

MARGINALIA

Bulletin bibliographique des études sur les littératures et le film populaires n° 107

**SCIENCE-FICTION - FANTASTIQUE - FANTASY - ROMAN POLICIER
WESTERN - RÉCIT DE GUERRE - ROMAN HISTORIQUE - BD - ÉROTICA
LITTÉRATURE DE JEUNESSE**



mars 2021

**Marginalia est publié 4 fois par an par
NORBERT SPEHNER
565, rue de Provence, Longueuil, J4H 3R3 (Québec/Canada)**

nspehner@sympatico.ca

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... Désormais, on trouvera aussi dans cette partie quelques titres consacrés à la littérature jeunesse

LITTÉRATURE

ALISTER, **La Bibliothèque impossible: anthologie des livres bizarres, interdits ou imaginaires**, Paris, Éditions la Tengo, 2020, 165 pages.

BOUDART, Laurence, **Martine. Une aventurière du quotidien**, Paris, Les Impressions nouvelles, (Noir sur blanc), 2021, 128 pages.
Cette éternelle petite fille sage, âgée pour toujours d'une dizaine d'années, inventée pour les éditions Casterman en 1954 par l'auteur Gilbert Delahaye et le dessinateur Marcel Marlier, au coup de crayon si souvent imité mais si rarement égalé, s'est posée en véritable phénomène de l'édition sans jamais avoir accompli d'exploit héroïque, si ce n'est de perdurer et même d'évoluer au fil des époques sans se faire remarquer. À moins cependant que l'on ne regarde sous une autre échelle la notion d'épopée ou, mieux encore, que l'on ose considérer à nouveau, comme un enfant, les domaines de l'anodin, du banal et du quotidien pour ce qu'ils sont : des terrains de jeux où surgissent sans cesse d'innombrables et authentiques aventures.

BRENDEL-PERPINA, Ina & Anna KRETZSCHMAR (dir.), **Serialität in der Kinder- und**

Jugendliteratur: Fachwissenschaftliche und fachdidaktische Perspektiven, Baltmannsweiler, Schneider Verlag Hohengehren GmbH, 2021, x, 284 pages.

BOUGON, Marie-Lucie, Justine BRETON et Amelha TIMONER (dir.) **Fantasy et enfance**, dans **Cahiers Robinson**, no 49, Presses de l'Université d'Artois, mars 2021, 214 pages.
À travers des études de grands classiques du genre, de corpus thématiques internationaux ou de la question de la réception de ces œuvres en bibliothèque, ce numéro des *Cahiers Robinson* étudie la place de l'enfance en fantasy. Table des matières disponible sur le site de la revue.

COLLECTIF, **Louis Bousсенard, l'inexploré**, dans **Le Rocambole** (Bulletin des amis du roman populaire), no 91/92, automne 2020, 352 pages.

Ce dossier permet de découvrir dans Louis Bousсенard (1847-1910) un romancier qui est aussi un personnage : sa biographie, sa carrière, le journaliste, l'auteur inventif et fantaisiste, sa palette qui le mène du récit d'exploration très documenté à l'envol dans la science-fiction, le feuilletoniste, mais aussi l'iconoclaste... Sans oublier ses lectures, la réception de son œuvre et une bibliographie de ses textes. De véritables révélations grâce aux recherches opiniâtres des participants à ce dossier. Et, pour finir, deux contes de Louis Bousсенard totalement oubliés dans la presse des années 1870.

CONLIN, Jonathan & Jan Marten (eds.), **Charles Kingsley: Faith, Flesh and Fantasy**, New York, Routledge, 2021, 284 pages.
Romancier, poète et pasteur anglican, Charles Kingsley (1819-1875) a écrit des best-sellers pour la jeunesse.

CONNAN-PINTADO, Christiane & Gilles BÉHOTÉGUY (dir.), **Littérature de jeunesse au présent 2: genres graphiques en question(s)**, Bordeaux, Presses Universitaires de Bordeaux, (Études sur le livre de jeunesse), 2020, 310 pages. Note, le volume 1, est paru en 2017.

Cet ouvrage donne des repères pour mieux lire, comprendre, apprécier et enseigner les genres graphiques, longtemps considérés comme mineurs mais aujourd'hui plébiscités de l'école primaire à l'université.

CONNAN-PINTADO, Christiane, Sylvie LALAGÜE-DULAC & Gersende PLISSONEAU, **Écrire l'esclavage dans la littérature de jeunesse**,

Bordeaux, Presses de l'Université de Bordeaux, (Modernités), 2021, 230 pages.

DYFAYET, Nathalie (dir.), **Les nouveaux "villains". Figures du mal dans la fiction de jeunesse**, in *Revue des Lettres modernes*, Paris, Lettres Modernes Minard, (Écritures jeunesse, 3), 2020, 171 pages. Table des matières sur le site de la revue.

EGUIDAZU, Fernando, **Una historia de la novela popular española, 1850-2000**, Sevilla, Editorial Renacimiento, 2021, 888 pages.

FITZSIMMONS, Rebekah & Casey Alane WILSON, **Beyond the Blockbusters: Themes and Trends in Contemporary Young Adult Fiction**, Jackson, University Press of Mississippi, 2020, 254 pages.

Beyond the Blockbusters: Themes and Trends in Contemporary Young Adult Fiction is bringing together essays about the many subgenres, themes, and character types that have until now been overlooked. The collection tackles a diverse range of topics—modern updates to the marriage plot; fairy tale retellings in dystopian settings; stories of extrajudicial police killings and racial justice.

FORSTER, Laurel & Joanne HOLLOWS (eds.), **Women's Periodicals and Print Culture in Britain, 1940-2000s: The Postwar and Contemporary Period**, Edinburgh, Edinburgh University Press, 2020, x, 427 pages.

FRIZZONI, Christine & Christine LÖTSCHER (Hg.), **"Bring me that Horizon": neue Perspektiven auf Ästhetik und Praxis populärer Literaturen und Medien**, Zürich, Chronos, 2020, 335 pages.

GRIMM, Lea & Cornelia ROSEBROCK (Hg.), **Varianten der Populärkultur für Kinder und Jugendliche: didaktische und ästhetische Perspektiven**, Baltmannsweiler, Schneider Verlag Hohengehren GmbH, 2020, 346 pages.

HALLER, Andreas J., **Mythische Räume der Gesetzlosigkeit in Erzählungen über Robin Hood, Klaus Störtebeker und Jesse James: von der Typologie des Helden zur Topologie der Gesellschaft**, Baden-Baden, Ergon Verlag, 2020, 459 pages.

JULLIER, Laurent & Mélanie BOISSONNEAU (dir.), **Héroïnes ! : de Madame Bovary À**

Wonder Woman, Paris, Larousse, 2021, 287 pages.

De Cendrillon à Wonder Woman en passant par Mary Poppins, Matilda, Jane Eyre et Amélie Poulain, une découverte des héroïnes de roman, de cinéma, de série, de bande dessinée ou d'opéra qui ont été érigées en modèles absolus ou en contre-modèles. Femmes et personnages à part entière, elles ont fasciné des générations et transmettent les valeurs de l'émancipation féminine.

KAISER, Maria Regina, **Selma Lagerlof: die Liebe und der Traum vom Fliegen: Romanbiografie**, Konstanz, Südverlag, 2020, 255 pages.

KURWINKEL, Tobias & Philipp SCHMERHEIM (Hg), **Handbuch Kinder - und Jugendliteratur**, Berlin & Heidelberg, J.B. Metzler Verlag, 2020, ix, 426 pages.

LANGBOUR, Nadège, **Littérature de jeunesse: la construction du lecteur**, Paris, L'Harmattan, (Prix scientifique), 2020, 300 pages.

L'étude compare vingt fictions françaises et étrangères destinées à un jeune lectorat. Cet ouvrage a été lauréat du Prix scientifique L'Harmattan 2019.

LAZURE, Jacques, **Les Effacés**, Saint-Lambert (Québec), Soulières éditeur, 2020, 333 pages.

La littérature du XIXe siècle a longtemps fasciné Jacques Lazure qui a décidé de nous présenter 15 auteurs captivants et dont les oeuvres ont été souvent marquantes à l'époque de leur publication. Les Effacés, car ce titre reflète bien la réalité de ces écrivains qui sont maintenant pour la plupart oubliés, devenus illisibles et effacés de notre mémoire. Jacques Lazure avec une main de maître les fait revivre pour notre plus grand plaisir. Un livre absolument envoûtant qui parle de Maturin, James Hogg, Ponson du Terrail, Georges Rodenbach, Charlotte Dacre, E.T.A. Hoffmann, Frédéric Soulié, Villiers de l'Isle Adam, etc...

LÖTSCHER, Christine, **Die Alice-Maschine: Figurationen der Unruhe in der Populärkultur**, Berlin, J.B. Metzler, 2020, x, 300 pages.

LUCCHINI, Raphaël, Benoît MEUNIER, Tsolag PALOYAN, Jérémie PINGUET et Christine VULLIARD, **50 couples mythiques de la littérature, de l'Odyssee à Harry Potter**, Paris, Ellipses, 2021, 576 pages.

Les cinquante nuances de couples ici choisies sont destinées à illustrer la diversité des amours et de leurs manifestations : amour passionnel ou tendre, criminel ou éthéré, chaste ou charnel, consommé ou fantasmé, la palette amoureuse est vaste et colorée.

MILLAND-BOVE, Bénédicte & Marie SOREL (dir.), **La Littérature de jeunesse par ses textes**, Paris, Presses de la Sorbonne Nouvelle, 2020, 196 pages.

Le présent manuel propose une immersion en littérature de jeunesse – univers bien moins lisse et rassurant qu'il n'y paraît. À travers des extraits de genres, d'époques et d'aires géographiques variés, il offre des repères contextuels, des outils théoriques et des pistes méthodologiques pour analyser les textes de littérature de jeunesse.

NASH, Walter, **Language in Popular Fiction**, New York & London, Routledge, 2021, 178 pages.

First published in 1990, *Language in Popular Fiction* was written to provide a comprehensive and illuminating look at the way language is used in thrillers and romantic fiction.

PEASLEE, Robert Moses & Robert G. WEINER (eds.), **The Supervillain Reader**, Jackson, University Press of Mississippi, 2020, 432 pages. Foreword by Stephen Graham Jones. Afterword by Randy Duncan.

Editors Robert Moses Peaslee and Robert G. Weiner collect pieces that explore how the villain is a complex part of narratives regardless of the original source. The Joker, Lex Luthor, Harley Quinn, Darth Vader, and Magneto must be compelling, stimulating, and proactive, whereas the superhero (or protagonist) is most often reactive. Indeed, whether in comics, films, novels, religious tomes, or video games, the eternal struggle between villain and hero keeps us coming back to these stories over and over again.

PETTITT, Clare, **Serial Forms: The Unfinished Project of Modernity, 1815-1848**, Oxford, Oxford University Press, 2020, xviii, 348 pages.

PRINZ, Katharina, **Helden und Verbrecher: Herausforderung der wert - und norm-bezogenen Erzähltextanalyse**, Berlin, Erich Schmidt Verlag, 2021, 50 pages.

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nspehner@sympatico.ca**

Parlez-en à vos collègues et amis

CINÉMA

ACLAND, Charles R., **American Blockbuster: Movies, Technology, and Wonder**, Durham, Duke University Press, 2020, 400 pages.

BARGE-PRIEUR, François, **Sur les traces de Jackie Chan**, Paris, Lettmotiv, 2021, 144 pages.

BARKMAN, Adam & Antonio SANNA (eds.), **A Critical Companion to Robert Zemeckis**, Lanham (MD), Lexington Books, 2020, 310 pages.

BENYAYER, Laurent & Philippe SICHLER, **Philippe de Broca: un monsieur de comédie**, Magland, Éditions Neva, 2020, 400 pages.

BOUGIE, Robin (ed.), **Cinema Sewer, vol. 7: The Adults Only Guide to History's Sickest and Sexiest Movies !**, Godalming (Sussex), UK, FAB Press, 2020, 192 pages.

BOWMAN, Paul, **The Invention of Martial Arts Popular Culture between Asia and America**, New York, Oxford University Press, 2021, 280 pages.

CALLAN, Michael Feeney, **Sean Connery, 1930-2020**, Paris, Nouveau Monde, 2020, 351 pages.

COLLECTIF, **Les Gendarmes crèvent l'écran: de Cruchot à Marleau**, Catalogue, Exposition, Musée de la Gendarmerie, Melun, 2020, 77 pages.

COLLECTIF, **Tarantino Tribute**, Barcelona, Instituto Monsa de Ediciones, 2019, 112 pages.

COLOMBANI, Elsa (dir.), **A Critical Companion to Stanley Kubrick**, Lanham (MD), Lexington Books, 2020, 294 pages.

CORRAL, Juan M., **Quentin Tarantino - Cineasta Desencadenado**, Palma de Majorca, Dolmen Ediciones, 2019, 368 pages.

DABELL, Dawn & Johnaton, **Ultimate Warrior: The Complete Films of Yul Brynner**, Independently Published, 2019, 265 pages.

DEMANGEOT, Fabien, **La Transgression selon David Cronenberg**, Levallois-Perret, Playlist Society, (Essai/Cinéma), 2021, 160 p.

DEMAURE, Mathieu, **Trajectoires d'Aaron Sorkin**, Paris, Lettmotiv, 2021, 260 pages.

DUFOUR, Éric, **David Lynch: matière, temps et image**, Paris, Librairie Philosophique J. Vrin, 2020, 148 pages.

EYMAN, Scott, **Cary Grant: A Brilliant Disguise**, New York, Simon & Schuster, 2020, 576 pages.

FRASCA, Giampiero, **Le Cinéma de Michael Cimino**, Paris, Gremese International, 2020, 156 pages.

GARCIA, Hiram, **The Rock : Through the Lens: His Life, His Movies, His World**, New York, St. Martin's Press, 2020, 256 pages.

GÓMEZ, Pau, **Maestro Scorsese: Retratos de un cineasta americano**, Madrid, Editorial Planeta, 2020, 200 pages.

HAAS, Melanie (ed.), **Antiheroines of Contemporary Media: Saints, Sinners, and Survivors**, Lanham (MD), Lexington Books, 2020, 232 pages.

This collection offers perspectives on the alternate narratives engendered through the motivations, actions, and agendas of the antiheroine, while engaging with the discourses of how such narratives are employed both as potentially feminist interventions and critiques of access, hierarchy, and power.

HARRIS, Mark, **Mike Nichols: A Life**, New York, Penguin Press, 2021, 688 pages.

HOWARTH, Troy, **Assault on the System: The Nonconformist Cinema of John Carpenter**, Independently Published, 2020, 463 pages.

KÄÄPÄ, Pietari & Tommy GUSTAFSSON, **The Politics of Nordsploitation: History, Industry, Audiences**, New York, Bloomsbury Academic, (Global Exploitation Cinema), 2020, 288 pages.

This collection offers perspectives on the alternate narratives engendered through the motivations, actions, and agendas of the antiheroine, while engaging with the discourses of how such narratives are employed both as potentially feminist interventions and critiques of access, hierarchy, and power.

KAPNER, Vincent, **1001 Movies That Shocked the World: A Chronology of Cult, Horror and Banned Films, 1895-2018**, CreateSpace Independent Publishing Platform, 2018, 626 pages.

KEREKES, David & David SLATER, **Killing for Culture**, Rosières en Haye, Camion blanc, (Camion noir), 2020, 2 volumes, 623 et 459 pages.

Killing for Culture explore les images de mort et de violence et l'obsession humaine consistant à les regarder - ou à ne pas les regarder. Démarrant sur la mythologie des soi-disant films « snuff » et son évolution au sein de la culture populaire, cet ouvrage retrace la mort et ses artifices dans les documentaires « mondo » qui émergèrent au milieu des années 60, et plus tard la pornographie du faux snuff qui trouva son public grâce à Necrobabes et autres sites web.

KOVAL, Wally, **Accidental Wes Anderson**, New York, Voracious Book, 2020, 368 pages

LAFOREST, Daniel, **Topor et le cinéma**, Paris, Éditions Jean-Michel Place, (Cinéma des poètes), 2020, 128 pages.

LANE, Christopher (ed.), **William Friedkin: Interviews**, Jackson, University Press of Mississippi, 2020, xxviii, 161 pages.

LUPACK, Barbara Tapa, **Silent Serial Sensations: The Wharton Brothers and the Magic of Early Cinema**, Ithaca, Cornell University Press, 2020, 408 pages.

the Wharton brothers were behind some of the most profitable and influential productions of the era, including *The Exploits of Elaine* and *The Mysteries of Myra*, which starred such popular performers as Pearl White, Irene Castle, Francis X. Bushman, and Lionel Barrymore. Working from the independent film studio they established in Ithaca, New York, Ted and Leo turned their adopted town into

"Hollywood on Cayuga." By interweaving contemporary events and incorporating technological and scientific innovations, the Whartons expanded the possibilities of the popular serial motion picture and defined many of its conventions.

LEA, Michael, **The President of the United States of America on Screen: in Motions Pictures, Series, and TV**, Zürich, Scheidegger & Spiess, 2020, 464 pages.
[164 présidents, 1877 illustrations, 240 catégories]

LOMBARD, Philippe, **Tarantino réservoir films: l'anthologie des films qui ont inspiré Quentin Tarantino**, Châtillon, Omaké Books, 2020, 269 pages.

LOMBARDO, Christopher & Jeff KIRSCHNER, **Mine's Bigger the Yours: The 100 Wackiest Action Movies**, Atglen (Pennsylvania), Schiffer, 2020, 240 pages.

MEEUSEN, Meghann, **Children's Book on the Big Screen**, Jackson, University Press of Mississippi, 2020, 192 pages.

NATHAN, Ian, **Wes Anderson: The Iconic Filmmaker and His Work - Unofficial and Unauthorized**, London, White Lion Pub, 2020, 176 pages.

NOGUEIRA, Rui, **Le Cinéma selon Jean-Pierre Melville**, Bordeaux, Capricci, 2021, 192 pages.

NOLLEN, Scott Allen, **Karloff and the East: Asian, India, Middle Eastern and Oceanian Characters and Subjects in Screen Career**, Jefferson (NC), McFarland, 2021, 484 pages.

OPPENHEIMER, Chad, **Lair: Radical Homes and Hideouts of Movie Villains**, Miami, TRA Publishing, 2019, 360 pages.

PEREZ AGUSTI, Adolfo, **Cómicos del cine**, Independently Published, 2019, 373 pages.

PFEIFFER, Natacha & Laurent VAN EYNDE, **Anthony Mann: arpenter l'image**, Villeneuve-d'Ascq, Presses Universitaires du Septentrion, 2019, 287 pages.

PICATOSTE VERDEJO, Jordi, **El Efecto Tarantino: su Cine y La Cultura Pop**, Barcelona, Ma Non Troppo, 2019, 272 pages

A SIGNALER

Benoît Patar

Voir, c'est revoir
Regards critiques et théoriques sur le cinéma d'hier et d'aujourd'hui
Longueuil, Éditions Carte Blanche, 2020, 440 pages.

VOIR, C'EST REVOIR comprend, entre autres, une réflexion sur l'œuvre de Pierre Falardeau ; une critique des classifications filmiques par la revue *Sight and Sound* ; un texte sur les genres - films noirs, films historiques- films de guerre - espionnage, etc... au cinéma (notamment une partie passionnante sur le western, le tout accompagné de plusieurs listes de films); deux études portant sur les petits et les grands maîtres du cinéma américain des années 1935-1970; un répertoire analytique des grands acteurs et actrices du cinéma classique ; Cinq textes de François Lebeau, et, pour terminer, une entrevue avec la critique québécoise Stéphanie Chalut sur le 7e art.

RAFIQ, Fiaz, **Bruce Lee: The Life of a Legend**, Arena Sport, 2020, 352 pages.

REES, David, **100 Greatest Hong Kong Action Movies**, Independently Published, 2020, 112 pages.

ROMERO, James, **Dwayne "The Rock" Johnson: The People's Champion - From WWE to Hollywood**, Independently Published, 2020, 353 pages.

SALIS, Christian Georg, **Der Böse steht noch einmal auf...und andere Klischees in Hollywood-Filmen**, Marburg, Schüren verlag, 2020, 112 pages.

SIKORA, Joshua (ed.), **A Critical Companion to Terrence Malick**, Lanham (MD), Rowman & Littlefield, 2021, 288 pages.

SHAFIEE, Rasmuna, Azman BIDIN & Vimala PERUMAL, **Pandemic Films. Un nuovo genere : Un quadro di riferimento per il genere pandemico**, Roma, Edizione Sapienza, 2020, 280 pages.

