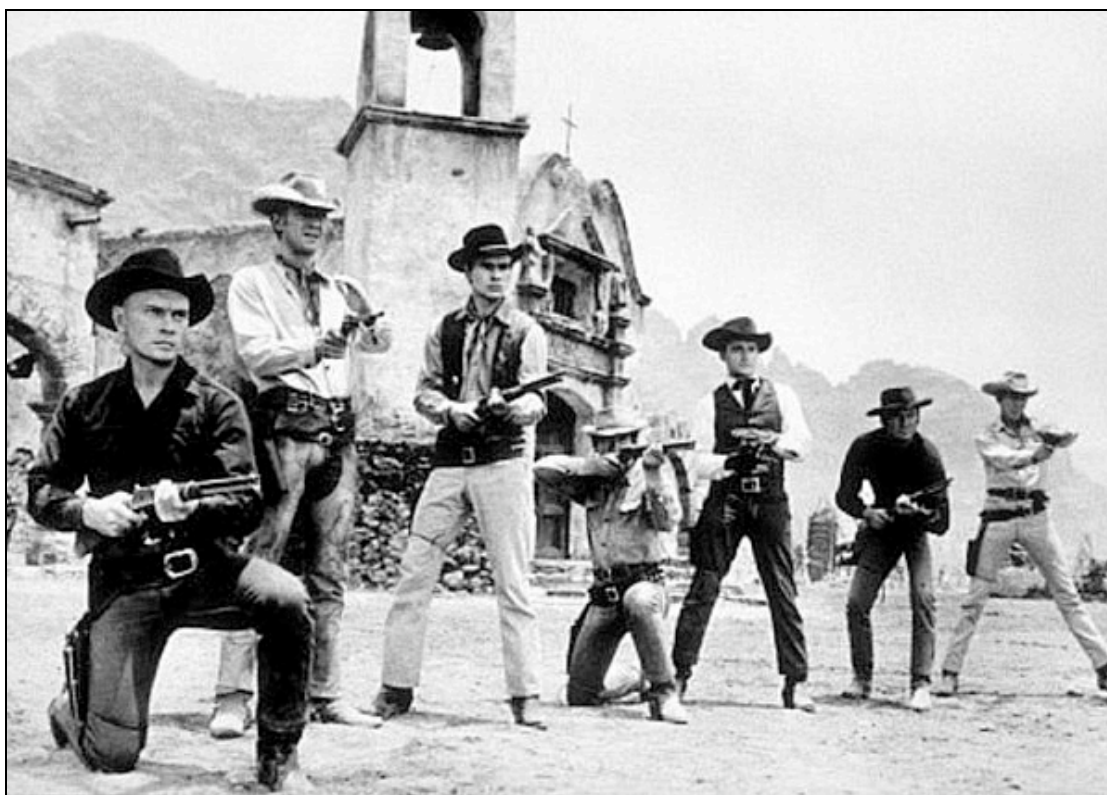


MARGINALIA

Bulletin bibliographique des études sur les littératures et le film populaires n° 74

SCIENCE-FICTION FANTASTIQUE FANTASY ROMAN POLICIER
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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

ADELMAN, Gary, **Sorrow's Rigging : The Novels of Cormac McCarthy, Don DeLillo and Robert Stone**, Montréal, McGill-Queen's University Press, 2012, 182 pages.

Through the writings of Cormac McCarthy, Don DeLillo, and Robert Stone, *Sorrow's Rigging* reflects on the American scene from the outbreak of the Vietnam War in 1965 to the uncertain future. In an innovative new reading, Gary Adelman presents these three authors as "Catholic cowboys," renegades, and above all furious parodists of Americana and its larger-than-life mythology, dreams, innocence, and power.

AZIZA, Claude, Préface et « Abécédaire de Tarzan », dans **La Légende de Tarzan** (Edgar Rice Burroughs), Paris, Presses de la Cité, (Omnibus), 2012.

AZIZA, Claude, **Toi Tarzan, moi fan**, Paris, Klincksiek, (50 questions), 2012, 168 pages.

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

GRIFFIN, Susan & Alan NADEL (eds.), **The Men Who Knew too Much : Henry James and Alfred Hitchcock**, New York, Oxford University Press, 2012, viii, 269 pages.

Reading James with Hitchcock, reading Hitchcock with James / Susan Griffin and Alan Nadel -- National bodies / Susan Griffin -- Secrets, lies, and virtuous attachments : The ambassadors and The 39 steps / Brenda Austin-Smith -- Henry James and Alfred Hitchcock after the American century : circulation and non-return in The American scene and Strangers on a train / Brian T. Edwards -- Colonial discourse and the unheard other in Washington Square and The man who knew too much / Alan Nadel -- Bump : concussive knowledge in James and Hitchcock / Mary Ann O'Farrell -- James's

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LOCATELLI, Aude, **Jazz, belles-lettres : approches comparatistes des rapports du jazz et de la littérature**, Paris, Classiques Garnier, 2012, 220 pages.

NIEDLICH, Florian (ed.), **Facette der Popkulture : über die ästhetische und politische Kraft des Populären**, Bielefeld, transcript, 2012, 225 pages.

PAMBOUKIAN, Sylvia A., **Doctoring the Novel : Medecine and Quackery from Shelley to Doyle**, Athens, Ohio University Press, 2012, xiv, 207 pages.

Doctoring the Novel explores the ways in which language constructs and stabilizes these slippery terms by examining medical quackery and orthodoxy in works such as Mary Shelley's *Frankenstein*, Charles Dickens's *Bleak House* and *Little Dorrit*, Charlotte Brontë's *Villette*, Wilkie Collins's *Armada*, and Arthur Conan Doyle's *Stark Munro Letters*.

PERCEC, Dana (ed.), **Romance : The History of a Genre**, Newcastle, Cambridge Scholars, 2012, 240 pages.

This book proposes, in four parts and twelve chapters, a fascinating and multifaceted journey into the history, substance and geography of romance. From its origins to the latest developments, from its subgenres to its features, from print to film, from television to Facebook, romance comes in various shapes and colours, which the reader can fully explore. The journey in the world of romance takes the reader from familiar corners to less familiar ones: from North America, Great Britain, Romania, or Turkey, to India or South Africa. The numerous approaches to romance generate diverse data, varied analytical frameworks and interesting, fresh and solidly grounded findings.

PRAT, Stéphane, **Sur la route de Jack London**, Saint-Jean-des-Mauvrets, Éditions du Petit Pavé, (Dans les pas...), 2012, 186 pages.

Sur la route de Jack London, par la fiction, par le document et par l'essai, tente d'éclairer quelques-unes des facettes les plus surprenantes de cet auteur majeur.

REDDING, Arthur, **Turncoats, Traitors, and Fellow Travelers : Culture and Politics of the Early Cold War**, Jackson, University Press of Mississippi, 2012, 224 pages.

Redding examines work by a wide swath of creators, including essayists (W. E. B. Du Bois and F. O. Matthiessen), novelists (Ralph Ellison, Patricia Highsmith, Jane Bowles, and Paul Bowles), playwrights (Arthur Miller), poets (Sylvia Plath), and filmmakers (Elia Kazan and John Ford). The book explores how writers and artists created works that went against mainstream notions of liberty and offered alternatives to the false dichotomy between capitalist freedom and totalitarian tyranny. These complex responses and the era they reflect had and continue to have profound effects on American and international cultural and intellectual life, as can be seen in the connections Redding makes between past and present.

SLIDE, Anthony, **The Encyclopedia of Vaudeville**, Jackson, University of Mississippi Press, 2012, 605 pages.

STAUDER, Thomas, **Gespräche mit Umberto Eco aus drei Jahrzehnten**, Hamburg, LIT Verlag, 2012, 304 pages.

VERNES, Henri, **D'Henri Vernes à Bob Morane**, Waterloo, Éditions Jourdan, 2012, 365 pages. [H. Vernet se raconte]

WOODFORD, Charlotte (ed.), **The German Bestseller in the Late Nineteenth Century**, Columbia (S.C.), Camden House, 2012, vi, 286 pages.

Introduction: German fiction and the marketplace in the nineteenth century/ Charlotte Woodford -- Pt. 1. The aesthetics of success and failure -- Gustav Freytag's *Soll und haben*: politics, aesthetics, and the bestseller/ Benedict Schofield -- Felix Dahn's *Ein Kampf um Rom*: historical fiction as melodrama/ Todd Kontje -- Wilhelm Jensen and Wilhelm Raabe: literary value, evolutionary aesthetics, and competition in the marketplace/ Nicholas Saul - - Clara Viebig: using the genres of *Heimatkunst* und *Großstadtroman* to create bestselling novels/ Caroline Bland -- Buddenbrooks as bestseller/ Ernest Schonfield -- Pt. 2. Short fiction -- Homeliness and otherness: reflections on Stifter's *Bergkristall*/ Martin Swales -- Berthold Auerbach's *Schwarzwälder Dorfgeschichten*: political and religious contexts of a nineteenth-century bestseller/ Anita Bunyan -- Theodor Storm's *Der Schimmelreiter*: schauerrealismus or gothic realism in the family periodical/ Christiane Arndt -- Pt. 3. Imagination and identification -- Selling the experience of the new world: Balduin Mollhausen's novellistic imagination of America/ Peter C. Pfeiffer -- E. Marlitt's bestselling poetics/ Katrin Kohl -- Bertha von Suttner's *Die Waffen nieder!* and Gabriele Reuter's *Aus guter Familie*: sentimentality and social criticism / Charlotte Woodford -- Taking sex to market: *Tagebuch einer Verlorenen*: Von einer Toten and Josefina Mutzenbacher, *Die Lebensgeschichte einer Wienerischen Dirne, von ihr selbst erzählt*/ Elizabeth Boa. Introduction: German fiction and the marketplace in the nineteenth century/ Charlotte Woodford -- Pt. 1. The aesthetics of success and failure -- Gustav Freytag's *Soll und haben*: politics, aesthetics, and the bestseller/ Benedict Schofield -- Felix Dahn's *Ein Kampf um Rom*: historical fiction as melodrama/ Todd Kontje -- Wilhelm Jensen and Wilhelm Raabe: literary value, evolutionary aesthetics, and competition in the marketplace/ Nicholas Saul - - Clara Viebig: using the genres of *Heimatkunst* und *Großstadtroman* to create bestselling novels/ Caroline Bland -- Buddenbrooks as bestseller/ Ernest Schonfield -- Pt. 2. Short fiction -- Homeliness and otherness: reflections on Stifter's *Bergkristall*/ Martin Swales -- Berthold Auerbach's *Schwarzwälder Dorfgeschichten*: political and religious contexts of a nineteenth-century bestseller/ Anita Bunyan -- Theodor Storm's *Der Schimmelreiter*: schauerrealismus or gothic realism in the family

periodical/ Christiane Arndt -- Pt. 3. Imagination and identification -- Selling the experience of the new world: Balduin Mollhausen's novellistic imagination of America/ Peter C. Pfeiffer -- E. Marlitt's bestselling poetics/ Katrin Kohl -- Bertha von Suttner's Die waffen nieder! and Gabriele Reuter's Aus guter familie: sentimentality and social criticism / Charlotte Woodford -- Taking sex to market: Tagebuch einer Verlorenen: Von einer Toten and Josefine Mutzenbacher, Die Lebensgeschichte einer wienerischen Dirne, von ihr selbst erzählt/ Elizabeth Boa.

Bernard Goorden nous informe...

Le CDE (Centre de Documentation de l'Etrange) – lauréat d'un prix européen à la convention de Brighton en 1984 – continue à mettre en valeur ses collections pour faciliter le travail des chercheurs sur son site www.idesetautres.be

Les 148 numéros de la revue *bimestrielle* « **NUEVA DIMENSION** » (« de ciencia ficción y fantasía ») ont été publiés en langue espagnole à Barcelone (Catalogne / Espagne), par les Ediciones DRONTE (ensuite Ediciones FENIX) sous l'égide de Sebastián Martínez, Domingo Santos et Luis Vigil, entre janvier 1968 et décembre 1983. Bernard Goorden a eu la chance et l'honneur de figurer parmi ses correspondants et collaborateurs à partir de janvier 1976 (N°73) jusqu'à la fin 1983 (N°148). Le dépouillement complet des tables de matières ainsi que les couvertures figurent sur le site.

16 numéros de la revue « *mensuelle* » « **EL PENDULO** » (« entre la ficción y la realidad ») ont été publiés à Buenos Aires (Argentine), par les Ediciones de la URRACA, sous l'égide de Andrés Cascioli et Marcial SOUTO, entre 1979 et 1987. Elle intéresse aussi les lecteurs hispanophiles de SF et fantastique parce qu'elle a eu à son sommaire notamment des textes d'Angélica GORODISCHER, Mario LEVRERO et Elvio E. GANDOLFO. Tel un phénix, elle a ressuscité de ses cendres à deux reprises, ce qui explique cette publication étalée sur plus de 7 ans ... Lors d'une première époque, entre septembre et octobre de 1979, elle a eu deux premiers numéros 1 et 2 d'un format 19,5 X 28 cm, mettant en valeur des BD ; lors d'une deuxième et troisième époques (à nouveau séparées par un intervalle de près de 4 ans entre novembre 1982 et septembre 1986), elle a redémarré avec des seconds numéros 1 et 2, entre mai 1981 et février 1987 (N°14), avec un format 16,5 X 22,5 cm. Le détail des sommaires et les couvertures figurent sur le site www.idesetautres.be

Bernard Goorden, également féru d'**Histoire**, met actuellement à disposition sur son site le matériel qu'il utilisait pour des animations autour du concept « *Jeux d'Histoire* ». Ces outils pédagogiques étaient fort appréciés en milieux multiculturels par des enfants entre 6 et 14 ans. Il y mettait à contribution tant de l'iconographie au sein de livres que des figurines. Il passa ainsi notamment en revue la civilisation de l'Egypte ancienne, la civilisation de la Grèce ancienne, la civilisation de la Rome ancienne, la civilisation arabe, la civilisation des Vikings, la civilisation du Moyen Age occidental et l'épopée de Napoléon.

Il ajoute quotidiennement (voir « **Espace Téléchargements** ») au moins les références bibliographiques de certaines BD en 4 planches aux illustrations attrayantes (FUNCKEN, CHENEVAL, VANCE, ...) relatives à la biographie de personnages célèbres et généralement dues au scénariste Yves DUVAL qui a tout de même passé près de « 55 ans dans les bulles » ... Il attire par la même occasion l'attention, par exemple, d'enseignant(e)s sur les **figurines** actuellement disponibles dans le commerce, que les plus jeunes aimaient toucher en les regardant de près. Par ailleurs, son expérience dans l'enseignement secondaire lui a permis de prendre conscience que de telles biographies en BD manquent beaucoup comme source de lecture aux nouvelles générations d'adolescents. En lisant notamment ces biographies, ils peuvent trouver leur vocation.

CINÉMA & TÉLÉVISION

ARJONA Gallego, Diego José, **Los brazos fuertes del cine de accion de los 80 y 90**, Madrid, T & Editores, 2012, 320 pages.

ASSOULY, Julie, **Le Cinéma des frères Coen**, Paris, CNRS, (Art/Ciné), 2012, 280 pages.

Comédies, westerns, films noirs, thrillers : les frères Coen ont subverti les conventions du film de genre pour créer un néo-cinéma ambitieux, nourri de clins d'oeil rétro aux séries B, aux grandes productions hollywoodiennes, au polar, et à la peinture réaliste américaine... Julie Assouly nous invite à un voyage passionnant au coeur de cet univers, cernant au plus près la vision coenienne d'une Amérique conçue comme un territoire où se confondent toujours l'histoire, le folklore et la fable.

BARTHES, Séverine, **Desperate Housewives**, Paris, Atlande, 2012, 200 pages.

Contenu : Un texte vivant entrecoupé de temps de respiration (entretiens avec des

personnalités liées à la série ou qui en sont fan, encadrés sur des points techniques, anecdotes, extraits de dialogues) et agrémenté de visuels tirés de la série.

BENOLIEL, Bernard, **Clint Eastwood**, Paris, Cahiers du Cinéma, (Maîtres du cinéma), 2012, 102 pages.

BROWN, Noel, **The Hollywood Family Film : A History, from Shirley Temple to Harry Potter**, London, I.B. Tauris, (Cinema and Society), 2012, 272 pages.

CAPUTO, Davide, **Polanski and Perception : The Psychology of Seeing and the Cinema of Roman Polanski**, Bristol, Intellect, 2012, 286 pages.

CAVELL, Stanley, **La Protestation des larmes : le mélodrame de la femme inconnue**, Paris, Capricci, 2012, 328 pages.

À travers l'étude de quatre films des années 1930-1940, Cavell dresse le portrait d'héroïnes isolées qui partagent le besoin d'exister par elles-mêmes et d'être éduquées, et qui ne peuvent pourtant dépasser leur condition qu'en dehors du cadre du mariage.

CHEN, Ya-chen, **Women in Chinese Martial Arts Films of the New Millenium : Narrative Analyses and Gender Politics**, Lanham (MD), Lexington Books, 2012, xvii, 295 pages.

Introduction -- Toward social-cultural and historical readings: "Chinese cinematic martial arts feminism" and its limitation in the narrative of martial arts films -- Narrative analyses of women and gender concerns in every film. The fox, dragon, and lotus in *Crouching tiger, hidden dragon* -- To (en)gender the gendered history in hero -- There is a beauty in the door(way) of flying daggers -- Women who do not practice martial arts in *Seven swords* -- *Cinderella*, *Snow White*, and *Sleeping beauty* in *The promise* -- The Chinese Hamlet's two women and Shakespeare's Chinese sisters: *Qing Nü* and *Waner* in *The banque* -- Traffic of madwomen in the Chinese royal attic: gender concerns in *Curse of the golden flower* -- Integrated analyses about the limitation of feminist emancipation in groups of films. Let's make a wish: martial arts ladies' wishes under the cinematic pen(is) from *A touch of zen* to *Crouching tiger hidden dragon*, *Hero*, *House of flying daggers*, and *The promise* -- Phallogocentric teacher-student complex: from *Legend of the mountain*, *Crouching tiger hidden dragon*, and *Hero* to *Seven swords* -- A Chinese cinematic martial arts room of Pygmalion's own -- Interviews. Interview with

Chung Ling, King Hu's spouse and screenwriter -- Interview with Pan Hua, a female classmate and peer-director of Zhang Yimou, Chen Kaige, Tian Zhuangzhuang, Wu Ziniu, Li Shaohong, Hu Mei, and Peng Xiaolian -- Interview with Tsai Kuo-Jung, a coplaner and screenwriter of Ang Lee's *Crouching tiger hidden dragon* -- Interview with Wang Wei, a judge in the Golden Horse Film Festival.

CHIANG, Chih-Yun, **Theorizing Ambivalence in Ang Lee's Transnational Cinema**, New York, et al., Peter Lang, (Framing Film, 17), 2012, viii, 132 pages.

Theorizing Ambivalence in Ang Lee's Transnational Cinema takes a unique approach to the study of transnational cinema by examining the representation of Chinese identity in Ang Lee's films and the public discourse from various audience communities. This book focuses on his transnational films *Crouching Tiger, Hidden Dragon* (2000) and *Lust, Caution* (2007) as two case studies.

COHEN, Clelia, **Steven Spielberg**, Paris, Cahiers du Cinéma, (Les Maîtres du cinéma), 2012, 104 pages.

CROTHERS, Lane, **Globalization and American Popular Culture**, Lanham, Rowman & Littlefield Publishers, 2012, 292 pages.

FAUCHEUX, Michel, **Chaplin**, Paris, Gallimard, (Folio Biographies), 2012, 290 pages.

FERENCZI, Aurélien, **Tim Burton**, Paris, Cahiers du Cinéma, (Les Maîtres du cinéma), 2012, 102 pages.

KELLERMAN, Henry, **Hollywood Movies on the Couch : A Psychoanalyst Examines 15 Famous Films**, Fort Lee (N.J.), Barricade Books, 2011, xiii, 236 pages.

Au menu : Part 1. Solos : The conversation -- The day of the jackal -- Predator -- Superheroes ; The passion of the Christ -- Part 2. Duets : When Harry met Sally -- Husbands and wives -- The Bridge on the River Kwai -- Pretty woman -- The way we were -- Part 3. Trios : Casablanca -- The graduate -- The ghost and Mrs. Muir -- Laura -- The birds -- Summary.

KULLE, Daniel, **Ed Wood : Trash & Ironie**, Berlin, Bertz + Fischer, (Deep Focus), 2012, 199 pages.

LANDINI, Maurizio, **Girls with Guns : cinema d'azione e fanciulle fino ai denti**, Latina, Tunué, 2012, 110 pages.

