frères Taviani et Margarethe von Trotta – s'entretiennent avec l'auteur sur ces questions, en seconde partie d'un ouvrage indispensable à tous les passionnés d'histoire et de cinéma.

SANTAS, Constantine, James M. WILSON, Maria COLAVITO & Djoymy BAKER, **The Encyclopedia of Epic Film**, Lanham (MD), Rowman & Littlefield, 2014, 712 pages.

The Encyclopedia of Epic Films identifies, describes, and analyzes those films that meet the criteria of the epic—sweeping drama, panoramic landscapes, lengthy adventure sequences, and, in many cases, casts of thousands. This volume looks at the wide variety of epics produced over the last century—from the silent spectacles of D. W. Griffith and biblical melodramas of Cecil B. DeMille to the historical dramas of David Lean and rollercoaster thrillers of Steven Spielberg

SHEPERD, David J., **The Bible on Silent Film : Spectacle, Story and Scripture in the Early Cinema**, New York, Cambridge University Press, 2013, 320 pages.

Drawing upon rarely seen archival footage and early landmark films of directors such as Louis Feuillade, D. W. Griffith, Michael Curtis and Cecil B. DeMille, this history treats well-known biblical subjects including Joseph, Moses, David and Jesus, along with lesser-known biblical stars such as Jael, Judith and Jephthah's daughter.

**MINI-DOSSIER
AUTANT EN EMPORTE LE VENT
(GWTW)**



BARTEL, Pauline, **The Comple *Gone with the Wind* Trivia Book : The Movie and More**, Lanham (MD), Taylor, Trade Publishing, 2014, 328 pages [deuxième édition]

BAUER, Margaret Donovan, **A Study of *Scarletts* : Scarlett O'Hara and Her Literary Daughters**, Columbia, University of South Carolina Press, 2014, 184 pages.

COLLECTIF, ***Gone with the Wind* : The Great American Movie 75 Years Later**, New York, Life, 2014, 160 pages.

Seventy-five years after America fell in love with the cinematic classic *Gone with the Wind*, LIFE revisits the making of the award-winning movie and gives readers a rare look into the film's captivating, behind-the-scenes drama. This richly illustrated book is a must-have collector's item for old fans and new.

DAVIS, Anita Price, **The Margaret Mitchell Encyclopedia**, Jefferson (NC), McFarland, 2013, v, 233 pages.

WILEY, John Jr., **The Scarlett Letters : The Making of the Film *Gone with the Wind***, Lanham (MD), Taylor Trade Publishing, 2014, 536 pages.

STOKES, Melvyn, **American History Through Hollywood Film : From the Revolution to the 1960s**, New York, Bloomsbury Academic, 2014, 312 pages.

Chapters deal with key events in American history including the American Revolution, the Civil War and its

legacy, the Great Depression, and the anti-communism of the Cold War era. Major themes such as ethnicity, slavery, Native Americans and Jewish immigrants are covered and a final chapter looks at the way the 1960s and 70s have been dealt with by Hollywood.

THORNTON, Niamh, **Revolution and Rebellion in Mexican Film**, New York, Bloomsbury, 2013, vii, 212 pages.

TRUFFINET, Nicolas, ***Kaamelott*, ou la quête du savoir**, Paris, Vendémiaire, 2014, 139 pages.

On suit dans *Kaamelott*, série désormais culte, le prosaïque quotidien du légendaire royaume de Logres. On pourrait en rester là, ne retenir que l'humour décapant. Or aujourd'hui encore *Kaamelott* mobilise les fans, toujours plus avides d'en connaître la suite. Car par-delà son aspect fragmenté, la quête du Graal entreprise par Alexandre Astier est portée par une profonde cohérence. Narrative mais aussi conceptuelle.

WELDT-BASSON, Helene Carol (ed.), **Redefining the Latin American Historical Fiction : The Impact of Feminism and Postcolonialism**, New York, Palgrave Macmillan, 2013, viii, 263 pages.

1. Redefining Latin American Historical Fiction: The Impact of Feminism and Postcolonialism; Helene Carol Weldt-Basson_2. *Ashes of Izalco*: Female Narrative Strategies and the History of a Nation; Patricia Varas_3. In Search of the Absent Revolution: Edgardo Rodríguez Julia's Novels of Invented History; Víctor Figueroa_4. The Galleys of History: Mirages and Madness of a Journey; Fernando Burgos_5. Archaeologies of Identity: Revisions of the City and the Nation in Two Novels by Ana María Torres; Elda Stanco_6. Santa Evita, History, Fiction, and Myth: A Narrative from Another Side; Marcelo Coddou_7. Chaos and Simulations of History in *Mujer en traje de batalla*; Fátima R. Nogueira_8. The Plural History of Memory: A Polyphonic Novel by Ángela Hernández; Ester Gimbernat González_9. Unsubmissive Imaginaries in the Contemporary Brazilian Historical Novel: A Reading of *Um defeito de cor* by Ana Maria Gonçalves; Maria Josele Coehlo_10. *El sueño del celta*: Postcolonial Vargas Llosa; Helene Carol Weldt-Basson.