SHAPIRO, Marc, **Keanu Reeve's Excellent Adventure: An Unauthorized Biography**, London, Pop, 2020, 224 pages.

SKIPP, John & Heather DRAIN, **The Bizarro Encyclopedia of Film** (vol.1), Fungasm Press, 2019, 416 pages.

SHONE, Tom, **The Nolan Variations : The Movie Mysteries, and Marvel of Christopher Nolan**, New York, Knopf, 2020, 400 pages.

TÉLÉVISION

BOULLY, Fabien (dir.), **Troubles en série: les séries télé en quête de singularité**, Nanterre, Presses Universitaires de Nanterre, 2020, 340 pages. Préface de Jean-Pierre Esquenazi.

En réunissant un grand nombre de textes de chercheuses et de chercheurs venus de disciplines et d'horizons divers (études cinématographiques, philosophie, information-communication, sociologie...), l'enjeu est d'offrir un spectre large d'études qui souhaitent d'abord réinterroger et problématiser des concepts devenus clés pour l'analyse des séries (la question des formats, de la matrice, de la construction narrative, des singularités culturelles, de la sociologie des publics).

BROST, Molly J., **The Anti-Heroine on Contemporary Television: Transgressive Women**, Lanham (MD), Lexington Books, 2020, 122 pages.

Using popular television series such as *Jessica Jones*, *Scandal*, and *The Good Place*, Brost acknowledges the problematic nature of the term *anti-heroine* and uses it as a starting point to study the complex women on television, analyzing how the broadening spectrum of character types has allowed more nuanced portrayals of women's lives on television.

COLLECTIF, **Le Pouvoir expliqué par les séries**, dans **Le Point Pop**, Hors-Série, 2020, 100 pages.

« La Casa de papel », « Borgen », « Baron noir », « Game of Thrones », « La Servante écarlate »... Comment les grandes séries nous enseignent les mécanismes du pouvoir... et à nous en méfier ! Le Point Pop vous propose un voyage dans ces fictions fascinantes, éclairé aussi par nos grands invités, dont Édouard Philippe et Aaron Sorkin, le scénariste d'« À La

maison blanche », et le sondage exclusif de l'Ifop par Jérôme Fourquet.

HUBIER, Sébastien & Emmanuel LE VAGUE-RESSE (dir.), **Séries TV génériques**, Reims, ÉPURE, Éditions et presses universitaires de Reims, 2020, 220 pages.

RAUX-MOREAU, Raphaëlle & Isabelle RATANE, **100 séries incontournables: tout ce qu'il faut avoir bingé**, [publié par] Allociné-Levallois-Perret, W. Books with Passion, 2020, 252 pages.

TERRACE, Vincent, **The Television Treasury: Onscreen Details from Sitcoms, Dramas and Other Scripted Series, 1947-2019**, Jefferson (NC), McFarland, 2020, vi, 246 pages.

WEST, Nancy Martha, **Masterpiece: America's 50-Year-Old Love Affair with British Television Drama**, Lanham (MD), Rowman and Littlefield, 2020, 264 pages.

ROMANS ET FILMS POLICIERS



polars - roman noir - suspense - thrillers - espionnage

LITTÉRATURE

ALBERTINI, Alexandra W. & Jacques ISOLERY (dir.), **Le Polar insulaire**, Paris, Éditions Pétra, 2017, 186 pages.

L'objet de ce recueil d'articles consacrés au polar insulaire n'est pas de créer une nouvelle catégorie superfétatoire — le « roman policier insulaire » — mais de tenter de dégager quelques accointances entre l'idée de l'île et certains traits spécifiques dominants du polar.

* Romain Richard-Battesti, *De Sherlock Holmes à l'inspecteur Napoléon Bonaparte, une réactualisation des procédés archaïques*

* Michel Pranville, *Vers une géographie littéraire du roman policier insulaire*

* Éric Fougère, *Île et fiction criminelle dans Le*

Voyeur de Robbe-Grillet

* Jacques Isolery, *Pourquoi je ne lis pas de romans policiers*

* Marie-Paule Raffaelli, *L'île du nègre d'Agatha Christie sous les vagues du mystère, de la folie et de la mort*

* Florence Lojacono, *Robinsonnade et policier : chronique d'une naissance annoncée*

* Marie-Hélène Ferrari, *Le polar corse : difficultés du genre et singularités*.

BARKER, Deborah E., Theresa Starkey * Scott ROMINE (eds.), **Detecting the South in Fiction, Film and Television**, Baton Rouge, Louisiana State University Press, 2019, 360 pages.

The mean streets that tough, trench-coated detectives travel are so often associated with urban settings--typically New York or Los Angeles--that audiences can easily overlook the presence of the American South in crime fiction and film noir. Recent years have witnessed a growth in the production and popularity of southern noir and detective narratives, with works such as James Lee Burke's Dave Robicheaux novels and the first season of True Detective attesting to the powerful impact of the southern imaginary on the genre"

BINDER, Sabine, **Women and Crime in Post-Transitionnal South African Crime Fiction: A Study of Female Victims, Perpetrators and Detectives**, Leiden & Boston, Brill Rodopi, 2021, 252 pages.

Sabine Binder offers a feminist analysis of female victims, perpetrators and detectives in 21 post-transitional South African crime novels and of the ways in which they resonate with widespread and persistent real crimes against women.

BOLTON, Jonathan, **The Blunt Affair: Official Secrecy and Treason in Literature, Television and Film**, Manchester, Manchester University Press, 2020, 261 pages.

The case of the Cambridge spies has long captured the public's attention, but perhaps never more so than in the wake of Anthony Blunt's exposure as the fourth man in November 1979. With the Cold War intensifying, patriotism running high during the Falklands War and the AIDS crisis leading to widespread homophobia, these notorious traitors were more relevant than ever. This book explores how they were depicted in literature, television and film throughout the 1980s. Examining works by an array of distinguished writers, including Dennis Potter, Alan Bennett, Tom Stoppard and John le Carré,

it sheds new light on the affair, asking why such privileged young men chose to betray their country, whether loyalty to one's friends is more important than patriotism and whether we can really trust the intelligence services.

COLLECTIF, **Crime Fiction and the Past: Memory, History, Nostalgia**, dans **Crime Fiction Studies**, vol. 1 no 2, septembre 2020. Publié par Edinburgh University Press. Sommaire détaillé de tous les numéros sur le site des Presses.

COLLECTIF, **Dossier George Perec** [entre autres] dans **Intercropol. Revue de critique policière**, no 2, publié par l'Association Intercropol (voir leur site, avec le sommaire complet des numéros.)

FLUMERI, Elisabetta & Gabriella GIACOMATTI (dir.) **Scrivere crime fiction: Consigli dai grandi autori del giallo e del noir**, Independently Published, 2020, 256 pages.

GARNIER, Stéphane, **Espions : petits et grands secrets**, Paris, Éditions de l'Opportun, 2020, 368 pages.

Stéphane Garnier réunit dans ce guide "Top secret" des anecdotes mettant en scène de vrais espions et les plus grands personnages inspirés par les services secrets à commencer par l'incontournable James Bond.

GAUTHIER, Nicolas M., **Lire la ville, dire le crime. Mise en scène de la criminalité dans les mystères urbains de 1840 à 1860**, Limoges, Presses universitaires de Limoges, 2018, 290 pages.

Entre 1840 et 1860, E. Sue, A. Dumas, P. Féval, L. -F. Raban, C. Robert et E. -F. Vidocq offrent chacun leurs mystères urbains. De ce riche corpus, peuplé de criminels caractérisés par une perpétuelle tension entre tradition et modernité menaçante, émergent une poétique complexe.

GHOSN, Katia et Benoît TADIÉ (dir.), **Le Récit criminel arabe/Arabic Crime Fiction**, Wiesbaden, Harrasowitz Verlag, 2021, VI, 268 pages.

Arabic fiction has thematized crime ever since the classical period. However, the existence of detective stories or, more generally, of crime fiction as a genre within Arab culture has yet to be fully acknowledged. This book therefore offers both a theoretical reflection on this genre in its context and a set of studies on instances of crime fiction in the Arab world.

HACQUARD, Xavier & Vincent LOISON, **Belles rencontres: 44 portaits du roman noir**, Éditions de la Grance Batelière, 2021, 112 pages. Préface de Jean-Bernard Pouy.

Les deux auteurs écument les festivals de polar. C'est là qu'ils ont rencontré la plupart des auteurs qui sont devenus leurs amis. En souvenir, tous ont accepté avec joie de participer à ce livre et de commenter leur portrait.

Ces portraits croisés offrent un parcours intime à travers le polar francophone des vingt dernières années : depuis les années « punks » – de revendications en désillusions – jusqu'au temps de la reconnaissance et du succès, mais toujours sur le fil du rasoir.

LALLI, Francesco, **Tutto quel Giallo. Thriller italiano e società dal boom economico al mostro di Firenze**, Roma, Robin, 2020, 150 pages.

MISKIMMIN, Esme, **100 British Crime Writers**. Cham, Palgrave Macmillan, (Crime Files), 2020, 471 pages.

100 British Crime Writers explores a history of British crime writing between 1855 and 2015 through 100 writers, detailing their lives and significant writing and exploring their contributions to the genre. Divided into four sections: 'The Victorians, Edwardians, and World War One, 1855-1918'; 'The Golden Age and World War Two, 1919-1945'; 'Post-War and Cold War, 1946-1989'; and 'To the Millennium and Beyond, 1990-2015', each section offers an introduction to the significant features of these eras in crime fiction and discusses trends in publication, readership, and critical response. With entries spanning the earliest authors of crime fiction to a selection of innovative contemporary novelists, this book considers the development and progression of the genre in the light of historical and social events.

NESPOLESI, Stefano, Peppino ORTOLEVA et al, **Sulle tracce del crimine. Viaggio nel Giallo e Nero Rai**, Torino, Rai Libri, 2021 190 pages. [La maison d'édition RAI appartient au diffuseur Radio Italiana]

ROCHE, Myriam & Émilie GUYARD (dir.), **Roman noir et journalisme: en quête de vérité**, Chambéry, Presses Universitaires Savoie Mont Blanc, 2021, 302 pages

SEIDEL, Stéphanie, **Dem Anfang auf der Spur. Detektivisches Erzählen zwischen Literatur und Wissenschaft (1850-1926)**,

Verlag Vandenhoeck & Ruprecht, 2020, 470 pages.

SEMRAU, Miriam & Franziska MISSELWITZ, **Nervenkitzel. 99 Krimis die unter die Haut gehen**, Verlag Ars Edition, 2019, 144 pages.

TOGOLA, Adama, **Poétique et savoirs du polar d'Afrique francophone**, Paris, L'Harmattan, (Sang Maudit), 2020, 264 pages. Comment le polar d'Afrique francophone s'articule-t-il à l'histoire et à la tradition du genre ? Quels types de rapports les divers savoirs mobilisés par les textes entretiennent-ils entre eux ? À travers un corpus composé de nombreux romans, cet ouvrage examine les modalités par lesquelles le polar d'Afrique francophone incorpore d'autres types de textes et de savoirs qu'il déplace dans ses structures discursives et narratives. L'intrusion de l'irrationnel, la convocation des discours sociaux sur l'immigration africaine en France et la réflexion sur les pratiques culturelles africaines brisent sans cesse la linéarité du récit policier classique, de sorte que les frontières entre le genre dit populaire et le canon deviennent parfois difficiles à tracer.

UXÓ, Carlos, **El género policial en Cuba: novela policial revolucionaria, neopolitical y teleseries**, Oxford, New York, Peter Lang, 2021, 289 pages.

A PROPOS DES AUTEURS

ALNOIT, Béatrix de l', **Les Mille Vies d'Agatha Christie**, Paris, Tallandier, 2020, 358 pages.

De Londres à Bagdad, c'est la vie trépidante et romanesque de cette Anglaise à l'humour indémodable que cette biographie nous fait découvrir.

ARTIGA, Loïs et Dominique JEANNEROD (dir.), **San Antonio International. Circulation d'une série policière et imaginaire**, Limoges, Presses de l'Université de Limoges, 2020, 432 pages.

San-Antonio, parangon supposé d'une littérature policière dérivative et franco-centrée, est-il compréhensible, voire apte à intéresser hors de France ? Depuis les années 1950, la série des aventures du «beau Commissaire» a pourtant articulé nombre de problématiques liées aux relations internationales et à la mondialisation des échanges. Elle a aussi été largement traduite à travers l'Europe, en Amérique et en Asie.

C'est cette histoire mondiale méconnue de l'œuvre inventée par Frédéric Dard que le présent ouvrage invite à découvrir. Sommaire détaillé disponible sur le site des Presses universitaires de Limoges.

Note : en raison du grand nombre de titres disponibles pour ce numéro, nous ne reproduisons pas les sommaires quand ils sont facilement disponibles sur internet. Ça laisse de la place pour un plus grand nombre de références.

BAREÏT, Nicolas, **Agatha Christie: le droit apprivoisé**, Paris, Classiques Garnier, 2020, 152 pages.

L'œuvre d'Agatha Christie peut donner lieu à une lecture juridique, car l'auteur y déploie une véritable poétique du droit. Le procès, le couple et la mort sont les trois motifs à la fois littéraires et juridiques qui participent à la structuration de son imaginaire et lui confèrent sa singularité.

BRADFORD, Richard, **Devils, Lust and Strange Desires: The Life of Patricia Highsmith**, London & New York, Bloomsbury, 2021, 272 pages.

DIAZ ARENAS, Angel, **Manuel Vázquez Montalban: recuento de una vida y una obra (1939-2013)**, Madrid, Editorial Verbum, 2019, 863 pages.

DUMORTIER, Jean-Louis (ed.), **Il avait appris à écrire: incipit des romans de Georges Simenon**, Liège, Presses universitaires de Liège, 2020, 197 pages.

GLAUSER, Marion, **Le Polar hors-le-loi ? René Belleto: le genre en question**, Lausanne, Archipel (Essais), 2017, 120 pages. Postface de Antonio Rodriguez. Entretien avec Paul Otchakovsky-Laurens.

GUTIERREZ DE TANA, Maria Romero, **Agathe Christie**, Barcelona, RBA Libros, 2019, 192 pages.

KASKA, Kathleen, **The Sherlock Holmes Quiz Book**, Guilford (Connecticut), Lyon Press, 2020, ix, 298 pages.

LAGORGETTE, Dominique (textes réunis et édités par), **Une fabrique de la transgression: la langue et l'écriture de Frédéric Dard alias San-Antonio**, Chambéry, Presses Universitaires Savoie Mont Blanc, 2018, 444 pages.

Pour qui s'intéresse à la littérature populaire du XXe siècle, il est impensable désormais de ne pas se pencher sur l'œuvre de Frédéric Dard, qu'il s'agisse de sa production signée San-Antonio ou des moins connus (car très distincts dans le fond et la forme) romans noirs signés de son nom. Ce volume, issu de deux colloques chambériens sur la transgression et sur la langue et l'écriture de F. Dard, montre toute la complexité du rapport à la littérature de cet auteur, renouvelant les codes du roman policier ou du roman noir en les transgressant tout en établissant sa propre pratique. Se trace le panorama d'une œuvre aux multiples facettes dont on ne peut manquer de noter la cohérence, même si le style donne parfois l'illusion d'une grande diversité. De La Peuchère aux derniers romans, c'est bien la même voix, parfois allègre et plaisantine, parfois sombre et tragique qui décline les thèmes du rapport au mal, à la peur, à la mort, *tau sacré*. Aux treize chapitres traitant de ces questions de fond et de forme s'ajoutent trois entretiens avec ses proches (Albert Benloulou, Françoise Dard) et une interview de Frédéric Dard.

LIPPMAN, Laura, **My Life as a Villainess. Essays**, New York, Morrow, 2020, 274 pages. In this collection of new and previously published essays, *New York Times* bestselling author Laura Lippman offers her take on a woman's life across the decades. Her childhood and school years, her newspaper career, her experiences as a novelist—Lippman finds universal touchstones in an unusual life that has as many twists as her award-winning crime fiction.

LUCIEN, Renée-Clémentine, **Leonardo Padura, "la novela de mi vida"**, Neuilly, Atlante, 2020, 382 pages.

LYCETT, Andrew, **Conan's Doyle's Wide World. Sherlock Holmes and Beyond**, London, Tauris Parke, 2020, 336 pages.

MEDAWAR, Tony (dir.), **Vous avez dit meurtre ? : les meilleures citations de Miss Marple**, Paris, Le Livre de poche, 2020, 159 pages.

MERCIER, Robert, **Raisonnez comme Sherlock Holmes**, Independently Published, 2019, 159 pages.

MONTIJANO, Juan, **El Universo de Agatha Christie**, Madrid, Diabolo Ediciones, 2019, 280 pages.

RIGGS, Ransom, **La Méthode Sherlock Holmes. Secrets et astuces du plus grand détective du monde**, Paris, Ynnis éditions, 2021, 221 pages.

RUSSI, Cinzia, **Sicilian Elements in Andrea Camilleri's Narrative Language**, Madison (NJ), Fairleigh Dickinson University Press, 2020, 286 pages.

WEBER, Ulrich, MAUZ Andreas & Martin STIEGELIN (Hg), **Dürrenmatt-Handbuch: Leben - Werk - Wirkung**, Berlin, J.B. Metzler Verlag, 2020, x, 435 pages.

WILSON, A. N., **The Mystery of Charles Dickens**, New York, Harper, 2020, vii, 359 pages.

CINÉMA & TÉLÉVISION

ALAVOINE, Bernard (dir.), **Simenon à l'écran**, dans *Traces*, no 23, Liège, Presses universitaires de Liège, 2020, 200 pages.

Georges Simenon est l'auteur francophone le plus adapté au cinéma et à la télévision. On pense bien sûr aux centaines d'épisodes de « Maigret », en France comme à l'étranger, mais ce sont les adaptations des « romans durs » (c'est-à-dire sans le personnage de Maigret) qui intéressent le plus la critique. En France, depuis Jean Renoir, Henri Decoin, Julien Duvivier ou Marcel Carné, les plus grands réalisateurs ont adapté Simenon. Claude Autant-Lara, Jean Delannoy, Henri Verneuil, Edouard Molinaro, Jean-Pierre Melville et Pierre Granier-Deferre ont aussi tenté l'expérience. Ensuite, Bertrand Tavernier, Claude Chabrol, Serge Gainsbourg et Patrice Leconte se sont emparés de l'oeuvre. Enfin, dans les années 2000, Cédric Kahn et récemment Mathieu Amalric (en 2014) ont porté à l'écran des oeuvres du Liégeois international.

BALMORI SERRANO, Guillermo, et al., **El universo de Alfred Hitchcock**, Madrid, Notorious editorial, 2019, 472 pages.

BEHMER, Albrecht, **Lexikon der Filmschurken: Killer, Monster und Gegenspieler aus hundert Jahren Film und Fernsehgeschichte**, Stuttgart, ibidem Verlag, 2020, 850 pages.

Les "méchants" célèbres de l'écran et de la TV : Dracula, le shérif de Nottingham, Jack L'éventreur, Hannibal Lecter, etc...

BRION, Patrick, **Encyclopédie du film policier français, 1910-2020**, Paris, Télémaque, 2020, 575 pages.

Des premiers Fantômas de Feuillade aux chefs-d'oeuvre des années 40 et 50, des chocs de la Nouvelle Vague à la noirceur des films cultes des années 70 ou au réalisme sidérant des réalisateurs contemporains, le film policier se réinvente constamment au rythme des soubresauts de la société française.

CASAS, Quim, et al., **El Gabinete del Doctor Caligari** [El libro del centenario], Madrid, Notorious ediciones, 2020, 192 pages.

DECOBERT, Lydie, **Les Jeux de rideau d'Alfred Hitchcock. Le théâtre de l'amour et du crime**, Paris, L'Harmattan, (Champs visuels), 2021, 208 pages.

DEMING, Richard, **Touch of Evil**, London, British Film Institute, (BFI Film Classics), 2020, 91 pages.

Orson Welles' classic 1958 noir movie *Touch of Evil*, the story of a corrupt police chief in a small town on the Mexican-American border, starring Charlton Heston, Janet Leigh and Marlene Dietrich, is widely recognised as one of the greatest noir films of Classical Hollywood cinema. Richard Deming's study of the film considers it as an outstanding example of the noir genre and explores its complex relationship to its source novel, *Badge of Evil* by Whit Masterson. He traces the film's production history, and provides an insightful close analysis of its key scenes, including its famous opening sequence, a single take in which the camera follows a booby-trapped car on its journey through city streets.