MARCUCCI, Virginie, **Desperate Housewives : un plaisir coupable**, Paris, Presses

Universitaires de France, 2012, 120 pages.
 MIGNAVAL, Philippe, **Tous les clichés du cinéma : répertoire malicieux des poncifs et invraisemblances du 7^e art**, Paris, Éditions Fetjaine, (Humour), 2012, 268 pages.
 MOSCARIELLO, Angelo, **Dizionario del cinema comico americano : il lessico, i protagonisti, i film dal 1914 al 2011**, Roma, Un mondo a parte, 2012, 250 pages.
 NIEDLICH, Florian (dir.), **Facetten der Popkultur : über die ästhetische und politische Kraft des Populären**, Bielefeld, transcript Verlag, 2012, 228 pages.
 NITSCHKE, Jessica & Nadine WERNER (dir.), **Populärkultur, Massenmedien, Avantgarde** München, Fink Verlag, 2012, 407 pages.

PERKINS, Claire & Constantine VEREVIS (eds.), **Film Trilogies : New Critical Approaches**, New York, Palgrave Macmillan, 2012, xiv, 250 pages.
 Machine generated contents note: -- Introduction: Three Times; C. Perkins & C. Verevis -- PART 1: INDUSTRY -- Some Thoughts on New Hollywood Multiplicity: Sofia Coppola's *Young Girls Trilogy*; R.B. Palmer -- *Trilogy as Triptych*: John Ford's *Cavalry Films*; D.Boyd -- *Bizarre Love Triangle*: The *Creature Trilogy*; C. Verevis -- The *Scream Trilogy*; C.Perkins -- PART 2: AUTEURS -- The *Broken Trilogy*: Jacques Rivette's *Phantoms*; A.Martin -- A Critical Panoply: Abel Ferrara's *Catholic Imagery Trilogy*; N. Brenez -- *Remake, Repeat, Revive*: Kim Ki-young's *Housemaid Trilogies*; N.J.Y.Lee & J.Stringer -- The *Iceman Cometh* (To A Theater Near You): Michael Haneke's *Glaciation Trilogy*; P.Met -- PART 3: CRITICS -- *Trilogy as Third Term*: Historical Narration in Park Chan-wook's *Vengeance Trilogy*; D.Herbert -- *Profilis paysans*: Raymond Depardon's *Rural Trilogy*; L.Mazdon -- *Remembering, Repeating, and Working Through*: Three Screen Memories by Wago Kreider; S.Felleman -- "Antoine Doinel, Antoine Doinel, Antoine Doinel": Francois Truffaut's "Trilogy"; M.Pomerance.

PRÜM, Karl (dir.), **Bertrand Tavernier**, München, Edition Text & Kritik, (Film-Konzepte, Heft 25), 2012, 128 pages.
 SIMSOLO, Noël, **Le Cinéma dans le sang : entretiens avec Bertrand Tavernier**, Paris, Écritures, 2011, 300 pages.

SKAKOV, Nariman, **The Cinema of Tarkovsky : Labyrinths of Space and Time**, London & New York, I. B. Tauris, 2012, viii, 262 pages.

ROMANS ET FILMS POLICIERS



LITTÉRATURE

ANDERSON, Jean, MIRANDA, Carolina & Barbara PEZZOTTI (eds.), **The Foreign in International Crime Fiction : Transcultural Representations**, London & New York, Continuum, 2012, 256 pages.
 Acknowledgements \ Contributors \ Introduction \ **Part 1: Inside Out or Outside In ? The Scene of the Crime as Exotic Décor** \ Chapter 1: Cannibalistic Maori Behead Rupert Murdoch: (Mis)representations of Antipodean Otherness in Caryl Férey's 'Maori Thrillers' *Ellen Carter and Deborah Walker* \ Chapter 2: 'A Desk is a Dangerous Place from which to Watch the World': Britishness and Foreignness in Le Carré's *Karla Trilogy Sabine Vanacker* \ Chapter 3: Havana Noir: Time, Place and the Appropriation of Cuba in Crime Fiction *Philip Swanson* \ Chapter 4: Shanghai, Shanghai: Placing Qiu Xiaolong's Crime Fiction in the Landscape of Globalized Literature *Luo Hui* \ Chapter 5: Seeing Double: Representing Otherness in the Franco-Pacific Thriller *Jean Anderson* \ **Part 2: Private Eyes, Hybrid Eyes: The In-Between Detective** \ Chapter 6: 'Don't Forget the Tejedor': Community and Identity in the Crime Fiction of Rosa Ribas *Stewart King* \ Chapter 7: An American in Paris or Opposites Attract: Dominique Sylvain's 'In-Between' Bicultural Detective Stories *France Grenaudier-Klijn* \ Chapter 8: Arthur Upfield and Philip McLaren: Pioneering Partners in Australian Ethnographic Crime Fiction *John Ramsland and Marie Ramsland* \ Chapter 9: From Wolf to Wolf-Man: Foreignness and Self-Alterity in Fred Vargas's *L'Homme à l'envers Alistair Rolls* \ Chapter 10: Others Knowing Others: Stieg Larsson's Millennium Trilogy and Peter Høeg's *Smilla's Sense of Snow Andrew Nestingen and Paula Arvas* \ Chapter 11: Smog, Tweed and Foreign Bedevilment:

Bourland's Twenty-First-Century Remake of the Sherlock Holmes Crime Story *Keren Chironi* \ **Part 3: When Evil Walks Abroad – Towards a Politics of Otherness** \ Chapter 12: 'The Meanest Devil of the Pit': British Representations of the German Character in Edwardian Juvenile Spy Fiction, 1900–14 *Andrew Francis* \ Chapter 13: Reading Others: Foreigners and the Foreign in Roberto Arlt's Detective Fiction *Carolina Miranda* \ Chapter 14: Who is the Foreigner? The Representation of the Migrant in Contemporary Italian Crime Fiction *Barbara Pezzotti* \ Chapter 15: Images of Turks in Recent German Crime Fiction: A Comparative Study in Xenophobia *Margaret Sutherland* \ 16. The Representation of Chinese Characters in Leonardo Padura's *La Cola de la Serpiente* (2000): Sinophobia or Sinophilia? *Carlos Uxó* \ Bibliography \ Index

A SIGNALER

BOURGOIN, Stéphane, **Mes conversations avec les tueurs**, Paris, Grasset, 2012, 208 pages.

"Cela fait trente ans que j'interroge les serial killers. J'ai rencontré plus de soixante-dix de ces tueurs et tueuses multirécidivistes aux quatre coins de la planète. J'ai accumulé des ouvrages de criminologie, journaux de faits divers, archives de police, photos et vidéos de scènes de crimes, confessions, dessins et écrits. Dans mes livres, j'ai toujours présenté les serial killers de manière distanciée, sans porter le moindre jugement ni faire part de mon ressenti. Dans *Mes conversations avec les tueurs*, je désire vous faire partager l'envers du décor. Vous montrer l'épreuve physique de ces rencontres, les moments d'angoisse qui précèdent les entretiens, la peur, parfois.

EVANS, Curtis J. , **Masters of the « Humdrum » Mystery : Cecil John Charles Street, Freeman Wills Croft, Alfred Walter Stewart and the British Detective Novel, 1920-1961**, Jefferson (NC), McFarland, 2012, 301 pages.

In 1972, in an attempt to elevate the stature of the "crime novel," influential crime writer and critic Julian Symons cast numerous Golden Age detective fiction writers into literary perdition as "Humdrums," condemning their focus on puzzle plots over stylish writing and explorations of character, setting and theme. This volume explores the works of three prominent British "Humdrums"--Cecil John Charles Street, Freeman Wills Crofts, and Alfred Walter Stewart--revealing their work to be more complex, as puzzles and as social

documents, than Symons allowed. By championing the intrinsic merit of these mystery writers, the study demonstrates that reintegrating the "Humdrums" into mystery genre studies provides a fuller understanding of the Golden Age of detective fiction and its aftermath.

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

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

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

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

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

Georgiana Banita: Middle Hours: Terrorism and Narrative Emplotment in Andre Dubus III's *The Garden of Last Days*

The Question of Genre: Drama and Narrative Literature after 9/11

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

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

HOFFMANN, Nele, **A Taste for Crime : zur Wertung von Kriminalliteratur in**

Literaturkritik und Wissenschaft, Salz-
hemmendorf, Blumenkamp Verlag, 2012, 333
pages.

LEON, Donna, **Venetian Curiosities**, New
York, Atlantic Monthly Press, 2012, 96 pages.
In an introduction and seven essays, Leon
offers enchanting details and astute insights
into Venetian customs of the past and present.
[avec un CD de musique de Vivaldi]

MESSENT, Peter B., **The Crime Fiction
Handbook**, Malden (MA), John Wiley & Sons,
(Blackwell Literature Handbooks), 2012, 264
pages.
The Crime Fiction Handbook presents a
comprehensive introduction to the origins,
development, and cultural significance of the
crime fiction genre, focusing mainly on
American British, and Scandinavian texts.

MEYER, Michaël (dir.), **Médiatiser la police,
policer les médias**, Lausanne, Éditions
Antipodes, (Médias et histoire), 2012, 222
pages.
Le travail policier est depuis longtemps l'objet
de récits et d'images qui ont durablement
influencé notre imaginaire. Cette puissance
narrative acquise fait aujourd'hui de l'univers
policier l'un des arrière-plans préférés des
médias. À partir de ce constat, cet ouvrage se
propose d'explorer comment des
représentations de la police sont produites et
circulent dans, et entre, les champs du
divertissement et de l'information, mais
également comment l'institution policière s'est
elle-même constituée en pourvoyeuse et en
gardienne de son "image publique".

MILLER, Vivien & Helen OAKLEY (eds.), **Cross-
Cultural Connections in Crime Fictions**,
New York, Palgrave, Macmillan, 2012, 192
pages.
Introduction / V. Miller & H. Oakley -- From the
Locked Room to the Globe: Space in Crime
Fiction / D. Schmid -- The Fact and Fiction of
Darwinism: The Representation of Race,
Ethnicity and Imperialism in the Sherlock
Holmes Stories of Sir Arthur Conan Doyle / H.
A. Goldsmith -- 'You're not so special, Mr.
Ford': the Quest for Criminal Celebrity / G.
Green & L. Horsley -- Hard-Boiled Screwball:
Genre and Gender in the Crime Fiction of Janet
Evanovich / C. Robinson -- 'A Wanted Man':
Transgender as Outlaw in Elizabeth Ruth's
Smoke / S. E. Billingham -- Dissecting the
Darkness of Dexter / H. Oakley -- The Machine
Gun in the Violin Case: Martin Scorsese, Mean
Streets and the Gangster Musical Art

Melodrama / M. Nicholls -- In the Private Eye:
Private Space in the Noir Detective Movie / B.
Nicol -- 'Death of the Author': Maj Sjöwall and
Per Wahlöö's police procedurals / C. Beyer --
'Betty Short and I Go Back': James Ellroy and
the Metanarrative of the Black Dahlia Case /
S.Powell.

NACHTIGALL, Andrea, **Gendering 9/11 :
Medien, Macht und Geschlecht im Kontext
des War on Terror**, Bielefeld, transcript
Verlag, 2012, 474 pages.

PEZZOTTI, Barbara, **The Importance of
Place in Italian Crime Fiction : A Bloody
Journey**, Madison, Fairleigh Dickinson
University Press, 2012, 232 pages.
Through the analysis of the way in which cities,
the 'urban sprawl', and islands are represented
in the serial novels of 11 of the most important
contemporary crime writers in Italy of the
1990s, this book articulates the different ways
in which individual authors appropriate the
structures and tropes of the genre to reflect the
social transformations and dysfunctions of
contemporary Italy. In so doing, this volume
also makes a case for the genre as an
instrument of social critique and analysis of a
still elusive Italian national identity, thus
bringing further evidence in support of the
thesis that in Italy detective fiction has come to
play the role of the new 'social novel'.

PIERI, Giuliana (ed.), **Italian Crime Fiction**,
Cardiff, University of Wales Press, (European
Crime Fictions), 2011, xi, 159 pages.
Introduction :Giuliana Pieri
2. The Emergence of a New Literary Genre in
Interwar Italy : Jane Dunnett
3. Founding Fathers: Giorgio Scerbanenco :
Jennifer Burns
4. Literature and the *Giallo*: Gadda, Eco,
Tabucchi and Sciascia : Joseph Farrell
5. The Mysteries of Bologna: On Some Trends
of the Contemporary *Giallo* : Luca Somigli
6. Crime and the South : Mark Chu
7. Italian Women Crime Writers : Giuliana Pieri
and Lucia Rinaldi
8. *Milano nera*: Representing and Imagining
Milan in Italian *Noir* and Crime Fiction :
Giuliana Pieri
9. Annotated Bibliography

POWELL, Steven (ed.), **100 American Crime
Writers**, New York, Palgrave Macmillan, 2012,
392 pages.

PREECE, Julian, **Baader-Meinhoff and the
Novel : Narrative of the Nation, Fantasies**

and the Revolution, 1970-2010, New York, Palgrave Macmillan, 2012, xxvi, 214 pages.
Introduction: the Baader-Meinhof myth machine -- Avoiding the subject: six tropes in 68er fiction -- From Stechlin to Stammheim: F.C. Delius as pioneer -- Retelling the classics: Baader-Meinhof and the German literary canon -- Terrorism and the German popular imaginary: conspiracies and counterfactuals -- Baader-Meinhof translated: from Die Hard to al-Qaeda -- RAF revivalism in the 2000s.

WIESER, Doris, **Der lateinamerikanische Kriminalroman um die Jahrhundertwerde, Typen und Kontexte**, Hamburg & Münster, LIT Verlag, 2012, 395 pages.

A PROPOS DES AUTEURS

AUSTER, Paul, **Winter Journal**, New York, McLelland Stewart, 2012, 240 pages. [L'austère Paul nous livre ses mémoires]

ACKROYD, Peter, **Wilkie Collins : A Short Life of the Extraordinary Wilkie Collins, Author of The Moonstone and The Woman in White**, London, Chatto & Windus, 2012, 144 pages.

BRAITO-INDRA, Claudia, **Jetzt ist schon wieder was passiert : Intertextualität in den Brenner-Kriminalromanen von Wolf Haas**, Marburg, Tectum Verlag, 2012, 223 pages.

CHRISTIE, Agatha, **The Grand Tour : Around the World with the Queen of Mystery**, New York, Harper, 2012, 384 pages. [edited by Matthew Pritchard]

In 1922 Agatha Christie set sail on a ten-month voyage around the world. Her husband, Archibald Christie, had been invited to join a trade mission to promote the British Empire Exhibition, and Christie was determined to go with him. It was a life-changing decision for the young novelist, a true voyage of discovery that would inspire her future writing for years to come.

FERNANDEZ, Virginie, **Les Espaces narratifs dans les romans policiers d'Émile Gaboriau**, Sarrebrück, Éditions universitaires européennes, 2012, 128 pages. [Études des romans suivants : *L'Affaire Lerouge*, *Le Dossier no 113*, *Le Petit vieux des Batignolles*]

HURLEY, Michael D., **G. K. Chesterton**, Tavistock : Northcote House, British Council, 2012, xvi, 119 pages.

KER, Ian (ed. + introduction), **The Everyman Chesterton**, New York, Albert Knopf, 2011, xxxix, 899 pages.

KLINGER, Leslie S., **The Illustrated Speckled Band : The Original 1910 Stage Production in Script and Photographs**, Indianapolis, Gasogene Books, 2012, 112 pages.

LOPEZ DE ABADIA, Joe Manual (et al., eds.), **Manuel Vasquez Montalban desde la memoria : ensayos sobre su obra**, Madrid, Ed. Verbum, 2010, 549 pages.

MACDONALD, Erin E., **Ed McBain/Evan Hunter : A Literary Companion**, Jefferson (NC), McFarland, 2012, viii, 393 pages.

RUAUD, André-François & Xavier MAUMÉJEAN, **Hercule Poirot, une vie**, Lyon, Les Moutons électriques, (La Bibliothèque rouge, 22), 2012, 416 pages.

« C'est cette vie que nous avons voulu faire redécouvrir, sous la forme d'une véritable biographie. Depuis sa naissance en 1864 jusqu'à sa disparition en septembre 1960, une vie de légende, où se croisent également les figures d'Agatha Christie, Lord Peter, Albert Campion ou Miss Marple. L'entre-deux-guerres et au-delà : Hercule Poirot, toute une existence. »

SEABER, Luke, **G. K. Chesterton's Literary Influence on George Orwell : A Surprising Irony**, Lewiston (NY), Edwin Mellen Press, 2012, xvi, 389 pages.

TALLON, Philip & David BAGGETT (eds.), **The Philosophy of Sherlock Holmes**, Lexington, University Press of Kentucky, 2012, 216 pages.
Introduction / David Baggett and Philip Tallon -
- Sherlock Holmes as Epistemologist / David Baggett -- Not the Crime, but the Man: Sherlock Holmes and Charles Augustus Milverton / David Rozema -- A Case of Insincerity: What Does it Mean to Deceive Someone? / Kevin Kinghorn -- Sherlock's Reasoning Toolbox / Massimo Pigliucci -- Watsons, Adlers, Lestrades, and Moriarties: on the Nature of Friends and Enemies / Philip Tallon -- Eliminating the impossible: Sherlock Holmes and the supernatural / Kyle Blanchette -- Was it morally wrong to kill off Sherlock Holmes? / Andrew Terjesen -- Sherlock Holmes: Artist of Reason / D.Q. McInerney -- Sherlock Holmes and the Ethics of Hyperspecialization / Bridget McKenney Costello and Gregory Bassham -- Passionate Objectivity in Sherlock Holmes / Charles Taliaferro and Michel Le Gall -- The Industrious Sherlock Holmes / Gregory Bassham -- The Dog That Did Not Bark: Learning How to Read

"The Book of Life" / Carrie-Ann Biondi -- Aristotle on Detective Fiction / Dorothy L. Sayers -- The Grim Reaper on Baker Street / Elizabeth Glass-Turner.

CINÉMA & TÉLÉVISION

BACKER, Ron, **Mystery Movies Series of the 1930s Hollywood**, Jefferson (NC), McFarland, 2012, 391 pages.

This companion volume to *Mystery Movie Series of 1940s Hollywood* (McFarland, 2010) focuses on 22 different series and 167 individual films, primarily released during the 1930s. It was a decade that featured some of the most famous cinema detectives of all time, among them Charlie Chan, Nick and Nora Charles, Philo Vance, Nancy Drew, and some lesser known but equally entertaining figures, including Hildegard Withers, Torchy Blane, Mr. Moto, Mr. Wong, and Brass Bancroft.

BENYAHIA, Sarah Casey, **Crime**, London & New York, Routledge, (Routledge Film Guidebooks), 2012, 150 pages.

Sarah Casey Benyahia provides an overview of the development of the crime film and examines the key theories and ideas involved in the study of the genre. These include; the investigative structure and narration of the crime film, the aesthetics of violence and issues of representation and ideology. These areas are explored through contemporary and classic, Hollywood and European cinema with case studies on the history of the genre, the role of the detective, the 'family crime' film and the conspiracy thriller.

BRUSCHINI, Antonio & Antonio TENTORI, **Italia a mano armata : guida al cinema poliziesco italiano**, Roma, Profondo rosso, 2011, 419 pages. Préface di Endo G. Castellari.

BRILL, Olaf, **Der Caligari Complex**, München, Belleville, 2012, 426 pages.

DAS CABINET DES DR. CALIGARI wurde die Sensation des Jahres 1920 und einer der berühmtesten deutschen Filme: Er reflektierte die Schrecken des gerade beendeten Weltkriegs und hallte wider in dem Jahrhundert, das folgen sollte. Kritiker und Akademiker versuchten sich an seiner Interpretation, und im Nachhinein wurde seine Entstehungsgeschichte verklärt und von Legenden umwoben.

Olaf Brill beschreibt CALIGARI als Schlüsselwerk der Filmgeschichte. Er spürt seinen Vorläufern und Ursprüngen nach, rekonstruiert seine Entstehungsgeschichte und enträtselt viele der Geheimnisse des "berühmtesten deutschen Films".

COLLINS, Max Allan & James L. TRAYLOR, **Mickey Spillane on Screen : A Complete Study of the Television and Film Adaptations**, Jefferson (NC), McFarland, 2012, 222 pages.

COX, Michael, **A Study in Celluloid : A Producer's Account of Jeremy Brett als Sherlock Holmes**, Indianapolis, Gasogene (imprint of Wessex Press), 2011, xvi, 222 pages.

DAWSON, Jim, **Los Angeles's Bunker Hill : Pulp Fiction's Mean Streets and Film noir's Ground Zero**, Charleston (SC), History Press, 2012, 160 pages.

DIEDERICHSEN, Diedrich, **The Sopranos**, Zürich, Diaphanes Verlag, 2012, 112 pages.

ESCHKÖTTER, Daniel, **The Wire**, Zürich, Diaphanes Verlag, 2012, 96 pages.

FORSHAW, Barry, **British Crime Film : Subverting the Social Order**, New York, Palgrave Macmillan, 2012, 192 pages.

A comprehensive social history of British crime film by the UK's principal expert on crime film and fiction Presenting a stunning social history of Britain through classic crime film, Barry Forshaw, one of the UK's leading experts on crime fiction and fiction, focuses on how crime films have portrayed our changing attitudes towards class, politics, sex, delinquency, violence and censorship. Focusing on these key issues, British Crime Film examines strategies used by film makers in order to address more radical notions of society's decline. Spanning post-war crime cinema, from Green for Danger to Get Carter, from The Lady Killers to Layer Cake, from The Long Good Friday to Lock, Stock and Two Smoking Barrels, British Crime Film contextualizes the movies and identifies important and neglected works which will delight and intrigue film fans of this well-loved genre.

