

MARGINALIA

Bulletin bibliographique des études sur les littératures et le film populaires n° 95

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



En 2018, Frankenstein fête ses 200 ans

mars 2018

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GÉNÉRALITÉS

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

LITTÉRATURE

ALLAMEL-RAFFIN, Elsa Poupardin & Françoise Willman (dir.), **Informaticiens et médecins dans la fiction contemporaine. Exploration 2**, Strasbourg, Néothèque, 2016, 190 pages.

Comment étudier non seulement les sciences, mais également l'image de la science ou de sciences particulières que se forge le grand public (c'est-à-dire chacun d'entre nous) ? Le présent volume constitue le deuxième d'une série qui en comportera trois, consacrés à deux figures du savoir pratique, en l'occurrence l'informaticien et le médecin, telles que celles-ci apparaissent dans les récits de fiction contemporains. Le lecteur trouvera dans ces pages des analyses portant sur des incarnations de ces figures dans le roman policier et dans le roman de science-fiction, ainsi que dans la bande dessinée. Il pourra constater que pris ensemble, les contributeurs soulignent la grande diversité des fonctions des personnages d'informaticien et de médecin au sein des récits dans lesquels ceux-ci apparaissent. Ainsi, par exemple, l'évocation de leur profession se révèle tantôt indispensable à l'avancée de l'intrigue, tantôt parfaitement anecdotique. L'éventail des regards portés sur celui qui programme et sur celui qui soigne ou, plus souvent encore, celui - voire celle - qui se sert de l'outil informatique apparaît ainsi crûment. Ce deuxième tome est également l'occasion d'élargir l'exploration à des supports destinés à d'autres publics : la littérature de jeunesse et les dessins animés destinés aux enfants. [P.S. Le premier volume de la série est paru en 2015]

BENNETT, Matthieu, LECLERC, Natalia & Yannick MALGOUZOU (coord.), **L'Aventure**, Paris, H & K, 2017, 240 pages [ouvrage pédagogique: Homère, Joseph Conrad, Jankelevitch]

CARREAU, Nicolas, **La vraie vie des héros: Sherlock Holmes, Dracula, Tarzan, James Bond, d'Artagnan**, Paris, Librairie Vuibert, 2017, 221 pages.

Comment Conan Doyle inventa-t-il Sherlock Holmes ? Un personnage aussi stupéfiant qu'Arsène Lupin a-t-il pu exister ? Le vrai Dracula était-il aussi effrayant que son double de fiction ? Quand nos auteurs préférés nous entraînent dans les histoires les plus folles, leur imagination est sans borne. Mais d'où tirent-ils toutes leurs idées ? De

d'Artagnan à Maigret, en passant par James Bond ou Tarzan, Nicolas Carreau mène l'enquête. Avec le goût du mystère qu'on lui connaît, il recoupe les pistes et dresse les portraits de ceux qui ont inspiré ces personnages mythiques.

COLLECTIF, **Mauvais Goût, Mauvais Genre ? Littérature populaire, culture médiatique**, ENS Ulm, La Taupe médite, Les éditions du CIMZ Centre International Michel Zévaco, 2017, 454 pages. [Actes du séminaire interdisciplinaire]

– Luce Roudier – Avant-Propos. De mauvais goût, de mauvais genre...

– Paul Bleton – L'adaptation de la fiction populaire. Petite histoire culturelle.

– Marion Lata – Pathologies littéraires de la fan fiction : le fan, avatar du mauvais lecteur ?

– Samia Myers – Ecrits d'ouvriers, écritures de classe ? L'écriture du collectif comme transgression dans trois romans d'ouvriers (1900-1945)

– Bernard Jeannot – Les clichés de la comédie musicale française, ou la possibilité d'une mièvrerie intelligente.

– Nicolas Rouvière – Le symbolisme généalogique dans *Astérix*

– Saliha Aklouf – La naissance du roman policier

– Bounthavy Suvilay – Les industries culturelles japonaises et françaises : recreation et adaptation du manga en France

– Isabelle-Rachel Casta – Ni tout à fait le même, ni tout à fait un autre : la figure de l'aca-fan

– Cédric Hannedouche – D'Arsène Lupin à Captain America : « une philosophie de la supériorité »

– Jacques Migozzi – Obsolescences et rémanence des hiérarchies canoniques en régime médiatique : petit bilan critique de 25 ans de recherches sur les fictions de grande consommation.

– Daniel Compère – Les problèmes des romans populaires

– Vivien Bessières – Le style des manuels d'écriture – ou le rôle de la prescription dans les genres populaires

– Marine Champetier de Ribes – L'épigramme, de la page à la rue : circulations savantes et populaires d'un genre poétique

– Marine Deregnoncourt – L'usage du téléphone portable dans *L'Appel de l'Ange* de Guillaume Musso et *Fuir* de Jean-Philippe Toussaint. Réflexion et analyse de notre société globale contemporaine.

COLLECTIF, **"Héroïnes" : les figures féminines de la pop culture**, Paris, Hachette, (Heroes), 2017, 272 pages.

Plus de 70 portraits d'héroïnes sont rassemblés ici, explorant tous les médias, du cinéma à la bande dessinée, sans oublier la littérature, les jeux vidéo ou encore les séries télévisées. Wonder Woman, Lara Croft, Hermione Granger, Emma Peel et bien d'autres ont été analysés et décryptés par un pool d'auteurs et d'illustratrices exclusivement féminin.

COLLECTIFS, **Le Rocambole**, no 80, "La Vérité sur le Rocambole", ouvrage dirigé par Alfu et Daniel Compère, automne 2017, 167 pages, et no 81, "Le Mystère Maurice Level",

Louvrage dirigé par Jean-Luc Buard, hiver 2017, 176 pages.

CRANE, Ralph & Lisa FLETCHER, **Island Genres, Genre Islands: Conceptualisation and Representation in Popular Fiction**, London & New York, Rowmand & Littlefield International, 2017,, xix, 202 pages.

Through a focus on four key genres—crime fiction, thrillers, popular romance fiction, and fantasy fiction—Crane and Fletcher show that genre is fundamental to both the textual representation of real and imagined islands and to actual knowledges and experiences of islands. The book offers broad, comparative readings of the significance of islandness in each of the four genres as well as detailed case studies of major authors and texts. These include chapters on Agatha's Christie's islands, the role of the island in 'Bondspace,' the romantic islophilia of Nora Roberts's Three Sisters Island series, and the archipelagic geography of Ursula Le Guin's Earthsea.

EL GAMMAL, Blanche, **L'Orient-Express: du voyage extraordinaire aux illusions perdues**, Paris, les Belles Lettres, 2017, 625 pages.

Ce livre est le premier à fouiller un corpus d'une richesse exceptionnelle : essais sur la question d'Orient, textes publicitaires ou semi-publicitaires, guides touristiques, récits de voyageurs, articles de la presse quotidienne, romans d'aventures, romans policiers, poèmes, pièces de théâtre ou encore feuilletons. Valéry Larbaud, Paul Morand, Agatha Christie et Graham Greene ne sont pas les seuls écrivains à avoir évoqué l'Orient-Express et les textes examinés, méconnus pour beaucoup, permettent de mieux cerner la manière bigarrée dont le train a été décrit, perçu et imaginé.

FROSSARD, Jean-Baptiste, **L'Aventure**, Paris, PUF, 2017, 307 pages. [Homère, Joseph Conrad, Jankélévitch]

FROUD, Mark, **The Lost Child in Literature and Culture**, London, Palgrave Macmillan UK, 2017, 198 pages.

FRUOCO, Jonathan, Andréa RANDO MARTIN & Arnaud LAIMÉ (dir.), **Imaginaire sériel: les mécanismes sériels à l'oeuvre dans l'acte créatif**, Grenoble, UGA Éditions, 2017, 171 pages.

HARRINGTON, Ellen Burton, **Conrad's Sensational Heroines: Gender and Representation in the Late Fiction of Joseph Conrad**, Cham, (Suisse), Palgrave Macmillan, 2017, xi, 173 pages.

HAYN, Judith A., Jeffrey S. KAPLAN & Kariina R. CLEMMONS (eds.), **Teaching Young Adult**

Literature Today, Lanham (MD), Rowman & Littlefield, 2017, 340 pages.

JASANOFF, Maya, **The Dawn Watch: Joseph Conrad in a Global World**, New York, Penguin Press, 2017, xv, 375 pages.

KELLETER, Frank (ed.), **Media of Serial Narrative**, Columbus, The Ohio State University Press, 2017, viii, 301 pages.

Media of Serial Narrative, edited by Frank Kelleter, is the first book-length study to address the increasingly popular topic of serial narratives—specifically, how practices and forms of seriality shape media throughout the landscape of popular culture. In modern entertainment formats, seriality and popularity can seem so obviously connected that scholarship has long neglected to address their specific interrelations. This volume looks closely at the relationship between seriality, popularity, media, and narrative form and asks: What are the structural conditions of serial stories? Which historical circumstances are presupposed or supported by series and serials? How do commercial types of seriality differ from serial structures in other cultural fields?

LAWSON LUCAS, Ann, **Emilio Salgari: una mitologia moderna tra letteratura, politica, societa**, Firenze, Leo S. Olschki, 2017, 346 pages.

NEWELL, Stephanie, **Writing African Women: Gender, Popular Culture and Literature in West Africa**, London, Zed Books, 2017, 204 pages.

POORE, Benjamin, **Neo-Victorian Villains: Adaptations and Transformations in Popular Culture**, Leiden & Boston, Brill Rodopi, 2017, xii, 348 pages.

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SANNA, Simonetta, **Nazi-Täterinnen in der deutschen Literatur: die Herausforderung des Bösen**, Frankfurt am Main, Peter Lang, 2017, 332 pages.

SFÈS, Gérald (dir.), **L'Aventure**, Paris, Bréal, 2017, 320 pages. [épreuve littéraire: français, philosophie] Ouvrage pédagogique.

SIMARD-HOUDE, Mélodie, **Le Reporter et ses fictions. Poétique historique d'un imaginaire**, Limoges, Presses de l'Université de Limoges, (Médiatextes), 2018, 589 pages.

TAYLOR, Elinor, **The Popular Front Novel in Britain, 1934-1940**, Leiden, Brill, 2018, 224 pages.

TOBIN, Vera, **Elements of Surprise: Our Mental Limits and the Satisfactions of Plot**, Cambridge (Mass.), Harvard University Press, 2018, 344 pages.

Why do some surprises delight—the endings of Agatha Christie novels, films like *The Sixth Sense*, the flash awareness that Pip's benefactor is not (and never was!) Miss Havisham? Writing at the intersection of cognitive science and narrative pleasure, Vera Tobin explains how our brains conspire with stories to produce those revelatory plots that define a "well-made surprise."

WILLIAMS, Jay, **The Oxford Handbook of Jack London**, New York, Oxford University Press, 2017, xvii, 652 pages.

WILLIAMS, Rebecca (ed.), **Everybody Hurts: Transitions, Endings, and Resurrections in Fan Cultures**, Iowa City, University of Iowa Press, 2018, 260 pages.

Have you ever been a fan of a show that was canceled abruptly or that killed off a beloved character unexpectedly? Or perhaps it was rebooted after a long absence and now you're worried it won't be as good as the original? Anyone who has ever followed entertainment closely knows firsthand that such transitions can be jarring. Indeed, for truly loyal fans, the loss can feel very real—even throwing their own identity into question. Examining how fans respond to and cope with transitions, endings, or resurrections in everything from band breakups (R.E.M.) to show cancellations (*Hannibal*) to closing down popular amusement park rides, this collection brings together an eclectic mix of scholars to analyze the various ways fans respond to change. Contributors: Stuart Bell, Anya Benson, Lucy Bennett, Paul Booth, Joseph Brennan, Kristina Busse, Melissa A. Click, Ruth Deller, Evelyn Deshane, Nichola Dobson, Simone Driessen, Emily Garside, Holly Willson Holladay, Bethan Jones, Nicolle Lamerichs, Kathleen Williams, Rebecca Williams.