DENIS, Benoît [scénarios présentés par] **Michel Audiard - Georges Simenon**, Arles, Actes Sud & Lyon, Institut Lumière, 2020, 913 pages.

Réunit *Le Sang à la tête* - *Maigret tend un piège* - *Le Président*, trois scénarios de films écrits par Michel Audiard d'après des romans de Georges Simenon.

FAVIER, Gilles, **Jusqu'ici tout va bien...: La Haine, 25 ans après le film**, Paris, Maison CF, 2020, 187 pages.

FISHER, Austin, **Blood in the Streets: Histories of Violence in Italian Crime Cinema**, Edinburgh, Edinburgh University Press, 2019, 240 pages.

Blood in the Streets investigates the various ways in which 1970s Italian crime films were

embedded in their immediate cultural and political contexts. The book analyses the emergence, proliferation and distribution of a range of popular film cycles (or filoni) - from conspiracy thrillers and vigilante films, to mafia and serial killer narratives - and examines what these reveal about their time and place.

GEORGE, David & Gizella MENESES, **Argentina Cinema: From Noir to Neo-Noir**, Lanham (MD), Lexington Books, 2020, 192 pages.[version poche. Ed. or. 2017].

KAPLAN, Anne E. (ed.), **Women in Film Noir**, London, British Film Institute, 2019, 252 pages.

The first edition of 'Women in Film Noir' (1978) assembled a group of scholars and critics committed to understanding the cinema in terms of gender, sexuality, politics, psychoanalysis and semiotics. This edition is expanded to include further essays which reflect the renewed interest in Film Noir. Exploring 'neo-noir', postmodernism and other contemporary trends, new essays offer readings of, among others, 'Bound' and 'Basic Instinct', broadening the scope of the book to include questions of race and homosexuality.

KENNY, Glenn, **Made Men: The Story of Goodfellas**, New York, Hanover Square Press, 2020, 400 pages.

KESSLER, Christian, **Gelb wie die Nacht: das italienische Thrillerkino von 1963 bis Heute**, Berlin, Martin Schmitz Verlag, 2020, 349 pages.

KOENIG, David John, **Coeurs noirs: Film Noir Newsprint Advertising of the 40s & 50s**, Independently Published, 2020, 426 pages.

LABORDE, Joseph, **Les grandes affaires d'espionnage: quand la vérité historique inspire le cinéma**, Versailles, VA éditions, 2020, 256 pages.

Véritable anthologie où l'on retrouve un large éventail de films des années 60 à nos jours, ce livre rend aux espions leur part de réalité à la lumière de l'histoire et de l'actualité. Il dévoile leur secret, même si le mystère reste entier pour certains événements et protagonistes.

De L'affaire Cicéron à The Ryan initiative, de la Guerre froide au démantèlement des réseaux terroristes, nous entrons par la porte du mythe dans le quotidien brut des agents du renseignement et dans les arcanes des services secrets du monde entier.

MAGNI, Daniel, **Segretissimi. Dizionario dei film spionistici italiani anni '60**, Milano, Bloodbuster, 2020, 224 pages.
Introduzione di Nicola Giglio. Prefazione di Stefano Di Marino.

MATTHEWS, Edwards, **Murder Movie Makers: Directors Dissect Their Killer Flicks**, Jefferson (NC), McFarland, 2020, viii, 208 pages.

This collection of interviews sheds light on 17 filmmakers and screenwriters who tackled this controversial subject while attempting to explore the warped world of infamous killers. The interviews include John McNaughton (*Henry: Portrait of a Serial Killer*), Tom Hanson (*The Zodiac Killer*), David Wickes (*Jack the Ripper*), Chris Gerolmo (*Citizen X*), Chuck Parelo (*The Hillside Stranglers*), David Jacobson (*Dahmer*) and Clive Saunders on his ill-fated experience directing *Gacy*.

MAURY, Cristelle & David ROCHE (eds.), **Women who Kill: Gender and Sexuality in Film and Series of the Post-Feminist Era**, London & New York, Bloomsbury Academic, 2020, xii, 354 pages.

The book is structured in three parts: Neo-femmes Fatales; Action Babes and Monstrous Women. Films and series examined include *White Men Are Cracking Up* (1994); *Hit & Miss* (2012); *Gone Girl* (2014); *Terminator* (1984); *The Walking Dead* (2010); *Mad Max: Fury Road* (2015); *Contagion* (2011) and *Ex Machina* (2015) among others.

MELLELI, Fabio & Fabio TENTORI, **Il gatto nel cervello di Lucio Fulci**, Milano, Bloodbuster, 2020, 200 pages.

MEMBA, Javier, **Il cine negro español: del Spanish noir al policíaco actual**, Madrid, Ediciones JC, 2020, 225 pages.

MIKLITSCH, Robert, **I Died a Million Times: Gangster Noir in Midcentury America**, Urbana, University of Illinois Press, 2021, 290 pages.

With the Senate's organized crime hearings and the brighter-than-bright myth of the American Dream as a backdrop, Miklitsch examines the style and history, and the production and cultural politics, of classic pictures from *The Big Heat* and *The Asphalt Jungle* to lesser-known gems like *711 Ocean Drive* and post-Fifties movies like *Ocean's Eleven*.

MORREALE, Emiliano, **La Mafia immaginaria. Settant'anni di Cosa Nostra al Cinema (1949-2019)**, Roma, Donzelli, 2020, 334 pages.

MÜLLER, Janina, **Musik im Klassischen Film noir**, Würzburg, Königshausen & Neumann, 2019, 276 pages.

Seine Musik, die mit Komponisten wie Miklós Rózsa, Roy Webb, George Antheil, Adolph Deutsch, Max Steiner und Henry Mancini verbunden ist, greift sowohl harmonische Stilmittel aus dem Epochenfeld zwischen Im Fokus steht eine Auswahl von filmgeschichtlich ausgezeichneten Produktionen, darunter John Hustons *The Maltese Falcon* (1941), Howard Hawks' *The Big Sleep* (1946), Robert Siodmacks *The Killers* (1946) und Nicholas Rays *In a Lonely Place* (1950) bis hin zu Billy Wilders' Hollywoodsatire *Sunset Boulevard* (1950) und Orson Welles' *Touch of Evil* (1958).

RECUPERO, Vincenzo & Fabio FRANCHI, **La storia delle serie TV da Magnum P.I. all'altro ieri**, NPE ediciones, 2020, 400 pages.

ROSS, Enric, et al, **Psicosis** [El Libro del 60 aniversario], Milano, Notorious Ediciones, 2020, 192 pages. [Hommage au film *Psychose*, d'Alfred Hitchcock]

SAUNDERS, Robert A., **Geopolitics, Northern Europe, and Nordic Noir: What Television Series Tell Us about World Politics**, London & New York, Routledge, 2021, 216 pages.

Reflecting the current global fascination with all things Nordic, this text examines the light and dark sides of the region as seen through the television screen, demonstrating that series such as *Occupied*, *Trapped*, and *The Bridge* have much to teach us about world politics.

SHAPIRO, Steve, **Le Parrain: l'album de famille**, Paris & Cologne, Taschen, 2020, 503 pages. [Photographies par Steve Schapiro; édité par Paul Duncan]

SHONE, Tom, **The Irishman : The Making of the Movie**, New York, Assouline, 2019, 240 pages.

STONE, Matt, **Bullit: The Cars and the People Behind Steve McQueen**, Forest Lake (Mich.), Cartech, 2020, 192 pages.

THOMSON, David, **The Big Sleep**, New York & London, Bloomsbury Academic, 2020, 80 pages.

The Big Sleep: Marlowe and Vivian practising kissing; General Sternwood shivering in a hothouse full of orchids; a screenplay, co-written by Faulkner, famously mysterious and difficult to solve. Released in 1946, Howard Hawks' adaptation of Raymond Chandler reunited Bogart and Bacall and gave them two of their most famous roles.

ZAZA, Carlos, **Il giallo. Origini. protagonisti e segreti di un genere**, Noicattaro (BA), Giazira Scritture, 2020, 200 pages.

MINI-DOSSIER JAMES BOND 007

APPEL, Steffen & Peter WAELTY, **The Goldfingers File. The Making of the Iconic Alpine Sequence in the James Bond Movie Goldfinger**, Göttingen, Steidl Verlag, 2020, 192 pages.

BLACK, Jeremy, **The World of James Bond. The Lives and Times of 007**, Lanham (MD), Rowman & Littlefield, 2021, 226 pages.

BÖHM, Svenja, **Enemy Images in the James Bond Series: Narratives of Visibility and Invisibility**, Würzburg, Königshausen & Neumann, 2020, 314 pages.

BRAKE, Mark, **The Science of James Bond: The Super-Villains, Tech, and Spy-Craft Behind the Film and Fiction**, New York, Skyhorse, 2020, 240 pages.

COLLECTIF, **The Ultimate Guide to James Bond**, dans *Entertainment Weekly*, March 2020, 96 pages.

COLLECTIF, **Sean Connery: Bond and Beyond**, dans *Life*, New York, du 13 novembre 2020, 96 pages.

COLLECTIF, **Bond: Behind the Scenes**, dans *Mirrorpix*, publié par Cheltenham (UK), The History Press, 2019, 144 pages.

DESTREMAU, Christian, **Ian Fleming**, Paris, Perrin, 2020, 352 pages.

DUNCAN, Paul, **The James Bond Archives. "No time to Die"**, Taschen, 2021, 648 pages.

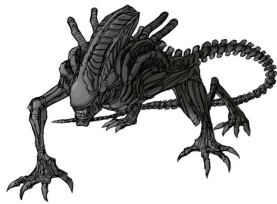
EDLITZ, Mark, **The Lost Adventures of James Bond: Timothy Dalton's Third and Fourth Bond Films, James Bond Jr., and**

Other Unmade of Forgotten 007 Projects, New Providence, Bowker, 2020, 425 pages.

FIELD, Matthew & Ajay CHOWDHURY, **Some Kind of Hero: The Remarkable Story of the James Bond Films**, Cheltenham (UK), The History Press, 2018, 816 pages.

LIPP, Deborah, **The Ultimate James Bond Fan Book: Fun, Facts & Trivia About the James Bond Movies**, Deborah Lipp, 2020, 524 pages.

ÉCRITS SUR L'IMAGINAIRE



SCIENCE-FICTION FANTASTIQUE & FANTASY

LITTÉRATURE

ANDERSON, Daran, **Imaginary Cities**, London, Influx Press, 2019, 458 pages. Following in the lineage of Borges, Calvino, Chris Marker and Kenneth White, the book examines the city from global macrocosm to the microcosm of its inhabitants' perspectives. It proceeds through opium dreams, sea voyages, the hallucinations of prisoners, nocturnal decadence, impossible Soviet skyscrapers, marauding golems, subterranean civilisations, apocalyptic prophecies and the work of architectural visionaries such as Antonio Sant'Elia, Archigram and Buckminster Fuller.

ALPHIN, Caroline G., **Neoliberalism and Cyberpunk Science Fiction: Living on the Edge of Burnout**, New York & London, Routledge, 2020, 144 pages. Moving away from Foucault's biopolitics to themes of intensity and resilience, Alphin draws largely from William Gibson's *Neuromancer*,

Neal Stephenson's *Snow Crash*, Richard K. Morgan's *Altered Carbon*, along with the film *Blade Runner* to problematize notions of neoliberal resilience.

ARMITT, Lucie, **Fantasy**, New York & London, Routledge, (New Critical Idiom), 2020, 208 pages.

Covering literature, film, television, ballet, light opera and visual art and featuring a historical overview from Ovid to the *Toy Story* franchise, this book takes the reader through the key landmark moments in the development of fantasy criticism. This comprehensive guide examines fantasy and politics, fantasy and the erotic, quest narratives and animal fantasy for children.

ASHLEY, Mike, **Yesterday's Tomorrows: The Story of Science Fiction in 100 Books**, London, British Library Publishing, 2021. 320 pages.

BACON, Simon, **The Cultural Construction of Monstrous Children: Essays on Anomalous Children from 1595 to the Present Day**, London, Anthem Press, (Anthem Press in Gothic Literature), 2020, 252 pages.

The linkage between children and horror, or horror-full children, would seem an almost natural connection to make given its popularity in contemporary horror films and novels. However, the intersection between the two categories has a long history going back beyond the more obvious Gothic reimaginings of the 19th century with its under-age ghostly terrors revealing that the idea of the 'little horror' is seemingly an inherent demarcation within society between adults and those that are viewed as 'not adults'.

BAGLEY, S. J., Nick MAMATAS, Steve RASNIC & Lise TUTTLE, **The Horror Boom**, in *Thinking Horror: A Journal of Horror Philosophy*, vol. 2, Independently Published, 2019, 400 pages.

BAI, Jeremy, **Understanding Chinese Fantasy Genres: A Primer for wuxia, xianxia and xuanhuan**, Independently Published, 2020, 147 pages.

BANERJEE, Suparno, **Indian Science Fiction: Patterns, History and Hybridity**, Cardiff, University of Wales Press, (New Dimensions in Science Fiction), 2020, xvi, 256 pages.

BANGA, Fabián Marcelo, **Androides: golems y Prometeos en la era de la razón**, New

York, et al, Peter Lang, 2019, xxi, 99 pages.

BAUER, Sylvie, Claire LARSONNEUR, Hélène MACHINAL & Arnaud REGNAULD (dir.), **Subjectivités numériques et posthumain**, Rennes, Presses universitaires de Rennes, (Interférences), 2020, 294 pages.

BAUMGARTNER, Brad, **Weird Mysticism: Philosophical Horror and the Mystical Text**, Bethlehem, Lehigh University Press, (Critical Conversations in Horror Studies), 2020, 170 pages.

Weird Mysticism identifies and evaluates a new category of theoretical inquiry by showing the influence of speculative writing on three intersecting critical categories: horror fiction, apophatic mysticism, and philosophical pessimism. Exploring the work of Thomas Ligotti, Georges Bataille, and E. M. Cioran, Baumgartner argues that these "weird mystics" employ an innovative mode of negative writing that seeks to merge new conceptions of reality

SOLARIS

L'anthologie permanente des littératures de l'imaginaire
no 217, vol. 46, no 3, hiver 2021
162 pages.

Présentation: Jean Pettigrew

Fictions : Christian Léourier (Prix Joël Champetier 2021) - Hugues Morin - Claude Bolduc - Jean-Louis Trudel - Derek Künsken & Mario Tessier.

Article : La machine à écrire ...de la (science-) fiction, de Mario Tessier
Les Littéranauts + Lectures

Illustrations : Émilie Léger (Couverture), Sagana Squalé, Marc Pageau et Suzanne Morel.

www.revue-solaris.com

BELLAGAMBA, Ugo (dir.), **Récits et modélisations: actes des douzièmes Journées interdisciplinaires Sciences & Fictions de Peyresq**, 2018, Saint-Martin du Var, Éditions du Somnium, 2020, 483 pages.

BERGAL, Gilles (présente), **Les Fabricants de rêves**, Éditions Rivière Blanche, 2021, 240 pages. Illustrations de Jean-Claude Forest.

Psychose, Je suis une légende, Hellraiser, La compagnie des glaces, Le Dobermann... et tant d'autres souvenirs de lectures et de films qui

ont marqué notre imaginaire au fer rouge et hanté nos rêves et nos cauchemars. Autant de mythes, de légendes... Mais, contrairement aux mythes et légendes que l'on nous enseignait dans les écoles, ceux-ci sont modernes. Récents. Leurs créateurs sont nés au XXe siècle et certains sont encore vivants.

Je les ai rencontrés. Je leur ai tiré les vers du nez, selon l'expression consacrée. Ces entretiens sont là. Traversez la page ou l'écran, et découvrez ceux qui façonnent vos rêves, à travers ces quatorze interviews : de Richard Matheson à Clive Barker, en passant par Robert Bloch, Samuel Delany, Frederik Pohl, Scott Baker, Emmanuel Jouanne, Serge Brussolo, Pierre Pelot, Joel Houssin, GJ Arnaud, André Ruellan, Brian Lumley et Alan Ryan.

BERGENGRUEN, Maximilian, **Die Formen des Teufels: Dämonologie und literarische Gattung in der Frühenzeit**, Göttingen, Wallstein Verlag, 2021, 326 pages.

BESSON, Anne, **Les Pouvoirs de l'enchantement. Usages politiques de la fantasy et de la science-fiction**, Paris, Vendémiaire, 2021, 224 pages.

Le maquillage du Joker a envahi les manifestations de lutte sociale, la cornette des "servantes écarlates" celles de défense des droits des femmes. Une déclaration de J.K. Rowling sur les femmes transgenres a déclenché le courroux des fans de Harry Potter. Quant à Game of Thrones, nombreux sont ceux qui y lisent l'invasion de marcheurs blancs comme une allégorie de la catastrophe climatique à venir. Indubitablement, les littératures de l'imaginaire, longtemps perçues comme de simples moyens d'évasion, sont devenues un creuset de mobilisation civique, des arènes où se jouent de féroces affrontements militants.

BLAKE, Linnie & Agnieszka SOLTYSIK MONNET (eds.), **Neoliberal Gothic: International Gothic in the Neoliberal Age**, Manchester, Manchester University Press, (International Gothic Series), 2019, 240 pages,

BLANC, William, **Winter is coming, Une brève histoire politique de la fantasy**, Paris, Éditions Libertalia, 2019, 128 pages.

Grande fresque épique de fantasy inspirée des romans de G. R. R. Martin, Game of Thrones est désormais la série la plus célèbre au monde. Cette fascination pour un univers médiéval, dont les protagonistes craignent la venue d'un long hiver apocalyptique, fait écho aux angoisses contemporaines concernant le

dérèglement climatique causé par l'activité humaine.

G. R. R. Martin n'a pas été le premier auteur à utiliser la fantasy pour parler des dérives du monde moderne et d'écologie. À bien y regarder, le genre du merveilleux contemporain développé à la fin du XIXe siècle en Grande-Bretagne a constamment servi d'outil pour critiquer la société industrielle. De William Morris à J. R. R. Tolkien en passant par Ursula Le Guin, Robert E. Howard ou Hayao Miyazaki, ce petit ouvrage invite à questionner la généalogie politique de la fantasy.

BLOOM, Clive (ed.), **The Palgrave Handbook of Contemporary Gothic**, Cham, Palgrave Macmillan. 2020, 1253 pages.

Starting in 1918 with the impact of film on the genre's development, and moving through its many and varied international incarnations, each chapter chronicles the history of the gothic milieu from the movies to gaming platforms and internet memes, television and theatre. The volume also looks at how Gothic intersects with fashion, music and popular culture: a multi-layered, multi-ethnic, even a trans-gendered experience as we move into the twenty first century.

BORDONI, Carlo (dir.), **Guida alla letteratura di fantascienza**, Bologna, Odoia edizioni, 2020, 655 pages.

BOSKOVICH, Desirina, **Lost Transmissions: The Secret History of Science Fiction and Fantasy**, New York, Abrams Image, 2019, 304 pages. Introduction : Jeff VanderMeer.

BOTTING, Eileen Hunt,, **Artificial Life after Frankenstein**, Philadelphia, University of Pennsylvania Press, 2021, 306 pages.

n *Artificial Life After Frankenstein*, Eileen Hunt Botting puts Shelley and several classics of modern political science fiction into dialogue with contemporary political science and philosophy, in order to challenge some of the apocalyptic fears at the fore of twenty-first-century political thought on AI and genetic engineering. Focusing on the prevailing myths that artificial forms of life will end the world, destroy nature, and extinguish love, Botting shows how Shelley modeled ways to break down and transform the meanings of apocalypse, nature, and love in the face of widespread and deep-seated fear about the power of technology and artifice to undermine the possibility of humanity, community, and life itself.

Through their explorations of these themes,

Mary Shelley and authors of modern political science fiction from H. G. Wells to Nnedi Okorafor have paved the way for a technopolitical philosophy of living with the artifice of humanity in all of its complexity.

BOURGNE, Patrick, Christian DREVET, Xavier FORT & Marie-Hélène GAY-CHARPIN (dir.), **Matérialiser l'utopie**, Clermont-Ferrand, Presses universitaires Blaise Pascal, (Communications, cultures & lien social), 2020, 278 pages.

BRIONI, Simone & Daniele COMBERIATI, **Ideologia e rappresentazione. Percorsi attraverso la fantascienza italiana**, Milano, Mimesis, 2020, 196 pages.