FLYNN, Michael & Fabiola F. SALEK (eds.) **Screening Torture : Media Representation of State Terror and Political Domination**, New York, Columbia University Press, 2012, 328 pages.

Screening Torture: an Introduction / Michael Flynn and Fabiola F. Salek -- Torture and the Implications of Masculinity. Countering the Jack Bauer Effect: An Examination of How to Limit

the Influence of TV's Most Popular, and Most Brutal, Hero / David Danzig -- Mel Gibson's Tortured Heroes: From the Symbolic Function of Blood to Spectacles of Pain / Lee Quinby -- It's a Perfect World: Torture, Confession, and Sacrifice / Michael Flynn and Fabiola F. Salek -- Torture and the Sadomasochistic Impulse. Lust, Caution: Torture, Sex, and Passion in Chinese Cinema / Chris Berry -- The Art of Photogenic Torture / Phil Carney -- Beyond Susan Sontag: The Seduction of Psychological Torture / Alfred W. McCoy -- Stanley Kubrick's A Clockwork Orange as Art Against Torture / Carolyn Strange -- Confronting the Legacies of Torture and State Terror. "Accorded a Place in the Design": Torture in Post-Apartheid Cinema / Elizabeth Swanson Goldberg -- Confessing Without Regret: An Israeli Film Genre / Livia Alexander -- Torture and the Shortcomings of Film. Movies of Modern Torture as Convenient Truths / Darius Rejali -- Torture at the Limit of Politics / Faisal Devji -- Doing Torture in Film: Confronting Ambiguity and Ambivalence / Marnia Lazreg -- Documenting the Documentaries on Abu Ghraib: Facts Versus Distortion / Stjepan G. Mestrovic.

FOERY, Raymond, **Alfred Hitchcock's Frenzy : The Last Masterpiece**, Lanham (MD), Scarecrow Press, , 2012, 202 pages.

GUEDJ, Philippe, **Homeland**, Biarritz, Éditions Atlande, (A suivre...), 2012, 200 pages.
Librement adaptée de la série israélienne *Hatufim*, Homeland fut aux États-Unis la série coup de poing de la rentrée 2011 !
Un suspense à couper le souffle ! Une plongée au coeur de la paranoïa d'une Amérique rongée par la peur de nouveaux attentats !
Ce livre revient sur les coulisses de ce succès de Showtime...

HARE, William, **Pulp Fiction to Film noir : the Great Depression and the Development of a Genre**, Jefferson (NC), McFarland, 2012, 212 pages.

During the Great Depression, pulp fiction writers created a new, distinctly American detective story, one that stressed the development of fascinating, often bizarre characters rather than the twists and turns of clever plots. This new crime fiction adapted brilliantly to the screen, birthing a cinematic genre that French cinema intellectuals following World War II christened "film noir." Set on dark streets late at night, in cheap hotels and bars, and populated by the dangerous people who frequented these locales, these films introduced a new antihero, a tough, brooding,

rebellious loner, embodied by Humphrey Bogart as Sam Spade in *The Maltese Falcon* and Philip Marlowe in *The Big Sleep*.

HOLM, D. K., **Kill Bill : An Unofficial Casebook (vol. 1)**, Glitter Books, 2012, 156 pages.

JONES, Jenny M., **Le Parrain : l'album officiel**, Enghien-les Bains, Premium, 2012, 263 pages.

LIM-II-Tschung, **Die Spionage, der Krieg und das Virus : populäres Globalisierungswissen im Zeitgenössischen Hollywood-Kino**, München & Paderborn, Fink Verlag, 2012, 229 pages.

MASON, Fran, **Hollywood' Detectives : Crime Series in the 1930s and 1940s from the Whodunnit to Hard-Boiled Noir**, New York Palgrave Macmillan, 2012, ix, 187 pages.

The study of detectives in classical Hollywood has often overlooked the B-Movie mystery series in favour of hard-boiled film, despite the fact that many of these crime series have a cult status among film fans. *Hollywood's Detectives* redresses the balance by examining key detective series of the 1930s and 1940s (including Sherlock Holmes, Charlie Chan, The Falcon and The Thin Man), as well as some that are less well-known (Michael Shayne and Torchy Blane) to explore the particular concerns and modes of representation within the detective film before the rise of hard-boiled and noir cinema. The book considers a range of concerns within the detective crime series, including the cinematic vaudeville of the B-Movie, the specific features of the detective film, the detective as an outsider and as a sign of disorder, ethnicity, national identity and class, while also examining the emergence and significance of hard-boiled and noir styles.

NICHOLS-PETHICK, Jonathan, **TV Cops : the Contemporary American Television Police Drama**, New York, Routledge, 2012, xi, 220 pages.

Introduction --Programming the crisis: the police drama in the post-network era -- The police drama in transition: reconstituting the cultural forum in the 1980s -- Stop making sense: reflection, realism, and community in homicide -- Do the right thing: NYPD blue and the making of the model citizen -- One thing leads to another: crime and the commerce of Law & order -- This cop's for you: the multiple logics of the 21st century police drama -- conclusion.

ORTOLI, Philippe, **Le Musée imaginaire de Quentin Tarantino**, Paris, Éditions du Cerf & Condé sur Noireau, Corlet (7^e Art, 142), 2012, 534 pages.

PERREUR, Nathalie, **The Practice : la justice à la barre**, Paris, Presses Universitaires de France, 2012, 128 pages.

The Practice, série créée par David E. Kelley en 1997, explore le monde de la justice pénale américaine et met à jour avec minutie les failles de son système. À partir du microcosme de la justice et de ses acteurs, c'est alors la société américaine dans son ensemble qui est passée au crible du regard intransigeant des scénaristes.

Au long des huit saisons diffusées, la série se positionne dans l'espace public en offrant un regard sans concession sur une société américaine en crise.

PIPPIN, Robert B., **Fatalism in American Film noir : Some Cinematic Philosophy**, Charlottesville, University of Virginia Press, 2012, 152 pages.

The crime melodramas of the 1940s known now as film noir shared many formal and thematic elements, from unusual camera angles and lighting to moral ambiguity and femmes fatales. In this book Robert Pippin argues that many of these films also raise distinctly philosophical questions. Where most Hollywood films of that era featured reflective individuals living with purpose, taking action and effecting desired consequences, the typical noir protagonist deliberates and plans, only to be confronted by the irrelevance of such deliberation and by results that contrast sharply, often tragically, with his or her intentions or true commitments.

RAFTER, Nicole & Michelle BROWN, **Criminology Goes to the Movies : Crime Theory and Popular Culture**, New York, New York University Press, 2011, xi, 227 pages.

From a look at classics like Psycho and Double Indemnity to recent films like Traffic and Thelma & Louise, Nicole Rafter and Michelle Brown show that criminological theory is produced not only in the academy, through scholarly research, but also in popular culture, through film. *Criminology Goes to the Movies* connects with ways in which students are already thinking criminologically through engagements with popular culture, encouraging them to use the everyday world as a vehicle for theorizing and understanding both crime and perceptions of criminality.

RHODES, Gary D., **The Films of Joseph H. Lewis**, Detroit, Wayne State University Press, 2012, 304 pages.

ROBIC, Jean-François, **Blowup : une seconde vue. Essai sur la complexité filmique**, Paris, et al., L'Harmattan, (Esthétique. Arts), 2012, 534 pages.

ROTHMAN, William, **Hitchcock : the Murderous Gaze**, Albany, State University of New York Press, 2012, 490 pages. [Réédition]

SCHNEID, Bernd, **Die Sopranos, Lost und die Rückkehr des Epos : erzähltheoretische Konzepte zur Epizität und Psycho-biographie**, Würzburg, Königshausen & Neumann, 2012, 318 pages.

STEIN, Louisa Ellen & Kristina BUSSE (eds.), **Sherlock and the Transmedia Fandom : Essays on the BBC Series**, Jefferson (NC), McFarland, 2012, 251 pages.

Prologue: Why Sherlock? Narrator Investment in the BBC Series_LYNDSEY FAYE

1_Introduction: The Literary, Televisual and Digital Adventures of the Beloved Detective_LOUISA ELLEN STEIN and KRISTINA BUSSE 9_Part One: Transmedia and Collective Intelligence_Sherlock's Epistemological Economy and the Value of "Fan" Knowledge: How Producer-Fans Play the (Great) Game of Fandom_MATT HILLS 27_Winning "The Grand Game": Sherlock and the Fragmentation of Fan Discourse_ASHLEY D. POLASEK

41_Part Two: Sherlock Then and Now_"But It's the Solar System!" Reconciling Science and Faith Through Astronomy_ARIANA SCOTT-ZECHLIN 56_Terror, Nostalgia, and the Pursuit of Sherlock Holmes in Sherlock_ELLEN BURTON HARRINGTON 70_Decoding the Industrial and Digital City: Visions of Security in Holmes' and Sherlock's London_ANNE KUSTRITZ and MELANIE E.S. KOHNEN

85_Part Three: Adaptations and Intertextuality_Shaping Sherlocks: Institutional Practice and the Adaptation of Character_ELIZABETH JANE EVANS 102_Sherlock's Webs: What the Detective Remembered from the Doctor About Transmediality_CB HARVEY 118_Holmes in the Small Screen: The Television Contexts of Sherlock_TOM STEWARD 133_Part Four: Interpreting Sherlock_"Good Old Index"; or, The Mystery of the Infinite Archive_ROBERTA PEARSON 150_Sherlock: Critical Reception by the Media_PAUL RIXON 165_Holmes Abroad: Dutch Fans Interpret the Famous Detective_NICOLLE LAMERICHES 179_Part Five: Postmodern Sherlock_Sherlock and the (Re)Invention of Modernity_BALAKA BASU 196_Sherlock as Cyborg: Bridging Mind and

Body_FRANCESCA COPPA 210__Conclusion:
Transmedia Sherlock and Beyond_KRISTINA
BUSSE and LOUISA ELLEN STEIN 224

STEENBERG, Lindsay, **Forensic Science in Contemporary American Popular Culture : Gender, Crime, and Science**, New York, Routledge, 2012, 224 pages.

This book identifies, traces, and interrogates contemporary American culture's fascination with forensic science. It looks to the many different sites, genres, and media where the forensic has become a cultural commonplace. It turns firstly to the most visible spaces where forensic science has captured the collective imagination: crime films and television programs.

TROPÉA, Hervé & Corinne CALMET, **Paroles d' « Experts »**, Monaco & Paris, Éditions du Rocher, 2012, 169 pages.

En 2000, Les Experts débarquent sur les écrans. Dans la cité des Jeux du Nevada, ces flics qui utilisent tous les outils de la science pour résoudre les énigmes, aussi bien sur les lieux du crime que dans un laboratoire, ont révolutionné le genre de la série policière. Le succès est immédiat et planétaire. Gil Grissom, qui dirige les opérations à Las Vegas, se rend deux ans plus tard à Miami pour lancer une équipe d'alter ego qui, à leur tour, chercheront les ADN et analyseront le sang des victimes, sous la houlette du rouquin Horatio Caine. Et en 2004 une troisième franchise verra le jour à Big Apple, dirigée par Mac Taylor.

TUCKER, Kenneth, **Eliot Ness and the Untouchables. The Historical Reality and the Film and Television Depictions**, Jefferson (NC), McFarland, 2012, 290 pages.

Lawman Eliot Ness has been transformed into legend by the films and television programs that depicted the war he and his "Untouchables" waged against Al Capone and the mobsters of Prohibition-era Chicago. Published by McFarland in 2000, the first edition of this volume analyzed both Ness the person and Ness the myth. This updated and expanded second edition is enhanced by information gathered through interviews with members of the original casts of the television and film versions of *The Untouchables*.

WAJCMAN, Gérard, **Les Experts : la police des morts**, Paris, Presses universitaires de France, 2012, 136 pages.

ZARDI, Dominique, **le Monde des truands : du cinéma à la réalité**, Blois, Éditions Tatamis, 2012, 184 pages.

DOSSIER : JAMES BOND



Il y a cinquante ans, en 1962, James Bond, l'agent 007 (créé en 1953 par Ian Fleming) vivait ses premiers exploits sur les écrans dans *Dr. No*, de Terence Young - film où Ursula Undressed...heuh, Andress...fait sa première apparition en bikini blanc [vendu aux enchères pour 41250 livres chez Christie's en 2001!] A l'occasion de cet anniversaire, les éditeurs nous inondent de livres de toutes sortes allant de l'étude académique au livre-gadget...En voici une liste.

BENSON, Raymond, **The James Bond Bedside Companion**, Crossroad Press, 2012, 272 pages.

BILKAU, Kristine, **Geschmeidig, brutal, snobistisch und sexy : James Bond als Beispiel für die Konstruktion von Männlichkeit in den Medien**, Saarbrücken, AV Akademikerverlag, 2012, 156 pages.

BLIEMEISTER, Mathias, **James Bond im Kontext der Massenindustrie**, München, Grin Verlag, 2012, 28 pages.

BÖGER, Astrid & Mark FÖCKING (dir.), **James Bond : Anatomie eines Mythos**, Heidelberg, Winter Verlag, 2012, 304 pages.

BRUN, Frédérique, **Les James Bond Girls**, Paris, Éditions du Chêne- EPA, 2012, 192 pages.

BURLINGAME, Jon, **The Music of James Bond**, New York, Oxford University Press, 2012, 320 pages.

CAWTHORNE, Nigel, **A Brief Guide to James Bond**, Philadelphia (PA), Running Press Book Publishers, 2012, 288 pages.

COLLECTIF, **James Bond : 50 Years of Movie Posters**, New York, DK Publishing Adult, 2012, 304 pages.

COLLECTIF, **James Bond 50th Anniversary : 100 Postcards from the James Bond Archives**, New York, DK Publishing Adult, 2012, 100 pages.

COLLECTIF, **Life 50 Years of James Bond : on the Run with 007, from Dr. No to Skyfall**, New York, Time Home Entertainment, 2012, 176 pages.

DESOWITZ, Bill, **James Bond Unmasked**, Frederik (MD), Spies Publishing, 2012, 178 pages.

New book examines the history of the James Bond film series and interviews with all six James Bond actors: Sean Connery, George

Lazenby, Roger Moore, Timothy Dalton, Pierce Brosnan, and Daniel Craig.

DONNA, Marco, **Dall'Italiana con amore. Guida alle location di James Bond in Italia**, Trento, Edizione del Faro, 2012, 199 pages. Prefazione di Raymond Benson ; postfazione di Edward Coffrini dell'Orto

DUNCAN, Paul, **007 – Les Archives de James Bond**, Paris, Taschen France, 2012, 592 pages.

Pour célébrer les 50 ans de cette franchise innovante, les producteurs d'EON ont ouvert à Paul Duncan leurs archives de photos, de dessins, de storyboards et d'autres éléments liés aux tournages. Il s'est plongé pendant deux ans dans plus d'un demi-million d'images, écumant une centaine de fichiers. Le résultat : une immersion totale dans les coulisses de la série, couvrant tous les films de James Bond jamais réalisés, de Dr. No (1962) au SkyFall à venir, sans oublier la parodie Casino Royale (1967) et Jamais plus jamais (1983).

Les images, à couper le souffle, illustrent l'histoire orale racontée par plus de 150 acteurs ou membres des tournages qui révèle les dessous des films de James Bond. Avec ses photographies et reproductions inédites, ainsi que ses notes de production, ce livre représente un fabuleux hommage à la légende de James Bond.

EVIN, Guillaume, **Le Dico secret de James Bond 007**, Paris, Hugo et compagnie, 2012, 96 pages.

A l'occasion du cinquantenaire de la sortie du premier film de James Bond : James Bond contre Dr No en 1962 et de la nouveauté prévue en octobre 2012 (Skyfall), Guillaume Evin, le spécialiste français des aventures du "secret agent", nous propose un dictionnaire, aussi "secret", pour enfin tout savoir sur les coulisses de la saga Bond. Des illustrations exceptionnelles dans l'esprit des années 70 signées Géga (l'auteur des caricatures des Tontons Flingueurs) viennent ponctuer ce texte indispensable aux Bondophiles.

FEENEY CALLAN, Michael, **Sean Connery**, Paris, Nouveau Monde Éditions, (Cinéma), 2012, 351 pages.

GARDINER, Philip, **The Bond Code : The Dark World of Ian Fleming and James Bond**, ReadHowYouWant, 2012, 308 pages.

[large print books]

GREVE, Werner, **James Bond 007 – Agent des Zeitgeistes**, Göttingen, Vandenhoeck & Ruprecht, 2012, 191 pages.

KISSLING-KOCH, Petra, **Macht(t)räume – Der Production Designer Ken Adams und die James Bond Filme**, Berlin, Bertz + Fischer, 2012, 229 pages.

LEMONIER, Marc, **Petite Encyclopédie James Bond**, Paris, City Édition, 2012, 302 pages.

Cette petite encyclopédie explore tout l'univers de James Bond, des romans de Ian Fleming aux derniers films. Lieux, personnages, films, objets cultes, aventures, moments clés, James Bond girls : vous serez incollable sur l'agent 007 ! De A comme Aston Martin à Z comme Zao, en passant par B comme Bons baisers de Russie, C comme Craig ou M comme Moneypenny : explorez l'univers de 007.

MACINTYRE, Ben, **For Your Eyes Only : Ian Fleming and James Bond**, London & New York, Bloomsbury Publications, 2012, 224 pages.

MOORE, Roger (Sir), **James Bond par Roger Moore**, Paris, Gründ, 2012, 224 pages. Ed. or. : **Bond on Bond : Reflections on 50 Years of James Bond**, Guilford (CT), Lyons Press, 2012, 224 pages.

O'NEILL, Terry & Robin MORGAN, **All About Bond**, London, Evans Mitchell Books, 2012, 192 pages.

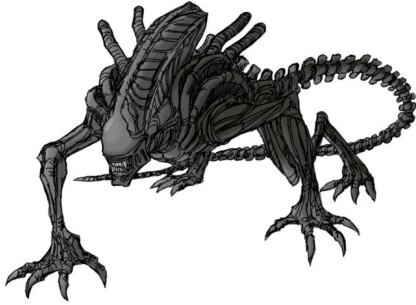
All About Bond is a unique memoir that will delight, amuse and inform Bond fans the world over. All About Bond is packed with surprises, insights and candid memories, both personal and photographic from legendary names who cut their teeth and carved out careers in some of the most memorable scenes in movie history. The humour, the drama and the camaraderie, on set and off, is captured through the immortal lens of one of the world's most legendary photographers. Bond girls from Honor Blackman and Shirley Eaton to Britt Ekland and Joanna Lumley recall their thrills and spills filming cinema's most enduring and alluring sex symbols; and the man and men who made Bond, share the facts and the fictions.

PATERSON, Michael, **James Bond**, Newton Abbott (UK), David & Charles Publishers, (Amazing & Extraordinary Facts), 2012, 144 pages.

STEGODINO, **Come fare il cattivo nei film di James Bond**, Milano, Viola Edizione, 2012, 52 pages.

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ÉCRITS SUR L'IMAGINAIRE



**SCIENCE-FICTION
FANTASTIQUE & FANTASY**

LITTÉRATURE

ACHARD, Dominique, **Obliques ou les Impossibles probables : science –fiction et mondes futurs**, Flaux, Ed. de Neustrie, 2011, 157 pages. [sous-titre : une étude approfondie d'un genre littéraire majeur, pour les amateurs et les passionnés]

ALCOCER, Rudyard J., **Time Travel in Latin American and Caribbean Imagination : Re-Reading History**, New York, Palgrave Macmillan, 2011, 238 pages.

AMIS, Kingsley, **New Maps of Hell**, London, Penguin Books, (Penguin Classics), 2012, 123 pages. [réédition d'un classique]

APOSTOL, Silvia-Adriana, **Le Fantastique littéraire en France et en Roumanie : quelques aspects au XIXe siècle – Une rhétorique de la déconstruction ?**, Sarrebrück, Éditions universitaires européennes 2012, 380 pages.

BEBBER, Jörg von (dir.), **Dawn of an Evil Millenium : Horror/Kultur im neuen Jahrtausend**, Darmstadt, Büchner-Verlag, 2011, 688 pages.

In *Dawn of an Evil Millennium* widmen sich 92 Beiträge den Phänomenen des jüngsten Horrors, von *Silent Hill* und *Resident Evil* über *True Blood* und *Dead Set* bis hin zu *The Walking Dead*, den *Hostel*-Filmen und *Saw 3D*. Das weite Spektrum kulturwissenschaftlicher Ansätze kommt zur Anwendung, um die Vielfalt der neuen Horrorwelle in aller Prägnanz zu analysieren.

BERNARD-GRIFFITHS, Simone & Céline BRICAULT (dir.), **Magie et Magies dans la littérature et les arts du XIXe siècle français**, Clermont-Ferrand, Presses universitaires Blaise Pascal, (Révolutions et romantismes), 2012, 484 pages.