CINÉMA & TÉLÉVISION

BAREFOOT, Guy, **Trash Cinema: The Lure of the Low**, London & New York, Wallflower, 2017, vii, 126 pages.

This volume explores the lower reaches of cinema and its paradoxical appeal. It looks at films from the B-movies of the 1930s to the mockbusters of today, and from the New York underground to the genre variations of Turkey's Yesilçam studios (and their YouTube afterlife). Critically examining the reasons for studying, denigrating, or celebrating the detritus of film history, it also considers the place of a trash aesthetic within and beyond 1960s American avant-garde and looks at the cult of trash in the fanzines of the 1980s.

BRION, Patrick, **Cinéma de minuit: 40 ans, 2000 films**, Paris, Télémaque, 2017, 767 pages.

La cinémathèque idéale existe : depuis 40 ans, le Cinéma de minuit vous l'offre tous les dimanches soir sur France 3. 2 000 films inédits ou méconnus, perles rares ou chefs-d'oeuvre incontestés des cinémas français, italiens, anglais, américains, russes, espagnols ou allemands... Deux mille soirées présentées dans l'ordre chronologique de leur diffusion depuis mars 1976. Un univers de souvenirs intacts et d'émotions retrouvées. Un trésor unique du patrimoine cinéphilique mondial. 2 000 films, plus de 2 300 photos et documents.

CANTRELL, Tom & Christopher HOGG, **Acting in British Television**, London & New York, Palgrave Macmillan, 2017, xiii, 285 pages.

Focused around sixteen new interviews with celebrated British actors, including Rebecca Front, Julie Hesmondhalgh, Ken Stott, Penelope Wilton and John Hannah, this rich resource delves behind the scenes of a range of British television programmes in order to find out how actors build their characters for television, how they work on set and location, and how they create their critically acclaimed portrayals. The book looks at actors' work across four diverse but popular genres: soap opera; police and medical drama; comedy; and period drama.

COURET, Nilo, **Mock Classicism: Latin American Film Comedy, 1930-1960**, Oakland, University of California Press, 2018, 296 pages.

CURTIS, James, **Last Man Standing: Mort Sahl and The Birth of Modern Comedy**, Jackson, University Press of Mississippi, 2017, x, 369 pages.

DESBOIS, Erwan, **J. J. Abrams ou L'éternel recommencement: essai-cinéma**, Levallois-Perret, Playlist Society, 2017, 118 pages.

En moins de quinze ans, J. J. Abrams s'est imposé comme l'une des figures phares d'Hollywood. Créateur de séries qui ont redéfini le genre (*Alias*, *Lost* et *Fringe*), réalisateur à la tête d'énormes franchises (*Mission Impossible*, *Star Trek* et *Star Wars*), et producteur de renom *via* sa société Bad Robot, il est devenu le nouvel homme-orchestre du cinéma américain, s'inscrivant ainsi dans la lignée de son mentor Steven Spielberg. Se distinguant par son désir de préserver l'équilibre entre la part de l'auteur et celle de l'*entertainer*, il s'assure que ses créations peuvent toucher le plus grand nombre tout en puisant constamment dans des thèmes qui lui sont chers.

DICK, Bernard, **That Was Entertainment: The Golden Age of the MGM Musical**, Jackson, University Press of Mississippi, 2018, 312 pages.

EAGLE, Jonna, **Imperial Affects: Sensational Melodrama and the Attraction of American Cinema**, New Brunswick, Rutgers University Press, 2017, 273 pages.

Imperial Affects is the first sustained account of American action-based cinema as melodrama. From the earliest war films through the Hollywood Western and the late-century action cinema, imperialist violence and mobility have been produced as sites of both visceral pleasure and moral virtue.

ERICKSON, Hal, **Any Resemblance to Actual Persons: The Real People behind 400 + Fictional Movie Characters**, Jefferson (NC), McFarland, 2017, vii, 403 pages.

This survey of à clef characters covers a selection of fictionalized personalities, beginning with the Silent Era. The landmark lawsuit surrounding *Rasputin and the Empress* (1932) introduced disclaimers in film credits,

assuring audiences that characters were not based on real people—even when they were. Entries cover screen incarnations of Wyatt Earp, Al Capone, Bing Crosby, Amelia Earhart, Buster Keaton, Howard Hughes, Janis Joplin and Richard Nixon, along with the inspirations behind perennial favorites like Charlie Chan and Indiana Jones.

ESCOLANO, Gérard, **La Fabuleuse histoire du serial: ou cliffhangers à tous les épisodes**, Fos-sur-Mer, Gérard Escolano, 2017, 2 volumes, 652 pages.

FAHMÜLLER, Eva-Maria, **Neue Dramaturgien: zwischen Monomythos, Storyworld and Serienboom**, Berlin, Master School Drehbuch, 2017, 147 pages.

FREESE, Gene Scott, **Classic Movie Fight Scenes: 75 Years of Bare Knuckles Brawls**, Jefferson (NC), McFarland, 2017, 336 pages.

Examining more than 300 films—from *The Spoilers* (1914) to *Road House* (1989)—the author provides behind-the-scenes details on memorable melees starring such iconic tough-guys as John Wayne, Randolph Scott, Robert Mitchum, Lee Marvin, Charles Bronson, Clint Eastwood, Bruce Lee, Chuck Norris and Jackie Chan.

FRIEDMAN, Seth, **Are You Watching Closely? Cultural Paranoia, New Technologies and the Contemporary Hollywood Misdirection Film**, Albany, State University of New York Press, 2017, xiv, 264 pages.

Retrospective issues: the discursive approach to genre and the misdirection film -- The truth is out there: manufacturing conspiratorial narrative coherence -- Constructing the (im)perfect cover: masculine masquerade and narrative agency -- Start making sense: narrative complexity, DVD, and online fandom -- The masters of misdirection: branding M. Night Shyamalan and Christopher Nolan -- Genre prestige: the misdirection film as blockbuster and middlebrow art -- Conclusion.

GANZO, Fernando, **La nouvelle comédie du cinéma français: confidences de 10 réalisateurs**, Paris, Les Nouvelles éditions Jean-Michel Place, 2017, 171 pages.

GERAGHTY, Christine, **Women and Soap Opera: A Study of Prime Time Soaps**, Cambridge, Polity Press, 2007, v, 221 pages.

GIACOVELLI, Enrico, **Il était une fois la comédie à l'italienne: l'histoire, les lieux, les auteurs, les acteurs, les films**, Rome, Gremese, 2017, 415 pages.

HILL, Matthew B., **Unconventional Warriors: The Fantasy of the American Resistance Fighter in Television and Film**,

Santa Barbara (CA), Praeger, 2018, 218 pages. Tracing the "American Guerrilla" narrative through more than one hundred years of film and television, this book shows how the conventions and politics of this narrative influence Americans to see themselves as warriors, both on screen and in history.

HOGAN, David J. (ed.), **Invasion USA: Essays on Anti-Communism Movies of the 1950s and 1960s**, Jefferson (N.C.), McFarland, 2017, viii, 258 pages.

Introduction: Communism, Movies and the Big Dance

Party (David J. Hogan) 1

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LEGRAND, Dominique, **La Passion Polanski**, Paris, Marest éditeur, 2017, 141 pages.

LEHMAN, Frank, **Hollywood Harmony: Musical Wonders and the Sound of Cinema**, New York, Oxford University Press, 2018, 320 pages.

MONUSH, Barry, **Steven Spielberg FAQ: All That's Left to Know about the Films of Hollywood's Best Known Director**, Milwaukee (WI), Applause Theater & Cinema Books, 2018, 460 pages.

OLSON, Debbie (ed.), **The Child in World Cinema: Children and Youth in Popular Culture**, Lanham (MD), Lexington Books, 2018, xvii, 496 pages.

PHILLIPS, Brent, **Charles Walters: The Director who Made Hollywood Dance**, Lexington, University of Kentucky Press, 2017, 322 pages.

PALMER, R. Barton & Murray POMERANCE (ed.), **The Many Cinemas of Michael Curtiz**, Austin, University of Texas Press, 2018, 316 pages.

PARVULESCU, Constantin (ed.), **Global Finance on Screen: from Wall Street to Side Street**, London, New York, Routledge, 2018, 256 pages.

The chapters for this interdisciplinary collection are written by European and North American scholars in film studies, anthropology, business ethics, cultural studies, political economy, and sociology. The collection offers in-depth investigations of feature films such as *Wall Street*, *Freefall*, *Margin Call*, *Justice & Co*, *The Wolf of Wall Street*, and *The Big Short*, and documentaries such as *Inside Job*, *Capitalism: A Love Story* and *In a Strange Land*.

ROOTS, James, **100 Essential Silent Film Comedies**, Lanham (MD), Rowman & Littlefield, 2017, 298 pages.

In *100 Essential Silent Film Comedies* James Roots identifies the major comedic motion pictures produced in the first few decades of the twentieth century. With a lucid and lively style, Roots takes a look at more than 400 silent comedies and narrows the list to 100 that viewers should consider. Each entry includes cast and crew information, a synopsis, critical evaluation, and additional commentary—all to demonstrate why that particular film is essential viewing. The films range from 70 seconds to full-length features and even include some of the earliest produced films, starting in 1894. In addition to citing Hollywood's finest, the book profiles comedies from around the world

SHERMAN, Dale, **Mel Brooks FAQ: All that's Left to Know about the Outrageous Genius of Comedy**, Milwaukee (WI), Applause Theatre & Cinema Books, 2018, 400 pages.

SHUSTER, Martin, **New Television: The Aesthetics and Politics of a Genre**, Chicago, The University of Chicago Press, 2017, xiv, 263 pages.

Through careful analysis of shows including *The Wire*, *Justified*, and *Weeds*, among others; and European and Anglophone philosophers, such as Stanley Cavell, Hannah Arendt, Martin Heidegger, and John Rawls; Shuster reveals how various contemporary television series engage deeply with aesthetic and philosophical issues in modernism and modernity.

SHONE, Tom, **Tarantino: A Restrospective**, London, Thames & Hudson, 2017, 255 pages.

R.I.P : faute de rentabilité, la collection "L'univers des séries" des éditions Vendémiaire (Paris) cesse de paraître.



LITTÉRATURE

ANDREW, Lucy, **The Boy Detective in Early British Children's Literature. Patrolling the Border between Boyhood and Manhood**, London & New York, Palgrave Macmillan, 2017, ix, 243 pages.

This book maps the development of the boy detective in British children's literature from the mid-nineteenth to the early-twentieth century. It explores how this liminal figure – a boy operating within a man's world – addresses adult anxieties about boyhood and the boy's transition to manhood. It investigates the literary, social and ideological significance of a vast array of popular detective narratives appearing in 'penny dreadfuls' and story papers which were aimed primarily at working-class boys.

BOSTRÖM, Mattias, **From Holmes to Sherlock: The Story of the Men and**

Women who created an Icon, New York, Mysterious Press, 597 pages. + 8 pages de planches non numérotées.

In *From Holmes to Sherlock*, Swedish author and Sherlock Holmes expert Mattias Boström recreates the full story behind the legend for the first time. From a young Arthur Conan Doyle sitting in a Scottish lecture hall taking notes on his medical professor's powers of observation to the pair of modern-day fans who brainstormed the idea behind the TV sensation *Sherlock*, from the publishing world's first literary agent to the Georgian princess who showed up at the Conan Doyle estate and altered a legacy, the narrative follows the men and women who have created and perpetuated the myth.

BROWN, Michelle, **The Oxford Encyclopedia of Crime, Media, Popular Culture**, New York, Oxford University Press, 2018, 3 volumes, 2232 pages.