Attraverso un viaggio culturale che spazia dal cinema alla letteratura, dal fumetto alle serie televisive, si vuole dare un'idea dell'originalità e della complessità di alcune esperienze culturali italiane, in un arco cronologico che va dagli ultimi anni del XIX secolo ("L'anno 3000" di Paolo Mantegazza) alle più recenti uscite distopiche ("Furland" di Tullio Avoledo e "La festa nera" di Violetta Bellocchio, ma anche la serie "Il miracolo" di Niccolò Ammaniti), passando per i film degli anni Sessanta e i romanzi post-apocalittici degli anni Settanta e Ottanta.

BRITTANY, Michele & Nicholas DIAK (eds.), **Horror Literature from Gothic to Post-Modern: Critical Essays**, Jefferson (NC), McFarland, 2020, viii, 288 pages. Foreword by Lisa Morton. Afterword by Becky Spratford.

This collection of new essays takes in a range of topics, focusing on historic works such as Ann Radcliffe's *Gaston de Blondville* (1826) and modern novels including Max Brooks' *World War Z*. Other contributions examine weird fiction, Stephen King, Richard Laymon, Indigenous Australian monster mythology and horror in picture books for young children.

Le sommaire détaillé est disponible sur le site de l'éditeur.

BRUIN-MOLÉ, Megan de, **Gothic Remixed: Monster Mashups and Frankenfictions in 21st-Century**, London & New York, Bloomsbury Academic, 2020, 280 pages.

This book explores the boundaries and connections between contemporary remix and related modes, including adaptation, parody, the Gothic, Romanticism, and postmodernism. Taking a multimedia approach, case studies range from novels like *Pride and Prejudice* and *Zombies* and *The Extraordinary Adventures of the Athena Club* series, to television

programmes such as *Penny Dreadful*, to popular visual artworks like Kevin J. Weir's *Flux Machine* GIFs.

BUCKLEY, Chloe Germaine, **Twenty-First Century Children's Gothic: from the Wanderer to Nomadic Subject**, Edinburgh, Edinburgh University Press, 2019, 256 pages. The book covers texts from popular culture, novels by much-neglected female writers, as well as more celebrated works: Frances Hardinge's *The Lie Tree*, Neil Gaiman's *Coraline*, Darren Shan's *Zom-B*, Jamila Gavin's *Coram Boy*, Paula Morris's *Ruined*, Derek Landy's *Skulduggery Pleasant*, Anthony Horowitz's *The Power of Five*; as well as films such as *Frankenweenie* and *Paranorman*. This broad scope allows for clear demonstration of the broad relevance of nomadic subjectivity for children's literature criticism.

BURGAN, Michael, **What is the Story of Dracula ?**, New York, Penguin Workshop, 2020, 112 pages. Illustrations de David Malan. [ouvrage pour la jeunesse]

BYRON, Glennis, **The Gothic World**, London & New York, Routledge, 2019, 580 pages. *The Gothic World* offers an overview of this popular field whilst also extending critical debate in exciting new directions such as film, politics, fashion, architecture, fine art and cyberculture.

CAIOZZO, Anna (dir.), **Paysages et utopie**, Valenciennes, Presses Universitaires de Valenciennes, (Jardins et société, 1), 2019, 364 pages. Paysages et utopies explore dans une approche pluridisciplinaire, les relations entre la conception des paysages et l'imaginaire social, l'utopie, dans différentes aires civilisationnelles et à différentes époques, des mondes anciens de la Mésopotamie archaïque aux univers imaginés de la Science-fiction.

CAMPBELL, Joseph W., **The Order and the Other: Young Adult Dystopian Literature and Science Fiction**, Jackson, University Press of Mississippi, 2019, 200 pages. Though texts within these two genres may share similar settings, plot devices, and characters, each genre's value is different because they do distinctively different sociocritical work in relation to the culture that produces them. In *The Order and the Other: Young Adult Dystopian Literature and Science Fiction*, author Joseph W. Campbell distinguishes the two genres, explains the

function of each, and outlines the different impact each has upon readers.

CARACCILO, Marco, **Embodiment and the Cosmic Perspective in Twentieth-Century Fiction**, London & New York, Routledge, 2020, viii, 225 pages.

Offering thoughtful commentary on work by both mainstream literary authors and science fiction writers (from Primo Levi to Jeanette Winterson, from Olaf Stapledon to Pamela Zoline), *Embodiment and the Cosmic Perspective in Twentieth-Century Fiction* explores the multiple ways in which narrative can radically defamiliarize our bodily experience and bridge the gap with cosmic realities.

CASTRO, Ingrid (ed.), **Childhood, Agency and Fantasy: Walking in Other Worlds**, Lanham (MD), Rowman & Littlefield, 2020, 290 pages.

CERAY, Matthew (dir.), **Apocalypse**, dans *Terrain*, no 71, printemps 2019, 232 pages. Ce numéro explore la diversité des apocalypses et des mondes qu'elles vouent à l'annihilation.

CHOSKEY, Lara, **Narrative in the Age of the Genome: Genetic Worlds**, New York & London, Bloomsbury Academic, 2021, 232 pages.

Examining a wide range of texts by Doris Lessing, Samuel Delany, Boris and Arkady Strugatsky, Kir Bulychiev, Kazuo Ishiguro, Saidiya Hartman, Yaa Gyasi, Svetlana Alexievich, and Jeff VanderMeer, *Narrative in the Age of the Genome* casts new light on the intersections of genomics with politics of racism, sexuality, labour and gender, neoliberal economics and environmental crisis.

CLAUDEL, Paul-André & Frédéric Le BLAY (Dir.), **Récits et représentations d'apocalypses**, dans *Atlantide*, no 11, Université de Nantes, Décembre 2020. Sommaire disponible sur le site de la revue: <http://atlantide.univ-nantes.fr/>

COKER, Cait (ed.), **The Global Vampire: Essays on the Undead in Popular Culture Around the World**, Jefferson (NC), McFarland, 2020, ix, 241 pages. Afterword by Amanda Jo Hobson and U. Melissa Anyiwo.

With a global perspective, this collection of essays offers something new and different: a much needed counter-narrative of the vampire's evolution in popular culture. Divided by geography, this text emphasizes the

vampiric as a globetrotting citizen *du monde*.
Sommaire disponible sur le site de l'éditeur.

CLERMONT, Philippe, Frédérique BERROD & Damien TRENTESAUX, **Droit et robot: droit science-fictionnel et fictions du droit**, Valenciennes, Presses universitaires de Valenciennes, 2020, 254 pages

Science Fiction Studies

no. 143, vol. 48, Part 1
march 2021

SPECIAL ISSUE ON SF AND NOSTALGIA

Edited by Aris Mounsoutzanis and Yugin Teo

ARTICLES

Introduction: Nostalgia Science Fiction at 2020
Natalia Tobin : "Tomorrow'll Be Yesterday Too Soon": Speculative Nostalgia in Jack Womack's *Elvissey*

Paula Barba Guerrero : Post-Apocalyptic Memory Sites: Damaged Space, Nostalgia, and Refuge in Octavia Butler's *Parable of the Sower*
Robbie McAllister : Twenty Thousand Leagues East: Around the World with Nadia: The Secret of Blue Water

Asami Nakamura : On the Uses of Nostalgia in Kazuo Ishiguro's *Never Let Me Go*

María José Gámez Fuentes and Rebeca Maseda García. Nostalgia and the Dialectics of Contemporary Feminisms in *The Handmaid's Tale*

Claire Gullander-Drolet : Imperialist Nostalgia and Untranslatable Affect in Ling Ma's *Severance*

Matthias Stephan : Nostalgic Narrative and Affective Climate SF in George Turner's *The Sea and Summer*

Nat Muller : Lunar Dreams: Space Travel, Nostalgia, and Retro-futurism in *A Space Exodus* and *The Lebanese Rocket Society*

REVIEW-ESSAY

Carol McGuirk. A Long View of Genre History: Canavan/Link's *The Cambridge History of Science Fiction*

<https://www.depauw.edu/sfs/index.htm>

COLLECTIF, **De Gilles de Rais à Barbe Bleue**, dans *Trois cent trois, arts recherches, créations*, no 1614, Nantes, Éditions 303, 2021, 96 pages.

COLLECTIF, **Amazing Beasts. Animaux fabuleux**, dans *Fantasy Arts and Studies*, (La Revue des Têtes Imaginaires), no 9, automne/fall 2020.

Sommaire détaillé de tous les numéros sur le site de la revue.

Les Têtes Imaginaires sont une association de loi 1901 fondée par de jeunes chercheurs et passionnés des fictions de l'imaginaire pour promouvoir la *Fantasy*, en particulier à travers la publication d'œuvres de création et la diffusion et valorisation de la recherche sur ce type de fiction. A cette fin, l'association édite la revue *Fantasy Art and Studies*.

COMBE Kirk, **Speculative Satire in Contemporary Literature and Film: Rant Against the Regime**, New York & London, Routledge, (Routledge Studies in Speculative Fiction), 2020, 208 pages.

Since 1980, when neoliberal and neoconservative forces began their hostile takeover of western culture, a new type of political satire has emerged that works to unmask and deter those toxic doctrines. Literary and cultural critic Kirk Combe calls this new form of satire *the Rant*. The Rant is grim, highly imaginative, and complex in its blending of genres. It mixes facets of satire, science fiction, and monster tale to produce widely consumed spectacles—major studio movies, popular television/streaming series, bestselling novels—designed to disturb and to provoke.

COUTÉ, Pascal, Hélène FRAZIK & Camille PRUNET (dir.), **L'Apparition dans les œuvres d'art**, Caen, Presses Universitaires de Caen, 2020, 182 pages.

COX-PALMER-WHITE, Emily, **The Biopolitics of Gender in Science Fiction: Feminism and Female Machines**, New York & London, Routledge, 2021, 164 pages.

By analysing representations of the female cyborg figure, the gynoid, in science fiction literature, television, film and videogames, the work acknowledges its normative and subversive properties while also calling for a new feminist politics of selfhood and autonomy implied by the posthuman qualities of the female machine.

COZZOLINO, Giuseppe & Domenico LIVIGNI, **La paura fa Totó : le parodie thriller & horror del principe della risata**, Villaricca (na), CentoAutori, 2020, 158 pages.

DAHM, Joannes, Ruth LAMBERTZ-POLLAN, Maiwenn ROUDAUT & Bénédicte TERRISE (dir.),

Maschinen. Les machines dans l'espace germanique: de l'automate de Kempelen à Kraftwerk, Rennes, Presses de l'Université de Rennes, 2020, 438 pages.

Sommaire disponible sur le site de fabula.org

DARRYL, Catherine & John W. MOREHEAD (eds.), **The Paranormal and Popular Culture: A Postmodern Religious Landscape**, New York & London, Routledge, 2019, xiii, 300 pages.

This volume rectifies this gap in current scholarship by serving as an interdisciplinary overview of the relationship of the paranormal to the artefacts of mass media (e.g. novels, comic books, and films) as well as the cultural practices they inspire. After an introduction analyzing the paranormal's relationship to religion and entertainment, the book presents essays exploring its spiritual significance in a postmodern society; its (post)modern representation in literature and film; and its embodiment in a number of contemporary cultural practices. Contributors from a number of disciplines and cultural contexts address issues such as the shamanistic aspects of Batman and lesbianism in vampire mythology.

DEDINOVA, Tereza, Weronika LASZKIEWICZ & Sylvia BOROWSKA-SZERSZUN (eds.), **Images of the Anthropocene in Speculative Fiction: Narrating the Future**, Lanham (MD), Lexington Books, 2021, 276 pages.

The authors examine the works of Patricia Briggs, M.R. Carey, Dmitry Glukhovsky, Ursula K. Le Guin, N.K. Jemisin, Stephenie Meyer, China Miéville, James Patterson, Maggie Stiefvater, J.R.R. Tolkien, and Scott Westfield. Their essays demonstrate that speculative fiction, given its ability to pursue scenarios of alternative history and present familiar things in an unfamiliar way, can alter the readers' perception of their duties and responsibilities towards their communities and the world, so that the threat of human-wrought destruction might ultimately be averted.

DIPLACIDI, Jenny, **Gothic Incest: Gender, Sexuality and Transgression**, Manchester, Manchester University Press, 2020, 312 pages. It provides interdisciplinary readings of incest within father-daughter, sibling, mother-son, cousin and uncle-niece relationships in texts by authors including Emily Brontë, Eliza Parsons, Ann Radcliffe and Eleanor Sleath.

DOLLO, Xavier & Djibril MORISSETTE-PHAN, **La Science-Fiction**, Paris, Humanoïdes Associés

& Rennes, Éditions Critic, 2020, 214 pages. Préface de Pierre Bordage. [Histoire de la science-fiction en bande dessinée]

DUFFETT, Mark & John HACKETT **Scary Monsters: Monstrosity, Masculinity and Popular Music**, New York & London, Bloomsbury Academic, 2021, 288 pages.

DUFOIX, Stéphane & Julien WACQUEZ (ed.), **Science & science-fiction**, dans **Socio**, no 13, Paris, Éditions de la Maison des sciences de l'homme, 2019, 268 pages.

EDMUNDSON, Melissa, **Women's Colonial Gothic Writing, 1850-1930: Haunted Empire**, Cham, Palgrave Macmillan, 2019, 268 pages.

EDNEY, Sue (ed.), **EcoGothic Gardens in the Long Nineteenth Century: Phantoms, Fantasy and Uncanny Flowers**, Manchester, Manchester University Press, 2020, 217 pages.

ELBER-AVIRAM, Hadas, **Fairy Tales of London: British Urban Fantasy**, London & New York, Bloomsbury Academic, 2021

Charting a new history of London fantasy writing from the Victorian era to the 21st century, *Fairy Tales of London* explores a powerful tradition of urban fantasy distinct from the rural tales of writers such as J.R.R. Tolkien. Hadas Elber-Aviram traces this urban tradition from Dickens, through the scientific romances of H.G. Wells, the anti-fantasies of George Orwell and Mervyn Peake to contemporary science fiction and fantasy writers such as Michael Moorcock, Neil Gaiman and China Miéville.

ERDEM, Nur, Nihal KOCABAY-SENER & Tugba DEMIR (eds.), **Handbook of Research on Aestheticization of Violence, Horror, and Power**, Hersey (PA), Information Science Reference, 2021, 696 pages.

FORD, Sarah Gilbreath, **Haunted Property Slavery and the Gothic**, Jackson, University Press of Mississippi, 2020, 248 pages.

Through examining works by Harriet Jacobs, Hannah Crafts, Mark Twain, Herman Melville, Sherley Anne Williams, William Faulkner, Eudora Welty, Toni Morrison, Octavia Butler, and Natasha Trethewey, Ford reveals how writers can use the gothic to combat legal possession with spectral possession.

FORSBERG, Laura, **Worlds Beyond: Miniatures and Victorian Fiction**, New Haven, Yale University Press, 2021, 296 pages. In *Worlds Beyond*, Laura Forsberg reads major works of fiction by George Eliot, Jane Austen, Charles Dickens, and Lewis Carroll alongside minor genres like the doll narrative, fairy science tract, and thumb Bible. Forsberg guides readers through microscopic science, art history, children's culture, and book production to show how Victorian miniatures offered scripts for expansive fantasies of worlds beyond perception.

FREY, Hans, **Aubruch in den Abgrund: deutsche Science Fiction zwischen Demokratie und Diktatur: von Weimar bis zur Ende der Nazidiktatur, 1918-1945**, Berlin, Memoranda Verlag, 2020, 523 pages.

GARCIA MACÍA, Jorge, et al, **Distopias de ciencia ficción**, in *Espada y Pluma [revista]*, Independently Published, 2020, 109 pages.

GARDNER, William O., **The Metabolist Imagination: Visions of the City in Postwar Japanese Architecture and Science Fiction**, Minneapolis, University of Minnesota Press, 2020, 224 pages.

The Metabolist Imagination features original documentation of collaborations between giants of postwar Japanese art and architecture, such as the landmark 1970 Osaka Expo. It also provides the most sustained English-language discussion to date of the work of Komatsu Sakyo, considered one of the "big three" authors of postwar Japanese science fiction. These studies are underscored by Gardner's insightful approach—treating architecture as a form of speculative fiction while positioning science fiction as an intervention into urban design—making it a necessary read for today's visionaries.

GOBBO, Max, **Scrivere fantasy**, Bologna, Editrice Bibliografica, 2020, 164 pages.

GOODWIN, Matthew David, **The Latinx Files: Race, Migration, and Space Aliens**, New Brunswick (N.J.), Rutgers University Press, 2021, 172 pages. Foreword: Frederick Luis Aldama

The works discussed in this book, including those of Gloria Anzaldúa, Junot Díaz, Lalo Alcaraz, and many others, often explicitly reject the derogatory correlation of the space alien and Latinxs, while at other times, they contain space aliens that function as a source

of either enlightenment or horror for Latinx communities. Throughout this nuanced analysis, *The Latinx Files* demonstrates how the character of the space alien has been significant to Latinx communities and has great potential for future writers and artists.

GRAZIADEI, Daniel & Michaël RÖSSNER (eds.), **La narración entre lo fantástico y la postmodernidad: Adolfo Bioy Casares y Julio Cortazar**, Hildesheim, et al., Georg Olms verlag, 2020, 159 pages.

GREENAWAY, Jonathan, **Theology, Horror & Fiction: A Reading of the Gothic Nineteenth Century**, New York & London, Bloomsbury Academic, 2021, 208 pages.

Surpassing scholarly discourse surrounding the emergent secularism of the 19th century, *Theology, Horror and Fiction* argues that the Victorian Gothic is a genre fascinated with the immaterial. Through close readings of popular Gothic novels across the 19th century – *Frankenstein*, *Wuthering Heights*, *Dracula* and *The Picture of Dorian Gray*, among others – Jonathan Greenaway demonstrates that to understand and read Gothic novels is to be drawn into the discourses of theology.

GREVE, Julius & Florian ZAPPE (eds.), **The American Weird: Concepts and Medium**, New York & London, Bloomsbury Academic, 2021, vi, 264 pages.

As the first comprehensive, interdisciplinary study of the weird, this book not only explores the writings of Lovecraft, Caitlín Kiernan, China Miéville, and Jeff VanderMeer, but also the graphic novels of Alan Moore, the music of Captain Beefheart, the television show *Twin Peaks* and the films of Lily Amirpour, Matthew Barney, David Lynch, and Jordan Peele.

GROOM, Nick, **The Vampire: A New History**, London, Yale University Press, 2020, 320 pages.

Drawing on literary and artistic representations, as well as medical, forensic, empirical, and sociopolitical perspectives, this rich and eerie history presents the vampire as a strikingly complex being that has been used to express the traumas and contradictions of the human condition.

GUILLAUD, Lauric, **La Sacre du noir: imaginaire gothique, imaginaire maçon-nique**, Lyon, les Éditions du Cosmogone, 2019, 313 pages. Préface de Jacques Ravenne.

Lauric Guillaud dévoile les passerelles, demeurées longtemps invisibles, entre ces

deux mondes et démontre l'influence manifeste de la littérature gothique dans la dramaturgie de nombre de rituels maçonniques dont certains d'ailleurs dépassent en macabre les plus noirs des romans de cette époque.

HALEY, Guy, **Sci-Fi Chronicles: A Visual History of the Galaxy's Greatest Science Fiction**, Richmond Hill (ONT), Firefly Books, 2020, 756 pages. Foreword: Stephen BAXTER (réédition, 2014, Aurum Press). Une édition française publiée chez Hurtubise (Montréal) en 2015 et chez Glénat en 2016 sous le titre *Les Chroniques de la Science-fiction*.

HANSON, Dian, **Masterpieces of Fantasy Art**, Berlin, New York, et al., Taschen, 2020, 532 pages.

HARTZMAN, Marc, **The Big Book of Mars: From Ancient Egypt to The Martian: A Deep-Space Drive into Our Obsession with the Red Planet**, Philadelphia, Quirk Books, 2020, 256 pages.

HAUSMANN, Michaela, **"Music Makers" and World Creators: The Forms and Functions of Embedded Poems in British Fantasy Narratives**, New York & London, Routledge, 2021, viii, 281 pages.

HÉBERT, Florent & Cyril CAMUS (dir.), **Dynamiques de l'effondrement dans le fantastique, la fantasy et la SF / Dynamics of Collapse in Fantasy, The Fantastic and SF** dans *Caliban*, no 63, Toulouse, Presses de l'Université du Midi, 2021, 366 pages. Sommaire détaillé sur les sites de Presses ou sur le site de Fabula.org

HEROLD, Emanuel, **Utopien in utopiefernen Zeiten: Zukunftsdiskurse am Ende der fortschrittlichen Moderne**, Göttingen, Wallstein Verlag, 2020, 279 pages.