BITTELBRUNN, Verena, **Faszination Medizin : die Darstellung medizinischen Wissens und des Arztes in ausgewählten Romanen um die Jahrhundertwende**, München, AVM, 2011, 116 pages.

BLAIM, Artur & Ludmilla GRUSZEWSKA-BLAIM (dir.), **Spectres of Utopias : Theory – Practice – Conventions**, Frankfurt am main, New York, et al., Peter Lang, 2012, 296 pages. Contents: Lyman Tower Sargent: Theorizing Utopia / Utopianism in the Twenty-First Century - Gregory Claeys: The Five Languages of Utopia: Their Respective Advantages and Deficiencies; With a Plea for Prioritizing Social Realism - Tadeusz Slawek: Utopia of Apocalypse: Thinking Which Changes the World - José Eduardo Reis: The Biblical Code of Utopia - Antonis Balasopoulos: Varieties of Lacanian Anti-Utopianism - Jan Rohgalf: Notes on Utopia and Political Myth in the Narration of Alter-Globalization - Malcolm Miles: An Actually-existing Public Sphere? - Federico Cugurullo: Reconsidering Utopia and Dystopia: A Matter of Perception - Yaacov Oved: Anarchist Utopians and the Kibbutz Movement - Timothy Miller: Building an American Utopia: Greensburg Rises from the Rubble - Urszula Terentowicz-Fotyga: Heterotopia Eastern Europe: Warsaw and the Memory of / in the Ruins - Camilla Jalving: Utopia in the Eye of the (Art) Beholder - Teresa Botelho: Leaving One's Safe Houses of Identity: Reimagining Belonging in Utopian Performatives - Ludmila Gruszewska-Blaim: Spectres of Eutopia: (Re-) appropriated Spaces in Filmic Dystopias - Artur Blaim: Theses on Synecdoche and Utopia - Jadwiga Wegrodzka: Utopian Garden Cities in the Children's Fiction of E. Nesbit - Justyna Deszcz-Tryhubczak: Utopianism in Radical Fantasy for Children and Young Adults - David Malcolm: Not As Easy As A.B.C. : Kipling's Male Utopias - Anna Gilarek: Gender Separatism: Utopia Meets Dystopia in Feminist Speculative Fiction - Andrzej Slawomir Kowalczyk: A Liberal Dystopia? Ideology and Religion in *Operation 'Veil'* by Tomasz Terlikowski - Katarzyna Pisarska: After the End of All Things: Iain Banks's *A Song of Stone* as a Postapocalyptic Dystopia - Andrew Milner: *On the Beach* and *The Sea and Summer*: Two Paradigmatic Australian Dystopias?

BOTTIGHEIMER, Ruth B. (dir.), **Fairy Tales Framed : Early Forewords, Afterwords, and Critical Words**, Albany, State University of New York Press, 2012, 254 pages.

What their authors had to say about "Puss in Boots," "Cinderella," "Sleeping Beauty," and "Rapunzel," among many other fairy tales, is collected here for the first time, newly translated and accompanied by rich annotations. Also included are revealing commentaries from the authors' literary contemporaries. As a whole, these forewords, afterwords, and critical words directly address issues that inform the contemporary study of European fairy tales, including traditional folkloristic concerns about fairy tale origins and performance, as well as questions of literary context.

BRESCIA, Pablo, **Modelos y practicas en el cuento hispanoamericano : Arreola, Borges, Cortazar**, Madrid, Iberoamericana, & Frankfurt am Main, Vervuert, 2011, 367 pages.
BRODERICK, Damien & Paul DI FILIPPO, **Science Fiction : the 101 Best Novels 1881-2010**, NonStop Press, 2012, 288 pages.

BROWN, J. Andrew, **Cyborgs in Latin America**, New York, Palgrave Macmillan, 2012, xi, 212 pages.

Posthuman porteños: cyborg survivors in Argentine narrative and film -- Missing gender: the posthuman feminine in Alicia Borinsky, Carmen Boullosa, and Eugenia Prado -- Ripped stitches: mass media and televisual imaginaries in Rafael Courtoisie's narrative -- Neoliberal prosthetics in postdictatorial Argentina and Bolivia: Carlos Gamerro and Edmundo Paz Soldán -- Video heads and rewind bodies: cyborg memories in Rodrigo Fresán and Alberto Fuguet.

CARAYOL, Martin (dir.), **Le Fantastique et la science-fiction en Finlande et en Estonie**, Paris, L'Harmattan, (Bibliothèque finno-ougrienne), 2012, 212 pages.

Le présent ouvrage se veut une introduction aux nombreux auteurs finlandais et estoniens qui s'inscrivent dans le fantastique et la science-fiction et qui sont peu familiers au lecteur français. Ils souffrent d'un déficit de légitimité universitaire en France alors qu'ils sont tout à fait reconnus par les autorités littéraires de leur pays comme des auteurs à part entière.

CLAUZEL, Isabelle (dir.), **L'Imaginaire populaire et le héros dans les légendes du Nord à travers les siècles**, Saint-Martin-Boulogne,

Cercle d'études en pays boulonnais, 2012, 256 pages.

CLOUX, Christine, **Les Personnages maîtres de leur conscience : appréhension de l'être fictif dans trois ouvrages de science-fiction**, Sarrebrück, Éditions universitaires européennes, 2012, 96 pages.

CURRERI, Luciano & Fabrizio FONI (dir.), **Fascismo senza fascismo ? Indovini e revenants nella cultura popolare italiana (1899-1919 e 1989-2009)**, Cuneo, Nerosubianco (Le bandiere), 2011, 249 pages.

CUSACK, Andrew & Barry MURNAME (eds.), **Popular Revenants : The German Gothic and its International Reception, 1800-2000**, Rochester, Camden House, 2012, 312 pages.

1 Introduction

3 Haunting (Literary) History: An Introduction to German Gothic

4 "The echo of the question, as if it had merely resounded in a tomb": The Dark Anthropology of the Schauerroman in Schiller's *Der Geisterseher*

5 Blaming the Other: English Translations of Benedikte Naubert's *Hermann von Unna* (1788/1794)

6 Scott, Hoffmann, and the Persistence of the Gothic

7 Cultural Transfer in the Dublin University Magazine: James Clarence Mangan and the German Gothic

8 In the Maelstrom of Interpretation: Reshaping Terror and Horror between 1798 and 1838 - Gleich, Hoffmann, Poe

9 Popular Ghosts: Heinrich Heine on German Geistesgeschichte as Gothic Novel

10 The Spirit World of Art and Robert Schumann's Gothic Novel Project: The Impact of Gothic Literature on Schumann's Writings

11 About Face: E. T. A. Hoffmann, Weimar Film, and the Technological Afterlife of Gothic Physiognomy

12 Of Rats, Wolves, and Men: The Pied Piper as Gothic Revenant and Provenant in Wilhelm Raabe's *Die Hämelschen Kinder*

13. The Lady in White or the Laws of the Ghost in Theodor Fontane's *Vor dem Sturm*

14 On Golems and Ghosts: Prague as a Site of Gothic Modernism

15 "Ein Gespenst geht um": Christa Wolf, Irina Liebmann, and the Post-Wall Gothic

DELANY, Samuel R., **Starboard Wine : Moral Notes on the Language of Science Fiction**, Middletown (CT), Wesleyan University Press, 2012, 288 pages. [Nouvelle édition révisée]

FERDINAND, Sylvie, **Animaux fantastiques**, Rennes, Terre de brume, (Petites histoires de ...), 2012, 96 pages.

FERNANDEZ, Irène, **Défense et illustration de la féerie : du Seigneur des anneaux à Harry Potter – Une littérature en quête de sens**, Paris, Pierre Rey, 2012, 189 pages.

La littérature fantastique (? ? NDLR) qu'Irène Fernandez préfère appeler « féérique », est aujourd'hui dans une situation doublement paradoxale. Devenue florissante, avec Tolkien, au moment même où les observateurs de la modernité littéraire annonçaient la mort du conte, elle rencontre le mépris ou l'indifférence du public cultivé et de la critique littéraire.

Irène Fernandez montre ici que ces réactions ne sont aucunement justifiées. Elle s'appuie principalement mais non exclusivement sur les quatre oeuvres les plus célèbres dans ce domaine – Le Seigneur des anneaux, Les Chroniques de Narnia, Harry Potter, Twilight –, et soutient que le genre littéraire dont elles relèvent n'est pas un genre secondaire ou réservé à un jeune public, comme on peut s'en convaincre en allant de L'Odyssée à Faust (y compris son avatar moderne, le Dr Faustus).

Ces sagas sont des oeuvres littéraires à part entière, qu'il faut apprécier ou critiquer comme telles.

A SIGNALER

FINNÉ, Jacques, **Le Royaume des fantômes – Moeurs, folklore, littérature**, Turquant, L'Apert Édition, 2012, 187pages.

Leurs ombres tragiques ou pathétiques hantent depuis la nuit des temps, toutes les cultures, toutes les civilisations. Tous les arts s'en sont emparés : peinture, musique et bien entendu littérature ; tandis que d'intrépides chasseurs se sont lancés sur leurs pistes. L'auteur nous permet ici de donner des premières réponses aux différentes interrogations généralement rencontrées lorsque l'on évoque ces apparitions, esprits, revenants ou autres spectres que l'on appelle plus communément les fantômes. Un large chapitre sur leur présentation puis deux autres consacrés à l'image des fantômes en littérature, au cinéma et dans les autres arts seront les points de départ pour un voyage saisissant. Les lecteurs les plus curieux pourront ensuite approfondir leurs thèmes de prédilection grâce à l'importante bibliographie recensée à la fin de l'ouvrage.

GOMEL, Elena, **Postmodern Science Fiction and Temporal Imagination**, London & New York, Continuum, 2012, 192 pages.

By engaging classic science-fictional conventions, such as time travel, alternative history, and the end of the world, and by situating these conventions in their cultural context, this book offers a new and fresh perspective on the narratology and cultural significance of time.

GÖZEN, Jiré Emine, **Cyberpunk Science Fiction : Literarische Fiktionen und Medientheorie**, Bielefeld, transcript Verlag, 2012, 354 pages.

GRAY, Amy, **Fangs : Everything the Modern Vampire Needs to Know**, San Francisco, Weldon Owen, 2012, 144 pages.

GUINAN, Paul & Anina BENNETT, **Frank Reade : Adventures in the Age of Invention**, New York, Abrams Images, 2012, 176 pages.

HENDRICKX, Marion, **Petit traité d'horreur fantastique : à l'usage des adultes qui soignent des ados**, Toulouse, Éditions Érès, (La vie de l'enfant), 2012, 168 pages.

S'appuyant sur l'actualité culturelle de l'horreur fantastique, elle analyse les cinq grandes figures mythiques horribles : le vampire, la maison hantée, le loup-garou, la jeune fille et la créature de Frankenstein. Elle propose d'en tirer un outil de travail avec les adolescents, proche de l'utilisation en vogue actuellement des contes chez les enfants.

HOHR, Hansjörg, **Das Märchen – zwischen Kunst, Mythos und Spiel**, Frankfurt am Main, et al., Peter Lang, 2012, 261 pages.

HOLLAND, Cheryl, **Golems, Vampires and Wanderers : Essays in Gothic Fiction**, Createspace Independent Publishing Platform, 2012, 142 pages.

INDICK, William, **Ancient Symbology in Fantasy Literature : A Psychological Study**, Jefferson (NC), McFarland, 2012, 203 pages.

This book explores the modern dreamscape of present-day fantasy, using the ancient myths and traditional fairytales as guides and shining the light of psychological insight onto every symbolic figure and theme encountered. Chapters are dedicated to all of the significant archetypes: heroes and princesses, fairy godmothers and evil witches, wizards and dark lords, magic, and magical beasts are all explored. The analyses and interpretations are informed by classic psychoanalytic studies; the works of fantasy literature examined in this

book include the most popular and influential in the genre.

JONES. David J., **Gothic Machine. Textualities, Pre-Cinematic Media and Film in Popular Visual Culture**, Cardiff, University of Wales Press, (Gothic Literature Studies), 2012, 240 pages.

In *Gothic Machine*, David Jones reveals the intriguing relationships between Gothic literature, film, and the media existing prior to the advent of the cinema. Jones tracks the Gothic horror genre from its earliest days as literature, through phantasmagoria and the magic lantern shows of the Victorian period, to the early films of the 1890s, and finally to the first motion picture adaptation of Mary Shelley's *Frankenstein* in 1910. Among the numerous personalities that appear in Jones's study are the Marquis de Sade; Étienne-Gaspard Robert, or "Robertson"; Friedrich Schiller, and the Lumière brothers.

KURLAT ARES, Silvia (ed.), **La Ciencia-ficción en América Latina : entre la mitología experimental y lo que vendra**, Pittsburgh (PA), Inst. Intercional de Literatura iberoamericana, 2012, 467 pages.

LETELLIER, Bénédicte, **Penser le fantastique en contexte arabe**, Paris, Honoré Champion, (Bibliothèque de littérature générale et comparée), 2012, 440 pages.

Le contexte arabe, à travers les nouvelles de Tâmir, de Nasr et de Tûbyâ, et à travers les discours de la critique arabe contemporaine, suggère une réflexion sur les limites de certaines déterminations du fantastique occidental et conduit à envisager une pensée du fantastique qui propose une nouvelle articulation du singulier et du commun et permette de construire une configuration partagée de deux contextes littéraires, étrangers l'un à l'autre. Cela suppose que l'on lise l'imaginaire de ces écrivains arabes comme le dehors et comme l'interprétant du fantastique occidental, mais, par là-même, caractérisable sous le signe d'un universel.

LIPOUBOU, Lambert, **Le Fantôme dans la machine : l'imaginaire psychique de l'homo cyberneticus**, Sarrebrück, Éditions universitaires européennes, 2012, 380 pages.

MALLORY, Michael, **The Science Fiction Universe...and Beyond : The Syfy Channel Book of Sci-Fi**, New York, Universe Pub. A Division of Rizzoli International, 2012, 256 pages.

MALTZAN, Carlotta von (ed.), **Magie und**

Sprache, Bern, Berlin, et al., Peter Lang, 2012, 315 pages.

MAMCZAK, Sascha, Sebastian PIRLING & Wolfgang JESCHKE (dir.), **Das Science Fiction Jahr 2012**, München, Heyne Verlag, 2012, 992 pages.

McLAREN, Angus, **Reproduction by Design : Sex, Robots, Trees, and Test-Tube Babies in Interwar Britain**, Chicago, University of Chicago Press, 2012, viii, 235 pages.

McLaren draws on novels, plays, science fiction, and films of the 1920s and '30s, as well as the work of biologists, psychiatrists, and sexologists, to reveal surprisingly early debates on many of the same questions that shape the conversation today: homosexuality, recreational sex, contraception, abortion, euthanasia, sex change operations, and in vitro fertilization. Here, McLaren brings together the experience and perception of modernity with sexuality, technology, and ecological concerns into a cogent discussion of science's place in reproduction in British and American cultural history.

McMAHON-COLEMAN, Kimberley & Roslyn WEAVER (eds.), **Werewolves and Other Shapeshifters in Popular Culture : A Thematic Analysis of Recent Depictions**, Jefferson (NC), McFarland, 2012, 211 pages.

Foreword by Gerry Turcotte.

In recent years, shapeshifting characters in literature, film and television have been on the rise. This has followed the increased use of such characters as metaphors, with novelists and critics identifying specific meanings and topics behind them. This book aims to unravel the shapeshifting trope. Rather than pursue a case-based study, the works are grouped around specific themes--adolescence, gender, sexuality, race, disability, addiction, and spirituality--that are explored through the metaphor of shapeshifting.

MUZZIOLI, Francesco, **Il fantastico e l'allegorico**, Roma, Editori Riuniti University Press, 2012, 163 pages [réédition, 2005]

NAVARRE, Sam, **Vampires in America**, New York, Rosen Central, 2012, 48 pages. [pour les jeunes]

OTTO, Eric, **Green Speculations : Science Fiction and Transformative Environmentalism**, Columbus (OH), Ohio State University Press, 2012, 176 pages.

The books receiving ecocritical treatment in *Green Speculations* include George R. Stewart's *Earth Abides* (1949), Frank Herbert's *Dune* (1965),

Ursula K. Le Guin's *The Word for World Is Forest* (1972), Joan Slonczewski's *A Door into Ocean* (1986), Kim Stanley Robinson's *Mars* trilogy (1993, 1994, 1996), and Paolo Bacigalupi's *The Windup Girl* (2009). Otto reads these and other important science fiction novels as educative in their representations of environmental issues and the environmental philosophies that have emerged in response to them.

PAJAK, Zuzanna, **La Réalité virtuelle dans la science-fiction polonaise contemporaine : regards croisés sur la littérature, la technologie, l'imaginaire**, Sarrebrück, Éditions universitaires européennes, 2012, 300 pages.

REICHHOLF, Joseph H., **Einhorn, Phönix, Drache : woher unsere Fabeltiere kommen**, Frankfurt am Main, S. Fischer, 2012, 304 pages.

RENK, Kathleen J., **Magic, Science, and Empire in Postcolonial Literature : The Alchemical Literary Imagination**, New York, Routledge, 2012, 171 pages.

RESSA, Franco, **Il Fantasy in Italia**, Solfanelli, (Atheneum), 2012, 216 pages.

RIMONDI, Giorgi, **Il pretesto fantastico. Indagine su un enigma letterario**, Edizioni Solfanelli, (Atheneum), 2012, 168 pages.

RODIA, Cosimo & Antonio, **L'evoluzione del meravigliosi : dal mito alla fiaba moderna**, Napoli, Liguori, 2012, viii, 210 pages.

SARGISSON, Lucy, **Fool's Gold ? Utopianism in the 21st Century**, New York, Palgrave Macmillan, 2012, 320 pages.

What's wrong with the world today and how might it become better (or worse)? These are the questions pursued in this book, which explores the hopes and fears, dreams and nightmares of the 21st century. Drawing on examples from architecture, fiction, theory, film and experiments with everyday life, Sargisson explores contemporary hopes and fears about religion, gender, sex, the environment and new technologies. The book asks, is the search for utopia a quest for Fools' Gold? Its answer is 'yes' and 'no' and Sargisson identifies a number of different kinds of utopian impulse. Some utopias offer blueprints for the perfect world. Others are experiments in process. Some utopianism is dangerous, even toxic. Some utopianism is playful and fun. Some utopianism seeks actively to change the world. This book teases out examples of these and other types of utopianism which both shape and reflect our world today.

SCHMID, Georg, **In the Presence of the Future : Mapping the Roads to Tomorrow**, Frankfurt am Main, et al., Peter Lang, 2012, 488 pages.

Contents: Understanding history as prerequisite for future decisions - Alternate History and Science Fiction as assistance - Demographic dangers - Private and public economics - Qualms about technology and science - Art and social classes - Wars of culture and religion - Peacetime and wartime strategies - Last chances.

SCHWERD, Wolfgang, **Vampire, Wiedergänger und Untote : auf der Spur der lebenden Toten**, Berlin, Vergangenheitsverlag, 2011, 159 pages.

STEINHAEUER, Eric W., **Vampyrologie für Bibliothekare : eine kulturwissenschaftliche Lektüre des Vampirs**, Hagen-Berchum, Eisenhut, 2011, 103 pages.

TERRIER, Agnès & Alexandre DRATWICKI (dir.), **Le Surnaturel sur la scène lyrique, du merveilleux baroque au fantastique romantique**, Lyon, Éditions Symétrie, 2012, 384 pages.

TRESCH, John, **The Romantic Machine : Utopian Science and Technology after Napoleon**, Chicago & London, The University of Chicago Press, 2012, 472 pages.

Focusing on a set of celebrated technologies, including steam engines, electromagnetic and geophysical instruments, early photography, and mass-scale printing, Tresch looks at how new conceptions of energy, instrumentality, and association fueled such diverse developments as fantastic literature, popular astronomy, grand opera, positivism, utopian socialism, and the Revolution of 1848. He shows that those who attempted to fuse organicism and mechanism in various ways, including Alexander von Humboldt and Auguste Comte, charted a road not taken that resonates today.

TRINQUET, Charlotte, **Le Conte de fées français (1690-1700) : traditions italiennes et origines aristocratiques**, Tübingen, Narr Verlag, 2012, , 244 pages.

TURCO, Julie-Anne, **Fantômes et vampires dans la littérature amoureuse**, Saint-Denis, Edilivre, (Classique collection), 2012, 102 pages. [Étude de textes de Poe, Gautier et Rodenbach]

VALENTINO, Serena, **Undead : Everything the Modern Zombie Needs to Know**, San Francisco, Weldon Owen, 2012, 144 pages.

VALENTINO, Serena, **Howl ! Everything the Modern Werewolf Needs to Know**, San Francisco, Weldon Owen, 2012, 144 pages.

VAS-DEYRES, Natacha, **Ces Français qui ont écrit demain. Utopie, anticipation et science-fiction au XXe siècle**, Paris, Honoré Champion, (Bibliothèque de littérature générale et comparée), 2012, 536 pages. Avant-propos de Roger Bozzetto et Serge Lehman.