DUTTA-FLANDERS, Reshmi, **The Language of Suspense in Crime Fiction. A Linguistic Stylistic Approach**, London & New York, Palgrave Macmillan, 2017, xvii, 500 pages.

This book introduces readers to linguistic stylistic analysis and combines both literary and linguistic analysis to explore suspense in crime fiction. Employing critical linguistics, discourse analysis and functional grammar, it demonstrates that suspense in plot-based stories is created through non-linear, causative presentation of the narrative. The author investigates how plot sequence is manipulated to ensure the reader cannot resolve the order of events until the end of the tale.

GAUTHIER, Nicolas, **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, (Médiatextes), 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 et une fascinante conception de la lecture. C'est à cartographier les voyages qu'ils proposent à leur lecteur que s'attache cet ouvrage, afin de mettre en évidence une dramatisation du crime kaléidoscopique, ambivalente et, à bien des égards, toujours pertinente.

Sommaire très détaillé sur le site des Presses U de Limoges.

GREGORIOU, Christiana, **Crime Fiction Migration: Crossing Languages, Cultures and Media**, New York, Bloomsbury Academic, 2017, 196 pages.

EN RAPPEL

Norbert Spehner
LE DÉTECTIONNAIRE
Dictionnaire des personnages
principaux de la littérature policière et
d'espionnage
Lévis (Qc), Éditions Alire, 2016, 800
pages.

Dès son apparition au XIX^e siècle, la littérature policière a fasciné. D'abord récit d'énigmes et de détection, le roman policier a évolué et s'est diversifié au fil des décennies, tant et si bien qu'il est d'usage maintenant de parler « des » littératures policières. En France, tout comme au Québec et dans l'ensemble de la francophonie, il ne s'est jamais publié autant de polars, de romans noirs et d'espionnage. Comme lecteur, nous avons littéralement l'embarras du choix. Or, pour bien choisir ses lectures, encore faut-il savoir ce qui est offert... et c'est là qu'entre en scène « Le Détectionnaire » qui présente, à la manière d'un dictionnaire, tous les personnages récurrents qui ont fait la réputation de la littérature policière mondiale — plus de 2600!

Plonger dans « Le Détectionnaire », c'est partir à la découverte de Sherlock HOLMES et d'Hercule POIROT (Grande-Bretagne), de Philip MARLOWE, Hieronymus BOSCH et Hannibal LECTER (États-Unis), de Kurt WALLANDER et Michael BLOMKVIST (Suède), de Jules MAIGRET et M. WENS (Belgique), de SAN-ANTONIO et Benjamin MALAUSSÈNE (France), sans oublier Maud GRAHAM, Daniel DUVAL, Victor LESSARD (Québec) et des milliers d'autres, tous aussi passionnants... de Pat ABBOTT à Anna ZORAN. Instructif — grâce entre autres à l'éclairante présentation de Norbert Spehner —, abondamment illustré, de consultation simple et agréable, « Le Détectionnaire » est l'outil indispensable qui manquait à l'amateur de littérature policière pour enfin satisfaire pleinement sa passion!

Pour chaque personnage : une notice "biographique", la bibliographie, les films et/ou les séries tv, les études.

Note: l'ouvrage est disponible en Europe, mais vous pouvez aussi le commander en ligne sur le site des éditions Alire ou sur Amazon.

Vu la taille et le prix de l'ouvrage je n'ai pas d'exemplaires de presse à vous offrir. Prière de vous adresser directement à l'éditeur.

P.S. Exception faite de quelques abonnés de Marginalia, notamment Julien Vedrenne ou Claude Mespède, les journalistes et/ou chroniqueurs français sont plus prompts à demander des services de presse coûteux que de présenter cet ouvrage qu'ils ont tous snobé ! C'est vrai que c'est publié au Québec, ces insignifiants arpens de neige colonisés !

HALIBURTON, Rachel Frances Christine, **The Ethical Detective: Moral Philosophy and Detective Fiction**, Lanham (MD), Lexington Books, 2018, 266 pages.

Detective fiction is a literary genre that asks readers to consider questions of good and evil, justice and injustice, virtue and vice, and is, consequently, a profoundly and inescapably ethical genre. Moreover, in the figure of the detective, readers are presented with an accessible role model who demonstrates the virtues of honesty, courage, and a commitment to justice that are required by those who want to live well as a virtue ethicist would understand it.

KITTSTEIN, Ulrich, **Gestörte Ordnung. Erzählungen vom Verbrechen in der deutsche Literatur**, Heidelberg, Universitätsverlag Winter, 2016, 309 pages.

PRONZINI, Bill, **Son of Gun in Cheek: An Affectionate Guide to More of the "Worst" in Mystery Fiction**, Mineola (NY), Dover Publications, 2018, 240 pages.

A humorous and good-natured study of alternative crime fiction, the Edgar Award-nominated *Gun in Cheek* celebrated the neglected classics of substandard mystery writing. After years of additional research into comically awful literature, author Bill Pronzini returns with *Son of Gun in Cheek*, a compendium of even more twisted treasures for connoisseurs of hideous prose. Pronzini's lively commentary offers background on each of the stories he cites, providing an informative survey of the genre and its writers, crowned with hilarious excerpts.

ROLLS, Alistair, Clara SITBON & Marie-Laure VUAILLE-BARCAN (eds.), **Origins and Legacies of Marcel Duhamel's Série noire**, Leiden & Boston, Brill, 2018, 198 pages.

In *Origins and Legacies of Marcel Duhamel's Série Noire* Alistair Rolls, Clara Sitbon and Marie-Laure Vuaille-Barcan counter the myths and received wisdom that are typically associated with this iconic French crime fiction series, namely: that it was born in Paris on a tide of postwar euphoria; that it initially consisted of translations of American hard-boiled classics by the likes of Dashiell Hammett and Raymond Chandler; and that the translations were rushed and rather approximate. Instead, an alternative vision of Duhamel's translation practice is proposed, one based on a French tradition of auto-, or "original", translation of "ostensibly" American crime fiction, and one that appropriates the source text in order to create an allegory of the target culture.

TADIÉ, Benoît, **Front criminel: une histoire du polar américain de 1919 à nos jours**, Paris, Presses universitaires de France, 2018, 386 pages.

Deux forces expliquent le polar américain : d'un côté, une poussée littéraire populaire et démocratique, qui s'affirme dans les magazines *pulp* et les *paperbacks* du XX^e siècle ; de l'autre, une réaction hostile qui entrave la démocratie et criminalise la revendication émancipatrice. Si le polar

incarne la démocratisation de et par la culture, l'accès des masses à l'expression, l'élargissement de leur représentation littéraire et l'affirmation de leur parole égalitaire, il raconte en même temps la résistance sociale à ce mouvement, dans un monde où les hommes ne se révèlent pas les uns aux autres comme frères mais comme ennemis – où, comme l'écrit David Goodis, « il n'y a que deux sortes de gens : ceux qui prennent des coups et ceux qui donnent les coups ».

A SIGNALER : parution du no 88 (novembre 2017), du fanzine *Il Gatto nero*, publié par Federica Marchetti. Un site à visiter : www.ilgattoneiro.it

A PROPOS DES AUTEURS

BLOCH, Peter André, **Friedrich Dürrenmatt - Visionen und Experimenten Werkstattgespräche - Bilder - Analysen - Interpretationen**, Göttingen, Wallstein, 2017, 389 pages.

ENSBERG CUNNINGHAM, Meghan M., **Agatha Christie: Traveler, Archeologist, and Author**, New York, Cavendish Square Publishing, 2018, 128 pages.

GAUTEUR, Claude, **Renoir-Simenon en miroir**, Paris, Pierre-Guillaume de Roux, 2016, 140 pages.

GLAUSER, Marion, **Le polar hors-la-loi ? René Belleto: le genre en question**, Lausanne, Archipel Essais, 2017. Postface d'Antonio Rodriguez et un entretien avec Paul Otchkovsky-Laurens.

MANNING, Toby, **John Le Carré and the Cold War**, London, Bloomsbury Academic, 2018, viii, 239 pages.

Examining *The Spy Who Came in from the Cold* (1963), *Tinker Tailor Soldier Spy* (1974), *Smiley's People* (1979) and other novels, this book offers an illuminating picture of Cold-War Britain, while situating le Carré's work alongside that of George Orwell, Graham Greene and Ian Fleming. Providing a valuable contribution to contemporary understandings of both British spy fiction and post-war fiction, Toby Manning challenges the critical consensus to reveal a considerably less radical writer than is conventionally presented.

MARTIN PARRAGA, Javier, **Fear, Trauma and Paranoia in Bret Easton Ellis's Oeuvre**, Newcastle upon Tyne, Cambridge Scholars Publishing, 2017, x, 164 pages.

OATES, Joyce Carol, **La Foi d'un écrivain**, Paris, Philippe Rey, 2017, 154 pages.

Avec plus d'une centaine d'ouvrages à son crédit et une place de premier plan dans la littérature américaine, Joyce Carol Oates se voit souvent poser la question : comment devient-on écrivain ? Bien que le travail de l'imagination demeure un mystère, elle fournit, à travers ce livre, un certain nombre de réponses à tous ceux qui s'interrogent sur l'acte d'écrire et le processus de création.

ROHRBACH, Véronique, **Le Courier des lecteurs de Simenon. L'ordinaire en partage**, Rennes, Presses Universitaires de Rennes, (Interférences), 2018, 314 pages.

RUAUD, André-François, **Arsène Lupin, une vie**, Montélimar, Les Moutons électriques, 2018, 208 pages

RUAUD, André-François & Xavier MAUMÉJEAN, **Sherlock Holmes**, Montélimar, Les Moutons électriques, 2018, 304 pages.

RUAUD, André-François & Xavier MAUMÉJEAN, **Hercule Poirot, une vie**, Montélimar, Les Moutons électriques, 2018, 320 pages.

SHALLCROSS, Michael, **Rethinking G. K. Chesterton and Literay Modernism: Parody Performance, and Popular Culture**, New York, Routledge, 2018, xii, 295 pages.

TRIPLOW, Nick, **Getting Carter: Ted Lewis and the Birth of Brit Noir**, Harpenden (UK), Oldcastle Books, 2018, 320 pages.

The classic film *Get Carter* was based on a book called *Jack's Return Home*, and many commentators agree contemporary British crime writing began with that novel. The influence of both book and film is strong to this day, reflected in the work of David Peace, Jake Arnott, Russell Lewis, and the likes. But what of the man who wrote this seminal foundation work? Ted Lewis is one of the most important writers you've never heard of. Born in Manchester in 1940, he grew up in the tough environs of postwar Humberside, attending Hull Art School before heading for London. His life described a cycle of obscurity to glamour and back to obscurity, followed by death at only 42.

CINÉMA & TÉLÉVISION

BAECQUE, Antoine de, **Jean-Pierre Melville, une vie**, Paris, Seuil, 2017, 219 pages.

BÉNOLIEL, Bernard, **Taxi Driver, de Martin Scorsese: le criminel et l'artiste**, Crisnée (Belgique), Yellow Now, (Côté Films, no 35), 2017, 126 pages.

BEYLOT, Pierre, **Bertrand Blier, Buffet froid**, Neuilly, Atlante, (Clefs concours. Cinéma), 2017, 189 pages.

CHAPPELL, Mallory Young, **Bad Girls and Transgressive Women in Popular Television, Fiction, and Film**, London & New York, Palgrave Macmillan, 2017, xvi, 289 pages.

This collection of essays focuses on the representations of a variety of “bad girls”—women who challenge, refuse, or transgress the patriarchal limits intended to circumscribe them—in television, popular fiction, and mainstream film from the mid-twentieth century to the present

Today’s popular manifestations include such widely known figures as Lisbeth Salander (the “girl with the dragon tattoo”), *The Walking Dead*’s Michonne, and the queen bees of teen television series.

DECOBERT, Lydie, **La Peinture à l'oeuvre dans le cinéma d'Alfred Hitchcock**, Paris, L'Harmattan, (Champs visuels), 2018, 230 pages.