WENDLER, André, **Anachronismen : Historiografie und Kino**, Paderborn, Fink Verlag, (Film Denken), 2014, 342 pages.

Das Buch untersucht das Verhältnis zwischen Geschichtsfilm und traditionellen Formen der Geschichtsschreibung. Dabei werden Anachronismen als die Schaltstellen begriffen, an denen jede Historiografie auf ihre eigene Medialität stößt.

An Filmen von Martin Scorsese, Jean-Marie Straub und Danièle Huillet, Joseph L. Mankiewicz und Derek Jarman wird hier gezeigt, wie filmisches Geschichtsbewusstsein auf die Leinwand kommt.

WEYL, Daniel, **Robert Bresson : procès de Jeanne d'Arc : de la plume médiévale au cinématographe**, Paris, L'Harmattan, (Champs visuels), 2014, 120 pages.

WOODS, William F., **The Medieval Filmscape : Reflections of Fear and Desire in a Cinematic Mirror**, Jefferson (NC), McFarland, 2014, vii, 203 pages.

This book is an attempt at defining the genre of medieval film by describing its features and analyzing its effects and their significance, there being few works presently available that work toward such definition. There are three parts: the introduction enters the medieval film world, describing its typical features and showing how they create a convincing sense of its time; three short chapters discuss *authenticity*, *simplicity* and *spectacle*—the roots of film medievalism; and six longer chapters comment on individual films. Works are discussed that extend the reach of the genre, such as Dreyer's *La Passion de Jeanne d'Arc* with its emotional range, or Bergman's *Seventh Seal*, which creates a universal symbolism. The author describes what goes into a medieval film and how it affects its audience, while offering suggestions about why its themes are meaningful to us.



Note : faute d'espace, nous n'avons retenu qu'une brève sélection de titres

BACHOLLE-BOSKOVIC, Michèle (dir.), **Paroles d'auteurs jeunesse. Autour du multiculturalisme et des minorités visibles en France**, Amsterdam, Rodopi, (Francophonies), 2014, 252 pages

BEN SOUSSAN, Patrick, **Qu'apporte la littérature jeunesse aux enfants ? : et à ceux qui ne le sont plus**, Toulouse, Éditions Érès, (1001 et +), 2014, 322 pages.

CARRINGTON, Bridget & Jennifer HARDING (eds.), **Beyond the Book : Transforming Children's Literature**, Newcastle upon Tyne, Cambridge Scholars Publishing, 2014, xi, 240 pages.

CONNAN-PINTADO, Christianne & Gilles BÉHOTÉGUY (dir.), **Etre une fille, un garçon dans la littérature pour la jeunesse : France, 1945-2012**, Pessac, Presses Universitaires de Bordeaux, 2014, 307 pages,

HELLMAN, Ben, **Fairy Tales and True Stories : The History of Russian Literature for Children and Young People (1574-2010)**, Leiden & Boston, Brill, (Russian History and Culture), 2013, xi, 588 pages.

HENKY, Danièle, **L'Empreinte de la Bible. Réécritures contemporaines de mythes bibliques en littérature jeunesse**, Bruxelles, Berlin, et al., Peter Lang, 2014, 271 pages.

KORACH, Dominique & Soazig LE BAIL, **Éditer pour la jeunesse**, Paris, Éditions du cercle de la Librairie, (Pratiques éditoriales), 2014, 143 pages.

MARTIN, Serge, **Poétique de la voix en littérature jeunesse : le racontage de la maternelle à l'université**, Paris, L'Harmattan, (Enfance et langages), 2014, 323 pages.

MARTIN, William Patrick, **A Lifetime of Fiction : The 500 Most Recommended Reads for Ages 2 to 102**, Lanham (MD), Rowman & Littlefield, 2014, 234 pages.

McCLURE, Amy A., GARTHWAIT, Abigail & Janie V. Kristo, **Teaching Childrens Literature in an Era of Standards**, Boston, Pearson, 2015, xvi, 392 pages.

STOVER, Lois Thomas & Connie S. ZITLOW, **Portrait of the Artist as a Young Adult : The Arts in Young Adult Literature**, Lanham (MD), The Scarecrow Press, 2013, 292 pages.

WILSON, Leah (ed.), **Divergent Thinking : YA Authors on Veronica Roth's Divergent Trilogy**, Dallas (TX), Benbella Books, (Smart Pop), 2014, 256 pages.

WOHLMANN, Anita, **Aged Young Adults : Age Readings of Contemporary American Novels and Films**, Bielefeld, transcript Verlag, 2014, 280 pages.