L'écriture de nos futurs possibles appartient aux littératures de l'imaginaire, aux récits utopiques, à l'anticipation et à la science-fiction. En France, ces visions souvent pessimistes ou inquiètes se sont développées depuis la fin du XIXe siècle par l'invention d'une veine littéraire dont l'héritage touche et structure les oeuvres les plus actuelles. De Jules Verne à Serge Lehman, en passant par Rosny Aîné, Régis Messac, Pierre Boulle ou Michel Jeury, cette littérature française conjecturale selon le mot de Pierre Versins, révèle un imaginaire collectif complexe, vecteur de contextes technologiques en évolution constante.

VON SCHWARZ, Vienna, **Steampunk : A Complete Guide to Victorian Techno-Fetishism**, New York, Chartwell Books, 2012, 192 pages.

Steampunk explores this fascinating counterculture, transporting the reader on an eclectic odyssey into a weird and wonderful world of dirigibles, vaudeville and steam-powered ray guns. It celebrates the lives of steampunk's heroes and villains who are as diverse as they are pioneering. Isambard Kingdom Brunel, Ada Lovelace, Sir Arthur Conan Doyle and Aleister Crowley sit alongside body snatchers Burke and Hare, Lady Gaga and Alexander McQueen, creating a spellbinding mix of science fiction, Victorian fact and contemporary kookiness.

WADE, James, **Fairies in Medieval Romance**, New York, Palgrave Macmillan, 2011, 212 pages.

WATKISS, Joanne, **Gothic Contemporaries. The Haunted Text**, Cardiff, University of Wales Press, (Gothic Literary Studies), 2012, 146 pages.

Gothic Contemporaries is the first study to align twenty-first-century fiction with a revised understanding of the Gothic. Through close readings of several twenty-first-century novels—including *The Story of Lucy Gault* by William Trevor, *The Sea* by John Banville, *The Gathering* by Anne Enright, and others—and drawing ideas from Jacques Derrida's later works, Joanne

Watkiss demonstrates how contemporary fiction reworks the traditional ghost stories of the past.

WESTER, Maisha L., **African American Gothic : Screams from Shadowed Places**, New York, Palgrave Macmillan, 2012, 304 pages.

African American Gothic: Screams from Shadowed Places is a new study of African American literary interventions into the gothic genre. The book investigates how African American authors have utilized the genre since its very beginnings in America to represent the real horrors of Black life in country haunted by racism. Re-reading major African American literary texts—such as *Narrative of the Life of Frederick Douglass*, *Of One Blood*, *Cane*, *Invisible Man*, and *Corregidora*—*African American Gothic* investigates texts from each major era in African American Culture to show how the gothic has consistently circulated throughout the African American literary canon.

WESTOVER, Paul, **Necromanticism : Traveling to Meet the Dead, 1760-1860**, New York, Palgrave Macmillan, 2012, viii, 217 pages.

Necromanticism is a study of literary pilgrimage: readers' compulsion to visit literary homes, landscapes, and (especially) graves during the long Romantic period. The book draws on the histories of tourism and literary genres to highlight Romanticism's recourse to the dead in its reading, writing, and canon-making practices.

WOLF, Mark J. O., **Building Imaginary Worlds : The Theory and History of Subcreation**, New York, Routledge, 2012, 400 pages.

ZIPES, Jack, **The Irrestible Fairy Tale**, Princeton University Press, 2012, 235 pages.



SCIENCE FICTION STUDIES

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Elana Gomel : Posthuman Voices: Alien Infestation and the Poetics of Subjectivity
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A NOTER

A la demande de nombreux lecteurs, l'essai *Le Monde d'Abraham MERRITT*, essai d'Alain Zamaron, qui avait fait l'objet de IEA53 en 1986, est à présent disponible sur support électronique et téléchargeable (Espace Téléchargements, partie IDES ET AUTRES) à partir de mon site www.idesetautres.be.

Le format A4 met mieux en valeur les 10 cartes géographiques (1-10).

Vous trouverez sur le site www.idesetautres.be à partir de ce jour des articles, abondamment illustrés, d'Alain DARTEVELLE soit en recherchant son nom (avec la loupe) ou un mot présent dans le titre de l'article, soit en consultant l'Espace Téléchargements. Les intéressés pourront ainsi télécharger gratuitement (parmi 5.000 autres documents) les articles suivants : « *Audaces, fantasmes et tabous de 50 ans de science-fiction : les dames des temps futurs* » (publié en 1977

dans le numéro 2 de « Science-fiction magazine ») et « *Petite histoire d'un grand mythe de la BD américaine : Splendeur et misères des super héros* » (publié en 1977 dans le numéro 3 de « Science-fiction magazine »), La "Saga des METEOR" (11 livraisons dans « SERIES B », à partir de 1983) suivra du 1er au 11 août.

A PROPOS DES AUTEURS

ANGELIER, François [iconographie et commentaires], **L'Album Jules Verne**, Paris, Gallimard, (Album de la Bibliothèque de la Pléiade), 2012, 319 pages.

ARCHAIMBAULT, Jean-Michel, **Destinée cosmique II : guide spécial des onze premiers cycles, 1971-3582**, Dun-sur-Auron, 2012, 228 pages. [la série Perry Rhodan, de Karl-Hébert Scheer & Dalton Clark]

BASSAM, Gregory & Eric BRONSON (eds.), **The Hobbit and Philosophy : for When You've Lost Your Dwarves, Your Wizard, and Your Way**, Hoboken (NJ), Wiley, (The Blackwell Philosophy and Popular Culture Series), 2012, 272 pages.

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Part One: Discover Your Inner Took

1. Gregory Bassham, The Adventurous Hobbit
2. Michael C. Brannigan, "The Road Goes Ever On and On": A Hobbit's Tao
3. Eric Bronson, Big Hairy Feet: A Hobbit's Guide to Enlightenment
4. Dennis Knepp, Bilbo Baggins: The Cosmopolitan Hobbit

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5. Charles Taliaferro and Craig Lindahl-Urben, The Glory of Bilbo Baggins
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8. David Kyle Johnson, Tolkien's Just War
9. Philip Tallon, "Pretty Fair Nonsense": Art and Beauty in The Hobbit

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Part Three: Riddles and Rings

11. W. Christopher Stewart, "The Lord of Magic and Machines": Tolkien on Magic and Technology
12. Amy Kind, Inside The Hobbit: Bilbo Baggins and the Paradox of Fiction
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14. Randall M. Jensen, *Some Hobbits Have All the Luck*
15. Grant Sterling, *The Consolation of Bilbo: Providence and Free Will in Middle-earth*
16. Jamie Carlin Watson, *Out of the Frying Pan: Courage and Decision Making in Wilderland*
17. Joe Kraus, *There and Back Again: A Song of Innocence and Experience.*

BOFFY, Chloé, **Lever le voile sur Harry Potter : références à la mythologie, à la littérature et à l'histoire dans l'oeuvre de J. K. Rowling**, Wissembourg, C. Boffy, 2012, 164 pages.

BLASINGAME, James Jr., Kathleen DEAKIN & Laura A. WALSH, **Stephenie Meyer : In The Twilight**, Lanham (MD), Scarecrow Press, (Scarecrow Studies in Young Literature), 2012, 146 pages.

BRACKETT, Virginia, **Critical Companion to Mary Shelley : A Literary Reference to her Life and Work**, New York, Facts on File, (Facts on File Library of World Literature), 2012, 359 pages.

CLAPP, Susannah, **A Card from Angela Carter**, London, Bloomsbury, 2012, 106 pages.

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DICKERSON, Matthew T., **A Hobbit Journey : Discovering the Enchantment of J. R.R. Tolkien's Middle Earth**, Grand Rapids (MI), Brazos Press, 2012, 272 pages.

DRÖSCH, Christian, **Somnanbule Schwärmererei und wunderbarer Magnetismus : künstlicher Somnambulismus und ähnliche Phänomene im Prosawerk Ludwig Achim von Arnims**, Würzburg, Königshausen & Neumann, 2011, 450 pages.

DUNCAN, Ian (ed.), **The Edinburgh Companion to James Hogg**, Edinburgh University Press, (Edinburgh Companion to Scottish Literature), 2012, xii, 188 pages.

ELLER, Jonathan R., **Becoming Ray Bradbury**, Urbana (ILL), University of Illinois Press, 2011, 324 pages.

ERZEN, Tanya, **Fanpire : The Twilight Saga and the Women who Love It**, Boston, Beacon Press, 2012, 184 pages.

GAIMAN, Neil, **Moi, Cthulhu**, Aiglepierre, La Clef d'argent, (Fhtagn), 2012. Récit parodique traduit, annoté et préfacé par Patrick Marcel.

GILL, Louis, **George Orwell, de la guerre civile espagnole à 1984**, Montréal, Lux, 2012, 235 pages.

GREMIGNI, Elena, **Italo Calvino : la realta**

dell'immaginazione e le ambivalenze del moderno, Firenze, Le Lettere, 2011, 120 pages.

HARRIS, Charlaïne, **The Sookie Stackhouse Companion : A Complete Guide to the Sookie Stackhouse Series**, London, Gollancz, 2012, 576 pages.

HENTHORNE, Tom, **Approaching The Hunger Games Trilogy : A Literary and Cultural Analysis**, Jefferson (NC), McFarland, 2012, 206 pages.

This book addresses Suzanne Collins's work from a number of literary and cultural perspectives in an effort to better understand both its significance and its appeal. It takes an interdisciplinary approach to the *Hunger Games* trilogy, drawing from literary studies, psychology, gender studies, media studies, philosophy, and cultural studies.

HILDER, Monika B., **Feminine Ethos in C.S. Lewis Chronicles of Narnia**, New York, et al., Peter Lang, 2012, 226 pages. Preface by Elizabeth Baird Hardy.

KELLY, Jim, **Charles Maturin : Authorship, Authenticity and the Nation**, Dublin, Four Courts Press, 2011, 208 pages.

LEMANT, Aurélien, **Traum : Philip K. Dick, le martyr onirique**, Lyon, Le Feu sacré, 2012, 107 pages.

LETHEM, Jonathan & Pamela Jackson (eds.), **The Exegesis of Philip K. Dick**, London, Gollancz, 2012, 944 pages.

Based on thousands of pages of typed and handwritten notes, journal entries, letters, and story sketches, *The Exegesis of Philip K. Dick* is the magnificent and imaginative final work of an author who dedicated his life to questioning the nature of reality and perception, the malleability of space and time, and the relationship between the human and the divine. Edited and introduced by Pamela Jackson and Jonathan Lethem, this is the definitive presentation of Dick's brilliant, and epic, work.

In the *Exegesis*, Dick documents his eight-year attempt to fathom what he called "2-3-74," a postmodern visionary experience of the entire universe "transformed into information." In entries that sometimes ran to hundreds of pages, in a freewheeling voice that ranges through personal confession, esoteric scholarship, dream accounts, and fictional fugues, Dick tried to write his way into the heart of a cosmic mystery that tested his powers of imagination and invention to the limit. This volume, the culmination of many years of transcription and archival research,

has been annotated by the editors and by a unique group of writers and scholars chosen to offer a range of views into one of the most improbable and mind-altering manuscripts ever brought to light.

LONGO, Marco, **Les Romans « physiologiques » d'Edmont About**, Sarrebrück, Éditions universitaires européennes, 2012, 96 pages. [Étude de *Le nez d'un notaire*, *L'Homme à l'oreille cassée*, *le Cas de Monsieur Guérin*]

LOVECRAFT, Howard P., **Letters to James F. Morton**, New York, Hippocampus Press, 2012, 493 pages.

LOWDER, James (ed.), **Beyond the Wall : Exploring George R. R. Martin's *A Song of Ice and Fire*, from *A Game of Thrones* to *Dance with Dragons***, Dallas (TX), Benbella Books, (Smart Pop), 2012, 240 pages. Foreword by R. A. Salvatore.

MANDELO, Brit, **We Wuzz Pushed : Joanna Russ and Radical Truth Telling**, Seattle (WA), Acqueduct Press, (Conversation Pieces Series), 2012, 91 pages.

MELMOUX-MONTAUBIN, Marie-Françoise & Christine REFFAIT (dir.), **Les Voyages extraordinaires de Jules Verne : de la création à la réception**, Amiens, Encrage Université. (Romanesques. Hors série), 2012, 396 pages.

Du côté de la genèse, les études rassemblées ici étudient des sources documentaires (Kircher) et fictionnelles (Poe, Hoffmann) des romans verniens. Elles examinent certains paradigmes de l'écriture (le reportage). Elles convoquent enfin les outils de la génétique textuelle pour penser le passage des notes au roman (*Une ville flottante*), les corrections de Hetzel (*L'Île mystérieuse*), mais aussi les irrégularités de la chronologie des variantes selon les formats (dans le cas de *Vingt mille lieues sous les mers* ou de *Bourses de voyage*, la génétique apporte ici son lot de surprises).

Du côté de la réception des *Voyages extraordinaires*, il s'agit d'examiner la consolidation du discours sur l'œuvre dès la mort de son auteur, d'interroger les adaptations des romans au théâtre ou au cinéma (Zeman) et de reconnaître leur influence sur la littérature ultérieure (surréalisme, Oulipo). Mais l'un des objectifs de ce volume est aussi de se concentrer sur certaines réceptions nationales (Espagne, Iran, Hongrie, Pologne) pour montrer toute la spécificité de l'appropriation, par l'étranger, de l'œuvre de Jules Verne, l'auteur français le plus traduit dans le monde.

MILLER, Norbert, **Fonthill Abbey : die dunkle Welt des William Beckford**, München, Hanser, 2012, 319 pages.

MORIN, Christina, **Charles Robert Maturin and the Haunting of Irish Romantic Fiction**, Manchester University Press, 2011, x, 210 pages.

NEWELL, Dianne & Victoria LAMONT, **Judith Merrill : A Critical Study**, Jefferson (NC), McFarland, 2012, 239 pages.

Remembered as one of science fiction's best editors, Judith Merrill (1923-1997) also wrote prolifically and stands as one of the genre's central figures in the United States and Canada. This work offers a much-needed literary biography and critical commentary on Merrill's groundbreaking science fiction, anthologies, reviews, memoir and other endeavors. A thorough account of Merrill's 50-year career, it is a valuable source for students of science fiction, women's life writing, women's contributions to frontier mythology and women's activism.

O'HARA, Kieron, **Aldous Huxley : A Beginner's Guide**, Oxford, Oneworld Publications, 2012, xi, 220 pages.

OLSEN, Corey, **Exploring J.R.R. Tolkien's *The Hobbit***, Boston, Houghton Mifflin Harcourt, 2012, 336 pages.

PAQUETTE, Jenifer, **Respecting *The Stand* : A Critical Analysis of Stephen King's Apocalyptic Novel**, Jefferson (NC), McFarland, 2012, ix, 181 pages.

Many academics dismiss Stephen King as a mere genre writer, an over-glorified bestseller who appeals to the masses, but lacks literary merit. This critical analysis of King's epic novel *The Stand* makes a case for the horror master as a literary writer. A careful consideration of *The Stand's* abstract themes, characters, setting, and text reveals how King's work brims with the literary techniques that critics expect of a serious writer and the haunting questions that mark enduring literature. A thoughtful deliberation on so-called "escapist" fiction in the world of literature as well as an informed examination of one of King's most famous books, this work paves the way for future studies of other King novels.

PERRY, Dennis R. & Carl H. SEDERHOLM (eds.), **Adapting Poe : Re-Imaginations in Popular Culture**, New York, Palgrave Macmillan, 2012, 296 pages.

Introduction: Poe and the 21st Century Adaptation Renaissance; *Dennis R. Perry and Carl*

H. Sederholm

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Jeffrey Andrew Weinstock

Lusty Ape-men and Imperiled White Womanhood: Reading Race in the 1930s Poe Film Adaptation; Jessica Metzler

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Evolutions in Torture: James Wan's *Saw* as Poe for the 21st Century; Sandra Hughes

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Identity Crisis and Personality Disorders in Edgar Allan Poe's 'William Wilson' (1839), David Fincher's *Fight Club* (1999), and James Mangold's *Identity* (2003); Alexandra Reuber

Horrific Obsessions: Poe's Legacy of the Unreliable and Self-Obsessed Narrator; Rachel McCoppin

The Pleasure of Losing One's Way: Adapting Poe's 'The Man of the Crowd'; Rebecca Johinke

'The Tell-Tale Head,' 'The Raven,' and 'Lisa's Rival': Poe meets the Simpsons; Peter Conolly-Smith

In the Best Possible Tastes - Rhetoric and Taste in AIP's Promotion of Roger Corman's Poe Cycle; Joan Ormrod

From the Earth to Poe to the Moon: The Science Fiction Narrative as Precursor to Technological Reality; Todd Robert Petersen and Kyle William Bishop

The Perfect Drug: Edgar Allan Poe as Rock Star; Tony Magistrale

That Vexing Power of Perverseness: Approaching Heavy Metal Adaptations of Poe; Carl H. Sederholm

Picturing Poe: Contemporary Cultural Implications of *Nevermore*; Michelle Kay Hansen

What Can 'The Tell-Tale Heart' Tell About Gender?; Mary J. Couzelis

Comic Book and Graphic Novel Adaptations of the Works of Edgar Allan Poe: A Chronology; M. Thomas Inge

_The Purloining Critic, Adaptation, Criticism, and the Claim to Meaning; Jason Douglas

Quid Pro Quo, or Destination Unknown: Johnson, Derrida, and Lacan Reading Poe; Luiz Fernando Ferreira Sá and Geraldo Magela Cáffaro

PESSAN, Éric, **Ôter les masques**, Nantes, Nouvelles éditions Cécile Defaut, (Le Livre/La Vie), 2012, 152 pages. [à propos de *The Shining*, de Stephen King]

PHARR, Mary F. & Leisa A. CLARK (eds.), **Of Bread, Blood and The Hunger Games : Critical Essays on the Suzanne Collins Trilogy**, Jefferson (NC), McFarland, 2012, 245 pages.

The 21 essays that follow the context-setting introduction are grouped into four parts: Part I "History, Politics, Economics, and Culture," Part II "Ethics, Aesthetics, and Identity," Part III "Resistance, Surveillance, and Simulacra," and Part IV "Thematic Parallels and Literary Traditions." A core bibliography of dystopian and postapocalyptic works is included, with emphasis on the young adult category--itself an increasingly crucial part of postmodern culture.

ROAS, David, **La sombra del cuervo : Edgar Allan Poe y la literatura fantástica española del siglo XIX**, Torrejón de la Calzada, Madrid, Devenir, (Devenir ensayo, 24), 2011, 209 pages.

RUANE, Abigail E., **The International Relations of Middle Earth : Learning from The Lord of the Rings**, Ann Arbor, University of Michigan Press, 2012, 256 pages.

SANDOVAL, Carlos, **El Circulo de Lovecraft**, Chacao (Venezuela), Lugar Comun, Cooperativa Editorial, (Relectura), 2011, 75 pages.

SAUER, Hans, **205 Years of Beowulf Translations and Adaptations (1805-2010)**, Trier, WVT Wissenschaftlicher Verlag, 2012, 167 pages.

STEVENS, David, **Beyond Horatio's Philosophy : The Fantasy of Peter S. Beagle**, Wildside/Borgo Press, 2012, 269 pages.

STIRLING, Kirsten, **Peter Pan's Shadows in the Literary Imagination**, New York, Routledge, (Children's Literature and culture), 2012, xv, 172 pages.

This book is a literary analysis of J.M. Barrie's *Peter Pan* in all its different versions -- key rewritings, dramatisations, prequels, and sequels -- and includes a synthesis of the main critical interpretations of the text over its history. A comprehensive and intelligent study of the Peter Pan phenomenon, this study discusses the book's complicated textual history, exploring its origins in the Harlequinade theatrical tradition and British pantomime in the nineteenth century. Stirling investigates potential textual and extra-textual sources for *Peter Pan*, the critical tendency to seek sources in Barrie's own biography, and the proliferation of prequels and sequels aiming to explain, contextualize, or close off, Barrie's exploration of the imagination. The sources considered include Dave Barry and Ridley

Pearson's *Starcatchers* trilogy, Régis Loisel's six-part *Peter Pan* graphic novel in French (1990-2004), Andrew Birkin's *The Lost Boys* series, the films *Hook* (1991), *Peter Pan* (2003) and *Finding Neverland* (2004), and Geraldine McCaughrean's "official sequel" *Peter Pan in Scarlet* (2006), among others.

TANTERI, Domenico, **Il fascino del mistero. Guy de Maupassant tra visione fantastica e ragione positivista**, Napoli, Liguori, (Critica e letteratura), 2012, 118 pages.

TINDALL, Robert & Susana Bustos, **The Shamanic Odyssey : Homer, Tolkien, and the Visionary Experience**, Rochester (VT), Park Street Press, 2012, 224 pages.

URBANEK, Hermann, **Die Perry Rhodan Chronik : Biografie der grössten Science Fiction Serie der Welt (Band 3 : 1981-1995)**, Höfen, Hannibal Verlag, 2012, 528 pages.