HOGLE, Jerrold E. & Robert MILES (eds.), **The Gothic and Theory**, Edinburgh, Edinburgh University Press, 2020, 344 pages.

HUGUES, William & Andrew SMITH (eds.), **Suicide and the Gothic**, Manchester, Manchester University Press, (International Gothic Series), 2019, 208 pages.

The featured fictions embrace both canonical and the less-studied texts and examine the crisis of suicide – a crisis that has personal, familial, religious, legal and medical implications – in European, American and Asian contexts. Featuring detailed interventions into

the understanding of texts as temporally distant as Thomas Percy's *Reliques* and Patricia Highsmith's crime fictions, and movements as diverse as Wertherism, Romanticism and fin-de-siècle decadence, *Suicide and the Gothic* provides a comprehensive and compelling overview of this recurrent crisis in fiction and culture.

HUME, Kathryn, **The Metamorphoses of Myth in Fiction since 1860**, New York & London, Bloomsbury Academic, 2020, 208 pages.

The Metamorphoses of Myth in Fiction since 1960 examines how myth has shaped writings by Kathy Acker, Margaret Atwood, William S. Burroughs, A. S. Byatt, Neil Gaiman, Norman Mailer, Toni Morrison, Thomas Pynchon, Kurt Vonnegut, Jeanette Winterson, and others, and contrasts such canonical texts with fantasy, speculative fiction, post-singularity fiction, pornography, horror, and graphic narratives.

JACKSON, Anna, **New Directions in Children's Gothic: Debatable Lands**, New York & London, Routledge, 2019, 208 pages.

We look in detail at series such as *The Mortal Instruments*, *Twilight*, *Chaos Walking*, *The Power of Five*, *Skulduggery Pleasant*, and *Cirque du Freak*; at novels about witches and novels about changelings; at the Gothic in China, Japan and Oceania; and at authors including Celia Rees, Frances Hardinge, Alan Garner and Laini Taylor amongst many others.

JONES, Darryl, **Horror: A Very Short Introduction**, Oxford, Oxford University Press, 2021, 144 pages.

JOYCE, Ashley, **The Gothic in Contemporary British Trauma Fiction**, Cham, Palgrave Macmillan, 2019, 244 pages.

This book examines the intersection of trauma and the Gothic in six contemporary British novels: Martin Amis's *London Fields*, Margaret Drabble's *The Gates of Ivory*, Ian McEwan's *Atonement*, Pat Barker's *Regeneration* and *Double Vision*, and Kazuo Ishiguro's *Never Let Me Go*. In these works, the Gothic functions both as an expression of societal violence at the turn of the twenty-first century and as a response to the related crisis of representation brought about by the contemporary individual's highly mediated and spectatorial relationship to this violence.

KLEU, Michael (Hg), **Antikerezeption in der Fantasy**, Essen, Oldib Verlag, 2020, 279 pages.

KRÖGER, Lisa & Melanie R. ANDERSON, **Monster, She Wrote: The Women Who Pioneered Horror and Speculative Fiction**, Philadelphia, Quirk Books, 2019, 352 pages.

Everyone knows about Mary Shelley, creator of *Frankenstein*, who was rumored to keep her late husband's heart in her desk drawer. But have you heard of Margaret "Mad Madge" Cavendish, who wrote a science-fiction epic 150 years earlier (and liked to wear topless gowns to the theater)? If you know the astounding work of Shirley Jackson, whose novel *The Haunting of Hill House* was reinvented as a Netflix series, then try the psychological hauntings of Violet Paget, who was openly involved in long-term romantic relationships with women in the Victorian era. You'll meet celebrated icons (Ann Radcliffe, V. C. Andrews), forgotten wordsmiths (Eli Colter, Ruby Jean Jensen), and today's vanguard (Helen Oyeyemi). Curated reading lists point you to their most spine-chilling tales.

KOPPY, Kate, **Fairy Tales in Contemporary American Culture: How We Hate to Love Them**, Lanham (MD), Lexington Books, 2021, 174 pages.

LANGLET, Irène, **Le Temps rapaillé. Science fiction et présentisme**, Limoges, Presses universitaires de Limoges, (Médiatextes), 2020, 324 pages.

Comment se fait-il que les penseurs du présentisme s'intéressent aussi peu à la science-fiction ? Notre rapport au temps contemporain connaît, dit-on, une mutation profonde, parfois appelée « présentisme ». Sa conséquence serait une baisse de notre capacité à nous projeter dans le futur. Historiens, politistes, philosophes en conçoivent un grand souci. Or, pendant que l'on s'inquiète de cette « crise du futur », la science-fiction continue d'épanouir ses visions de l'avenir. Dans sa diversité, des blockbusters hollywoodiens aux etherpads des collectifs militants, la science-fiction laisse voir, au cœur même du présentisme, des fabriques de futur riches et diversifiées, une véritable culture du futur florissante dans le système médiatique actuel.

LECONTE, Cécile & Cédric PASSARD (dir.), **Politique(s) des utopies**, dans *Quaderni*, no 102, Paris, Maison des Sciences de l'homme, hiver 2020-2021, 160 pages.
Textes intégraux et sommaire disponibles sur le site de OpenEdition Journals.

LE GUERNEC, Agnès, **En attendant le prince charmant: lecture féministe des contes de fées**, Paris, Les 3 colonnes, 2020, 126 pages.

Cet ouvrage examine les influences sur la construction du genre du modèle de relations entre les hommes et les femmes en vigueur dans une société patriarcale comme l'est celle qu'on découvre dans les contes de fées et qui, par bien des côtés, est encore la nôtre...En quoi le rêve romanesque de rencontrer le Prince Charmant contribue-t-il encore maintenant à faire de la vie amoureuse la clé de leurs choix de vie ? La société a beaucoup changé depuis l'époque de Charles Perrault et des frères Grimm. Faut-il encore ou non lire des contes de fées aux enfants ?

LEVY, Joel, **From Science Fiction to Science Fact: How Writers of the Past Invented Our Present**, Londres, Welbeck Publishing, 2019, 224 pages.

Meet the greatest names and works in sci-fi, from Jules Verne and Aldous Huxley to Arthur C. Clarke and Isaac Asimov, *Star Trek* to the Bionic Man, alongside visionary inventors such as Tesla and Wernher von Braun.

LOPEZ-PELLISA, Tresa, Silvia G. KURLAT ARES (dir.), **Historia de la ciencia ficción latino-americana 1: desde los orígenes hasta la modernidad**, Madrid, Iberoamericana Editorial Vervuet, 2020, 508 pages.

MAFTEI, Mara Magda, **Transhumanisme et fictions posthumaines**, dans *Revue des Sciences Humaines*, no 341, janvier-mars 2021, Villeneuve-d'Ascq, Presses universitaires du Septentrion, 2021, 324 pages.

Sommaire disponible ici:
<https://lpcm.hypotheses.org/17428>

MAGID, Annette M., (ed.) **Speculations of War: Essays on Conflict in Science Fiction, Fantasy and Utopian Literature**, Jefferson (NC), McFarland, 2020, 219 pages.

Examining a variety of conflicts from the Civil War through the post-9/11 era, this collection of new essays explores philosophical introspection and futuristic forecasting in science fiction, fantasy, utopian literature and film, with a focus on the warlike nature of humanity.

MANCINI, Bruna C. & David PUNTER, (eds.), **Space(s) of the Fantastic: A 21st Century Manifesto**, London & New York, Routledge, 2020, 200 pages.

MARCINIAK, Katarzyna (ed.), **Chasing Mystical Beasts: The Reception of Ancient Monsters in Children's and Young Adult's Culture**, Heidelberg, Universitätsverlag Winter, 2020, 623 pages.

MARRIOTT, Justin, et al., **Pulp Apocalypse**, Independently Published, 2020, 100 pages.
100-page guide to paperbacks and comics set in the post-apocalyptic landscape. With a focus on the men's adventure genres of the 1980s and 1990s. Interviews with David 'Endworld' Robbins and David 'Phoenix' Alexander. Articles on series such as Traveler, Deathlands, Swampmaster, Outrider, Last Ranger, Mutants Amok and The Doomsday Warrior. Comprehensive review sections including comics and paperbacks.

MARRIOT, Justin, et al., **Pulp Horror: All Reviews Special Edition**, Independently Published, 2020, 115 pages.
30 reviews of vintage horror paperbacks, comics and pulps. 115 pages black-and-white, fully illustrated with many covers. Movie tie-ins, nature-run-amok, occult detectives, possessed teenagers, punk rock werewolves, Cthulhu mythos and much more.

MARTIN, Sara, et al., **Reflexiones críticas sobre fiction especulativa**, in *Hélice 29*, Madrid, Gaspar y Rimbau Editorial, 2020, 172 pages. Sommaire détaillé sur le site d'Amazon.es

MARTINETTI, Cher, **Pop Culture Pioneers: The Women who Transformed Sci-fi, Fantasy, and Horror**, New York, Running Press, 2021, 248 pages. Foreword by Gail Simone. Foreword: Yetide Bataki [sortie: septembre 2021]
In every medium in popular culture—from books, films, and video games to comics, television, and animation—women have been instrumental in creating and shaping the worlds, characters, and genres that we know and love. However, much of their hard work and innovation has gone largely unrecognized—until now.

MATEU, Fran & Mario-Paul MARTINEZ FABRE, **Space Fiction: Visiones de lo cósmico en la ciencia ficción**, Cinestesia, no 1, octubre 2020, 252 pages.

McFARLAND, Sarah E., **Ecocollapse Fiction and Cultures of Human Extinction**, London, New York, Boomsbury Academic, 2021, 179 pages.

This work analyzes 21st-century realistic speculations of human extinction: fictions that imagine future worlds without interventions of as-yet uninvented technology, interplanetary travel, or other science fiction elements that provide hope for rescue or long-term survival.

McCRANOR, Timothy & Steven MICHAELS (eds.), **Science Fiction and Political Philosophy : from Bacon to Black Mirror**, Lanham (MD), Lexington Books, 2020, 250 pages.

Rather than offering a reading of a work inspired by a particular thinker or tradition, each chapter presents a careful reading of a classic or contemporary work in the genre (a novel, short story, film, or television series) to illustrate and explore the themes and concepts of political philosophy.

MEEKER, Natalia & Antónia SZABARI, **Radical Botany: Plants and Speculative Fiction**, New York, Fordham University Press, 2019, 304 pages.

MEMBRE, François, **Voyage en science-fiction**, Montrouge, Éditions de Varly, 2020, 168 pages.

Mine de renseignements, Voyage en SF parcourt cet univers. Des origines aux voyages dans le temps ou dans l'espace, des robots aux aliens en passant par la fin du monde, en treize chapitres, cet ouvrage fait le point sur ce qui s'avère la littérature vivante d'aujourd'hui.

MICHAUD, Thomas, **Science Fiction and Innovation Design**, Hoboken, ISTE Ltd/John Wiley and Sons, 2020, 240 pages.

Science fiction is often presented as a source of utopia, or even of prophecies, used in capitalism to promote social, political and technoscientific innovations.

Science Fiction and Innovation Design assesses the validity of this approach by exploring the impact this imaginary world has on the creativity of engineers and researchers.

MITTAL BISWAS, Pooja, **Gendering Time, Timing Gender: The Deconstruction of Gender in Time Travel Fiction**, Jamaica Plain, Lunar Press, 2021, 140 pages.

Specifically, it focuses on how the dismantling of the past/future binary is utilised in the dismantling of the male/female gender binary in four different time travel narratives: *Orlando* by Virginia Woolf, 'All You Zombies' by Robert A. Heinlein, and *The Unintentional Time Traveler* by Everett Maroon.

MONTAGUE, Charlotte, **Vampires, The Myths, Legends, and Lore**, New York, Chartwell Books, (Oxford People), 2019, 192 pages.

This book examines the vampire myth from all angles: from its genesis in folklore, to offshoots of blood-thirsty creatures, and eventually to its status today as one of the most iconic figures in popular culture.

MORENO LUPIÁÑEZ, Manuel & Jordi José PONT, **Le ciencia de la ciencia ficción: Cundo Hawking jugaba al póker en el Enterprise. Aprende ciencia con las obras de culto de Sci-Fi**, Barcelona, Shackleton Books, 2019, 176 pages.

MOUREY, Marie-Thérèse & Evelyne JACQUELIN (dir.), **Phantastik und Gesellschaftskritik im deutschen, niederländischen und nordischen Kulturraum**, Heidelberg, Universitätsverlag Winter, 2018, 272 pages.

MYNHARDT, Joe, Ramsey Campbell, et al., **The Horror Writer: A Study of Craft and Identity in the Horror Genre**, Hellbound Books, 2019, 216 pages.

NETTE, Andrew & Iain McINTYRE, **Dangerous Visions and New Worlds: Radical Science Fiction, 1950-1985**, Oakland, PM Press, 2021, 224 pages.

Dangerous Visions and New Worlds: Radical Science Fiction, 1950 to 1985 details, celebrates, and evaluates how science fiction novels and authors depicted, interacted with, and were inspired by these cultural and political movements in America and Great Britain.

NEWELL, Jonathan, **A Century of Weird Fiction, 1832-1937: Disgust, Metaphysics and the Aesthetics of Cosmic Horror**, Cardiff, University of Wales Press, (Horror Studies), 2020, 241 pages.

A Century of Weird Fiction, 1832-1937 explores the aesthetics of the unthinkable in weird fiction, tracing a twisted entanglement of ontology and aesthetics. Drawing on recent speculative philosophy and affect theory, the study argues that weird fiction exploits the viscosity of disgust to confront readers with the intertwining of the human and nonhuman.

NIELEN, Holger, **Philosophische Grundprobleme in der Science Fiction**, Berlin, Logos Verlag GmbH, 2020, 402 pages.

NIMIES, Jean & Yve IEHL (dir.), **Fictions des mondes possibles: les formes brèves de la science-fiction**, dans *Res Futura*, no 16, 2020.

Sommaire du numéro (et des précédents) sur le site de la revue ou OpenEdition Journals.

ReS Futurae est une revue francophone internationale dédiée à l'étude de la science-fiction sous toutes ses formes : littérature, cinéma, arts graphiques, jeux vidéo, musique, design et phénomènes culturels divers. C'est une revue académique, à comité de lecture et arbitrage par les pairs, fondée sur un partenariat avec la revue *Science Fiction Studies* : des traductions croisées d'articles acceptés dans l'une et l'autre revue seront publiées régulièrement. Dans le paysage académique francophone, ce sera la première revue de cette nature.

NOUAR, Zakaria, **Paperbacks from Hell: The Twisted History of 70s and 80s Horror Fiction**, Independently Published, 2020, 120 pages.

PALMER-PATEL Charul, **The Shape of Fantasy: Investigating the Structure of American Heroic Epic Fantasy**, New York & London, Routledge, 2020, viii, 188 pages.

PASOLINI, Anna & Nicoletta VALLORANI, **Corpi magici. Scritture incarnate dal fantastico alla fantascienza**, Sesto San Giovanni, Mimesis, 2020, 198 pages.

PEREZ, Richard & Victoria A. CHEVALIER (eds.), **The Palgrave Handbook of Magic Realism in the 21th Century**, Cham, Palgrave Macmillan, 2021, 671 pages.

PICARIELLO, Damien K. (ed.), **The Politics of Horror**, Cham, Palgrave Macmillan, 2020, xxii, 282 pages.

The Politics of Horror features contributions from scholars in a variety of fields—political science, English, communication studies, and others—that explore the connections between horror and politics.

PILLEGAND-LE RIDER, Georges, **L'Extra-terrestre face au féminin/masculin**, Paris, l'Harmattan, (Logiques sociales), 2021, 164 pages.

L'objet extraterrestre fait partie intégrante du folklore américain. On peut lui donner l'allure anthropomorphe du fameux petit homme vert, mais il peut être aussi parfois quelque chose de beaucoup plus abstrait et dérangeant. Puisque l'extraterrestre, ce « troisième type », est

censé nous être purement extérieur, il permet le questionnement de nombreux axiomes moraux et sociaux, et notamment celui de la binarité féminin/masculin, si présente dans la vie et la culture humaines.

PIÑOL LLORET, Marta, **Imaginar mundos : tiempo y memoria en la ciencia ficción**, Vitoria Gasteiz, Editorial Sans Soleil, 2019, 222 pages.

PUNTER, David (ed.), **The Edinburgh Companion to Gothic and the Arts**, Edinburgh University Press, 2019, 540 pages.

RAMIREZ, J. Jesse, **Against Automation Mythologies : Business Science Fiction and the Ruse of the Robots**, New York & London, Routledge, 2021, 116 pages.

REDDAN, Bronwyn, **Love, Power, and Gender in Seventeenth-Century French Fairy Tales**, Lincoln, University of Nebraska Press, 2020, 264 pages.

REEVE, Matthew M., **Gothic Architecture and Sexuality in the Circle of Horace Walpole**, Philadelphia, Pennsylvania State University Press, 2020, 280 pages.

ROAS, David Y Alessandra MASSONI (dir.), **Las creadores ante los fantástico: visiones desde la narrative, el cine y el cómic**, Madrid, Visor Libros, 2020, 194 pages.

RICCIARDELLI, Franco & Giulia ABBATE, **Manuale di scrittura di fantascienza**, Bologna, Odoja, 2019, 281 pages.

ROLAND, Hubert, **Magischer Realismus und Geschichtsbewusstsein in der deutschsprachigen Literatur**, Würzburg, Königshausen & Neumann, 2021, 273 pages.

ROSENFELD, Aaron S., **Character and Dystopia: The Last Men**, London & New York, Routledge, 2021, xi, 273 pages.

This is the first extended study to specifically focus on character in dystopia. Through the lens of the "last man" figure, *Character and Dystopia: The Last Men* examines character development in Yevgeny Zamyatin's *We*, Anthony Burgess's *A Clockwork Orange*, Kazuo Ishiguro's *Never Let Me Go*, Fyodor Dostoevsky's *Notes from Underground*, George Orwell's *Nineteen Eighty-Four*, Nathanael West's *A Cool Million*, David Mamet's *Glengarry Glen Ross*, Octavia Butler's *Parable of the*

Sower, Lois Lowry's *The Giver*, Michel Houellebecq's *Submission*, Chan Koonchung's *The Fat Years*, and Maggie Shen King's *An Excess Male*,

SACHIKO CECIRE, Maria, **Re-Enchanted: The Rise of Children's Fantasy Literature in the Twentieth Century**, Minneapolis, University of Minnesota Press, 2019, 328 pages.

Focusing on works by authors such as J. R. R. Tolkien, C. S. Lewis, Susan Cooper, Philip Pullman, J. K. Rowling, and Nnedi Okorafor, *Re-Enchanted* uncovers a new genealogy for medievalist fantasy—one that reveals the genre to be as important to the history of English studies and literary modernism as it is to shaping beliefs across geographies and generations. Maria Sachiko Cecire follows children's fantasy as it transforms over the twentieth and twenty-first centuries—including the rise of diverse counternarratives and fantasy's move into "high-brow" literary fiction.

SALAS, Irène & Yves HERSANT (dir.), **Le grand retour des fantômes**, dans *Critique*, no 884-885, Paris, Les Éditions de Minuit, 2021, 192 pages.

Sommaire sur le site de Fabula.org

SAVANT, Carroll Clayton, **Horror in the Stage of Steam: Tales of Terror in the Victorian Age of Transitions**, New York & London, Routledge, 2021, 272 pages.

This book is a study of how authors Elizabeth Gaskell, Emily Brontë, and Anne Brontë turned to horrifying representations of everyday reality to illustrate the psychological-traumatic terrors of an age of transition

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critique de romans policiers + infos + nouvelles parution

SERRUYS, Nicholas, **Progrès, dérives et autres sens du véhicule dans la SF québécoise contemporaine**, Valenciennes, Presses universitaires de Valenciennes, 2019, 282 pages.

Voyager dans le temps, l'espace ou l'esprit, sinon tous les trois à la fois, constitue une intrigue récurrente dans la science-fiction. Il est alors question de différentes formes de

péripéties, réalisées selon des moyens diversifiés: machines à voyager dans le temps, arches spatiales, migrations interdimensionnelles, usurpation parasitique du corps d'autrui...Ces phénomènes variés de transport et de mobilité se manifestent tous grâce à une certaine technologie, ordinaire ou étonnante.

SETKA, Stella, **Empathy and the Phantasmic in Ethnic American Trauma Narratives**, Lanham (MD), Rowman & Littlefield, 2020, 174 pages.