FOLENS, Chloé, **Les Métamorphoses d'Henri-George Clouzot**, Paris, Vendémiaire, Ciné-Patrimoine Concept, 2017, 304 pages.

GANZO, Fernando (dir.), **Jacques Tourneur**, Nantes, Capricci, 2017, 207 pages.

GEORGE, David & Gizella MENESES, **Argentine Cinema: from Noir to Neo-noir**, Lanham (MD), Lexington Books, 2017, 181 pages.

Argentine Cinema: From Noir to Neo-Noir examines the phenomenon of Argentine film noir. Beginning with definitions of film noir and its international iterations, the book presents a history of the development of film noir and neo-noir in Argentina (from the 1940s to the present), as well as a technical, aesthetic, and socio-historical analysis of such recent Argentine neo-noir films as *The Aura*, *The Secret in Their Eyes*, and *The German Doctor*. It considers the question of inscription of such classic noirs as *Double Indemnity* and *The Third Man* and looks forward to future scholarly work on other Latin American noir and neo-noir films, especially those produced in Mexico and Brazil.

HOLLAR, Cheryl, **A Fan's Guide to Hawaii Five-O**, Sheffield (UK), Tomahawk Press, 2017, 116 pages. Foreword by Fred Asner.

LIEB, Marie-Anne, **Buffet froid, de Bertrand Blier**, Dijon, Éditions universitaires de Dijon, (Essais), 2017, 95 pages.

PIPPIN, Robert B., **The Philosophical Hitchcock: Vertigo and the Anxieties of Unknowingness**, Chicago, University of Chicago Press, 2017, x, 132 pages.

SCHLICKERS, Sabine & Vera TOTO (eds.), **Perturbatory Studies on Deception, Paradox and Empuzzlement**, Berlin, de Gruyter, 2018, vi, 265 pages.

SCHWANEBECK, Wieland (ed.), **Reassessing the Hitchcock Touch: Industry, Collaboration, and Filmmaking**, London & New York, Palgrave Macmillan, 2017, xii, 273 pages.

SELIGMANN, Nadine, **Star Gazing - Strategien der Mediale Inszenierung bei Alfred Hitchcock und Gilbert & George**, Bielefeld, transcript Verlag, 2017, 339 pages.

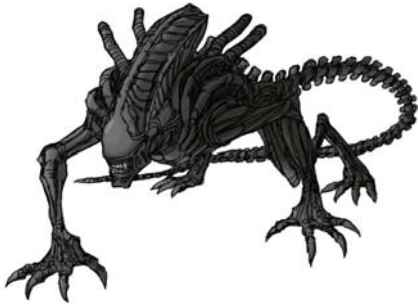
SILVER, Alain & James URSINI (eds.), **Film Noir Prototype: Origins of the Movement**, Milwaukee (WI), Applause Theatre & Cinema Books, 2018, 300 pages.

Film noir is one of the most enduring and popular genres in cinema. But it did not spring up spontaneously, fully formed. Rather, its origins can be traced to sources as varied as Victorian literature, German Expressionism, and American art and photography. In this comprehensive collection of essays that's packed with illustrations and artwork, a team of eminent scholars and film writers present thorough analyses of the influence of prototypes on the classic period of film noir. Some essays focus on particularly influential genres, such as the rogue cop film and "gothic" thrillers; while others discuss the choices of individual filmmakers, including John Ford and Alfred Hitchcock, in their most well-loved films. The editors and all of the featured contributors Sheri Chinen Biesen, Todd Erickson, Richard Edwards, Julie Grossman, Robert Miklitsch, Homer Pettey, Robert Porfirio, Tom Ryall, Marlisa Santos, Jesse Schlotterbeck, and Tony Williams are noted scholars in the field of film noir, most of whom have written book-length studies of their own. From the gangster and horror genres to social realism and Hitchcock's spy films of the 1930s, *Film Noir Prototypes* offers compelling accounts of the genre's influences.

TAYLOR, Henry M., **Conspiracy ! Theorie und Geschichte des Paranoiafilms**, Marburg, Schüren Verlag, 2017, 704 pages. [avec 550 illustrations couleur]

TKOTZYK, Raphaela, **Taffe Kommissarinnen und emanzierte Kommissare ? Zur soziale Konstruktion zeitgenössischer TV-Ermittlerteams in deutschen Krimiserien**, Bielefeld, transcript, 2017, 290 pages.

ÉCRITS SUR L'IMAGINAIRE



SCIENCE-FICTION
FANTASTIQUE & FANTASY

LITTÉRATURE

ADAMI, Esterino, BELLINO, Francesca & Alessandro MENGOZZI (eds.), **Other Worlds and the Narrative Construction of Otherness**, Mimesis International, (Literature), 2017, 210 pages.

The papers collected in this volume deal with the explorations of Science Fiction, Fantasy and, more generally, the representation of otherness through the narrative construction of fantastic, imaginary, appalling or attractive places, stories and figures. Contributions are arranged in four main sections. The first section (*Other spaces, new worlds*) deals with Hindi and Arabic Science Fiction. The second section (*Constructing forms of otherness*) analyses the narrative and psychological mechanisms that give forms to a stereotype or archetypal image of the threatening Other. The third section (*(Re)shaping style(s), language(s) and discourse(s) of otherness*) is centred on the idea of language as a tool to build up styles, genres and texts, and literature as an escape from disappointing history and a cross-cultural wandering space of narrative ghosts. The fourth section (*Circulating fearful otherness*) tests the limits and heuristic potential of a philological approach in reconstructing the wide circulation of motifs and characters from antiquity to (post-)modernity.

ALONSO BURGOS, Jesus, **Teoria e historia del hombre artificial: de automatás, cyborgs, clones y otras criaturas**, Madrid, Akal, 2017, 380 pages.

BANERJEE, Anindita, **Russian Science Fiction Literature and Cinema: A Critical Reader**, Oxford, Academic Studies Press, 2018, 520 pages.

Since the dawn of the Space Age, when the Soviet Union launched the first artificial satellite and sent the first human

into the cosmos, science fiction literature and cinema from Russia has fascinated fans, critics, and scholars from around the world. Informed perspectives on the surprisingly long and incredibly rich tradition of Russian science fiction, however, are hard to come by in accessible form. This critical reader aims to provide precisely such a resource for students, scholars, and the merely curious who wish to delve deeper into landmarks of the genre, discover innumerable lesser-known gems in the process, and understand why science fiction came to play such a crucial role in Russian society, politics, technology, and culture for more than a century. Contributors include: Mark B. Adams, Anindita Banerjee, Lynn Barker, Eliot Borenstein, Aleksandr Chantsev, Istvan Csicsery-Ronay, Stephen Dalton, Dominic Esler, Elana Gomel, Andrew Horton, Yvonne Howell, Asif A. Siddiqi, Robert Skotak, Michael G. Smith, Vlad Strukov, Darko Suvin.

BAKER, David, Stephanie GREEN & Agnes STASIEWICZ-BIENKOWSKA (eds.), **Hospitality, Rape and Consent in Vampire Popular Culture: Letting the Wrong One** London & New York, Palgrave Macmillan, 2017, xxi, 225 pages.

This unique study explores the vampire as host and guest, captor and hostage: a perfect lover and force of seductive predation. From Dracula and Carmilla, to *True Blood* and *The Originals*, the figure of the vampire embodies taboos and desires about hospitality, rape and consent.

BAUER, Gero, **House, Secrets, and the Closet: Locating Masculinities from the Gothic Novel to Henry James**, Bielefeld, transcripts Verlag, 2016, 233 pages.

BELLEGAMBA, Ugo, et al., (dir.), **Le Temps** (Journées interdisciplinaires Sciences et Fictions), actes des dixièmes journées interdisciplinaires Sciences et fictions de Peyresq, Saint-Martin-du-Var, Éditions du Somnium, 2017, 453 pages.

CANO, Luis C., **Los espíritus de la ciencia ficción: espiritismo, periodismo y cultura popular en las novelas de Eduardo Holmberg, Francisco Miralles y Pedro Castera**, Chapel Hill, University of North Carolina Press, 2017, 264 pages.

CARVER, Ben, **Alternate Histories and Nineteenth-Century Literature: Untimely Meditations in Britain, France and America**, London & New York, Palgrave Macmillan, 2017, xviii, 292 pages.

This book provides the first thematic survey and analysis of nineteenth-century writing that imagined outcomes that history might have produced. Narratives of possible worlds and scenarios—referred to here as “alternate histories”—proliferated during the nineteenth century and

clustered around pressing themes and emergent disciplines of knowledge. This study examines accounts of undefeated Napoleons after Waterloo, alternative genealogies of western civilization from antiquity to the (nineteenth-century) present day, the imagination of variant histories on other worlds, lost-world fictions that “discovered” improved relations between men and women, and the use of alternate history in America to reconceive the relationship between the New World and the Old.

BENFORD, Gregory, Gary WESTFAHL, Howard V. HENDRIX & Joseph D. MILLER (eds.), **Bridges to Science Fiction and Fantasy: Outstanding Essays from the J. Lloyd Eaton Conference Publication Record**, Jefferson (NC), McFarland, 2018, 187 pages.

Introduction (Gregory Benford, Gary Westfahl, Howard V. Hendrix and Joseph D. Miller)

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The Science Fiction of Medicine (H. Bruce Franklin) 215

Science Fiction and the Two Cultures: Reflections After the Snow-Leavis Controversy (Carl Freedman)

BLY, Robert, **More than True: The Wisdom of Fairy Tales**, New York, Henry Holt, 2018, 192 pages.

BOCKMANN, Jörn & Julia GOLD (dir.), **Turpiloquium: Kommunikationen with Teufeln und Dämonen in Mittelalter und Früher Neuzeit**, Würzburg, Königshausen & Neumann, 2017, vii, 313 pages.

BUSCH, Nathanael & Hans Rudolf VELTEN, **Die Literatur des Mittelalters im Fantasyroman**, Heidelberg, Universitätsverlag Winter, 2018, 237 pages.

Fantasyliteratur ist aus dem heutigen Buchladen nicht mehr wegzudenken. Von J. R. R. Tolkiens ‚Der Herr der Ringe‘ bis zu George R. R. Martins ‚Das Lied von Eis und Feuer‘ hat sie millionenfache Bucherfolge aufzuweisen. Es gibt keinen Zweifel daran, dass dieser Erfolg auch und gerade einer populären Inszenierung des Mittelalters geschuldet ist. Daraus ergibt sich die Aufgabe der Literaturwissenschaft und speziell der Mediävistik, jenseits jeglicher Gattungsvorbehalte und Epochengrenzen die produktive und kritische Auseinandersetzung mit den Texten der Fantasy zu suchen.

DAL LAGO, Alessandro, **Eroi e mostri: il fantasy come macchina mitologica**, Bologna, Il Mulino, 2017, 194 pages.

DAVIDSEN, Markus Altena (ed.), **Narrative and Belief: The Religious Affordance of Supernatural Fiction**, New York, Routledge, 2017, 132 pages.

This book aims to identify those features of the text that make it possible for a fictional narrative to inspire belief in the supernatural beings of the story, or even to facilitate ritual interaction with these beings. The contributions analyse the religious affordance and actual use of a wide range of texts, spanning from *Harry Potter* and *Star Wars*, over *The Lord of the Rings* and late 19th-century Scandinavian fantasy, to the Christian Gospels. Although we focus on the religious affordance of fictional texts, we also spell out implications for the study of religious narratives in general, and for the narrativist study of religion.

DiGIOIA, Amanda, **Childbirth and Parenting in Horror Texts: The Marginalized and the Monstrous**, Bingley, Emerald Publishing, 2017, 109 pages.

ELBERT, Monika & Wendy RYDEN (eds.), **Haunting Realities: Naturalistic Gothic and American Realism**, Tuscaloosa, The University of Alabama Press, 2017, 295 pages.