WARNER, Marina, **Stranger Magic : Charmed States & The Arabian Nights**, London, Chatto & Windus, 2011, 540 pages.

WARD, J. R., **Le Guide de la Confrérie de la Dague noire**, Paris, Bragelonne, 2012, 571 pages.

WAWRZYNIAK, Paulina, **Les Éléments fantastiques dans les oeuvres choisies de Guy de Maupassant et Wadysaw Stanisaw Reymont**, Sarrebrück, Éditions universitaires européennes, 2012, 96 pages.

WESTERFIELD, Scott, **The Manual of Aeronautics : An Illustrated Guide to the Leviathan Series**, New York, Simon Pulse, 2012, 64 pages. Illustrations de Keith Thompson.

WISKER, Gina, **Margaret Atwood : An Introduction to Critical Views on Her Fictions**, New York, St. Martin's & Palgrave Macmillan, 2012, 233 pages.



CINÉMA & TÉLÉVISION

AKNIN, Laurent, **Mythes et idéologies du cinéma américain**, Paris, Vendémiaire, 2012, 185 pages.

Le cinéma hollywoodien actuel, celui des grands studios et des blockbusters, est l'héritier de genres qui ont fait sa fortune, depuis l'immédiat après-guerre : films d'invasion extra-terrestre, films de monstres, films catastrophe, films d'horreur, films de super héros enfin, où des hommes araignée, des hommes chauve-souris et autres mutants, au prix d'un combat héroïque, sauvent la planète et la démocratie.

Ces vieilles recettes sont, depuis une dizaine d'années, en écho aux tourmentes géopolitiques qui ont suivi la chute de l'Union soviétique, remises au goût du jour, dans des oeuvres sombres et violentes où la hantise du cataclysme et le culte de la force s'affirment sans détours.

ALLMER, Patricia, David HUXLEY & Emily BRICK (eds.), **European Nightmares : Horror Cinema in Europe since 1945** London, Wallflower Press, 2012, xii, 276 pages.

The complete volume offers a major resource on post-war European horror cinema, with in-depth studies of such classic films as *Seytan* (Turkey, 1974), *Suspiria* (Italy, 1977), *Switchblade Romance* (France, 2003), and *Taxidermia* (Hungary 2006).

BOIVIN, Charles, **La difficile émergence des films de genre en France**, Sarrebrück, Éditions universitaires européennes, 2012, 80 pages.[le fantastique, surtout...]

BRINGLE, Jenifer, **Vampires in Film and Television**, New York, Rosen Central, 2012, 64 pages.

BRODE, Douglas & Leah DEYNEKA (ed.), **Sex, Politics, and Religion in Star Wars**, Lanham (MD), Scarecrow Press, 2012, 192 pages.

BRODE, Douglas & Leah DEYNEKA (eds.), **Myth, Media, and Culture in Star Wars**, Lanham (MD), Scarecrow Press, 2012, 206 pages.

BRODERICK, James F., **Now a Terrific Motion Picture ! Twenty-Five Classics Works of Horror Adapted from Book to Film**, Jefferson (NC), McFarland, 2012, 235 pages.

This work explores the relationship between twenty-five enduring works of horror literature and the classic films that have been adapted from them. Each chapter delves into the

historical and cultural background of a particular type of horror--hauntings, zombies, aliens and more--and provides an overview of a specific work's critical and popular reception. Among the print-to-film titles discussed are *Frankenstein*, *Dracula*, *Doctor Jekyll and Mr. Hyde*, *The Masque of the Red Death*, *The Hound of the Baskervilles*, *The Phantom of the Opera*, *Psycho*, *The Exorcist*, and *The Shining*.

BURNHAM BLOOM, Abigail & Mary SANDERS POLLOCK (eds.), **Victorian Literature and Film Adaptation**, Amherst (NY), Cambria Press, 2011, 265 pages.

Introduction: reframing the Victorians/ by Thomas Leitch -- Reinterpreting the Victorians: adaptation and the techne of revision. Jekyll, Hyde, Jekyll, Hyde, Jekyll, Hyde, Jekyll, Hyde: four models of intertextuality / by Thomas Leitch -- The poetics of silent film in Lubitsch's *Lady Windermere's fan* / by Jean-Marie Lecomte -- Adapting Dickens's *A Christmas carol* in prose / by Natalie Neill -- Modifying the Victorians: adaptation and shifts in cultural values. The power of money: Browning's "The pied piper" and Egoyan's *The sweet hereafter* / by Mary Sanders Pollock -- Making private scenes public: Conrad's "The return" and Chéreau's *Gabrielle* / by Gene M. Moore -- Totally clueless: Heckerling and queer sexuality in Austen's *Emma* / by Michael Eberle-Sinatra -- From Victorian to postmodern negation: enlightenment culture in Thackeray's and Kubrick's *Barry Lyndon* / by Louise McDonald -- Intertextuality in Simon Raven's *The Pallisers* and other Trollope films / by Ellen Moody -- Translating the Victorians: teaching books by reading movies. Teaching Stoker's *Dracula* with multiple film versions: *Nosferatu*, *Dracula*, and pages from a *Virgin's Diary* / by Sarah J. Heidt -- Transposing Sherlock Holmes across time, space and genre / by Tamara S. Wagner -- Austen's and Michell's persuasion in the university classroom: pedagogical strategies / by Laura Carroll...[et al.] -- A bibliography of adaptation and film study / by Abigail Burnham Bloom, Thomas Leitch, and Mary Sanders Pollock.

CARMONA BARGUILLA, Luis Miguel, **Cine Insano : las películas mas perturbadoras de la historia del cine**, Madrid, T & B Editores, 2012, 224 pages.

CEDENO ROJAS, Maribel, **Saturno, melancolia y El Laberinto del fauno de Guillermo de Toro**, Heidelberg, Winter Verlag, 2012, 42 pages.

COTTER, Robert Michael, **Caroline Munro, First Lady of Fantasy : A Complete Annotated Record of Film and Television Appearances**, Jefferson (NC), McFarland, 2012, 164 pages. Foreword by Caroline Munro.

EGAN, Kate, **Trash or Trasure ? : Censorship and the Changing Meanings of the Video Nasties**, Manchester, Manchester University Press, 2012, 296 pages.

Trash or Treasure is a wide-ranging historical study of the British circulation of the video nasties - a term that was originally coined to ban a group of horror videos in Britain in the 1980s but which continues to have cultural resonance in Britain up to the present day. The book is divided into three sections, which represent the key periods of existence of the nasties category: The formation of the term in the 1980s; the fan culture that formed around the nasties subsequent to their banning under the video recordings act; and the DVD and theatrical re-release of some of the nasty titles from 1990 onwards.

FRANKEL, Valerie Estelle, **Buffy and the Heroine's Journey : Vampire Slayer as Feminine Chosen One**, Jefferson (NC), McFarland, 2012, 226 pages.

This provocative study explores how *Buffy* blends 1990s girl power and the path of the warrior woman with the oldest of mythic traditions. It chronicles her descent into death and subsequent return like the great goddesses of antiquity. As she sacrifices her life for the helpless, *Buffy* experiences the classic heroine's quest, ascending to protector and queen in this timeless metaphor for growing into adulthood.

GLUT, Donald F., **Shock Theatre : Chicago Style : WBKB-TV's Late Night Horror Showcase 1957-1959**, Jefferson (NC), McFarland, 2012, 204 pages. Preface de Kenny Bennett. Postface de Dick Dyszel « Count Gore de Vol ».

From December 1957 through October 1959, Chicago TV viewers were held in thrall by "Marvin," the ghoulishly hilarious host of WBKB-TV's late-night horror film series *Shock Theatre*. Marvin and his lady friend "Dear" (her face ever hidden from the camera) introduced thousands of Chicagoland youngsters to such classic Universal chillers as *Frankenstein*, *Dracula* and *The Wolf Man*. This history of *Shock Theatre* focuses on the series and its creator, Marvin himself--in real life, the multi-talented Terry Bennett, whose wife Joy played "Dear."

GRABINER, Ellen, **I See You : The Shifting Paradigms of James Cameron's Avatar**, Jefferson (NC), McFarland, 2012, 246 pages.

This work explores the theoretical and philosophical issues brought to bear in *Avatar*, exploring the spaces between human and machine; technology and nature; chick flick and action-adventure; and old-fashioned storytelling and cutting-edge technology. Central to the book's analysis is an examination of the extent to which *Avatar* melds the seer and the seen, illuminating an alternative visual paradigm.

GUYOT, Natacha, **Star Wars : de la multiculturalité au culte**, Sarrebrück, Éditions universitaires européennes, 2012, 192 pages.

INCE, Kate, **Georges Franju**, Manchester, Manchester University Press, (French Film Directors), 2012, 192 pages.

INGUANZO, Ozzy, **Constructing Green Lantern from Page to Screen**, New York, Rizzoli International Publications, 2012, 208 pages.

HALFYARD, Janet K. (ed.), **The Music of Fantasy Cinema**, Sheffield (UK) & Oakville (CT), Equinox Pub., 2012, 256 pages.

Fantasy and the exotic other / Mark Brill -- Numinous ambience / Philip Hayward -- Who wants to live forever / J. Drew Stephen -- Fantasy meets electronica / Lee Barron -- Entering the labyrinth / Liz Giuffre -- Superman as mythic narrative / Ben Winters -- Music and fantasy types in Tim Burton's *Edward Scissorhands* / Alexander G. Binns -- The tritone within / Scott Murphy -- Scoring fantasy girls / Janet K. Halfyard and Victoria Hancock -- Creating magic with music / Jamie L. Webster -- Superconductors / Janet K. Halfyard.

JANOUSEK, Florian, **Der Erfolg des Science-Fiction Kinos. Die Utopie als Mainstream**, Saarbrücken, AV Akademikerverlag, 2012, 160 pages.

JOHNSTON, Keith M., **Science Fiction Film : A Critical Introduction**, New York, Berg Publishers, 2011, 192 pages.

KAWIN, Bruce F., **Horror and the Horror Film**, London, Anthem Press, (New Perspectives on World Cinema), 2012, 268 pages.

LANDIS, John, **Créatures fantastiques et monstres au cinéma**, Paris, Flammarion, (Arts et spectacle), 2012, 320 pages.

LA RUBIA DE PRADO, Leopoldo, **Kafka y el cine : la estética de lo kafkiano en el séptimo arte**, Madrid, Biblioteca Nueva, (Biblioteca otras eutopia), 2011, 289 pages.

MACRI, Thomas, **Frankenweenie : A Cinematic Storybook**, New York, Disney Press, 2012, 64 pages.



MENARINI, Roy, **Cinema e fantascienza**, Bologna, Archetipo Libri, (Il prismi), 2012, 200 pages.

MILLER, Cynthia J. & A. Bowdoin VAN RIPER (eds.), **Undead in the West : Vampires, Zombies, Mummies and Ghosts on the Cinematic Frontier**, Lanham (MD), Scarecrow Press, 2012, 344 pages.

The subjects explored here run the gamut from such B films as *Curse of the Undead* and *Billy the Kid vs. Dracula* to A-list features like *From Dusk 'til Dawn* and *Jonah Hex*, as well as animated films (*Rango*) and television programs (*The Walking Dead* and *Supernatural*). Other films discussed include Sam Raimi's *Bubba Ho-Tep*, John Carpenter's *Vampires*, George Romero's *Land of the Dead*, and Sergio Leone's *Once Upon a Time in the West*. Featuring several illustrations and a filmography, *Undead in the West* will appeal to film scholars, especially those interested in hybrid genres, as well as fans of the Western and the supernatural in cinema.

NATHAN, Ian, **Alien : genèse d'un mythe**, Paris, Hugonn & Muninn, 2011, 175 pages.

PELOSATO, Alain, **Le Gothique au Cinéma**, Saint-Denis, Edilivre AParis, 2012, 126 pages.

PELOSATO, Alain, **Nature fantastique au cinéma**, Saint-Denis, Edilivre AParis, 2012, 206 pages.

PIEROBON, Frank, **Le Symptôme Avatar**, Paris, J. Vrin, (Philosophie et cinéma), 2012, 119 pages.

PHILIPS, Kendall R., **Dark Directions : Romero, Craven, Carpenter, and the**

Modern Horror Film, Carbondale, Southern Illinois University Press, 2012, xi, 215 pages.

Introduction: auteur, genre, and the rhetorics of horror -- Unconstrained bodies in the films of George Romero. The body as contrast: Romero's Living dead -- The body as site of struggle: The crazies, Monkey shines, The dark half, Bruiser -- Romero's mythic bodies: Martin and Knightriders -- Gothic dimensions in the films of Wes Craven. Craven's gothic form: nightmares, screams, and monsters -- Gothic technologies: Serpent and the rainbow, Deadly friend, Swamp thing, Red eye, Shocker -- Gothic families: The people under the stairs, The hills have eyes, Last house on the left -- Desolate frontiers in the films of John Carpenter. Sites under siege: Dark star, Assault on Precinct 13, The thing, Village of the damned -- Forbidden thresholds: The fog, Ghosts of Mars, Halloween, Prince of darkness, In the mouth of madness -- Drifters in desolation: Big trouble in Little China, Vampires, They live, Escape from New York, Escape from L.A. -- Conclusion.

RAW, Laurence, **Characters Actors in Horror and Science Fiction Films, 1930-1960**, Jefferson (NC), McFarland, 2012, 232 pages.

This biographical dictionary presents a stellar lineup of talented, versatile character actors who regularly appeared in horror and science fiction films during Hollywood's golden age. Many are well known by genre buffs and casual fans--they include Lionel Atwill, John Carradine, Dwight Frye, Rondo Hatton, Dick Miller, J. Carroll Naish, Maria Ouspenskaya, Glenn Strange, Edward Van Sloan, and George Zucco. Some are perhaps not so well known but equally at home in the horror and science fiction films--such as Anthony Carbone, Harry Cording, Rosemary La Plante, Dick Purcell, Elizabeth Russell and Mel Welles.

RITZENHOFF, Karen A. & Karen RANDELL (eds.), **Screening the Dark Side of Love : from Euro-Horror to American Cinema**, New York, Palgrave Macmillan, 2012, 272 pages.

The whip and the body: sex, violence, and performative spectatorship in Euro-horror S&M cinema / Ian Olney -- Re-imagining censorship as "reel" mutilation: why not release a G-rated version of David Cronenberg's Crash? / Janet S. Robinson -- Antichrist: lost children, love, and the fear of excess / Terrie Waddell -- Black bucks and Don Juans: in the cut's seductive mythologies of race and sex / Tiel Lundy -- Mad love: the anxiety of difference in the films of Lon Chaney Sr. / Karen Randell -- Love, crime

and Agatha Christie / Mark Aldridge -- Monstrous love: oppression, intimacy and transformation in Mary Reilly / Cynthia J. Miller -- Self-mutilation and dark love in Darren Aronofsky's Black swan (2010) and Michael Haneke's The piano teacher / Karen A. Ritzenhoff -- Female pleasure and performance: masochism in Belle de jour and Histoire d'o / Samm Deighan -- "What's in the basket?": sexualized and sexualizing violence in Frank Henenlotter's Basket case / Lisa Cunningham -- Blood and bravado: violence, sex, and Spain in Pedro Almodóvar's film Matador / Meggie Morris -- The backhand of backlash: troubling the gender politics of domestic violence scenes in Tyler Perry's The family that preys / Jenise Hudson -- Fatal attraction redux?: the gender, racial, and class politics of obsessed / Suzanne Leonard and Bailey Ray -- The idea of love in the TV serial drama In treatment / Christine Lang -- Fucking machines: high-tech bodies in pornography / Sarah Schaschek.

ROBB, Brian J., **A Brief Guide to Star Trek**, Philadelphia (PA), Running Press Publishers, 2012, 420 pages.

ROBINSON, Jessica, **Life Lessons from Slashers Films**, Lanham (MD), Scarecrow Press, 2012, 250 pages.

SALISBURY, Mark, **Prometheus - Le Film**, Talence, Akileos, (Hors Collection), 2012, 192 pages. Ed. or. : **Prometheus : The Art of the Film**, London, Titan Books, 2012, 186 pages.

SANDER, Gordon F., **Serling : The Rise and Twilight of TV's Last Angry Man**, Ithaca, Cornell University Press, 2011, xix, 284 pages. Préface de Ron Simon.

SCHEINFEIGEL, Maxime, **Rêves et cauchemars au cinéma**, Paris, Armand Colin, (Cinéma/Arts visuels), 2012, 208 pages.

SCHIFFANO, Laurence, **Rêve et cinéma - Mouvances théoriques autour d'un champ créatif**, Paris, Presses Universitaires de France, 2012, 350 pages.

SIGLAIN, Michael, **The Amazing Spider Man : l'album du film**, Paris, Hachette jeunesse, 2012, 61 pages.

SILVER, Alain & James URSINI, **The Vampire Film : from Nosferatu to True Blood**, Milwaukee (Wis.), Limelight Editions, 2011, 488 pages.

SIMMONS, David (ed.), **Investigating Heroes : Essays on Truth, Justice and Quality TV**, Jefferson (NC), McFarland, 2012, 187 pages.

THOMPSON, Dave, **The Rocky Horror Picture Show**, New York, Limelight Editions, (Music on Film), 2012, 156 pages.

TRIBE, Steve & James GOSS, **Doctor Who : A History of the Universe in 100 Objects**, London, BBC Books, 2012, 256 pages.

VAZ, Mark Cotta, **Breaking Dawn, Part 1. The Official Illustrated Movie Companion**, Boston & New York, Little Brown, 2012, 141 pages.

WEINSTOCK, Jeffrey, **The Vampire Film : Undead Cinema**, New York, Wallflower Press, (Short Cuts), 2012, 144 pages.

WHEDON, Joss, **The Cabin in the Woods : The Official Visual Companion**, London, Titan Books, 2012, 176 pages.

YUEN, Wayne (ed.), **The Walking Dead and Philosophy : Zombie Apocalypse Now**, Chicago, Open Court, (Popular Culture and Philosophy), 2012, 288 pages.

DOSSIER : BATMAN

ou

QUAND L'HOMME CHAUVE SOURIT...



ALBORECA PENA, Luis Felipe & carlos Diaz MAROTO, **Batman y Superman. Los Mejores el Cine**, Madrid, Ediciones Jaguar, 2012, 432 pages.

En este libro, que incluye fotografías e ilustraciones, se analizan las películas y series en imagen real o animada que se han realizado sobre estos dos iconos del cómic. Desde los primeros seriales de cine, pasando por el ciclo de cortos animados de los Fleischer de Superman de la década de 1940, así como la serie kitsch de Batman de la de 1960.

ASAY, Paul, **God on the Streets of Gotham : What the Big Screen Batman Can Teach Us about God and Ourselves**, Caro Stream (IL), Tyndale House Publishers, 2012, 240 pages.

What do God and the Caped Crusader have in

common? While Batman is a secular superhero patrolling the fictional streets of Gotham City, the Caped Crusader is one whose story creates multiple opportunities for believers to talk about the redemptive spiritual truths of Christianity. While the book touches on Batman's many incarnations over the last 70 years in print, on television, and at the local Cineplex for the enjoyment of Batman fans everywhere, it primarily focuses on Christopher Nolan's two wildly popular and critically acclaimed movies

BROOKER, Will, **Hunting the Dark Knight : Twenty-First Century Batman**, London & New York, I. B. Tauris, 2012, 272 pages.

BYRNE, Craig, et al., **The Dark Knight : Featuring Production Art and Full Shooting Script**, New York, Rizzoli Universe Promotional Books, 2012, 256 pages.

CHEUNG, Harrison & Nicola PITTAM, **Christian Bale : The Inside Story of the Darkest Batman**, Dallas (TX), BenBella Books, 2012, 312 pages.

COLLINSON, Gary, **Holy Franchise, Batman ! Bringing the Caped Crusader to the Screen**, Robert Hale, 2012, 256 pages.

Since the Caped Crusader first made the leap from comics to silver screen in the early 1940s, generations of audiences have been captivated by the screen adventures of Batman, establishing the celebrated comic book hero as a true icon of popular culture. Now, Gary Collinson traces the entire screen history of Bob Kane's Dark Knight Detective, providing a fascinating insight into one of the most successful media franchises of all time. Beginning with the early movie serials of the 1940s, *Holy Franchise, Batman!* charts the development of Batman's many exploits across both live-action and animation, presenting a comprehensive overview of his illustrious screen career. From the classic 1960s television series starring Adam West and Burt Ward to the hugely successful blockbuster feature films from directors Tim Burton, Joel Schumacher and Christopher Nolan, as well as early Saturday morning cartoon outings through to the acclaimed 'DC Animated Universe', this book explores the evolution of Batman - a journey that has taken him from 'camp' crime-fighter to Dark Knight.

DARIUS, Julian, **Improving the Foundations : Batman Begins from Comics to Screen**, Sequart Research & Literacy Org., 2012, 268 pages. [édition révisée]

FRIEDMAN, Cary A., **Wisdom from the Batcave**, San Francisco, Compass Books, 2012, 118 pages.

JESSER, Jody Duncan, Janine POURROY & Chip KID (designer), **The Art and Making of the Dark Knight Trilogy**, New York, Harry N. Abams, 2012, 304 pages.