STEADMAN, John L., **Aliens, Robots & Virtual Reality Idols in the Science Fiction of H.P. Lovecraft, Isaac Asimov and William Gibson**, London, Zero Books, 2020, 272 pages.

SUBOTSKY, Fiona, **Dracula for Doctors: Medical Facts and Gothic Fantasies**, Cambridge, Cambridge University Press, 2019, 196 pages.

SZUMSKI, Benjamin, **Fantasy, Horror, and the Truth: A Christian Insider's Story**, Abbotsford (WI), ANEKO Press, 2021, 136 pages.

Is it ok for Christians to indulge in fantasy and horror? Most Christians seem to believe there is nothing wrong with these genres, that they're merely "entertaining." But one man's experience with this particular style of writing, first as a consumer and literary critic and then as an editor, proved to him that these genres are not as harmless as they may appear. Far from it, in fact.

TAYLOR, Leila, **Darkly: Black History and American's Gothic Soul**, London, Reapeater Books, 2019, 300 pages

THOMAS, Elizabeth Ebony, **The Dark Fantastic: Race and Imagination from Harry Potter to the Hunger Games**, New York, University Press, 2020, 235 pages.

Grounded in her experiences as YA novelist, fanfiction writer, and scholar of education, Thomas considers four black girl protagonists from some of the most popular stories of the early 21st century: Bonnie Bennett from the CW's *The Vampire Diaries*, Rue from Suzanne Collins's *The Hunger Games*, Gwen from the BBC's *Merlin*, and Angelina Johnson from J.K. Rowling's *Harry Potter*. Analyzing their narratives and audience reactions to them reveals how these characters mirror the violence against black and brown people in our own world.

TOWNSHEND, Dale, **Gothic Antiquity: History, Romance, and the Architectural Imagination**, Oxford University Press, 2019, 432 pages.

VINT, Sherryl, **Science Fiction**, Cambridge, The MIT Press, (The MIT Press Essential Knowledge Series), 2021, 224 pages.

This volume in the MIT Press Essential Knowledge surveys the uses of science fiction. It focuses on what is at the core of all definitions of science fiction: a vision of the world made otherwise and what possibilities might flow from such otherness.

HOLMGREN, Maria, John HOGLUND & Sofia WIJCKMARK (eds.), **Nordic Gothic**, Manchester, Manchester University Press, (International Gothic Series), 2020, 224 pages.

Nordic Gothic traces Gothic fiction in the Nordic region from its beginnings in the nineteenth century, with a main focus on the development of Gothic from the 1990s onwards in literature, film, TV and new media. The volume gives an overview of Nordic Gothic fiction in relation to transnational developments and provides a number of case studies and in-depth analyses of individual narratives.

TIMM, Uwe, **Der Verrückte in den Dünen: über Utopie und Literatur**, Köln, Kiepenheuer & Witsch, 2020, 251 pages.

VAKOCH, Douglas A. (ed.), **Ecofeminist Science Fiction: International Perspectives on Gender, Ecology and Literature**, New York, London, Routledge, 2021, 216 pages.

In this collection, ecocritics from five continents scrutinize science fiction for insights into the fundamental changes we need to make to survive and thrive as a species. Contributors examine ecofeminist themes in films, such as *Avatar*, *Star Wars*, and *The Stepford Wives*, as well as television series including *Doctor Who* and *Westworld*. Other scholars explore an internationally diverse group of both canonical and lesser-known science fiction writers including Oreet Ashery, Iraj Fazel Bakhsheshi, Liu Cixin, Louise Erdrich, Hanns Heinz Ewers, Larissa Lai, Ursula K. Le Guin, Chen Qiufan, Mary Doria Russell, Larissa Sansour, Karen Traviss, and Jeanette Winterson.

VAN BELLE, Douglas A., **Between Science and Society: Charting the Space of Science Fiction**, Lanham (MD), Lexington Books, 2020, 230 pages.

In *Between Science and Society: Charting the Space of Science Fiction*, Douglas A. Van Belle

uses interviews with 24 science fiction authors to analyze the conceptual space that science fiction occupies between science and society. Using these interviews, Van Belle studies the similarities and differences between the academic and professional understandings of the genre.

VAN LEEUWEN, Evert Jan & Michael NEWTON (eds.), **Haunted Europe: Continental Connections in English-Language Gothic Writing, Film und New Media**, New York & London, Routledge, 2020, 248 pages.

VIDAL, Francesca (Hg), **Rhetorik and Utopie**, Berlin, Boston, De Gruyter, 2020, xii, 141 pages.

WALKER, Nathaniel Robert, **Victorian Visions of Suburban Utopia: Abandoning Babylon**, Oxford, Oxford University Press, 2021, 576 pages.

The replacement of cities with high-tech suburbs was repeatedly imagined and breathlessly described in the socialist dreams and science-fiction fantasies of dozens of British and American authors. Some of these visionaries such as Robert Owen, Edward Bulwer-Lytton, Edward Bellamy, William Morris, Ebenezer Howard, and H. G. Wells are enduringly famous, while others were street vendors or amateur chemists who have been all but forgotten.

WARD, Joy, **Conversations from the Edge: The Galaxy's Edge Interviews**, Rockville (MD), CAEZIK SF & Fantasy, 2021, 266 pages. *Galaxy's Edgemagazine* is known for its interviews of science fiction and fantasy professionals, and the list of writers and other professionals it has published reads like a who's who of the field, including George R.R. Martin, Mercedes Lackey, Larry Niven, Connie Willis, Lois McMaster Bujold, David Drake and a host of other authors every science fiction reader is familiar with.

WARNES, Christopher & Kim ANDERSON SASSER (EDS.), **Magic Realism and Literature**, Cambridge, Cambridge University Press, 2020, xiv, 406 pages.

WATKINS, Susan, **Contemporary Women's Postapocalyptic Fiction**, London, Palgrave Macmillan, 2020, 220 pages.

WINTER, Jerome, **Citizen Science Fiction**, Lanham (MD), Lexington Books, 2021, 232 pages.

Citizen Science Fiction draws on an interdisciplinary swath of literature and media to make the case that the science fiction genre can help rethink the pedagogical use of citizen science as a tool to interrogate our collective civic engagement with science and the incorporation of science into a rigorous, exciting writing-based curriculum.

WISEMAN, Sam, **Locating the Gothic in British Modernity**, Clemson (SC), Clemson University Digital Press, 2019, 272 pages.

WEISS, Allan, **The Routledge Introduction to Canadian Fantastic Literature**, New York, London, Routledge, 2021, 228 pages.

This study introduces the history, themes, and critical responses to Canadian fantastic literature. Taking a chronological approach, this volume covers the main periods of Canadian science fiction and fantasy from the early nineteenth century to the first decades of the twenty-first century.

ZEID, Jean, CHAPTAL, Stéphanie & Sylvain NAWROCKI, **Cyberpunk. Histoire(s) d'un futur imminent**, Paris, Ynnis, 2020, 256 pages.

Akira, Blade Runner, Black Mirror ou encore *Cyberpunk 2077*... La science-fiction atteint ses sommets quand elle nous met en garde, et tente de prédire l'impact futur des dérives de notre présent. Nous sommes à la fin des années 70, notre monde est en ébullition, les outils informatiques commencent à être accessibles et le cyberpunk voit le jour. Un genre littéraire qui aurait pu être éphémère, attendant que la réalité ne le rattrape. Pourtant, sans cesse réinventé, il rend compte depuis lors des angoisses et des attentes de ses contemporains quant à l'évolution technologique, le totalitarisme, et la place de l'humain dans la société.

ZORN, Barbara, **Normale Monster, monströse Normalitäten: zur Kategorie der Normalität im englischsprachigen Vampirroman zwischen dem 19. und dem 21. Jahrhundert**, Trier, WVT Wissenschaftlicher Verlag, 2020, 167 pages.

A PROPOS DES AUTEURS

AMADORI, Elisa, **Il fantastico Soldati: Mario Soldati tra surrealismo e distopia**, Sestri Levante, Gammara edizioni, 2019, 216 pages.

ARNAVAS, Francesca, **Lewis Carroll's Alice and Cognitive Narratology: Author, Reader and Character**, Berlin & Boston, De Gruyter, 2021, xxi, 203 pages.

BEDFORD, Alison, **In Frankenstein's Wake: Mary Shelley, Morality and Science Fiction**, Jefferson (NC), McFarland, 2021, 151 pages.

BENHAMOU, Noëlle, **Erckman Chatrian, conteurs et moralistes**, Paris, Les Belles Lettres, 2020, 250 pages.

BERNIGOLE, Florence, Serge BOIMARE & Vincent BERNIGOLE, **En classe avec Jules Verne: Le Tour du monde en 80 jours**, Malakoff, Dunod, 2021, 304 pages.

BISCONTI, Valentina & Marie -Françoise MELMOUX-MONTAUBIN, **Charles Nodier: création et métacréation**, Paris, Classiques Garnier, 2021, 385, 2021 pages.

BIZUB, Edward, **Borges en dédale. Cosmos et chaos ou le double héritage**, Genève (Suisse), Métispresses, (Vollig libre), 2020, 224 pages.

BOOS, Florence S. (ed.), **The Routledge Companion to William Morris**, New York & London, Routledge, 2021, xxi, 534 pages.

CANNAVACCIUOLO, Margherita, **El cuerpo cómplice: Los cuentos de Julio Cortázar**, Madrid, Visor Libros, 2020, 256 pages. Prologo de Rafael Olea Franco.

CAPEL, Claudia, **Borges invisible: biografía poética**, Santander, El Desvelo, 2019, 314 pages.

COLLECTIF, Clive Barker. **L'univers torturé du créateur de Hellraiser et Candyman**, dans **Mad Movies Classic**, no 27, 2020, 116 pages.

COLLECTIF, Maurice Renard, conteur. **Le Maître de la lumière**, dans **Rocambole**, [le Bulletin de l'Association des amis de la littérature populaire], no 93/94, hiver 2020-2021, 130 pages.

COZZI, Luigi, **La guerra dei mondi. Il romanzo e i film di H. G. Wells**, Roma, Profondo Rosso, 2020, 406pages.

DELANY, Samuel R., **Occasional Views (vol.1) : More about Writing and Other**

Essays, Middletown (CT), Wesleyan University Press, 2021, 400 pages.

DUPONT, Jocelyn & Gilles MENEGALDO (dir.), **Spectres de Poe dans la littérature et dans les arts**, Maison Arricq, Le Visage vert, (Les Colloques de Cerisy), 2021, 504 pages. Textes de Christophe Chambost • Élodie Chazalon • Christian Chelebourg • Florent Christol • Jocelyn Dupont • Jérôme Dutel • Camille Fort • Lauric Guillaud • Chloé Huvet • Pierre Jailloux • Henri Justin • Isabelle Labrouillère • Guillaume Labrude • Pénélope Laurent • Isabelle Limousin • Éric Lysøe • Sophie Mantrant • Gilles Menegaldo • Maryse Petit • Françoise Sammarcelli • Nathalie Solomon • Benoît Tadié • Dennis Tredy

FAMIN, Victor, **Adolfo Bioy Casares, La invención de Morel et Historias fantásticas Neuilly**, Atlante, 2020, 253 pages.

GARTH, John, **Les Monde de Tolkien: les lieux qui ont inspiré La Terre du Milieu**, Vanves, Hachette Livre, 2020, 208 pages.

GAUTHIER, Vicki, **Rachilde, écrivaine fantastique monstrueuse**, Paris, L'Harmattan, (Espaces littéraires), 2020, 240 pages.

GERMINI, Chiara, **Voci del fantastico: Guy de Maupassant e Iginio Ugo Tarchetti: analisi di alcuni racconti**, Napoli, Editrice Domenica Italiana, 2020, 457 pages.

GOHO, James, **Caitlin R. Kiernan: A Critical Study of her Dark Fiction**, Jefferson (NC), McFarland, (Critical Explorations in Science Fiction and Fantasy), 2020, 206 pages.

KAMPMEYER, Dieter, **Lebens-Skripte: E. T. A. Hoffmanns Der Sandmann und Die Elixiere des Teufels**, Würzburg, Königshausen & Neumann, 2020, 170 pages.

KANZOG, Klaus, **E.T.A. Hoffmann und Heinrich von Kleist**, Niederstetten, Günther Emigs Literatur-Betrieb, 2020, 155 pages.

LONDON, Martha, **R.L. Stine : Author with a Flair of Scare**, North Mankato, Capstone Press, 2021, 48 pages.

LYALL, Francis, **Clifford Donald Simak: An Affectionate Appreciation**, Bath (UK), Paragon Publishing, 2020, 200 pages.

McADAMS, Charity, **Poe and the Idea of Music: Failure, Transcendence, and Dark**

Romanticism, University Press Copublishing Division/Lehigh University Press, 2020, 170 pages.

MICHÉA, Jean-Claude, **Orwell anarchiste**, Paris, Climats, 2020, 324 pages [5^e édition].

MOURON, Quentin, **Jean Lorrain ou l'Impossible fuite hors du monde**, Dole, Olivier Morattel éditeur, 2020, 219 pages.

MÜNCH, Detlef, **110 Jahre Der Wehrwolf von Hermann Löns und seine Folgen** (vol. 1): zur Rezeption von Literaturwissenschaft, Kunst und Politik, 1910-1945, Dortmund, synergen Verlag, 2020, 380 pages.

MURRAY, Mitch R. & Mathias NILGE (eds.), **William Gibson and the Futures of Contemporary Culture**, Iowa City, University of Iowa Press, 2020, 290 pages.

NELSON, John S., **Defenses Against the Dark Arts: The Political Education of Harry Potter and His Friends**, Lanham (MD), Lexington Books, 2021, 318 pages.

NORMAN, Joseph S., **The Culture of "The Culture": Utopian Processes in Iain M. Banks's Space Opera Series**, Liverpool, Liverpool University Press, 2021, 285 pages.

OBERLEITNER, Alexander, **Michael Ende's Philosophie: im Spiegel vom Momo und Die Unendliche Geschichte**, Hamburg, Meiner Verlag, 2020, 272 pages.

PELOSATO, Alain & Pierre DAGON, **Lovecraft est avec nous**, Givors, SFM éditions, 2020, 189 pages.

PETERSON, Michael L., **C. S. Lewis and the Christian Worldview**, New York & Oxford, Oxford University Press, 2020, 240 pages.

RIEKKI, Ron (ed.), **The Many Lives of IT: Essays on the Stephen King Horror Franchise**, Jefferson (NC), McFarland, 2020, viii, 202 pages.

ROBILLARD, Anne, Aurélie LAGET & Claudia ROBILLARD, **Enkidiev, le monde original**, Mont-Saint-Hilaire (Québec), Wellan Inc., 2020, 107 pages.

SIMPSON, Philip L. & Patrick McALEER (eds.), **The Modern Stephen King Canon: Beyond**

Horror, Lanham (MD), Lexington Books, 2020, 270 pages.

VARDA-DEMY & Emmanuel PIERRAT, **Il était une fois Peau d'âne**, Paris, La Martinière, 2020, 276 pages. [rééd., 2014]

WANG, Orrin N. C., **Frankenstein in Theory: A Critical Anatomy**, New York & London, Bloomsbury Academic, 2021, 272 pages.

WILLIAMS, Hamish (ed.), **Tolkien and the Classical World**, Zollikofen (Suisse), , Walking Tree Publishers (Cormarè Series, no 45), 2021, 414 pages.

WILSON, Eric Michael, **The Republic of Cthulhu: Lovecraft, The Weird Tale, and Conspiracy Theory**, Baltimore, Project Muse, 2020, 186 pages.

YUNG LEE, Regina & Una McCORMACK (eds.), **Biology and Manners: Essays on the Worlds and Works of Lois McMaster Bujold**, Liverpool, Liverpool University Press, 2020, 272 pages.

CINÉMA & TÉLÉVISION

ALBANESE, Ron, **Conversations with Phantoms: Exclusive Interviews About the 1978 TV Movie, Kiss Meets the Phantom of the Park**, Albany (GA), Bearmanor Media, 2020, 150 pages.

ALDANA REYES, Xavier, **Gothic Cinema**, London & New York, Routledge, 2020, 270 pages.

ANDERSON, Kevin J., Stephen Graham JONES & Joshua VIOLA (eds.), **It Came from the Multiplex: 80s Midnight Chillers**, Erie (CO) Hex Publishers LLC, 2020, 316 pages.

ATTIMONELLI, Claudia & Vincanzo SUSCA, **Black Mirror ou l'aurore numérique. Nos vies après l'humanisme**, Paris, Liber, 2021, 184 pages.

Les séries télévisées constituent depuis des années la forme privilégiée dans laquelle notre culture se projette, mais *Black Mirror* représente bien plus que cela : c'est un fait socioculturel emblématique du monde contemporain qui esquisse la société du futur en décrivant de manière paroxystique ce que nous vivons déjà — la dystopie.

BEAN, Anthony, **The Psychology of *Final Fantasy*: Surpassing the Limit Break**, Fort Worth (TX), Leyline Publishing, 2020, 256 pages.

BEAN, Anthony, **The Psychology of *Zelda*: Linking our World to *The Legend of Zelda***, Dalla (TX), Smart Pop, 2019, 256 pages.

BÉDARD, Megan, **Xénomorphe : *Alien* et les mutations d'une franchise**, Montréal, Les Éditions de ta mère, 2021, 220 pages.
Xénomorphe est un voyage au cœur de cet univers de fiction explorant les mutations de la franchise *Alien*, du cinéma au jeu vidéo en passant par la bande dessinée et la littérature. Comment se créent, se transforment et se consomment ces œuvres après plusieurs décennies d'évolution dans ces monstrueuses constellations de récits?

BERNARD, Mark, ***Halloween: Youth Cinema and the Horrors of Growing Up***, London & New York, Routledge, 2020, 126 pages.

BERRA, Anna, ***Dracula***, Paris & Rome, Gremese, (Les meilleurs films de notre vie), 2021, 125 pages. [Le film de Coppola, 1992]

BIZONY, Piers, **The Making of Stanley Kubrick's *2001: a Space Odyssey***, Cologne & Paris, Taschen, 2020, 527 pages.

BLAKE, Matt, **Science Fiction Italian Style: Italian Science Fiction Films from 1958-2000**, Independently Published, 2019, 287 pages.

BOOTH, Paul & Craig Owen JONES, ***Watching Doctor Who: Fan Reception and Evaluation***, London & New York, Bloomsbury Academic, 2021, 216 pages.

BOOY, Miles, **Interpreting *Star Wars*: Reading a Modern Film**, London & New York, Bloomsbury Academic, 2021, 200 pages.

BOURGOUIN, Thierry, **Inclusion is Coming: vulnérables et tourmentés dans *Games of Thrones***, Suresnes, INSHEA, 2021, 276 pages.

BRENNAN, Anna, **The Lord of the Rings: Everything you Need to Know About This Film. *Lord of the Rings* for Dummies Book**, Independently Published, 2020, 54 pages.

BRITTON, Piers D., **Design for *Doctor Who*: Vision and Revision in Screen SF**, New York & London, Bloomsbury Academic, 2021, 249p.

CALL, Lewis, **Sexualities in the Works of Joss Whedon**, Jefferson (NC), McFarland, 2020, 251 pages. Foreword by Mary Ellen Iatropoulos.

CASTA Isabelle-Rachel (dir.), **Résurrections en séries**, dans ***Cultural Express***, no 5, 2000. Sommaire sur le site de Fabula.org ou ici <http://cultx-revue.com/revue/resurrections-en-series>

COLLECTIF, **Quand soupirent les mystères: le cinéma de Dario Argento**, Aix-en-Provence, Rouge Profond, 2021, 178 pages.

COLLECTIF (Warner Brothers), ***Supergirl: The Secret Files of Kara Danvers: The Ultimate Guide to the Hit TV Show***, New York, Amulet Books, 2019, 192 pages.

COLLECTIF, **Retour vers le futur: toute l'histoire d'une saga culte**, Paris, Hugonn & Munnin, 2020, 238 pages.

COUÉ, Philippe, **2001: L'odyssée de l'espace: entre science et fiction**, Paris, L'Esprit du Temps, 2019. [Cinquantième anniversaire du film]

CRANDOL, Michael, **Ghost in the Well: the Hidden History of Horror Films in Japan**, London & New York, Bloomsbury Academic, 2021, 256 pages.

CREMONINI, Laura, **The Five Horror Masterpieces of Riccardo Freda**, Independently Published, 2020, 95 pages.

CURTI, Roberto **Italian Gothic Horror Films, 1980-1989**, Jefferson (NC), McFarland, 2019, 200 pages.