Introduction / Monika Elbert and Wendy Ryden -- I. Imprisoning genders. Seeing Gothically : Elizabeth Stoddard's *The Morgesons* / Stephen Arch -- Matrimonial abjections : the slave marriage and Charles W. Chesnut's legal gothic / Wendy Ryden -- Iterated horrors : "the monster" and manhood / David Greven -- The victim as vampire : Gothic naturalism in the white slave narrative / Donna M. Campbell -- II. Horrors of the Civil War and its

aftermath. Domestic Gothic in the Civil War fiction of Elizabeth Stuart Phelps (Ward) and Ambrose Bierce / Monika Elbert -- "His face ceased instantly to be a face" : Gothicism in Stephen Crane / Agnieszka Soltysik Monnet -- Unmasking the lynching subject : Thomas Nelson Page, Paul Laurence Dunbar, and the specters of American race / Steve Marsden -- III. Wicked money, haunted objects. Dangerous houses in the uncanny tales of Charlotte Perkins Gilman and Mary E. Wilkins / Dara Downey -- Haunted economies : race, retribution, and money in Pauline Hopkins's *Of one blood* and W.E.B. Du Bois's *The quest of the silver fleece* / Christine A. Wooley -- Housing crisis and Gothic gambling in Theodore Dreiser's *The financier* / Patricia Luedecke -- IV. Paranormal longings and warnings. The haunted narrators of *Clovernook* : Alice Cary's village Gothic / Dennis Berthold -- The ghosts of medical and domestic violence in Elizabeth Stuart Phelps's *The gates between* / Lisa A. Long -- The spirit of revolt : Hamlin Garland's paranormal writing / Daniel Mrozowski -- V. Spectral landscapes and locations -- The specter and the spectator : Rebecca Harding Davis's "The second life" and the naturalist Gothic / Alicia Mischa Renfroe -- Enchanting night and nocturnal predations : the art of darkness in Frank Norris's *McTeague* / Charlotte L. Quinney -- Vaster and more terrible : Jack London's Gothic splicing / Kenneth K. Brandt -- Naturalistic despair, human struggle, and the Gothic in Wharton's short fiction / Gary Totten.

FRANÇOIS, Cyrille, **Les Voix des contes: stratégies narratives et projets discursifs des contes de Perrault, Grimm et Andersen**, Clermont-Ferrand, Presses universitaires Blaise Pascal, (mythographies et sociétés), 2017, 541 pages.

FÜRST, Saskia, Yvonne KAISINGER & Ralph POOLE (eds.), **US American Expressions of Utopian and Dystopian Visions**, Zürich, Lit Verlag, 2017, xiii, 197 pages.

GUNSENHEIMER, Monika, et al, (eds.), **Die globalisierte Apokalypse aus lateinamerikanischer Perspektive**, Göttingen, V & R Unipress, 2017, 204 pages.

HAY, John, **Postapocalypse Fantasies in Antebellum American Literature**, Cambridge & New York, Cambridge University Press, 2017, ix, 238 pages.

Even before the Civil War, American writers were imagining life after a massive global catastrophe. For many, the blank slate of the American continent was instead a wreckage-strewn wasteland, a new world in ruins. Bringing together epic and lyric poems, fictional tales, travel narratives, and scientific texts, *Postapocalyptic Fantasies in Antebellum American Literature* reveals that US authors who enthusiastically celebrated the myths of primeval wilderness and virgin land also frequently resorted to speculations about the annihilation of civilizations, past and future.

HENTGENS, Sarah, **Girls on Fire: Transformative Heroines in Young Adult Dystopian Literature**, Jefferson (NC), McFarland, 2018, 275 pages.

With a focus on the intersections of race, gender, class, sexuality and power, the author analyzes the themes, issues and characters in young adult (YA) dystopian fiction featuring female protagonists—the *Girls on Fire* who inspire progressive transformation for the future.

JACKSON, Anna (ed.), **New Directions in Children's Gothic: Debatable Lands**, New York & London, Routledge, 2017, viii, 193 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. At a time when the energies and anxieties of children's novels can barely be contained anymore within the genre of children's literature, spilling over into YA and adult literature, we need to pay attention. Weird things are happening and they matter.

JOSHI, S. T., **Varieties of the Weird Tale**, New York, Hippocampus Press, 2017, 352 pages.

The "golden age" of weird fiction ranged from about 1880 to 1940, and Joshi studies such leading writers as Ambrose Bierce and Bram Stoker, as well as little-known but fascinating figures such as Edna W. Underwood and Gertrude Atherton. Bierce's pungent political satires, rarely discussed by critics, are analyzed in detail, and we learn of both the lives and the writings of such pioneering writers of ghostly fiction as Mary E. Wilkins Freeman and E. Nesbit.

The early decades of the 20th century saw the emergence of such titans as Lord Dunsany and M. R. James, and Joshi provides penetrating glimpses into their variegated work. This was also an era of lesser-known figures, and Joshi shows how the work of Sax Rohmer, Irvin S. Cobb, and Maurice Level contributed to the development of weird fiction. Contemporary writers ranging from Ramsey Campbell, Thomas Ligotti, and Caitlín R. Kiernan are also studied in detail.

KLIMEK, Sonja, Tobias LAMBRECHT & Tom KINDT (dir.), **Funktionen der Fantastik: neue Formen des Weltbezugs von Literatur und Film nach 1945**, Heidelberg, Karl- Winter-Universitätsverlag, 2017, 210 pages.

Der Band versammelt Aufsätze zu Funktionen der Fantastik in Literatur und Film von 1945 bis in die Gegenwart. Dort werden neue Formen des Weltbezugs erprobt – und zwar gerade durch die Fantastik-, zum Beispiel durch irritierende oder auch als fraglos anzunehmende Hybridformen der offen ausgestellten Fiktionalität. Durch das freie Verfügen über die künstlerischen Traditionen sowohl der Moderne als

auch der Postmoderne etablieren sich nach 1945 neue, komplexe Konzepte der Selbst- und Weltreferenz von Fantastik in darstellenden Medien wie Literatur und Film.

LAJOYE, Patrice & Viktoriya, **Étoiles rouges: la littérature de science-fiction soviétique**, Paris, Piranha, 2017, 314 pages.

Malgré la censure, l'URSS a été le pourvoyeur d'une riche littérature de l'imaginaire, très largement perçue comme un moyen d'évasion, qui a permis à des millions de lecteurs de rêver. Très populaire, la science-fiction russe a eu un rôle à la fois éducatif et scientifique et a évolué parallèlement à l'histoire politique du pays, alternant périodes de déclin et moments de grande inventivité. C'est en son sein que se sont développées très tôt des formes de contestation du pouvoir. Pour la première fois tant en russe que dans une langue occidentale, un livre propose de retracer l'histoire complète de ce genre majeur et pourtant trop méconnu. D'Odoievski aux Strougatski, c'est plus de cent ans d'histoire de l'imaginaire qui sont abordés ici, du tsarisme à l'écroulement de l'empire soviétique.

LAUREILLARD, Marie & Vincent DURAND-DASTÈS (dir.), **Fantômes dans l'Extrême-Orient d'hier et d'aujourd'hui**, Paris, Presses de l'Inalco, 2017, 2 volumes.

La Chine nous présente une vision des esprits des morts qui diffère en bien des points de celle qu'en ont les sociétés occidentales. Nous tenterons au cours de cette conférence de retracer l'évolution de la vision chinoise de l'au-delà au fil des siècles en précisant dans quelles conditions les défunts furent autorisés ou non à s'en échapper pour revenir hanter les vivants. Ce faisant, nous essaierons de rendre justice au merveilleux corpus philosophique, littéraire et artistique consacré aux fantômes par la culture de la Chine et de ses voisins, dont les deux volumes qui paraissent aujourd'hui aux Presses de l'Inalco visent à proposer au lecteur français un échantillon représentatif bien que forcément lacunaire.

LEEUWEN, Richard van, **The Thousand and One Nights and Twentieth-Century Fiction**, Leiden & Boston, Brill, 2017.

MACHINAL, Hélène, Myriam MARRACHE-GOURAUD & Jean-François CHASSAY (dir.), **Signatures du monstre**, Rennes, Presses Universitaires de Rennes, (Interférences), 2017, 337 pages.

Sommaire détaillé sur Fabula.org ou ici : http://www.pur-editions.fr/couvertures/1507562578_doc.pdf

LEINE, Torston W., **Magischer Realismus als Verfahren der Späte Moderne: Paradoxien einer Poetik der Mitte**, Berlin, De Gruyter, 2018, xx, 310 pages.

MAEDING, Linda & Marisa SIGUAN (eds.), **Utopie im Exil: literarische Figurationen**

des Imaginären, Bielfeld, transcript Verlag, 2017, 244 pages.

MARTEL MORALES, Hector, **Literatura fantástica en Puerto Rico (siglo XIX): estudio y antología**, San Juan, Los Libros de la Iguana, 2016, 419 pages.

MATHESON, Neil, **Surrealism and the Gothic: Castles of the Interior**, London, Routledge, 2018, viii, 255 pages.

Surrealism and the Gothic is the first book-length analysis of the role played by the gothic in both the initial emergence of surrealism and at key moments in its subsequent development as an art and literary movement. The book argues the strong and sustained influence, not only of the classic gothic novel itself – Ann Radcliffe, Charles Maturin, Matthew Lewis, etc. – but also the determinative impact of closely related phenomena, as with the influence of mediumism, alchemy and magic. The book also traces the later development of the gothic novel, as with Bram Stoker's *Dracula*, and its mutation into such works of popular fiction as the *Fantômas* series of Marcel Allain and Pierre Souvestre, enthusiastically taken up by writers such as Apollinaire and subsequently feeding into the development of surrealism.

MAURER, Yael & Meyrav KOREN-KUIK (eds.), **Cityscapes of the Future: Urban Spaces in Science Fiction**, Leiden & Boston, Brill, 2018.

Part 1: The City and the Body

Urban Twinship: The Body of the Futuristic City in Jeff VanderMeer's *Veniss Underground*

Inbar Kaminsky

Past Future Cityscapes: Narratives of the Post-Human in Post-Urban Environments : *Eduardo Barros-Grela*
Architecture of Punishment: Dystopian Cities Marking the Body : *Elsa Bouet*

Part 2: Cities of Estrangement

Time Travel, Dystopia, and the Manhattan Skyscraper in George Allan England's *The Last New Yorkers* and Murray Leinster's "The Runaway Skyscraper" : *Rosalind Fursland*
Wires are the New Filth: The Rebirth of Dickens' London in Cyberspace : *Keith Daniel Harris*

City of Lights No More: Dystopian Paris in French Science Fiction : *Henri-Simon Blanc-Hoang*

Spatiality in the Cyber-World of William Gibson : *Imola Bülgöçdi*

Part 3: Cities of Imagination

"Divided Against Itself": Dual Urban Chronotopes

Elana Gornel

Experiencing the Cityscapes and Rural Landscapes as 'Citizens' of *The Hunger Games* Storyworld : *Natalie Krikowa*

'Final Men', Racialised Fears & the Control of Monstrous Cityscapes in Post-Apocalyptic Hollywood Films
Glen Donnar

Imagination Reloaded: Transfiguring Urban Space into Virtual Space in the tv Series *Caprica* : *Torsten Caeners*
The Dame Wore Skyscrapers: The Science-Fictional City as a Detective Story : *Shawn Edrei*

MAY, Andrew, **Pseudoscience and Science Fiction**, Heidelberg, Springer Verlag, (Science and Fiction), 2017, 181 pages.

This engagingly written, well researched and richly illustrated text explores a wide range of intriguing similarities and differences between pseudoscience and the fictional science found in SF.

MAYER, Uwe, **Der Mythos als Zeugnis des Fremden: Mythostheorie und englische Literature im Zeichen mythologischer Alterität**, Berlin, de Gruyter, 2018, viii, 287 pages.