KISTLER, Alan, **The Unofficial Batman Trivia Challenge : Test Your Knowledge and Prove You're a Real Fan**, Adams Media, 2012, 256 pages.

LANGLEY, Travis, **Batman and Psychology : A Dark and Stormy Knight**, Hoboken (NJ), Wiley-Blackwell, (Wiley Psychology & Pop Culture), 2012, 352 pages. Foreword by Michael Uslan. Introduction by Dennis O'Neil.

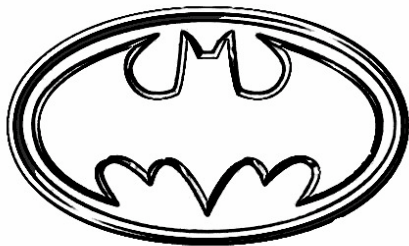
NOBLEMAN, Marc Tyler, **Bill the Boy Wonder : The Secret Co-Creator of Batman**, Watertown (MA), Charlesbridge Pub. Inc., 2012, 48 pages.

Every Batman story is marked with the words "Batman created by Bob Kane." But that isn't the whole truth. A struggling writer named Bill Finger was involved from the beginning.

ROSENBERG, Robin S., **What's the Matter with Batman ? An Unauthorized Clinic Look under the Mask of the Caped Crusader**, Createspace, 2012, 132 pages.

VAZ, Mark Cotta, **Batmobile : The Complete History**, San Rafael (CA), Insight Editions, 2012, 148 pages.

WEINER, Robert G. et al., **Gotham City 14 Miles Away : 14 Essays on why the 1960s Batman TV Series Matters**, Sequart Research and Literacy Organization, 2012, 296 pages. Foreword by Jeff Rovin.



BANDES DESSINÉES



ALARY, Viviane & Benoît MITAINE (dir), **Lignes de front : bandes dessinées et totalitarisme**, Genève, Georg Éditeur, (L'équinoxe), 2012, 340 pages.

Lignes de front interroge la bande-dessinée, qui a toujours fait la part belle aux aventures guerrières, en la considérant pour ce qu'elle est vraiment : un témoin privilégié de son temps qui, en dépit d'avoir nourri l'imaginaire de millions d'enfants de 7 à 77 ans, reste trop souvent un objet d'étude à la marge de l'Histoire.

ALGOUD, Albert, Jean-Marie APOSTOLIDÈS, et al., **L'Archipel Tintin**, Bruxelles, Les Impressions nouvelles, (Réflexions faites), 2012, 119 pages. Textes issus du colloque « Les albums de Tintin, un mythe pour notre temps » [2003].

BRAMLETT, Frank (ed.), **Linguistics and the Study of Comics**, New York, Palgrave Macmillan, 2012, xiii, 310 pages.

Do Irish superheroes actually sound Irish? Why are Gary Larson's Far Side cartoons funny? How do political cartoonists in India, Turkey, and the US get their point across? What is the impact of English on comics written in other languages? _These questions and many more are answered in this volume, which brings together the two fields of comics research and linguistics to produce groundbreaking scholarship. With an international cast of contributors, the book offers novel insights into the role of language in comics, graphic novels, and single-panel cartoons, analyzing the intersections between the visual and the verbal.

BROD, Harry, **Superman is Jewish ? How Superheroes Came to Serve the Truth,**

Justice and the Jewish-American Way, New York, Free Press, 2012, 240 pages.

COSTELLO, Brannon & Qiana J. WHITTED (eds.), **Comics and the US South**, Jackson, University Press of Mississippi, 2012, xvi, 342 pages.

I. The South in the national imagination. Li'l Abner, Snuffy, and friends : the Appalachian South in the American comic strip / M. Thomas Inge -- Bumbazine, blackness, and the myth of the redemptive South in Walt Kelly's Pogo / Brian Cremins -- Southern super-patriots and United States nationalism : race, region, and nation in Captain America / Brannon Costello -- "The southern thing" : Doug Marlette, identity consciousness, and the commodification of the South / Christopher Whitby -- II. Emancipation and civil rights resistance. Drawing the unspeakable : Kyle Baker's slave narrative / Conseula Francis -- "Black and white and read all over" : representing race in Mat Johnson and Warren Pleece's Incognegro, a graphic mystery / Tim Caron -- Everybody's graphic protest novel : Stuck rubber baby and the anxieties of racial difference / Gary Richards -- III. The horrors of the South. Of slaves and other swamp things : black southern history as comic book horror / Qiana J. Whitted -- Crooked Appalachia : the laughter of the Melungeon witches in Mike Mignola's Hellboy: The crooked man / Joseph Michael Sommers -- Meat fiction and burning western light : the South in Garth Ennis and Steve Dillon's Preacher / Nicolas Labarre -- IV. Revisualizing stories, rereading images. A visitation of narratives : dialogue and comics in Randall Kenan's A visitation of spirits / Alison Mandaville -- A re-vision of the record : the demands of reading Josh Neufeld's A.D.: New Orleans after the deluge / Anthony Dyer Hoefer.

CRONIN, Brian, **Why Does Batman Carry Shark repellent ? And Other Amazing Comic Book Trivia !**, New York, Plume, 2012, 288 pages.

DECITRE, **Nouveau regard : le guide ! La BD contemporaine vue par vos libraires**, Lyon, Decitre, 2012, 110 pages.

EL REFAIE, Elisabeth, **Autobiographical Comics : Life Writing in Pictures**, Jackson, University Press of Mississippi, 2012, 192 pages.

GARDNER, Jared, **Projections : Comics and the History of Twenty-First Century Storytelling**, Stanford (CA), Stanford University Press, 2012, xv, 220 pages.

Projections argues that the seemingly sudden visibility of comics is no accident. Beginning with the parallel development of narrative comics at the turn of the 20th century, comics have long been a form that invites—indeed requires—readers to help shape the stories being told. Today, with the rise of interactive media, the creative techniques and the reading practices comics have been experimenting with for a century are now in universal demand. Recounting the history of comics from the nineteenth-century rise of sequential comics to the newspaper strip, through comic books and underground comix, to the graphic novel and webcomics, Gardner shows why they offer the best models for rethinking storytelling in the twenty-first century. In the process, he reminds us of some beloved characters from our past and present, including Happy Hooligan, Krazy Kat, Crypt Keeper, and Mr. Natural.

GRAVETT, Paul (dir.), **1001 bandes dessinées qu'il faut avoir lues dans sa vie**, Montréal, Trécarré, 2012, 960 pages. Préface de Benoît Peeters.

GUILBERT, Xavier, et al., **Mangapolis : la ville contemporaine japonaise dans le manga**, Le Lézard noir, 2012, 144 pages. [Exposition, coproduction de la Maison de l'architecture de Poitou-Charentes, de la Maison de la bande dessinée et de l'image].

LAMBEAU, Frans, **Dictionnaire illustré de la bande dessinée belge pendant la Seconde Guerre Mondiale**, Bruxelles, André Versailles éditeur, 2012, 350 pages.

HEINZE, Ulrich, **Japanische Blickwelten : Manga, Medien und Museum im Zeichen künstlicher Realität**, Bielefeld, transcript Verlag, 2012, 270 pages.

HELLER, Steven, **The Comics Sketchbooks : The Private Worlds of Today's Most Creative Talents**, New York, Thames & Hudson, 2012, 352 pages.

HOWE, Sean, **Marvel Comics : The Untold Story**, New York, Harper, 2012, 496 pages.

MARTENS, Thierry, **L'Aventure des Héroic-Albums**, Bruxelles, L'Age d'or, 2012, 264 pages.

Malgré un tirage modeste, les HEROIC-ALBUMS (1945-1956) furent l'une des plus importantes publications belges et exercèrent une influence importante sur Spirou et Tintin en découvrant de nombreux talents qui y firent souche : Tillieux, Weinberg, Greg, Tibet, Jidehem, Craenhals,... La devise du journal fut toujours : ni enfantillage, ni bariolage. On y racontait sérieusement des histoires réalistes pleines de

bruit et de fureur. Un véritable culte s'établit autour des 471 numéros de la publication disparue. HEROIC-ALBUMS n'est plus qu'un souvenir lointain, monument perdu dans la brume et la jungle du temps. Il est juste que l'on rappelle ce que furent sa grandeur, ses innovations et ses faiblesses. Plus de 700 illustrations - dont toutes les couvertures de la publication et de son éphémère résurrection en 1969 - font revivre cette saga. Philippe Mouvet s'est investi pour en réaliser la mise en page avec inventivité et beaucoup de passion sur un sujet traité avec érudition par le regretté Thierry Martens.

MEMBRE, François, **Pilote Tempête : à la découverte d'un héros de papier**, Montrouge, de Varly, (Dossier de BD Trésor), 2012, 52 pages.

Cette série paraît en plusieurs épisodes dans le magazine « Spoutnik » en 1958. Pilote Tempête est un aviateur des temps modernes, qui va rencontrer plusieurs civilisations dans l'espace.

MESKIN, Aaron & Roy T. COOK (eds.), **The Art of Comics : a Philosophical Approach**, Malden (MA), Wiley-Blackwell, 2012, *The Art of Comics* is the first-ever collection of essays published in English devoted to the philosophical topics raised by comics and graphic novels. In an area of growing philosophical interest, this volume constitutes a great leap forward in the development of this fast expanding field, and makes a powerful contribution to the philosophy of art.

MORRISON, Grant, **Supergods : Our World in the Age of the Superheroes**, new York, Vintage Books, 2012, 464 pages.

In 1938 Action Comics #1 introduced the world to Superman. In a matter of years, the skies of our imaginations were filled with mutants, aliens and vigilantes. Batman, Wonder Woman and the X-Men - in less than a century they've gone from not existing at all to being everywhere we look. But why? For Grant Morrison, possibly the greatest of contemporary superhero storytellers, these heroes are not simply characters but powerful archetypes whose ongoing story arcs reflect and predict the lives we live. In this exhilarating book, Morrison draws on history, art, mythology, and his own astonishing journey to provide the first true chronicle of the superhero.

ORSINI, Alexis, **Naoki Urasawa : l'air du temps**, Lyon, les Moutons électriques, (La

Bibliothèque des miroirs - BD , vol. 9), 2012, 252 pages.

Naoki Urasawa est l'un des principaux artisans de l'imaginaire japonais contemporain. Encensé à partir des années 1990 par la critique et les lecteurs pour ses thrillers haletants (*Monster*, *20th Century Boys* puis *Pluto*), il s'est d'abord fait connaître avec des œuvres d'un registre très différent, telles que *Pineapple Army*, *Master Keaton*, *Yawara!* et *Happy!*. En plus de vingt-cinq ans de carrière, ce prolifique dessinateur et scénariste s'est vu couronné de tous les prix dans sa spécialité et s'est imposé comme un auteur incontournable de la bande-dessinée japonaise.

PEASLEE, Robert Moses & Robert G. WEINER (eds.), **Web-Spinning Heroics : Critical Essays on the History and Meaning of Spider-Man**, Jefferson (NC), McFarland, 2012, ix, 261 pages. Foreword by Tom DeFalco. Afterword by Gary Jackson.

Foreword: My Pal Pete TOM DEFALCO

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PÉREZ, Dioscorides, **Los superheroes : la verdadera historia de los superheroes-tres en uno**, Bogota (Columbia), Universidad Nacional de Colombia, Facultad de Artes, 2011, 135 pages.

ROGEL, Thierry, **Sociologie des super-héros**, Paris, Éditions Hermann, (Sociétés et pensées), 2012, 254 pages.

Ces dernières années, les super-héros ont envahi nos écrans de cinéma et semblent durablement installés dans l'univers de la culture populaire : cette nouvelle génération, portée essentiellement par le groupe Marvel, est née en 1961 avec notamment la création des Fantastic Four. Ces personnages tranchaient sur les Batman et Superman de la génération précédente par leur plus grande humanité et leur plus grande fragilité. Les jeunes lecteurs ne s'y trompèrent d'ailleurs pas et le succès des super-héros de " l'âge d'Argent " (1961-1973) a tenu au fait que ceux -ci " disaient quelque chose " sur la société des années 1960 et 1970. Mais nous disent-ils encore quelque chose en 2011 sur ce que nous devenons ? Objets littéraires, les histoires de

super-héros tiennent des contes d'antan et des récits mythiques mais également de la littérature populaire apparue aux xix^e et xx^e siècles. Objets sociologiques, ils nous informent sur les rêves et les tabous d'une société, sur notre rapport à la science et notre vision de l'individu dans la société contemporaine.

ROSENBAUM, Roman (ed.), **Manga and the Representation of Japanese History**, New York, Routledge, 2012, 296 pages.

The representation of history via manga in Japan has a long and controversial historiographical dimension. Thereby manga and by extension graphic art in Japanese culture has become one of the world's most powerful modes of expressing contemporary historical verisimilitude. The contributors to this volume elaborate how manga and by extension graphic art rewrites, reinvents and re-imagines the historicity and dialectic of bygone epochs in postwar and contemporary Japan.

SINGER, Marc, **Grant Morrison : Combining the Worlds of Contemporary Comics**, Jackson, University Press of Mississippi, 2012, viii, 323 pages.

SMITH, Matthew & Randy DUNCAN (eds.), **Critical Approaches to Comics : Theories and Methods**, New York, Routledge, 2012, xviii, 310 pages.

DESSINS ANIMÉS



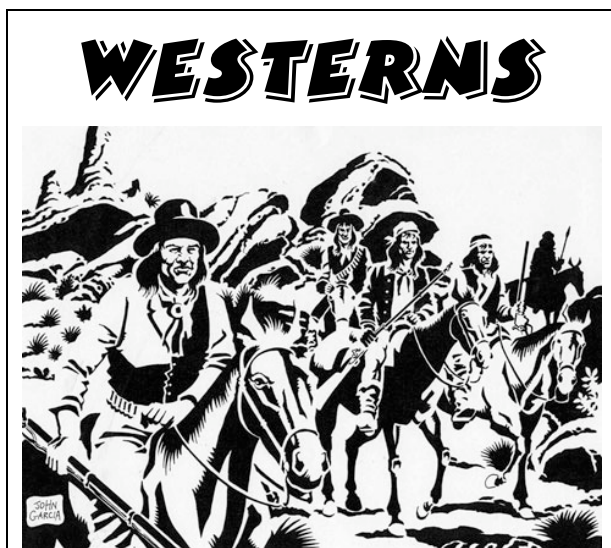
BONHOMME, Bérénice, **Le Cinéma d'animation**, Amiens, les Éditions de l'ACAP, (La fabrique du regard), 2011, 29 pages.

CASSAVETTI, Hugo, **Making of : Sur la piste du Marsupilami : l'aventure du film**, Marsu productions, 2012, 160 pages.

KLETSCHE, Irene, **Klangbilder : Walt Disney's Fantasia**, Stuttgart, Steiner, 2011, 205 pages.

KRIGER, Judith, **Animated Realism : A Behind the Scene Look at the Animated Documentary Genre**, Oxford, Focal, 2012, xvi, 206 pages.

NOYER, Jérémie, **Entretien avec un empire ; rencontre avec les artistes de Disney**, vol. 3, Paris, L'Harmattan, 2012, 213 pages



BANDY, Mary Lea & Kevin STOEHR, **Ride, Boldly Ride : The Evolution of the American Western**, Berkeley, University of California Press, 2012, 344 pages.

This comprehensive study of the Western covers its history from the early silent era to recent spins on the genre in films such as *No Country for Old Men*, *There Will Be Blood*, *True Grit*, and *Cowboys & Aliens*. While providing fresh perspectives on landmarks such as *Stagecoach*, *Red River*, *The Searchers*, *The Man Who Shot Liberty Valance*, and *The Wild Bunch*, the authors also pay tribute to many under-appreciated Westerns. *Ride, Boldly Ride* explores major phases of the Western's development, including silent era oaters, A-production classics of the 1930s and early 1940s, and the more psychologically complex portrayals of the Westerner that emerged after World War II. The authors also examine various forms of genre-revival and genre-revisionism that have recurred over the past half-century, culminating especially in the masterworks of Clint Eastwood. They consider themes such as the inner life of the Western hero, the importance of the natural landscape, the roles played by women, the tension between myth and history, the depiction of the Native American, and the juxtaposing of comedy and tragedy. Written in clear, engaging prose, this is the only survey that encompasses the entire history of this long-lived and much-loved genre.

FRAYLING, Christopher, **Sergio Leone : Something to do with Death**, Minneapolis, University of Minnesota Press, 2012, 570 pages.

GIRÉ, Jean-François, **Il était une fois...le western européen** (tome 2), Paris, Bazaar & Co., 2012, 368 pages.

HAUSCHILD, Jan-Christoph, **B. Traven – die unbekannten Jahre**, Zürich, Voldemeer & Wien, Springer, 2012, 696 pages.

KLEIN, Thomas, Ivo RITZER & peter W. SCHULZE (dir.), **Crossing Frontiers : Intercultural Perspectives on the Western**, Marburg, Schüren Verlag, 2012, 197 pages.

KRAUSS, Rolf H., **Karl May und die Fotografie : vier Annäherungen**, Marburg, Jonas Verlag, 2011, 95 pages.

LEMAY, Dan, **Alan LeMay : A Biography of the Author of *The Searchers***, Jefferson (NC), McFarland, 2012, vii, 208 pages.

Although much has been written about the 1950s cult film *The Searchers*, Alan LeMay, the author of the novel upon which the movie is based, has received little attention. This welcome biography tells the engaging story of the career freelance writer who sold his first story at age 19 and never held a permanent job. LeMay gained success in the 1930s writing Westerns and in the 1940s penning scripts for "big outdoor" films but he is best remembered for *Searchers* (1953) and another novel adapted into a popular film, *The Unforgiven* (1957).

MONK, Nicholas (ed.), **Intertextual and Interdisciplinary Approaches to Cormac McCarthy : Borders and Crossings**, New York, Routledge, 2012, xiii, 192 pages.

PEZZOTTA, Alberto, **Il western italiano**, Milano, Il Castoro, 2012, 179 pages.

WALTHER, Klaus, **Karl May : eine sächsische Biografie**, Chemnitz, Chemnitzer Verlag, 2012, 143 pages. [Nouvelle édition]

WHITNER, Mariana, **Jerome Moross's *The Big Country* : A Film Score Guide**, Lanham (MD), The Scarecrow Press, 2012, 216 pages.





ALPINI, Stefano, **Vision di guerra. La fabbrica del consenso nel cinema hollywoodiana**, Pis, ETS, (Difforme, 5), 2011, 183 pages.

BENNETT. M. Todd, **One World, Big Screen : Hollywood, the Allies and World War II**, Chapel Hill, The University of North Carolina Press, 2012, 384 pages.

Bennett revisits *Casablanca*, *Mrs. Miniver*, *Flying Tigers*, and other familiar movies that, he argues, helped win the war and the peace by improving Allied solidarity and transforming the American worldview. Closely analyzing film, diplomatic correspondence, propagandists' logs, and movie studio records found in the United States, the United Kingdom, and the former Soviet Union, Bennett rethinks traditional scholarship on World War II diplomacy by examining the ways that Hollywood and the Allies worked together to prepare for and enact the war effort.

BERTHIER, Nancy & Vincente SANCHEZ-BIANCA (dir.), **Retoricas del miedo : imagines de la Guerra Civil española**, Madrid, Casa de Velasquez, 2012, ix, 289 pages.

CIOCIA, Stefania, **Vietnam and Beyond : Tim O'Brien and the Power of Storytelling**, Liverpool, Liverpool University Press, 2012, 248 pages.

EGYPTIEN, Jürgen (dir.), **Erinnerung in Text und Bild : zur Darstellbarkeit von Krieg und Holocaust im literarischen und filmischen Schaffen in Deutschland und Polen**, Berlin, Akademie-Verlag, 2012, 415 pages.

FARRELL, Susan Elisabeth, **Critical Companion to Tim O'Brien**, New York, Facts on File, 2011, 480 pages.

GREINER, Rasmus, **Die neue Kriege im Film : Jugoslawien – Zentralafrika – Irak – Afghanistan**, Marburg, Schüren Verlag, 2012, 488 pages.

MIESZKOWITZ, Jan, **Watching War**, Stanford (CA), Stanford University Press, 2012, 256 pages.

Warfare first became total in the Napoleonic era, when battles became too large and violent to be observed firsthand and could only be grasped in the imagination. Thenceforth, fantasies of what war was or should be proved critical for how wars were fought and experienced. As war's reach came to be limited only by the creativity of the mind's eye, its campaigns gave rise to expectations that could not be fulfilled. As a result, war's modern audiences have often found themselves bored more than enthralled by their encounters with combat. Mieszkowski takes an interdisciplinary approach to this major ethical and political concern of our time, bringing literary and philosophical texts into dialogue with artworks, historical documents, and classics of photojournalism.

O'BRIEN, Wesley J., **Music in American Combat Films : A Critical Study**, Jefferson (NC), McFarland, 2012, 190 pages.

RIAMBAU, Esteve, **Imatges confrontades : la guerra civil i el cinema**, Barcelona, Generalitat de Catalunya, Departament de Cultura, Filmoteca de Catalunya, 2011, 119 pages.