DOUMERGUE, Christian, **Mythes et symboles cachés dans nos séries préférées**, Paris, Les Éditions de l'Opportun, 2020, 301 pages
[X-Files - Games of Thrones - The Walking Dead - La Servante écarlate]

DUNCAN, Paul, **The *Star Wars* Archives, 1999-2005**, Paris & Cologne, et al., Taschen, 2020, 600 pages.

EGAN, James, **3000 facts about Horror Movies**, Lulu.com, 2019, 316 pages.

HARMES, Marcus K. & Lindy A. ORTHIA eds.), ***Doctor Who and Science: Essays on Ideas, Identities and Ideologies in the Series***, Jefferson (NC), McFarland, 2021, 195 pages.

HEART, Adams Charles, **Monstrous Forms: Moving Image Horror across Media**, New York (NY), Oxford University Press, 2020, viii, 255 pages.

HELLER-NICHOLAS, Alexandra, **1000 Women in Horror, 1895-2018**, Albany (GA), BearManor Media, 2020, 600 pages.

HIBBERD, James, **Le Feu ne tue pas un dragon: Game of Thrones, l'histoire inédite et officielle de la série TV épique**, Paris, Pygmalion, 2020, 500 pages.

HIDALGO, Pablo, **Star Wars The Mandalorian : The Ultimate Visual Guide**, New York, DK Publishing, 2021, 200 pages.

HORTON, Cole, Pablo HIDALGO & Dan ZEHR (eds.), **The Star War Book: Expand Your Knowledge of a Galaxy Far, Far Away**, New York, DK Publishing, 2020, 224 pages.

HOWARTH, Troy (coll. Bob RUSTON), **Murder by Design: The Unsane Cinema of Dario Argento**, Parkville (MD), Midnight Marquee Press, 2020, 423 pages.

HUCKVALE, David, **Terrors of the Flesh: The Philosophy of Body Horror in Film**, Jefferson (NC), Mc Farland, 2020, 196 pages.

HUDGINS, Steve & PJ WOODSIDE, **Cheapskate Movie Makers: How we Made 10 Horror Movies in 9 Years with Nearly Zero Budget**, Independently Published, 2020, 193 pages.

HUNDLEY, Heather L., **Dangerous Dames: Representing Female-Bodied Empowerment in Post-Feminist Media**, New York, Berlin, et al., Peter Lang, 2020, 175 pages.

HUTCHINSON, Steve, **The Horror Movie Bible**, Independently Published, 2020, 612 pages.

GAI, Frédéric, **The X-Files: Histoires sans fin**, Tours, Presses Universitaires François Rabelais, (Serial), 2020, 388 pages.
Apparu pour la première fois sur la Fox en 1993, *The X-Files* va profondément changer l'univers télévisuel. Rénovant le récit fantastique et policier, le programme imaginé par Chris Carter ouvre une nouvelle ère en questionnant le mode d'existence du format sériel et en faisant interagir toutes les fins qu'elle ne cesse d'annoncer : de soi, d'une ère, du monde.

GAIA, Giuliani, **Monsters, Catastrophes and the Anthropocene: A Postcolonial Critique**, Abingdon, New York, Routledge, 2021, 240 pages.

Monsters, Catastrophes and the Anthropocene: A Postcolonial Critique explores European and Western imaginaries of natural disaster, mass migration and terrorism through a postcolonial inquiry into modern conceptions of monstrosity and catastrophe.

GILLINGER, Julie & Shanya SHEINFELD (eds.), **Theology and Westworld**, Lanham (MD), Fortress Academic, (Theology and Culture), 2020, 176 pages.

GLASBY, Matt, **The Book of Horror: The Anatomy of Fear in Film**, London (UK) White Lion Publishing, 2020, 176 pages.

JONES, Kelly, Benjamin POOR & Robert DEAN (eds.), **Contemporary Gothic Drama: Attraction, Consummation and Consumption on the Modern British Stage**, Palgrave, Macmillan, 2019, 288 pages.

JONES, Martin, **Bedabbed ! : British Horror and Cult Cinema**, Independently Published, 2020, 100 pages.

KANNAS, Alexia, **Giallo ! Genre, Modernity, and Detection in Italian Horror Cinema**, Albany, State University of New York, 2020, 184 pages.

KOBAYASHI, Kagami Jigoku, **Carnal Curses, Disfigured Dreams: Japanese Horror & Bizarre Cinema, 1898-1949**, Creation Books, 2019, 144 pages.

LACROIX, Isabelle (dir.), **Les Enseignements de Dune: enjeux actuels dans l'oeuvre phare de Frank Herbert**, Québec, Presses de l'Université du Québec, 2020, 201 pages.
Sommaire complet sur le site des Presses.

LAPOINTE, Tanya, **The Art and Soul of Dune**, San Rafael (CA), Insight Editions, 2021, 240 pages. Foreword: Denis Villeneuve. Introduction : Brian Aldiss.

LLEWELLYN, Andrew, **From Gothic Chills to TV Thrills: The Baker and Berman Story**, Independently Published, 2019, 134 pages.

LE MAY, John, **Kong Unmade: The Lost Films of Skull Island**, Independently Published, 2019, 348 pages.

LESTER, Catherine, **Horror Films for Children: Fear and Pleasure in American Cinema**, London, I.B. Tauris, 2019, 256 pages. Réédité: London & New York, Bloomsbury Academic, 2021, 256 pages.

LIARDET, Didier, **Cosmos 1999: le fabulaire de l'espace**, Draguignan, Éditions Yris, (Télévision en séries), 2020, 270 pages.

LITVINENKO, Ivan, **Future Visions: One Hundred Years of Culture and Society Through the Lens of Science Fiction Cinema**, Youcanprint, 2020, 110 pages.

LOISELLE, André, **Theatricality in the Horror Film: A Brief Study on the Dark Pleasures of Screen Artifice**, London, Anthem Press, 2020, 121 pages.

MACHINAL, Hélène, **Posthumains en série: les détectives du futur**, Tours, Presses universitaires François Rabelais, (Serial), 2020, 389 pages.

Depuis les années 2000, la fiction s'est peuplée de créatures artificielles et d'humains augmentés, de mondes virtuels ou parallèles, d'intelligences artificielles et de mondes postcataclysmiques qui renouvellent les questionnements sur l'identité humaine. Avec l'avènement des séries à narration complexe, la fiction explore à l'écran les possibles devenir de l'humain. En s'appuyant sur des séries qui hybrident science-fiction et récit policier, ce livre étudie les représentations du posthumain à l'écran. De *Fringe* à *Westworld*, de *Person of Interest* à *Sense8*, *Mr Robot*, *The Expanse* ou *The Handmaid's Tale*, les nouveaux détectives du futur croisent androïdes, cyborgs, robots et clones dans des séries télévisées qui nous interrogent sur l'avenir de l'être humain.

MACKLEM, Lisa & Dominique GRACE (eds.), **Supernatural out of the Box: Essays on the Metatextuality of the Series**, Jefferson (NC), McFarland, 2020, 270 pages.

Supernatural is one of the most successful horror TV shows ever, providing fifteen seasons of the adventures of Dean and Sam Winchester as they hunt monsters and save the world. It has nurtured a passionate fan base, which has been far more directly integrated into the show than is typical. Wry and self-aware, *Supernatural* repeatedly breaks out of the televisual box to acknowledge its fans and its own fictionality.

Sommaire (consistant) sur le site de l'éditeur.

MANNONI, Laurent, et al., **Méliès: la magie du cinéma**, Paris, Flammarion, (Beaux livres), 2020, 400 pages.

MARSHAM, Liz, **The World of Critical Role: the History Behind the Epic Fantasy**, Berkeley (CA), Ten Speed Press, 2020, 319 pages.

From its unassuming beginnings as a casual home game between friends to the role-playing phenomenon it is today, Critical Role has become the stuff of legend. These pages chronicle how a circle of friends who all happen to be talented voice actors built the most-watched tabletop role-playing livestream of all time.

McCALLISTER, Matt, **Ghostbusters The Inside Story: Stories from the Cast and Crew of the Beloved Films**, Hero Collector: Media Tie in Edition, 2020, 233 pages

McDONOUGH, Jimmy, **The Ghastly One: The 42nd Street Netherworld of Director Andy Milligan**, Godalming (Surrey), UK, FAB Press, 2020, 332 pages.

MEEHAN, Paul, **The Haunted House on Film : an Historical Analysis**, Jefferson (NC), McFarland, 2020, v, 216 pages.

This book is the first comprehensive historical and critical study of themes surrounding haunted houses in film. Covering more than 100 films, it spans from the Mystery House thrillers of the silent era to the high-tech, big budget productions of the 21st Century. Included are the works of such acclaimed directors as D.W. Griffith, Robert Wise, Mario Bava, Alfred Hitchcock, Stanley Kubrick, Tim Burton and Guillermo Del Toro.

MORELOCK, Jeremiah, **Pandemics, Authoritarian Populism, and Science Fiction: Medicine, Military, and Morality in American Film**, New York & London, Routledge, 2021, 146 pages.

With a focus on *I Am Legend* and *Day of the Dead*—two series of film remakes of popular science fiction stories—this book addresses the social origins of the recent surge in authoritarian and populist social movements.

NI, Zhange, **Religion and the Arts in the Hunger Games**, Leiden & Boston, Brill. (Brill Research Perspectives in Religion and The Arts), 2020, 89 pages.

ORTÉGA, Julien, **Pandémies au cinéma. 1919-2019 : un siècle d'anticipation**,

l'Harmattan, (Logiques sociales), 2021, 224 pages.

Les 120 films chroniqués dans cet ouvrage permettent de mieux comprendre pourquoi la pensée du réalisateur est souvent précurseur de notre modernité. De La Peste à Florence à Minority Report, en passant par Shining et plus récemment Carnage, l'auteur nous invite à remonter le cours du Temps pour nous rendre compte de la portée prophétique des œuvres traitées sur notre immédiateté.

PASCUZZI, Francesco & Sandra WATERS (eds.), **The Spaces and Places of Horror**, Wilmington, Vernon Press, 2020, xxviii, 271 pages.

This volume represents a crucial addition to the scholarship on horror film culture by adopting a transnational, comparative approach to the analysis of formal and narrative concerns specific to the genre by considering some of the most popular titles in horror film culture alongside lesser-known works for which this anthology represents the first piece of relevant scholarship.

PELOSATO, Alain, **Rêves et cauchemars dans le cinéma fantastique**, Givors, SFM éditions, 2020, 183 pages.

PIATTI-FARNELL, Lorna (ed.), **Gothic Afterlives. Reincarnations of Horror in Film and Popular Media**, Lanham (MD), Lexington Books, 2019, 246 pages.

PITTURO, Vincent, (ed.) **The Science of Sci-Fi Cinema: Essays on the Art and Principles of Ten Films**, Jefferson (NC), McFarland, 2021, 162 pages.

Originating from an annual Science Fiction Film Series this volume of essays examines 10 films, with a focus on discerning the possible, the unlikely, and the purely science fictional.

QUIAN QUIROGA, Rodrigo, **NeuroScience Fiction: from 2001: A Space Odyssey to Inception**, Dallas (TX), Benbella Books, 2020, 380 pages. [How neuroscience is transforming sci-fi into reality -- while challenging our beliefs about the mind, machines, and what makes us human.]

ROBINSON, Ben & Mark WRIGHT, **Star Trek Voyager : A Celebration**, Hero Collector, 2020, 248 pages.

SASSIER, Maxime, **Ready Player One de Steven Spielberg**, Neuilly-sur-Seine, Atlante, (Clefs Bac), 2021, 200 pages.

SCHRADER, Valerie Lynn, **Public Memory and the Television Series *Outlander***, Lanham (MD), Lexington Books, 2020, 190 pages.

SEN, Aditi, **Bollywood Horrors: Religion, Violence and Cinematic Fears in India**, New York & London, Bloomsbury Academic, 2020, 264 pages.

SENNEWALD, Nadja, **Alien Gender: Die Inszenierung von Geschlecht in Science Fiction Serien**, Bielefeld, transcript Verlag, 2020, 314 pages.

SHONE, Tom, **The Nolan Variations: The Movies, Mysteries, and Marvels of Christopher Nolan**, New York, Knopf, 2020, 416 pages.

SUTTLES, Traian, **Matrix-Liebe: zur Rückkehr eines Kino-Mythos**, Frankfurt, MainBook Verlag, 2020, 233 pages.

SUTTON, Paul, **The Art of Horror Film Press Advert**, Independently Published, 2020, 306 pages.

THROWER, Stephen, **The Delirious Cinema of Jesus Franco (vol. 1): Murderous Passions, (vol. 2) : Flowers of Perversion**, London, Strange Attractor Press, 2020, 512 pages chaque volume.

TUCKER, Ian, & Megan WALKER, **The Making of *The Umbrella Academy***, Milwaukie (OR), Dark Horse Comics, 2020, 160 pages

Whether you're a diehard alumni of the comics or a freshman to the Netflix series, this fantastic tome is one that will not want to miss this vividly designed hardcover volume exposing the idiosyncratic wit and dysfunctional dynamism of Netflix's family of superheroic savants.

TURITZ, Neil, **Horror: An Illustrated History of Vampires, Zombies, Monsters & More**, Regina (SK), Centennial Books, 2020, 192 pages.

VERVAEKE, John, **Zombies in Western Culture: A Twenty-First Century Crisis**, Saint Philip Street Press, 2020, 100 pages.

WADE, John, **Golden Age of Science Fiction: A Journey into Space with 1950s radio, TV, Films, Comics and Books**, Barnsley (UK), Pen & Sword History, 2019, 224 pages.

WALSH, John, **Harryhausen: The Lost Movies**, London, Titan Books, 2019, 192 pages.

Known for his iconic stop-motion creatures, Ray Harryhausen was at the forefront of Hollywood special effects for much of the 20th century. His films include *One Million Years B.C.*, *Clash of the Titans* and *Jason and the Argonauts*, among others. But for every film that reaches the big screen, half a dozen projects are never realised. *Harryhausen: The Lost Movies* explores Harryhausen's unrealised films, including unused ideas, projects he turned down and scenes that ended up on the cutting room floor.

WETMORE, Kevin J. Jr (ed.), **The Streaming of Hill House : Essays on the Haunting Netflix Adaptation**, Jefferson (NC), McFarland, 2020, ix, 272 pages.

WIGGINS, Steve A., **Nightmares with the Bible: The Good Book and Cinematic Demons**, Lanham (MD), Lexington Books/Fortress Academic, 2020, 240 pages.

WILSON, Jeffrey R., **Shakespeare and Game of Thrones**, Abingdon, New York, Routledge, 2021, 128 pages.

It is widely acknowledged that the hit franchise *Game of Thrones* is based on the Wars of the Roses, a bloody fifteenth-century civil war between feuding English families. In this book, Jeffrey R. Wilson shows how that connection was mediated by Shakespeare, and how a knowledge of the Shakespearean context enriches our understanding of the literary elements of *Game of Thrones*.

WOLTMANN, Suzy (ed.), **Woke Cinderella: Twent-First Century Adaptations**, Lanham (MD), Rowman & Littlefield, 2020, 286 pages

WESTERNS

littérature - cinéma- tv

ALFONSON, Ramón, **Grupo Salvaje - El libro del 50 Aniversario**, Madrid, Formacion Alcala, S. L., 2019, 208 pages. [La Horde sauvage]

ALTAMIRA, Javier Ramos & Ángel Caldito CASTELLANO, **Cine del Oeste en la Comunidad de Madrid**, Madrid, Ediciones La Libreria, 2019, 376 pages.

ATKINSON, Barry, **Six-Gun Law 2: The Westerns of Rory Calhoun, Rod Cameron, Sterling Hayden & Richard Widmark**, Parkville (MD), Midnight Marquee Press, 2018, 284 pages.

MINI-DOSSIER ZORRO



ANDES, Stephen J. C., **Zorro's Shadow: How a Mexican Legend Became America's First Superhero**, Chicago, Chicago Review Press, 2020m 304 pages.

Long before Superman or Batman made their first appearances, there was Zorro. Born on the pages of the pulps in 1919, Zorro fenced his way through the American popular imagination, carving his signature letter Z into the flesh of evildoers in Old Spanish California. Zorro is the original caped crusader, the first masked avenger, and the character who laid the blueprint for the modern American superhero.

Historian and Latin American studies expert Stephen J. C. Andes unmask the legends behind Zorro, showing that the origins of America's first superhero lie in Latinx history and experience.

BESOMBES, Olivier, Didier LIARDET & Michelle ROUSSEL, **Zorro: l'emblème de la révolte**, Draguignan, Éditions Yris, (Télévisions en séries), 2020, 334 pages.

Un historique de la création de la série et de son tournage, saison par saison, un guide complet et commenté de ses 82 épisodes et une étude de ses éléments constitutifs, ainsi qu'un portrait des principaux interprètes (Guy Williams, George J. Lewis, Gene Sheldon)

KUHORIC, James, **The Mark of Zorro: 100 Years of the Masked Avenger**, Baltimore (MD), American Mythology Production, 2019, 224 pages.

The Mark of Zorro 100 Years of the Masked Avenger is a beautifully crafted love letter to the storied history of one of the most enduring heroes ever to grace popular culture. Zorro rides again with a wonderful collected edition celebrating the rich history and current exploits of Johnston McCulley's iconic hero. From his inception in 1919 to the thriving fan following in 2019, this volume treats readers to a reverent romp through a century of masked heroics. This edition is perfect for new and old Zorro fans.

 BRAULT, Clément & Romain HOUÉIX, **Le Rio Grande et la frontière USA-Mexique mis en scène**, Paris, Esapaces et signes, 2020, 71 pages.

Scène d'affrontements et de conquêtes, de déchirements et de tragédies depuis plus de deux siècles, elle est aussi un lieu d'échange et de fraternité entre deux populations, mexicaine et américaine. Le cinéma fut le premier, à défaut d'être le plus fidèle, témoin de ces drames et de ces joies. De John Ford à Alejandro Iñárritu, de Sam Peckinpah à Sergio Leone, en passant par Richard Brooks, les frères Coen, Steven Soderbergh ou Denis Villeneuve, on ne compte plus les cinéastes qui y ont posé leur caméra pour des films toujours intenses.

BRIZIO-SKOV, Flavia, **Ride the Frontier: Exploring the Myth of the American West on Screen**, Jefferson (NC), McFarland, 2021, 277 pages.

With fresh appraisals of popular Westerns, this book examines the history of the genre with a focus on definitional aspects of canon, adaptation and hybridity. The author covers a range of largely unexplored topics, including the role of "heroines" in a (supposedly) male-oriented system of film production, the function of the celluloid Indians, the transcultural and transnational history of the first spaghetti Western, the construction of femininity and masculinity in the hybrid Westerns of the 1950s, and the new paths of the Western in the 21st century.

BROUGHTON, Lee Dr., **The Euro-Western: Reframing Gender, Race and the "Other" in Film**, London & New York, Bloomsbury Academic, (Cinema & Society), 2020, 288 pages.

Lee Broughton argues not only that European films possess a special significance in terms of the genre's global development, but also that

many offered groundbreaking and progressive representations of traditional Wild West 'Others': Native Americans, African Americans and so-called 'strong women'. European Westerns investigates how the histories of Germany, Italy and Britain - and the idiosyncrasies of their respective national film industries - influenced representations of the self and 'Other', shedding light on the broader cultural, historical and political contexts that shaped European engagement with the genre.

Alfonso BUENO LÓPEZ, **Desenfunda Forastero ! Classical perdidos y nuevas joyas del western**, Madrid, Diabolo editorial, 2019, 320 pages.

CARVER, Steve, **Western Portraits of Great Character Actors: The Unsung Heroes & Villains of the Silver Screen**, Zürich, Edition Olms, 2019, 264 pages.

Rendered in rare, evocative tones reminiscent of Edward Sheriff Curtis's immortal photographs, *Western Portraits* provides readers with a collection of stylized portraits that capture the allure and mystique of the Old West, complete with authentic costuming, weaponry and settings. From the epic feature film to the TV series and serial, this coffee table book will put the story of character actors and the significance of their memorable roles into an entertaining perspective. The subjects include such popular, recognizable actors as Karl Malden, David Carradine, Denver Pyle, R. G. Armstrong, L. Q. Jones, Horst Buchholz, Henry Silva, Ruta Lee, Morgan Woodward, Bo Hopkins, Clu Gulager and 72 others.