O'SULLIVAN, Simon, et al, (eds.), **Futures and Fictions: Essays and Conversations that Explore Alternative Narratives and Image Worlds that Might be Pitched Against the Impasses of our Neo-Liberal Present**, London, Repeater, 2017, 320 pages.

Contributions range from work on science, sonic and financial fictions and alternative space-time plots to myths and images generated by marginalized and 'minor' communities, queer-feminist strategies of fictioning, and the production of new Afro- and other futurisms. Contributors to this volume include Ursula K. Le Guin, Theo Reeves-Evisson, Bridget Crone, Kodwo Eshun, Louis Moreno, Laboria Cuboniks, Luciana Parisi, Stefan Helmreich, Mark Fisher, Judy Thorne, Annett Busch, Harold Offeh, Robin Mackay, Elvira Dyangani Ose, Kemang Wa Lehulere, and Oreet Ashery.

OWENS, Susan, **The Ghost: A Cultural History**, London, Tate Publishing, 2017, 288 pages.

The ghost is no less than the mirror of the times. Organized chronologically, this new cultural history features a dazzling range of artists and writers, including William Hogarth, William Blake, Henry Fuseli, Dante Gabriel Rossetti, John Everett Millais, Susan Hiller and Jeremy Deller; John Donne, William Shakespeare, Samuel Pepys, Daniel Defoe, Percy and Mary Shelley, Emily Bronte, Charles Dickens, Wilkie Collins, Henry James, Thomas Hardy, Muriel Spark, Hilary Mantel, and Sarah Waters.

PETROV, Julia & Gudrun D. WHITEHEAD, **Fashioning Horror: Dressing to Kill on Screen and Literature**, New York & London, Bloomsbury Academic, 2017, 256 pages.

From Jack the Ripper to *Frankenstein*, Halloween customs to Alexander McQueen collections, *Fashioning Horror* examines how terror is fashioned visually, symbolically, and materially through fashion and costume, in literature, film, and real life. With a series of case studies that range from sensationalist cinema and Slasher films to true crime and nineteenth-century literature, the volume investigates the central importance of clothing to the horror genre, and broadens our understanding of both material and popular culture. Arguing that dress is fundamental to our understanding of character and setting within horror, the chapters also reveal how the grotesque and horrific is at the

center of fashion itself, with its potential for instability, disguise, and carnivalesque subversion.

SANTINI, Gianluca di, **Da Otranto a Innsmouth: nascita e sviluppi del Romanzo Gotico**, Independently Published, 2018, 125 pages.

Un viaggio dal castello di Otranto all'orrida cittadina di Innsmouth, passando per l'inferno e i Carpazi. In compagnia del dottor Frankenstein, Carmilla, Mr. Hyde, Dracula, di Ann Radcliffe, Matthew Lewis e Edgar Allan Poe. Fantasmici, nobili oppressori, patti col demonio, vampiri, entità oscure. Castelli sulle montagne, antiche abbazie, edifici in rovina, ove giovani eroine vengono imprigionate. Romanzi famosi e opere meno note della narrativa dell'orrore. La Paura, il Soprannaturale, l'Isolamento sociale. Un itinerario dedicato alla nascita e agli sviluppi del Romanzo Gotico. Un breve saggio sulla letteratura gotica e horror.

SCHALK, Sami, **Bodyminds Reimagined: (Dis)ability, Race, and Gender in Black Women's Speculative Fiction**, Durham (NC), Duke University Press, 2018, 192 pages.

She reads (dis)ability in neo-slave narratives by Octavia Butler (*Kindred*) and Phyllis Alesia Perry (*Stigmata*) not only as representing the literal injuries suffered under slavery, but also as a metaphor for the legacy of racial violence. The fantasy worlds in works by N. K. Jemisin, Shawntelle Madison, and Nalo Hopkinson—where werewolves have obsessive-compulsive-disorder and blind demons can see magic—destabilize social categories and definitions of the human, calling into question the very nature of identity. In these texts, as well as in Butler's *Parable* series, able-mindedness and able-bodiedness are socially constructed and upheld through racial and gendered norms.

SCHENK, Klaus & Ingold ZEISBERGER (dir.), **Fremde Räume: Interkulturalität und Semiotik des Phantastischen**, Würzburg, Königshausen & Neumann, 2017, 279 pages.

H. R. Brittnacher: Phantastisches Gelände: Der Sumpf – M. Wunsch: Mythologie und Raumstruktur bei Lovecraft – H. Krah: Der Ingenieur als Weltretter. Technik in der Frühen Moderne zwischen Fantastik und Arbeitswelt – M. Schmitz-Emans: Phantastische Literatur: eine Herausforderung für die Literaturtheorie – S. Neuhaus: Von Sandmännern, Ungeziefern und Lindwürmern. Doppelt heterotopische Räume bei E.T.A. Hoffmann, Franz Kafka und Walter Moers – T. Lachmann: Seelenlandschaften. Gebiete des ‚Abenteuerlichen‘, ‚Schrecklichen‘ und ‚Wunderbaren‘ in Texten Tiecks – K. Schenk: Phantastik des Raums in der Prager deutschen Literatur – M. Nies: „Jene blendende Komposition phantastischen Bauwerks“ – Venedig als räumliche Manifestation des Fantastischen in ästhetischer Kommunikation – I. Zeisberger: Fremdes in fremden Räumen. Alraunen bei Arnim und Ewers – E. Pabst: Wie man Freaks zu Freaks erklärt. Erzählen und Zeigen in Tod Brownings FREAKS (USA 1932) – U. Abraham: Verlust der Mitte. Raumkonzepte in der

fantastischen Kinder- und Jugendliteratur seit dem frühen 20. Jahrhundert – M. Bonacker: Bücher(t)räume. Bibliotheken als phantastische Räume in der Kinder- und Jugendliteratur.

SIMMONS, David, **American Horror Fiction and Class: from Poe to *Twilight***, London & New York, Palgrave Macmillan, (Palgrave Gothic), 2017, ix, 201 pages.

In this book, Simmons argues that class, as much as race and gender, played a significant role in the development of Gothic and Horror fiction in a national context. From the classic texts of Edgar Allan Poe and Nathaniel Hawthorne right through to contemporary examples, such as the novels of Stephen King and Stephenie Meyer's *Twilight* Series, class remains an ever present though understudied element.

STREERUWITZ, Marlene, **Das Wundersame und der Unwirklichkeit: neue Vorlesungen**, Frankfurt am Main, S. Fischer, 2017, 122 pages.

SULLIVAN, Karen, **The Danger of Romance: Truth, Fantasy and Arthurian Fictions**, Chicago, The University of Chicago Press, 2018, 336 pages.

The curious paradox of romance is that, throughout its history, this genre has been dismissed as trivial and unintellectual, yet people have never ceased to flock to it with enthusiasm and even fervor. In contemporary contexts, we devour popular romance and fantasy novels like *The Lord of the Rings*, *Harry Potter*, and *Game of Thrones*, reference them in conversations, and create online communities to expound, passionately and intelligently, upon their characters and worlds. But romance is "unrealistic," critics say, doing readers a disservice by not accurately representing human experiences. It is considered by some to be a distraction from real literature, a distraction from real life, and little more. Yet is it possible that romance is expressing a truth—and a truth unrecognized by realist genres?

TATE, Andrew, **Apocalyptic Fiction**, London & New York, Bloomsbury Academic, 2017, 192 pages.

"Released in the "21st-Century Genre Fiction" series, this book begins by distinguishing two ways of depicting a "ruined future": as dystopia and as "a devastated Earth in which 'technofuture' has failed." So Tate (Lancaster Univ., UK) writes in the introduction. Tate correctly defines apocalypse as an "uncovering of what was previously hidden" about the future and notes its dependence on the Bible.

THUSWALDER, Gregor & Daniel RUSS (eds.), **The Hermeneutics of Hell: Visions and Representations of the Devil in World Literature**, London & New York, Palgrave Macmillan, 2017, 322 pages.

This collection of essays analyzes global depictions of the devil from theological, Biblical, and literary perspectives,

spanning the late Middle Ages to the 21st century. The chapters explore demonic representations in the literary works of Johann Wolfgang von Goethe, Fyodor Dostoyevsky, Dante Alighieri, Charles Baudelaire, John Milton, H.P. Lovecraft, and Cormac McCarthy, among others. Sommaire détaillé sur le site de Palgrave Macmillan.

TITLESTAD, Michael & David WATSON (ed.), **The Ongoing End: On the Limits of Apocalyptic Narrative**, London & New York, Routledge, 2017, ix, 110 pages.

VARCHETTA, Aurelio, **Il tema del doppio: tra letteratura e cinema tedeschi**, StreetLib, 2018, 78 pages.[réédition]

Le thème du double [doppelgänger] dans la littérature et le cinéma allemands.

WALOWSKI, Pawel, **Der (Neue) Mensch und seine Welten: deutschsprachige fantastische Literatur und Science Fiction**, Berlin, Frank & Timme, 2017, 260 pages.

WARNER, Marina, **Fairy Tale: A Very Short Introduction**, Oxford, Oxford University Press, 2018, xxix, 156 pages.

WEINER, Jesse, Benjamin ELDON STEVENS & Brett M. ROGERS (eds.), **Frankenstein and its Classics: The Modern Prometheus from Antiquity to Science Fiction**, London, Bloomsbury Academics, 2018, 288 pages.

Introduction: The Modern Prometheus Turns 200
Jesse Weiner, Hamilton College, USA; Benjamin Eldon Stevens, Trinity University, USA;

Brett M. Rogers, University of Puget Sound, USA

Section 1: Promethean Heat

1. Patchwork Paratexts and Monstrous Metapoetics: "After tea M reads Ovid"

Genevieve Liveley, University of Bristol, UK

2. Prometheus and Dr. Darwin's Vermicelli: Another Stir to the *Frankenstein* Broth

Martin Priestman, University of Roehampton, UK

3. The Politics of Revivification in Lucan's *Bellum Civile* and Mary Shelley's *Frankenstein*

Andrew McClellan, University of Delaware, USA

4. Romantic Prometheus and the Molding of *Frankenstein*

Suzanne L. Barnett, Francis Marion University

5. Why "The Year without a Summer"?

David A. Gapp, Hamilton College, USA

6. The Sublime Monster: *Frankenstein*, or The Modern Pandora

Matthew Gumpert, Bogaziçi University, Turkey

Section 2: Hideous Progeny

7. Cupid and Psyche in *Frankenstein*: Mary Shelley's Apuleian Science Fiction?

Benjamin Eldon Stevens, Trinity University, USA

8. "The Pale Student of Unhallowed Arts": *Frankenstein*, Aristotle, and the Wisdom of Lucretius

Carl A. Rubino, Hamilton College, USA

9. Timothy Leary and the Psychodynamics of Stealing Fire

Nese Devenot, University of Puget Sound, USA
10. Frankenfilm: Classical Monstrosity in Bill Morrison's *Spark of Being*

Jesse Weiner, Hamilton College, USA
11. Alex Garland's *Ex Machina* or *The Modern Epimetheus*: Science Fiction after Mary Shelley
Emma Hammond, University of Bristol, UK

12. The Postmodern Prometheus and Posthuman Reproductions in Science Fiction
Brett M. Rogers, University of Puget Sound, USA

WEINSTOCK, Jeffrey Andrew (ed.), **The Cambridge Companion to American Gothic**, New York & London, Cambridge University Press, 2018, 272 pages.

The Cambridge Companion to American Gothic offers an accessible overview to both the breadth and depth of the American Gothic tradition. This subgenre features works from many of America's best-known authors: Edgar Allan Poe, Toni Morrison, Stephen King, Anne Rice, Henry James, Edith Wharton, William Faulkner, and Flannery O'Connor.

WILLEMS, Brian, **Speculative Realism and Science Fiction**, Edinburgh, Edinburgh University Press, 2017, x, 223 pages.