WATANABE-O'KELLY, Helen, **Beauty or Beast ? The Woman Warrior in the German Imagination from the Renaissance to the Present**, Oxford, Oxford University Press, 2010, xiii, 309 pages.

WEIGAND, Jörg, **Frontlektüre : Lesestoff für und von Soldaten der deutsche Wehrmacht im Zweiten Weltkrieg**, Hameln, Niemeyer, 2010, 40 pages.

WIENER, Gary (ed.), **War in Tim O'Brien The Things They Carried**, San Diego (CA), Greenhaven Press, 2011, 224 pages.

WILSON, Kristi M. & Tomas F. CROWDER-TARABORRELLI (eds.), **Film and Genocide**, Madison (WI), The University of Wisconsin Press, 2012, x, 266 pages.

ZÄRSKA, Natalia, et al., (dir.), **Ernst Jünger – eine Bilanz**, Leipzig, Leipziger Universitätsverlag, 2010, 536 pages.

EROTICA



ABSIL, Christophe, **La Quéquette du Graal : les titres de films X les plus drôles**, Paris, Chiflet & Cie, 2012, 125 pages.

BERNIÈRE, Vincent & Mariel PRIMOIS, **Sex Press : la révolution sexuelle vue par la presse underground, 1965-1975**, Paris, la Martinière, 2012, 240 pages. Postface de Jean-Pierre Bouyxou.

BOYREAU, Jacques, **Sexytime : The Post-Pornrise of the Pornoisieur**, Fantagraphics, 2012, 120 pages.

An oversized coffee table book celebrating the art of the 1970s porn movie poster, *Sexytime* collects over a hundred of the most outrageously over-the-top porn movie posters of the era. It will include "classics" like *The Sex-Ray Machine*, *Candy Goes to Hollywood*, and *the Senator's Daughter* starring such '70s porn stalwarts as Annie Sprinkle, John Holmes, and Seka.

HUNTER, Jack, **Adult Movie Superstars : Golden Age Photos**, Wet Angel Press, 2012, 136 pages. [volume 1]

HUNTER, Jack, **Adult Movie Superstars : The Eurozone Photos**, Wet Angel Press, 2012, 136 pages. [volume 2]

LYNCH, Annette, **Porn Chic : Exploring the Contours of Raunch Eroticism**, London & New York, Berg, (Dress, Body, Culture), 2012, 224 pages.

The mainstreaming of pornographic imagery into fashion and popular culture at the turn of the millennium in Britain and the US signalled a dramatic cultural shift in construction of both femininity and masculinity. For men and women, raunch became the new cool. This engaging book draws from a diverse range of examples including film, popular tabloids, campus culture, mass media marketing

campaigns, facebook profiles, and art exhibits to explore expressions and meanings of porn chic.

ROTH-BETTONI, Didier, **Les plus beaux baisers du cinéma**, Toulouse, Éditions de Milan, 2012, 128 pages.

D'Autant en emporte le vent à Titanic en passant par Quai des brumes, Le Secret de Brokeback Mountain et La Dolce Vita, laissez-vous emporter par les plus beaux baisers du cinéma ! Un livre qui curieusement n'existait pas et qui comblera tous les nostalgiques du septième art, voire les jeunes générations quand on voit le succès de The Artist. Rêvez avec son affiche emblématique : un baiser.

SCHUEGRAF, Martina & Angela TILLMAN (dir.), **Pornografisierung von Gesellschaft : Perspektive aus Theorie, Empirie und Praxis**, Konstanz, UVK Verlagsgesellschaft, (Alltage, Medien und Kultur), 2012, 385 pages.

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RÉCITS HISTORIQUES LITTÉRATURE - CINÉMA

BLANSHARD, Alastair J. L & Kim SHAHABUDIN, **Classics on Screen : Ancient Greece and Rome on Film**, London, Bristol Classical Press, 2011, 264 pages.

Cinema loves Greece and Rome. Hollywood epics, animated movies, avant-garde features - all have turned to classical antiquity for inspiration. On the silver screen, we see a world of virtuous Christians, depraved pagans, gladiators, charioteers, Spartan warriors, and muscle-bound demigods - a potent mix of sex, violence and art. So pervasive are these images that this cinematic output dominates the public understanding of the ancient world.

Through analysis of ten influential films, this book examines the representation of Greece and Rome in both popular and art-house cinema, arranged by cinematic genre. Key scenes are discussed and each film is located in its historical context.

CURRERI, Luciano, **Il peplum di Emilio : storie e fonti antiche e moderne dell' immaginario salgariano (1862-2012)**, Piombino, Il Foglio, 2012, 227 pages. Con un invito alla lettura di Ernesto Ferrero.

DUMONT, Hervé, **Jeanne d'Arc, de l'histoire à l'écran : cinéma et télévision**, Paris & Lausanne, Favre, Cinémathèque suisse, 2012, 173 pages.

Si l'authentique Jeanne d'Arc reste, sur bien des points, une énigme tant pour les historiens que pour les théologiens, le personnage lui-même n'a cessé de fasciner. Guérilléro, patriote ou sainte, républicaine ou royaliste, laïque ou catholique, agent secret, martyr, victime d'imposture ou d'hallucinations, la Pucelle d'Orléans a été accaparée de tous côtés. Dès l'invention d'Edison et des frères Lumière à la fin du XIXe siècle, cette fascination s'est transmise à la caméra. Les spectateurs se souviennent bien sûr de Renée Falconetti, d'Ingrid Bergman, de Jean Seberg, de Sandrine Bonnaire et, récemment, de Milla Jovovich. Mais c'est le dessus du panier. Qui sait que la vaillante Lorraine a été incarnée plus de cent fois sur le grand et le petit écran ? Parmi ses interprètes, on découvre Alida Valli, Hedy Lamarr, Michèle Morgan, Julie Harris, Liselotte Pulver, Geneviève Bujold, Marthe Keller. L'industrie cinématographique l'a maintes fois récupérée idéologiquement : Adolf Hitler en a fait le porte-drapeau de la révolution nationale-socialiste, et même le cinéma soviétique s'est penché sur la bergère en armes. En plus des longs métrages de cinéma, cet ouvrage réunit pour la première fois les quelque 70 téléfilms et dramatiques que la télévision a consacrés à Jeanne dans le monde entier. Le petit écran véhicule notamment des images de Jeanne provenant des adaptations littéraires, de l'opéra, du musical, du ballet, du cinéma expérimental et même du dessin animé !

DOUGLAS, Kirk, **I Am Spartacus ! Making a Film, Breaking the Blacklist**, New York, Open Road (E-Riginal), 2012, 242 pages.

DURAND-LE GUERN, Isabelle, **Le Roman de la révolution : l'écriture romanesque des révolutions de Victor Hugo à Georges Orwell**, Rennes, Presses universitaires de

Rennes, (Interférences), 2012, 288 pages.

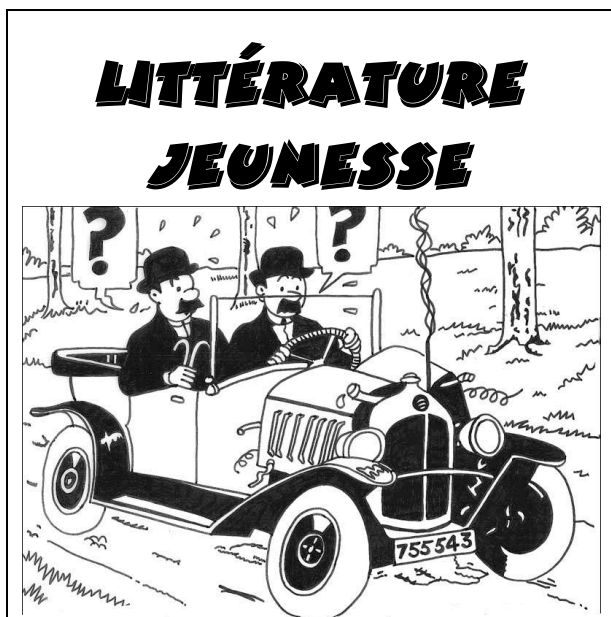
PALUMBO, Giuseppe & Luciano CURREI, **L'elmo e la rivolta : modernità e surplus mitico di Scipioni e Spartachi**, Bologna, Comma 22, 2011, 80 pages.

RIGNEY, Ann, **The Afterlives of Walter Scott : Memory on the Move**, Oxford, New York, Oxford University Press, 2012, xvii, 328 pages.

SMYTH, J. E., **Hollywood and the American Historical Film**, New York, Palgrave Macmillan, 2012, xxv, 241 pages.

Film and history: artifact and experience / Warren I. Susman -- 2. Film history, reconstruction, and southern legendary history in *The Birth of a Nation* / David Culbert -- 3. The Hollywood Western, the movement-image, and making history / Marcia Landy -- 4. Ripping the portieres at the seams: lessons from *Streetcar on Gone with the Wind* / Susan Courtney -- 5. Hollywood about Hollywood: genre as historiography / Robert Sklar -- 6. *Some Like it Hot* and the virtues of not taking history too seriously / David Eldridge -- 7. Vico's age of heroes and the age of men in John Ford's *The Man Who Shot Liberty Valance* / Mark W. Roche and Vittorio Hösle -- 8. Anatomy of a shipwreck: Warner Bros., *The White House* and the celluloid sinking of PT 109 / Nicholas J. Cull -- 9. The long road of women's memory: Fred Zinnemann's *Julia* / J.E. Smyth -- 10. Inventing historical truth on the silver screen / Robert Rosenstone -- 11. 'This is not America, this is Los Angeles': crime, space, and history in the *City of Angels* / Ian Scott -- 12. Between nostalgia and regret: strategies of historical disruption from Douglas Sirk to *Mad Men* / Vera Dika.





ANDERSON, Nancy A., **Elementary Childrens Literature** [Infancy through Age 13], Boston, Pearson Education US, 2012, 432 pages. [4^e édition]

BARR, Catherine, **Best Books for Children** [Preschool through Grade 6 : supplement to the 9th Edition], Santa Barbara (CA), Libraries Unlimited, 2012, 450 pages.

BAXTER, Kathleen A. & Marcia Agnes KOCH, **Get Those Guys Reading ! Fiction and Series Books That Boys Will Love**, Santa Barbara (CA), Libraries Unlimited, 2012, 220 pages.

BUCKLEY, Michael, **A Very Grimm Guide : Inside the World of the Sisters Grimm, Everafters, Ferryport Landing, and Everything in Between**, New York, Amulet Books, 2012, 127 pages.

BUTLER, Catherine & Hallie O'DONOVAN, **Reading History in Children's Books**, New York, Palgrave macmillan, 2012, 224 pages.

Reading History in Children's Books offers a critical account of historical books about Britain written for children, including realist novels, non-fiction, fantasy and alternative histories. It is also an original investigation of the literary, ideological and philosophical challenges involved in writing about the past for child readers. Butler and O'Donovan develop a number of case studies centred on different periods, including the Roman invasion of Britain, the age of Arthur, and the Home Front in World War II, and use these as the basis of an analysis that takes in anachronism; ideology

and point of view; history and myth; history's relationship with memory; and narratives about the possible pattern of history as a whole.

BÜSSER, Muriel, **Affektstrategien erfolgreicher Kinderliteratur : eine rhetorische Wirkungsanalyse**, Frankfurt am Main, et al., Peter Lang, 2011, 260 pages.

CAMPBELL NAIDOO, Jamie & Sarah Park DAHLEN(ed.s), **Diversity in Youth Literature : Opening Doors Through Reading**, Chicago, American Library Association, 2012, 224 pages.

Voices of experience : promoting acceptance of other cultures / Carol Doll and Kasey Garrison - Opening doors to understanding : developing cultural competence through youth literature / Eliza Dresang -- African American children's literature : liminal terrains and strategies for selfhood / Ebony Elizabeth Thomas -- Promising portals and safe passages : a review of pre-K-12 Latino/a-themed literature / Ruth Quiroa -- Beyond sari, Hindu monkey god, and Divaali : a critical analysis of South Asian cultures and childhood represented in picture books / Eun Hye Son and Yoo Kyung Sung -- That's so Chamorro : representations of culture in Chamorro realistic fiction / Monique Storie -- Growing mixed/up : multiracial identity in children's and young adult literature / Amina Chaudhri -- The door has never opened for us : the Roma in recent children's fiction for grades 4-6 / Brian W. Sturm and Meghan Gaherty -- Building a core collection : the Muslim experience in English language children's books, September 2001-September 2011 / Anna Nielsen -- Holding out hope : homelessness in children's and young adult literature / Kim Becnel -- How to evaluate children's and young adult books about transracial and transnational Asian adoption / Sarah Park -- Representation in queer children's books : who's in and who's out / Jamie Campbell Naidoo -- Rediscovering Filipino children's literature : Lola Basyang and me / Danilo M. Baylen.

CARROLL, Jane Suzanne, **Landscape in Children's Literature**, New York, Routledge, 2012, 258 pages.

This book provides a new critical methodology for the study of landscapes in children's literature. Treating landscape as the integration of unchanging and irreducible physical elements, or topoi, Carroll identifies and analyses four kinds of space — sacred spaces, green spaces, roadways, and lapsed spaces — that are the component elements of the

physical environments of canonical British children's fantasy. Using Susan Cooper's *The Dark Is Rising Sequence* as the test-case for this methodology, the book traces the development of the physical features and symbolic functions of landscape topoi from their earliest inception in medieval vernacular texts through to contemporary children's literature.

COSTELLO, Peter R., (ed.) **Philosophy in Children's Literature**, Lanham (MD), Lexington Books, 2012, 354 pages.

Chapter 1. Heidegger, Winnicott, and The Velveteen Rabbit -- Chapter 2. Slave Morality in The Rainbow Fish -- Chapter 3. Absolutely Positively Feeling that Way and More -- Chapter 4. Are You My Mother? Finding the Self in (M)others -- Chapter 5. Horton Hears Badiou!: Ethics and an Understanding of Dr. Seuss's Horton Hears a Who! -- Chapter 6. Mapping Chris Van Allsburg's The Mysteries of Harris Burdick -- Chapter 7. Silverstein's Missing Pieces -- Chapter 8. Is Arthur's Anger Reasonable? -- Chapter 9. Gift-Giving, Waiting, and Walking -- Chapter 10. Word Play, Language-Games, and Unfair Labels in Beverly Cleary's Ramona the Pest -- Chapter 11. The Things That Are Not among the Things There Are to Do -- Chapter 12. Intelligence and Utopia in Mrs. Frisby and the Rats of NIMH -- Chapter 13. The Cricket in Times Square -- Chapter 14. Pollyanna, Moral Sainthood, and Childhood Ideals -- Chapter 15. The Giving Tree and Environmental Philosophy -- Chapter 16. The Giving Tree, Women, and the Great Society -- Chapter 17. King of the Wild Things -- Chapter 18. Lovingly Impolite.

EWERS, Hans-Heino, **Literatur für Kinder und Jugendliche : eine Einführung in Grundbegriffe der Kinder und Jugendliteraturforschung**, Paderborn, Wilhelm Fink Verlag, 2012, 267 pages. Edition américaine : **Fundamental Concepts of Children's Literature Research : Literary and Sociological Approaches**, New York, Routledge, 2012, 186 pages.

GÖTZ, Maya & Dafna LEMISH (eds.), **Sexy Girls, Heroes and Funny Losers : Gender Representations in Children's TV around the World**, New York, et al., Peter Lang, 2012, x, 207 pages.

GRILLI, Giorgia, **Libri nella giungla : orientarsi nell'editoria per ragazzi**, Roma, Carocci, 2012, 157 pages.

GUILLAIN, Charlotte, **Dr. Seuss**, Chicago, Heinemann Library, 2012, 24 pages.

ISAACS, Kathleen T., **Picturing the World : Informal Picture Books for Children**,



Chicago, American Library Association, 2012, 216 pages.

JENKINS, Elwyn, **Seedlings : English Children's Reading & Writers in South Africa**, Pretoria, Unisa Press, 2012, ix, 235 pages.

Sharing our stories : South African children's literature in English -- Reading outside the lines : peritext and authenticity in South African English children's books -- San tales--again -- Lessons from the honey-guide -- Charles Rawden Maclean, Baden-Powell, and Dinuzulu's beads -- Two English writers in South Africa : J.R.R. Tolkien and Rudyard Kipling -- The chronicles of Peach Grove Farm : an early South African children's book by Nellie Fincher -- Is Pauline Smith's Platkops children a children's book? -- The fall from grace of Kingsley Fairbridge -- Cigarette card albums and patriotism -- Cecil Shirley, author and illustrator of Little veld folk -- "Some far siding" : South African English children's verse in the first half of the twentieth century -- Cross-cultural misreadings : MacCann and Maddy's Apartheid and racism revisited (co-authored with Elizabeth Muther) -- Memories of social transition in Southern Africa : Unity Dow and Kagiso Lesego Molope -- Visual design in collections of writing in English by South African children -- Refugee stories : The suitcase stories and I am an African -- Sources for research in South African children's literature in English -- A survey of research in South African children's literature.

JOHNSON, Denise, **The Joy of Children's Literature**, Belmont (CA), Wadsworth Cengage Learning, 2012, xxv, 464 pages.

KEANE, Nancy J., **101 Great, Ready to use Book Lists for Children**, Santa Barbara (CA), Libraries Unlimited, 2012, xiv, 246 pages.

KELEN, Kit & Björn SUNDMARK (eds.), **The Nation in Children's Literature : Nations of Childhood**, New York & London, Routledge, 2012, 272 pages.

KELLEY, True, **Who Was Roald Dahl ?**, New York, Grosset & Dunlap, 2012, 112 pages.

KNUTH, Rebecca, **Children's Literature and British Identity : Imagining a People and a Nation**, Lanham (MD), Scarecrow Press, 2012, 222 pages.

KURWINKEL, Tobias, et al., (dir.), **Astrid Lindgrens Filme : Auralität und Film-erleben im Kinder – und Jugendfilm**, Würzburg, Königshausen & Neumann, 2012, 285 pages.

LEFEBVRE, Benjamin (ed.), **Textual Transformations in Children's Literature : Adaptations, Translations, Reconsiderations**, New York, Routledge, 2012, 228 pages.

LELAND, Christine, LELAND, Mitzi LEWISON & Jerome HARSTE **Teaching Children's Literature : It's Critical**, New York, Routledge, 2012, 256 pages.

LINDER, Tanja, **But I Thought all Witches were Wicked : Hexen und Zauberer in der phantastischer Kinder – und Jugendliteratur in England und Deutschland**, Marburg, Tectum Verlag, 2012, 422 pages.

LUKENS, Rebecca J., Jacquelin J. SMITH & Cynthia Miller COFFEL, **A Critical Handbook of Children's Literature**, Boston (Mass.), Pearson/Allyn and Bacon Publishers, 2012, 408 pages.

MADISON CURRY, Charles, **Children's Literature : a Textbook of Sources for Teachers and Teacher's Training Classes**, Harpress Publishing, 2012, 716 pages.

MALKOVICH, Amberyl, **Charles Dickens and the Victorian Child : Romanticizing and Socializing the Imperfect Child**, New York, Routledge, (Children's Literature and Culture), 2012, 208 pages.

MALLAN, Kelly & Clare BRADFORD (ed.), **Contemporary Children's Literature and Film : Engaging with Theory**, New York, Palgrave Macmillan, viii, 188 pages.

Introduction: Bringing Back Theory; *K.Mallan & C.Bradford*_Schemas and Scripts: Cognitive Instruments and the Representation of Cultural Diversity in Children's Literature; *J.Stephens*_Journeying Subjects: Spatiality and Identity in Children's Texts; *C.Bradford & R.Baccolini*_Local and Global: Cultural Globalisation, Consumerism and Children's Fiction; *E.Bullen & K.Mallan*_Monstrous Women: Gothic Misogyny in *Monster House*; *M.Takolander*_Splitting the

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MÜLLER, Susan, **Positive Botschaften : neuere Kinderbücher über die DDR, neu aufgelegte Kinderbücher aus der DDR**, Berlin, Autumnus Verlag, 2011, 40 pages.

NEL, Philip, **Crockett Johnson and Ruth Krauss : How an Unlikely Couple Found Love, Dodged the FBI, and Transformed Children's Literature**, Jackson, University Press of Mississippi, 2012, 368 pages.

NILSEN, Alleen Pace et al., **Literature for Today's Young Adults**, New York, Allyn & Bacon, 2012, 504 pages.

NORTON, Donna E., **Multicultural Children's Literature : Through the Eyes of Many Children**, Boston (Mass.), Pearson, 2012, 360 pages.

O'MALLEY, Andrew, **Children's Literature, Popular Culture and Robinson Crusoe**, New York, Palgrave Macmillan, 2012, 208 pages.

PEPETONE, Gregory G., **Hogwarts and all : Gothic Perspectives on Children's Literature**, New York, et al., Peter Lang, 2012, 236 pages.

REZZOUK, Aurélie & Myriam TSIMBIDY, **Les Pouvoirs du personnage : la jeunesse au miroir**, Paris, L'Harmattan, 2012, 278 pages.