CORRAL, Juan Manuel, **Los Sietos Magníficos**, [Edición 60 Aniversario], Madrid, Notorious Ediciones, 2020, 192 pages. [Les Sept Mercenaires]

COX, Alex, **10,000 Ways to Die: A Director's Take on the Italian Western**, Harpenden (UK), Oldcastle Books, 2019, 352 pages.

DA COSTA, Marco, Vidente DÍAZ, Miguel A. FIDALGO, **La Diligencia**, [El libro del 80 Aniversario], Madrid, Notorious Ediciones, 2019, 208 pages. [La Chevauchée fantastique]

DENMAN, Terence, **Fistfuls of Dollars in Almeria**, Independently Published, 2019, 288 pages.

This book is the first in English to tell the story of the relationship between Almeria and the spaghetti western.

DONATI, Robert, **C'era una volta il West, di Sergio Leone**, New Books, (Il migliori film della nostra vita), 2018, 140 pages.

GARGIULO, Gius, **Frontières et clôtures du Western**, Paris, Michel Houdiard, 2020, 430 pages.

Le western est la représentation narrative cinématographique et historique de la conquête de la frontière de l'Ouest sauvage dans un espace ouvert et clôturé à la fois, plus symbolique que proprement géographique qui appartient à l'histoire des États-Unis, y compris des Amérindiens, mais aussi à l'imaginaire planétaire. Le livre observe cette complexité de frontières, barrages (borders) et clôtures (fences) comme une problématique et une ambition déchirée à l'utopie, à travers les époques et les nationalités de ce genre cinématographique parmi les plus philosophiques pour l'intrigue et l'action violente. De Buffalo Bill à John Ford à Clint Eastwood, aux héros de Tarantino, sans oublier la culture des armes et la mode vestimentaire qui forment l'image de cet univers, le western, avec ses frontières mouvantes entre histoire et fiction, nous explique notre condition d'individus avec les autres.

GARÍN JANSÁ, Fernando, **La Pluma y el Oeste: El fascinante viaje de la homosexualidad a través del Western**, Independently Published, 2019, 299 pages.

HAHLBROCK, Felix, **Italo-Western y más...:Una guía de películas**, Independently Published, 2020, 179 pages.

HAMPES, William, **Cowboy Courage: Westerns and the Portrayal of Bravery**, Jefferson (NC), McFarland, 2019, 170 pages.

Film and television Westerns are most often associated with physical bravery. However, many—especially those produced during the “Golden Age” of Westerns from the late 1940s through the early 1960s—also demonstrate moral bravery (the willingness to do the right thing even when met with others’ disapproval) and psychological bravery (the ability to overcome one’s fear and inner conflict to bring out the best in oneself and others). Through a close examination of Westerns displaying all three types of bravery, the author shows us how courage can lead to, and even enrich, other virtues like redemption, authenticity, love, friendship, allegiance to one’s community, justice, temperance, and growing up and growing old successfully.



Rappel: sans y être consacré entièrement, il est aussi beaucoup question du western dans **Voir, c'est revoir**, de Benoît Patar, répertorié et présenté au début de ce numéro dans la section "Généralités - Cinéma) notamment le chapitre II intitulé "Points de vue sur le western" (entre autres).

KOLLIN, Susan, **Captivating Westerns: The Middle East in the American West**, Lincoln, University of Nebraska Press, (Postwestern Horizons), 2019, 298 pages.

Kollin interprets the popular Western as a powerful national narrative and presents the cowboy hero as a captivating figure who upholds traditional American notions of freedom and promise, not just in the region but across the globe. *Captivating Westerns* revisits popular uses of the Western plot and cowboy hero in understanding American global power in the post-9/11 period.

LeMAY, John, Michael E. GRANT, **Deadly Spaghetti: The Goodest, The Baddest & The Ugliest Italian Ever Made**, Create Space Independent Publishing Platform, 2018, 158 pages.

MAYER, Toby, **A Million Feet of Film: The Making of One-Eyed Jacks**, Independently Published, 2029, 267 pages.

Vv.A.a, **Grandes temas del western**, Palma de Mallorca, Dolmen, 2020, 280 pages.

ULYSSE, Louis Stéphane, **Une histoire du western: les cowboys et les indiens**, Paris, GM Éditions, 2019, 288 pages.

Le western est le miroir de l'histoire des États-Unis, le cowboy, son héros mythifié. De Buffalo Bill aux frères Cohen, le cowboy s'est transformé, s'est humanisé. Depuis John Ford il est aussi en proie au doute car les grands espaces se réduisent et le progrès le dévore. Une iconographie somptueuse pour ce héros et témoin d'un temps définitivement révolu. Au début des westerns, les Indiens se coiffent de plumes et poussent des petits « houhou » excités lorsqu'ils attaquent la diligence. Quelques décennies plus tard, ils deviennent enfin humains chez John Ford ou Delmer Daves ! Hollywood est dans le questionnement, la remise en cause, la dénonciation. Puis comme le cowboy il devient marginal, un reclus des grands espaces, un personnage inadapté au monde moderne. De nombreuses images surprenantes pour l'histoire compliquée du western américain et des Indiens.

RÉCITS DE GUERRE

Littérature - Cinéma - TV

GUENNOUN HASSANO, Faïza & Mounsif EL HOUARI (dir.) **Les Guerre et ses représentations dans les littératures et les arts** (vol.1), Paris, L'Harmattan, 2020, 246 pages.

Le phénomène de la guerre a été approché par différents genres littéraires et artistiques comme le roman, le chant, le dessin, la peinture, la photographie, la poésie, la bande dessinée.

BOYLE, Brenda M., **American War Stories**, New Brunswick, Rutgers University Press, (War Culture), 2020, 242 pages.

Broadening "war story" beyond the specific genres of war narratives such as "war films," "war fiction," or "war memoirs," *American War Stories* exposes how ingrained militarism is in everyday American life, a condition that challenges the very democratic principles the United States is touted as exemplifying.

BRODE, Douglas, **From Hell to Hollywood: An Encyclopedia of World War II Films** (vol. 1), Albany (GA), Bearmanor Media, 2020, 536 pages & (vol. 2), 536 pages.

COPPING, Ryan, **The Great War in American**

and British Cinema, 1918-1938: Art Amidst the Ashes, Cham, Palgrave Macmillan, 2020, 196 pages.

This book recounts the reception of selected films about the Great War released between 1918 and 1938 in the USA and Great Britain. It discusses the role that popular cinema played in forming and reflecting public opinion about the War and its political and cultural aftermath in both countries.

CROCQ, Louis, **Le Soldat, la mort et l'écriture: lecture clinique du récit de guerre**, Paris, L'Harmattan, 2020, 255 pages.

Passant en revue cinquante-et-un célèbres récits de guerre échelonnés sur trois millénaires de l'histoire de l'Occident, Louis Crocq en propose une lecture péritraumatique, c'est-à-dire une lecture circonscrivant les traumatismes psychiques éprouvés par les auteurs au cours des combats qu'ils relatent. Il distingue, eu égard au trauma, quatre sortes de récits de guerre : L'énonciation spontanée et désordonnée du vécu de frayeur et d'horreur du combattant ; Le souvenir-témoignage, rédigé longtemps après les faits ; La transposition romanesque ; La forme poétique, poème ou épopée.

DONADEY, Anne, **The Algerian War in Film Fifty Years Later, 2004-2012**, Lanham (MD), Roman & Littlefield, 2020, 246 pages.

Donadey provides a close analysis of twenty narrative films made during this period on both side of the Mediterranean, observing that while some films continue to center on the point of view of only one stake-holding group, a number of films open up new opportunities for multicultural French audiences to envision the war through the eyes of Algerian characters on-screen, and other films bring memories from various groups together in thoughtful articulations that represent the complexity of the situation.

DWYER, Philip (ed.), **War Stories: The War Memoir in History and Literature**, New York & Oxford, Berghan, 2018, viii, 234 pages.

HAMMOND, Andrew (ed.), **The Palgrave Handbook of Cold War Literature**, Cham, Palgrave Macmillan, 2020, xvi, 831 pages.

This book offers a comprehensive guide to global literary engagement with the Cold War. Eschewing the common focus on national cultures, the collection defines Cold War literature as an international current focused on the military and ideological conflicts of the age and characterised by styles and approaches

that transcended national borders. Drawing on specialists from across the world, the volume analyses the period's fiction, poetry, drama and autobiographical writings in three sections: dominant concerns (socialism, decolonisation, nuclearism, propaganda, censorship, espionage), common genres (postmodernism, socialism realism, dystopianism, migrant poetry, science fiction, testimonial writing) and regional cultures (Asia, Africa, Oceania, Europe and the Americas).

HULBERT, Matthew Christopher & Matthew E. STANLEY (eds.), **Martial Culture, Silver Screen: War Movies and the Construction of American Identity**, Baton Rouge, Louisiana State University, 2020, 312 pages.

GIESEN, Rolf, **Hitler's Third Reich of the Movies and the Aftermath**, Orlando, Bearmanor Media, 2020, 403 pages.

This book deals not only with Hitler's personal cinematic likes and dislikes, with the ambitions of Leni Riefenstahl, with the idyllic world of German animation, with film emigration, with anti-Semitic films, Dachau and Auschwitz. There is also a back story to tell about certain German silents like Metropolis and why the way of Teutonic imagery didn't end with the death of the Nazi leaders in 1945, why their way of "laughing" is still alive on German screens

IVANCHIKOVA, Alla, **Imagining Afghanistan: Global Fiction and Film of the 9/11 Wars**, West Lafayette, Purdue University Press, 2019, 277 pages.

Imagining Afghanistan examines how Afghanistan has been imagined in literary and visual texts that were published after the 9/11 attacks and the subsequent U.S.-led invasion—the era that propelled Afghanistan into the center of global media visibility. Through an analysis of fiction, graphic novels, memoirs, drama, and film, the book demonstrates that writing and screening "Afghanistan" has become a conduit for understanding our shared post-9/11 condition.

JACQUET, Michel, **Travelling sur les années noires: l'Occupation dans le cinéma français depuis 1945**, Avon-les-Roches, Éditions Lamarque, 2020, 126 pages.

La période de l'Occupation est un sujet de choix pour les cinéastes. De fait, depuis 1945, de très nombreux films l'ont prise pour thème. Quels sont ces films et sous quels angles ont-ils présenté les années noires ? Michel Jacquet analyse ce moteur essentiel de la mémoire

collective en mettant en évidence les différentes perceptions, selon les périodes ou selon les enjeux.

LAMPHIER, Peg A. & Rosanna WELCH, **The Civil War on Film**, Santa Barbara (CA), ABC-CLIO, (Hollywood History), 2020, 182 pages.

The Civil War on Film will open with a timeline and introduction and then explore ten films across decades of cinema history in ten chapters, from *Birth of a Nation*, which debuted in 1915, to *The Free State of Jones*, which debuted one hundred and one years later. It will also analyze and critique the myriad of mythologies and ideologies which appear in American Civil War films, including Lost Cause ideation, Black Confederate fictions, Northern Aggression mythologies, and White Savior tropes. It will also suggest the way particular films mirror the time in which they were written and filmed.

LUGGIN, Johanna & Sebastien FINK (eds.), **Battle Descriptions as Literary Texts: A Comparative Approach**, Wiesbaden & Heidelberg, Springer Verlag, 2020, 372 pages.

This volume approaches battle descriptions as literary texts that interact with the expectations of a given audience. Therefore literary traditions in structure, vocabulary and topics of battle descriptions should be explored. The transgression of genre-borders – also literary and fictional texts are included – and a broad comparative approach, combining evidence from the third millennium BC up to the 20th century AD, makes cultural specifics and differences more easily perceivable.

With contributions by Marcos Such-Gutiérrez, Pavel Čech, Hilmar Klinkott, Wolfgang Oswald, Kai Ruffing, Oliver Stoll, Martin M. Bauer, Reinhold Bichler, Christian Mileta, Simon Lentzsch, Sven Günther, Dennis Pulina, Johanna Luggin, Sonjar Koroliov, Magdalena Gronau and Martin Gronau.

LUHRSEN, David, **World War II Film**, Santa Barbara, ABC-Clio, 2020, 187 pages.

World War II on Film provides a succinct yet well-grounded appraisal of that war as seen through 12 representative films. The book separates fact from fiction, showing where the movies were accurate and where they departed from reality, and places them in the larger context of historical and social events. Each movie chosen represents a particular aspect of the conflict, including the air war over Europe, the condition of prisoners of war, Nazi atrocities, and the evacuation at Dunkirk.

MACKOWSKI, Chris (ed.), **Entertaining History: The Civil War in Literature, Film, and Song**, Carbondale, Southern Illinois University Press, (Engaging the Civil War), 2020, 272 pages.

To that end, *The Civil War on Film* will open with a timeline and introduction and then explore ten films across decades of cinema history in ten chapters, from *Birth of a Nation*, which debuted in 1915, to *The Free State of Jones*, which debuted one hundred and one years later. It will also analyze and critique the myriad of mythologies and ideologies which appear in American Civil War films, including Lost Cause ideation, Black Confederate fictions, Northern Aggression mythologies, and White Savior tropes. It will also suggest the way particular films mirror the time in which they were written and filmed.

MECKE, Jochen, Pierre SCHOENTJES & Anne-Sophie DONNARIEIX (dir.), **Esthétique de la guerre - Éthique de la paix. Un siècle de littérature de la Grande Guerre**, Paris, Classiques Garnier, (Rencontres), 2021, 313 pages.

À l'heure où la page des commémorations de la Grande Guerre a été tournée, ce volume revient sur les évolutions jusqu'à nos jours de la littérature consacrée à la Grande Guerre. La perspective se veut large, attentive au roman comme à la poésie, aux lettres, aux nouvelles, aux journaux.

MONNET, Agnieszka Soltysik, **Combat Death in Contemporary American Culture: Popular Cultural Conceptions of War since World War II**, Lanham (MD), Lexington Books, 2020, 307 pages.

Agnieszka Soltysik Monnet argues that most stories about war use three main building blocks: melodrama, adventure, and horror. Monnet examines how melodrama and adventure have helped make war seem acceptable to the American public by portraying combat death as a meaningful sacrifice and by making military killing look necessary and often even pleasurable. Horror no longer serves its traditional purpose of making the bloody realities of war repulsive, but has instead been repurposed in recent years to intensify the positivity of melodrama and adventure.

RODRIGUEZ, Marie-Soledad, **La Guerre civile dans le cinéma espagnol de la démocratie**, Toulouse, Presses Universitaires du Midi, 2020, 484 pages.

À partir de l'analyse d'un corpus de 38 films de fiction, cet ouvrage retrace l'évolution des

représentations cinématographiques de la guerre civile en Espagne après la mort du dictateur. Parcourant 28 années de l'histoire espagnole (1976-2003), il met en lumière l'étroite surveillance politico-administrative dont a fait l'objet la mise en images du conflit pendant la Transition alors que certaines narrations filmiques cherchaient à construire un récit du conflit en rupture avec celui diffusé par la dictature. Cet ouvrage constitue donc une réflexion inédite sur la question de la représentation de la mémoire historique espagnole dans le cinéma national de 1976 à 2003.

RENNIE, David A., **American Writers and World War 1**, Oxford, Oxford University Press, 2020, 241 pages.

Offers new readings of works by major authors, such as F. Scott Fitzgerald's *The Great Gatsby* and *Tender Is the Night* and Ernest Hemingway's *The Torrents of Spring* and *A Moveable Feast*. Discusses a large quantity of under studied or ignored material including Ellen La Motte's post-war stories, Mary Borden's novels outside *The Forbidden Zone*, and Thomas Boyd's *Points of Honor* and *In Time of Peace*, Fitzgerald's *The Vegetable*, and Laurence Stallings's short stories and *The Doughboys*.

SHAHEEN, Aaaron, **Great War Prostheses in American Literature and Culture**, Oxford, Oxford University Press, 2020, xviii, 242 pages.

RÉCITS ET FILMS HISTORIQUES

une sélection

En raison de l'abondance de la matière, certaines rubriques sont absentes de ce numéro notamment la bande dessinée, le film d'animation et les récits érotiques.

ALARCON HERNANDEZ, Carmen, Alfonso ÁLVAREZ-OSSORIO RIVAS & Fernando LOZANO GÓMEZ (dir.), **The Present of Antiquity: Reception, Recovery, Reinvention of the Ancient World in Current Popular Culture**, Besançon, Presses universitaires de France-Comté, 2019, 432 pages.

ALEXANDER, John H., **Walter Scott Books: Reading the Waverley Novels**, London &

New York, Routledge, (The Abbotsford Library), 2019, xiii, 234 pages.

ALISTAIR, Rupert, **Errol, Olivia & the Merry Men of Sherwood: The Making of *The Adventures of Robin Hood***, Independently Published, 2020, 107 pages.

ATKINSON, Barry, **Heroes Never Die : The Italian Peplum Phenomenon 1950-1967**, Parkville (MD), Midnight Marquee Press, 2018, 342 pages.

AOUDJIT, Abdelkader, **The Algerian Historical Novel : Linking the Past to the Present and Future**, New York, Peter Lang, 2021, 180 pages.

BLANC, William, **Le Roi Arthur, un mythe contemporain: de Chrétien de Troyes à Kaamelott en passant par les Monthy Python**, Paris, Libertalia, 2020, 651 pages.

CINAR, Jessica, **Martin et Druon : les rois de fer**, Lyon, Éditions Baudelaire, 2020, 284 pages.

Longtemps classée première au palmarès des séries les plus regardées (et les plus piratées) de la planète, *Game of Thrones* suscite passion et curiosité. En plein essor des séries et autres reconstitutions audiovisuelles, le public questionne davantage ce qu'il visionne, notamment grâce à Internet. C'est particulièrement le cas des "fictions historiques". Si nos homologues anglo-saxons ont à leur disposition de nombreux écrits pour étudier – voire disséquer – la série phare d'HBO ou les livres de G.R.R. Martin, il en existe peu, en comparaison, en France. Quelques articles se sont penchés sur la saga littéraire et l'une de ses grandes sources d'inspiration, de l'aveu même de l'auteur ? : Les Rois Maudits de Maurice Druon. Aujourd'hui le public cherche et se projette davantage dans ce qu'il voit. Que ce soit avec Les Tudors, Borgia ou encore Vikings, le public semble friand des reconstitutions d'époques lointaines mais aux sujets toujours d'actualités parfois. Il s'agit donc d'interroger et de confronter notre imaginaire sur cette époque aussi obscure que fascinante qu'est le Moyen-Age, à travers deux auteurs se situant à mi-chemin entre Alexandre Dumas et J.R.R. Tolkien : G.R.R. Martin et Maurice Druon. Loin d'être une simple analyse comparée sur l'univers de Westeros, cet ouvrage tente au contraire de le rapprocher de figures bien réelles de notre Histoire et de notre littérature.

GANSER, Alexandra, **Crisis and Legitimacy in Atlantic American Narratives of Piracy: 1678-1865**, Cham, Palgrave Macmillan, 2020, xvi, 290 pages.

GREINER, Rasmus, **Histospheres: Zur Theorie und Praxis des Geschichtsfilms**, Berlin, Bertz & Fischer, 2020, 223 pages.

JUNKERJÜRGEN, Ralf, **Alexandre Dumas: Der vierte Musketier**, Darmstadt, wbG Theiss, 2020, 271 pages.

LEDDE, Sylvain (dir), et al., **Alexandre Dumas**, dans *Cahiers de l'Herne*, no 131, Paris, Éditions de l'Herne, 2020, 287 pages. [Avec l'aimable collaboration de Claude Schopp]

OBERLE, Isabell, **Heldenhafstes Warten in der Literatur: eine Figuration des Heroischen von der Antike bis in die Moderne**, Baden-Baden, Rombach Wissenschaft, 2020, 201 pages.

SALYER, Carey, **Brokering Culture in Britain's Empire and the Historical Novel**, Lanham (MD), Lexington Books, 2020, 240 pages.

SPINDLER, Robert, **Corsairs, Captives, Converts in Early Modernity: Narrating Barbary Captivity in German-Speaking Europe and the World, 1558-1807**, Würzburg, Königshausen & Neumann, 2020, 186 pages.

STREHLE Susan, **Contemporary Historical Fiction, Exceptionalism and Community: After the Wreck**, Cham, Palgrave Macmillan, 2020, x, 205 pages.

VARIN, Bertrand, **Tout sur Alexandre Dumas: ou presque**, Épaux-Bézu, Éditions Cours toujours, 2020, 127 pages.

WARREN, Lenora, **Fire on Water: Sailors, Slaves, and Insurrection in Early American Literature, 1789-1886**, Lewisburg, Bucknell University Press, 182 pages.

That's All, Folks !