Introduction -- The Zug effect -- Divine paraphrase : Cormac McCarthy -- Double-vision : Neil Gaiman -- Subtraction and contradiction : China Miéville -- Tension and phase : Doris Lessing -- Animal death : Paolo Bacigalupi -- Transcription : Kim Stanley Robinson -- Conclusion.

WINDFUHR, Manfred, **Zukunftsvisionen: von christlichen, grünen und sozialistischen Paradiesen und Apokalypsen**, Bielefeld, Aisthesis Verlag, 2018, 882 pages.

WRIGHT, Kristen, **Disgust and Desire: The Paradox of Monster**, Leiden & Boston, Brill, 2018, xii, 188 pages.

YI, Dongshin, **A Genealogy of Cyborgothic: Aesthetics and Ethics in the Age of Posthumanism**, New York, Routledge, 2016, 164 pages.

Yi examines the cyborg's literary manifestations in novels, including *The Mysteries of Udolpho*, *Frankenstein*, *Dracula*, *Arrowsmith*, and *He, She and It*, alongside philosophical and critical texts such as Edmund Burke's *A Philosophical Enquiry into the Origins of Our ideas of the Sublime and Beautiful*, Immanuel Kant's *Critique of Judgment*, John Stuart Mill's *Utilitarianism and System of Logic*, William James's essays on pragmatism, ethical treaties on otherness and things, feminist writings on motherhood, and recent studies of posthumanism.

ZIGAROVICH, Jolene (ed.), **TransGothic in Literature and Culture**, New York, Routledge, 2018, 272 pages.

Foreword / Susan Stryker. Introduction. Transing the gothic / Jolene Zigarovich. Part I. Transgothic gender. Beyond queer gothic: charting the gothic history of the trans subject in Beckford, Lewis, Byron / Nowell Marshall -- Go to hell: William Beckford's skewed heaven and hell / Jeremy Chow -- Transgothic desire in Charlotte Dacre's *Zofloya* / Jolene Zigarovich -- That dreadful thing that looked like a beautiful girl: trans anxiety/trans possibility in three late Victorian werewolf tales / Ardel Haefele-Thomas. Part II. Transgothic bodies. Monster trans: diffracting affect, reading rage / Harlan Weaver -- More than skin deep: aliens, fembots, and trans-monstrosities in technogothic space / April Miller -- Gothic gender in skin suits, or the (transgender) skin I live in / Anson Koch-Rein. Part III. Transgothic rhetorics. The media of madness: gothic transmedia and the Cthulhu mythos / Jason Whittaker -- Black weddings and black mirrors: gothic as transgeneric mode / Hannah Priest -- The state of play: transgressive caricature and transnational enlightenment / Ian McCormick.

SOLARIS

L'anthologie permanente des littératures de l'imaginaire
no 205, hiver 2018, 240 pages.

Des textes de fiction de Feldrik Rivat (Prix Joël-Champetier), Julien Chauffour, Hugues Lictévoust, Jérémie Bourdages-Duclot, Samuel Lapierre & Enola Deil.

Un article de Mario Tessier: « OMNI: l'étrange et scandaleuse histoire d'une revue » [les Carnets du Futurable]

+ les rubriques habituelles : les Littéranauts, Mathieu Arès, Pierre-Alexandre Bonin, Francine Pelletier, Jean-Louis Trudel et Élisabeth Vonarburg et les lectures critiques de Geneviève Blouin, Pierre-Luc LaFrance, Jean-ïerre Laigle, Josée Lepire, Francine Pelletier et Élisabeth Vonarburg

Avec des illustrations d'Émilie Léger (dont la couverture), Marc Pageau et Suzanne Morel.

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

A signaler : la revue en ligne *Rilune* (*Revue des littératures européennes*), no 11, 2017 a pour thème "Science & Fiction", numéro dirigé par Fulvia Balestrieri & Eleonora Marzi. www.rilune.org

A PROPOS DES AUTEURS

Cette année, la créature du docteur Frankenstein fêtera ses 200 ans d'existence. Pour souligner cet anniversaire, les éditeurs vont certainement nous inonder d'ouvrages "à propos de..." et autres essais.

AZIZA, Claude, **Dictionnaire Frankenstein**, Paris, Presses de la Cité /Omnibus, 2018, 224 pages.



En mars 1818 paraissait *Frankenstein ou le Prométhée moderne*, de Mary Shelley, épouse du poète Percy Shelley – Frankenstein, du nom du savant qui donna vie à une créature assemblée avec des éléments de cadavre. Réflexion sur les excès de la science, sur l'ambition de défier Dieu en créant la vie, le roman est surtout fondateur d'un des plus grands mythes modernes (au même titre que *Dracula*), inspirant la littérature (de S-F, dont il est un des précurseurs, et autres), le théâtre, la BD, les jeux vidéo, et bien sûr le cinéma. C'est cet univers qu'explore de A à Z Claude Aziza, spécialiste de culture populaire (on lui doit notamment un *Dictionnaire du western...*) et également de la littérature du XIXe siècle.

DOSSIER : **Frankenstein**, de Mary Shelley, New York, Penguin Books, 2018, 257 pages.
Introduction ; Suggestions for further reading / by Charlotte Gordon -- Frankenstein : the 1818 text -- How to read

Frankenstein ; Chronology ; Suggested further reading / by Charles E. Robinson -- Introduction to Frankenstein, third edition (1831) / by Mary Shelley -- The creation of Eve-- Genesis 2:18-25, King James Bible -- "Prometheus" / by Lord Byron -- Mary Shelley's Letter I, Hôtel de Sécheron, Geneva, May 17, 1816 -- Excerpts from A vindication of the rights of woman / by Mary Wollstonecraft -- Mary Shelley's diary entry, March 19, 1815.

FRAYLING, Christophe, **Frankenstein: The First Two Hundred Years**, London UK, Reel Art Press, 2017, 208 pages.

This book, celebrating the two hundredth birthday of Frankenstein, will trace, in colourful and engaging ways, the journey of Shelley's Frankenstein from limited edition literature - to the bloodstream of contemporary culture. It includes new research on the novel's origins, and a facsimile reprint of the earliest-known manuscript version of the creation scene; visual material on adaptations for the stage, in magazines, on playbills, in prints and in book publications of the nineteenth century; series of visual essays on many of the film versions - and their inspirations in the history of art

KLINGER, Leslie S. (ed.), **The New Annotated Frankenstein** (Mary Shelley), New York, Liveright Publishing, 2017, Ixxix, 352 pages. Foreword by Leslie Klinger. with additional research by Janet Byrne. Introduction by Guillermo Del Toro, Afterword by Anne K. Mellor. Avec illustrations et cartes.

ALLART, Patrice, **Psychose à Arkham: les itinéraires de Robert Bloch et de Ramsey Campbell**, Paris, Les Éditions de l'oeil du Sphinx, (La Bibliothèque d'Abdul Alhazred), 2017, 340 pages.

BASTARACHE, Kassandre, **L'Utopie désenchantée**, Paris, Hermann, 2017, 145 pages. [anti-utopie et pessimisme anthropologique chez Swift & Desfontaines]

BIRNBAUM, Milton, **Aldous Huxley: A Quest for Values**, London, Routledge, 2017, xxii, 230 pages.

BRAKE, Mark & Jon CHASE, **The Science of Harry Potter**, Racehorse Publishing, 2017, 224 pages.

BRENNAN, Michael G., **George Orwell and Religion**, New York & London, Bloomsbury Academic, 2017, xix, 184 pages.

CASADEMONT, Romaine, WILLIS, Didier & Mahdi BRECCQ (dir.), **Fées, navigateurs & et autres miscellanées en Terre du Milieu**,

Toulouse, *Le Dragon de Brume*, 2017, 169 pages.

Première partie — Miscellanées en Terre du Milieu : Fées, navigateurs & cartographes

Kris Swank, « Le dernier chant de Tom Bombadil : "Il était une fois" de J. R. R. Tolkien. »

J. R. R. Tolkien, « Once Upon A Time »

Kris Swank, « Il était deux fois : réexaminer le poème "Il était une fois". »

Stéphanie Loubechine, « Addendum du traducteur. »

Alain Lefèvre, « À propos d'une dryade déchevelée. »

Simon Ayrinhac, « La représentation cartographique chez J. R. R. Tolkien. »

Alain Lefèvre, « Imagination & visualisation. »

Alain Lefèvre, « Navires volants, du mythe à la Machine. »

Seconde partie — J. R. R. Tolkien, au croisement des mythes

Vivien Stocker, « Les mangeurs de charbon — Tolkien, clubs et societies. »

Mahdí Brecq, « Mythologie germanique et fiction : inspirations et reflets dans l'oeuvre de Tolkien. »

Leo Carruthers, « Homme elfique, peuple elfique. Sire Gauvain et le Chevalier vert. »

DAY, David, **Tolkien: l'encyclopédie illustrée**, Paris, Hachette Heroes, 2017, 279 pages.

FLOT, Yannick, **Cyrano de Paris, le mystère Bergerac**, Paris, Bisquine Éditions, 2018, 356 pages.

FORNET-PONSE, Thomas (dir.), et al., **Tolkien's Philosophy of Language**, Düsseldorf, Scriptorium Oxoniae, 2016, 190 pages.

GAGEL, Amanda (ed.), **Lee Vernon. Correspondence. Selections**, New York & London, Routledge, 2017, 706 pages.

GUERIN, Remi, **Jules Verne, testament d'un excentrique**, Neuilly-sur-Seine, Michel Lafon, 2017, 191 pages. Préface de Jean Verne.

GÜNTHER, Elisabeth, **Konfigurationen des Unheimlichen: Medien und die Verkehrung von Leben und Tod in Elfriede Jelineks Theatertexten**, Bielfeld, transcript Verlag, 2018, 405 pages.

HARKUP, Kathryn, **Making the Monster: The Science Behind Mary Shelley's Frankenstein**, London & New York, Bloomsbury Sigma, 2018, 304 pages.

JACKSON, Pamela & Jonathan LETHEM (eds.), **L'Exégèse de Philip K. Dick**, volume 2. Paris, J'ai lu, (Nouveaux millénaires), 2017, 764 pages.

JAMISON, Carol Parrish, **Chivalry in Westeros: The Knightly Code of Song of Ice and Fire**, Jefferson (NC), McFarland, 2018, 200 pages.

This study explores how Martin crafts a chivalric code that intersects with and illuminates well known medieval texts, including both romance and heroic epics. Through characters such as Brienne of Tarth, Sandor Clegane and Jaime Lannister, Martin variously challenges, upholds and deconstructs chivalry as depicted in the literature of the Middle Ages.

JOGUIN, Odile, **L'Ésotérisme d'Edgar Poe**, Paris, L'Harmattan, 2017, 315 pages.

Tardivement reconnu par la critique de son pays qui l'a vilipendé au lendemain de sa mort, épris de Beauté et d'Unité, Poe s'est interrogé passionnément sur les mystères de l'univers et de l'au-delà. Lui, dont la visée artistique était "l'ordre métaphysique", s'est en particulier tourné, vers le réservoir d'images et de symboles que lui ont offert les différents ésotérismes (franc-maçoniens, arcanes du Tarot, alchimie, arithmologie. . .). L'étude est consacrée à explorer cette piste encore peu empruntée.

JUDGE, Lita, **Mary's Monster: Love, Madness, and How Mary Shelley Created Frankenstein**, New York, Roaring Press, 2018, 320 pages.

Pairing free verse with over three hundred pages of black-and-white watercolor illustrations, *Mary's Monster* is a unique and stunning biography of Mary Shelley, the pregnant teenage runaway who became one of the greatest authors of all time.

KRUSCHWITZ, Hans (ed.), **Ich Bin meiner Zeit Voraus: Utopie und Sinnlichkeit bei Heiner Müller**, Berlin, Neofelis Verlag, 2017, 329 pages.

KUZNICKI, Slawomir, **Margaret Atwood's Dystopian Fiction: Fire is Being Eaten**, Newcastle upon Tyne, Cambridge Scholars Publishing, 2017, 218 pages.

LAVOIE, Frédéric, **Avant l'après: Voyage à Cuba avec George Orwell**, Montréal, La Peuplade, (Récits), 2018, 448 pages.

LE GUIN, Ursula, **Dreams Must Explain Themselves: The Selected Non-Fiction of Ursula K. Le Guin**, London, Gollancz, 2018, 800 pages.

LUCKHURST, Roger (ed.), **The Cambridge Companion to Dracula**, New York & London, Cambridge University Press, 2018, 219 pages.

Introduction Roger Luckhurst; Part I. Dracula in the Gothic Tradition: 1. Dracula's Pre-History: The Advent of the Vampire Nick Groom; 2. Dracula's Debts to the Gothic Romance William Hughes; 3. Dracula and the Late

Victorian Gothic Revival Alex Warwick; Part II. Contexts: 4. Dracula and the Occult Christine Ferguson; 5. Dracula and Psychology Roger Luckhurst; 6. Dracula and Sexology Heike Bauer; 7. Dracula in the Age of Mass Migration David Glover; 8. Dracula and the East Matthew Gibson; 9. Dracula's Blood Anthony Bale; 10. Dracula and Women Carol Senf; Part III. New Directions: 11. Dracula Queered Xavier Aldana Reyes; 12. Dracula and New Horror Theory Mark Blacklock; 13. Transnational Draculas Ken Gelder; Part IV. Adaptations: 14. Dracula on Stage Catherine Wynne; 15. Dracula on Film 1931-1959 Alison Peirse; 16. Dracula on Film and TV, 1960 to present Stacey Abbott; Guide to Further Reading; Index.

MARY, Jean-Claude, **Aldous Huxley, le prophète oublié et Michel Houellebecq en contrepoint**, Paris, L'Harmattan, 2018, 306 pages.

McGIVERON, Rafeeq O., **Ray Bradbury**, Ipswich (Mass.), Salem Press, 2017, xxxiv, 238 pages.

MÜNCH, Detlef, **Zukunftskriege, Wunderwaffen, Zukunftsreiche im utopische Werk von Hans Dominik, 1921-1934**, Dortmund, SynerVerlag, 2017, 200 pages.

MURASOV, Jurij & Sylvia WERNER (dir.), **Science oder Fiction ? Stanislaw Lems Philosophie der Wissenschaft und Technik**, Paderborn, Wilhelm Fink Verlag, 2017, 170 pages.

PALLADINO, Mariangela, **Ethics and Aesthetics in Toni Morrison's Fiction**, Leiden & Boston, Brill, 2018, 175 pages.

PETERSEN, Sandy, **Cthulhu: les créatures du mythe**, Paris, Bragelonne, 2017, 152 pages.

Plus de soixante entités sont présentées, chacune avec une description détaillée, une illustration couleur, son symbole, sa taille par rapport à l'humain, son mode de déplacement et ses particularités. Ce Codex est l'occasion de découvrir les créatures qui peuplent le mythe de Cthulhu : Azathoth, Nyarlathotep, Yog-Sothoth et bien d'autres aberrations.

PEYRACHE-LEBORGNE, Dominique (dir.), **Vies et métamorphoses des contes de Grimm: traductions, réception, adaptations**, Rennes, Presses universitaires de Rennes, 2017, 201 pages.

PRATCHETT, Terry, **Lapsus clavis: articles et textes hors fiction**, Nantes, L'Atalante, (La Dentelle du cygne), 2017, 333 pages.

Articles de presse, lettres, discours, souvenirs, réflexions, c'est toute une vie qui se déroule au fil des textes réunis ici. La vie d'un homme et d'un écrivain, de l'écolier de Forty

Green au mondialement célèbre auteur des "Annales du Disque-monde", et jusqu'à l'intraitable militant de la mort dans la dignité.

QUINN, Dennis P. (ed.), **NecronomiCon Providence**, New York, Hippocampus Press, 2017, 275 pages. [Lovecraftian Proceedings 2: Select papers from the Dr Henry Armitage Memorial Scholarship Symposium, NecronomiCon Providence, 2015]

STROHSCHNEIDER, Tabea, **Natur und höfische Ordnung in Sir Philip Sidney's Old Arcadia**, Boston & Berlin, De Gruyter Oldenbourg, 2017, viii, 243 pages.

TUCKER, Nicholas, **Darkness Visible: Inside the World of Philip Pullman and his Dark Materials**, London, Icon Books, 2017, 224 pages.

VACCARO, Christopher & Yvette KISOR (eds.), **Tolkien and Alterity**, London & New York, Palgrave Macmillan, 2017, xii, 270 pages.

Queer Tolkien: A Bibliographical Essay on Tolkien and Alterity : Kisor, Yvette

Race in Tolkien Studies: A Bibliographic Essay: Reid, Robin Anne

Revising Lobelia : Amendt-Raduege, Amy

Medieval Organicism or Modern Feminist Science?

Bombadil, Elves, and Mother Nature : Larsen, Kristine

Cinema, Sexuality, Mechanical Reproduction : Rohy, Valerie

Saruman's Sodomitic Resonances: Alain de Lille's De Planctu Naturae and J. R. R. Tolkien's The Lord of the Rings : Vaccaro, Christopher

Cruising Faery: Queer Desire in Giles, Niggle, and Smith: Yandell, Stephen

Language and Alterity in Tolkien and Lévinas : Dawson, Deidre

The Orcs and the Others: Familiarity as Estrangement in The Lord of the Rings : Flieger, Verlyn

Silmarils and Obsession: The Undoing of Fëanor : Arul, Melissa Ruth

The Other as Kolbír: Tolkien's Faramir and Éowyn as Alfred and Æthelflæd : Holmes, John

WESTFAHL, Gary, **Arthur C. Clarke**, Urbana, University of Illinois Press, (Modern Masters of Science Fiction), 2018, 224 pages.

WIEDERMANN, Julia, **Literature und Wissenschaftssystem von Aldous und Julian Huxley**, Würzburg, Königshausen & Neumann, 2018, 333 pages.

A SIGNALER: le numéro 10, (décembre 2017), de la revue **Spicilège (Cahiers Marcel Schwob)** propose un dossier intitulé "Contes de terreur et de mystère". Dirigé par Bruno

Fabre, ce numéro compte 164 pages.
Sommaire disponible sur le site de Fabula.org

CINÉMA & TÉLÉVISION

ALBERTI, John, E. Andrew MILLER (eds.), **Transforming Harry; The Adaptation of Harry Potter in the Transmedia Age**, Detroit, Wayne State University Press, 2018, 224 pages.

Divided into two sections, the volume addresses both the fidelity of adaptation and the transmedia adaptations that have evolved around the creation of the books and movies. In her essay, Vera Cuntz-Leng draws on feminist film theory to explore the gaze politics and male objectification operating in the *Harry Potter* movies. Cassandra Bausman contends that screenwriter Steve Kloove's revision of the end of the film version of *Deathly Hallows, Part II* offers a more politically and ethically satisfying conclusion to the *Harry Potter* saga than the ending of the Rowling novel. Michelle Markey Butler's "Harry Potter and the Surprising Venue of Literary Critiques" argues that the fan-generated memes work as a kind of popular literary analysis in three particular areas: the roles of female characters, the comparative analysis of books and films, and the comparative analysis of the *Harry Potter* series with other works of fantasy.

ARGENTO, Dario, **Peur : autobiographie**, Aix-en-Provence, Rouge profond, (Raccords), 2018, 360 pages.

Outre un portrait de l'artiste au travail, cette autobiographie livre les rêves, considérations et confidences d'un homme pris entre replis sur soi et désirs renouvelés de voyages et de rencontres, entre passion de vivre et doutes existentiels. Avec pour ultime aveu cette certitude : « Tant que là-dehors se trouvera quelqu'un à qui faire peur, je pourrai me considérer comme un homme heureux. »

AROUIMI, Michel, **L'Épouvante fondatrice: l'effet miroir des films d'horreur**, Rosières-en-Haye, Camion Noir, 2017, 176 pages.

Cet ouvrage aurait pu s'appeler : « Le conte de fée des films d'horreur ». Il s'agit en effet d'offrir aux yeux du lecteur le diamant que recouvre la noirceur de quelques-uns de ces films, tous récents. Autrement dit les intuitions lumineuses qui rejoignent celles de certains penseurs sur le danger que fait courir à notre monde le projet d'une société trop unifiée. Ces films illustrent les effets délétères d'une abolition des différences dont la cause même, cernée par René Girard, se voit représentée dans l'image paternelle problématique, commune à tous ces films.

BOND, Jeff, **The art of Star Trek: The Kelvin Timeline**, London, Titan Books, 2017, 192 pages.

BRITTANY, Michele (ed.), **Horror in Space: Critical Essays on a Film Subgenre**, Jefferson (N.C.), McFarland, 2017, viii, 240 pages.

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BROOKS, Kinitra Dechaun, **Searching for Sycorax: Black Women's Hauntings of Contemporary Horror**, New Brunswick, Rutgers University Press, 2018, 220 pages.

Searching for Sycorax highlights the unique position of Black women in horror as both characters and creators. Kinitra D. Brooks creates a racially gendered critical analysis of African diasporic women, challenging the horror genre's historic themes and interrogating forms of literature that have often been ignored by Black feminist theory. Brooks examines the works of women across the African diaspora, from Haiti, Trinidad, and Jamaica, to England and the United States, looking at new and canonized horror

texts by Nalo Hopkinson, NK Jemisin, Gloria Naylor, and Chesya Burke.

BROWN, Steven T., **Japanese Horror and the Transnational Cinema of Sensations**, New York, Springer Science + Business Media, 2018, 330 pages.

Neither a conventional film history nor a thematic survey of Japanese horror cinema, this study offers a transnational analysis of selected films from new angles that shed light on previously ignored aspects of the genre, including sound design, framing techniques, and lighting, as well as the slow attack and long release times of J-horror's slow-burn style, which have contributed significantly to the development of its dread-filled cinema of sensations.

BUCKMASTER, Luke, **Miller and Max: George Miller and the Making of a Legend**, Richmond, Victoria, Hardie Grant Books, 2017, xiii, 275 pages.

CHAILLAN, Marianne, **Game of Thrones: une métaphysique des meurtres**, Paris, Le Passeur, 2017, 357 pages.

Game of Thrones, la série télévisée culte, a rattrapé les livres dont elle est l'adaptation. Les fans sont plongés dans un suspense insoutenable : qui est appelé à régner sur le Royaume des Sept Couronnes ? Pour répondre à cette question, Marianne Chaillan imagine une soirée télé avec les meilleurs experts possible : les philosophes. Qui, selon Kant, mériterait de régner ? Qui semble le plus doué pour conquérir le pouvoir selon Machiavel ? Pour aller plus loin, cet essai stimulant vous met à contribution : vous pourrez ainsi découvrir si vous êtes un Stark ou un Lannister ou si Daenerys a plus de chances de régner que Cersei. Un voyage philosophique d'Essos à Westeros aussi instructif que divertissant.

CLASEN, Mathias, **Why Horror Seduces**, New York, Oxford University Press, 2017, ix, 190 pages.

From vampire apocalypses, shark attacks, witches, and ghosts, to murderous dolls bent on revenge, horror has been part of the American cinematic imagination for almost as long as pictures have moved on screens. But why do they captivate us so? What is the drive to be frightened, and why is it so perennially popular? *Why Horror Seduces* addresses these questions through evolutionary social sciences.

COLLECTIF, **Dragons: le guide des dragons**, Vanves, Hachette jeunesse, 2017, 87 pages.

COURCOUX, Charles-Antoine, **Des Machines et des hommes: masculinité et technologie dans le cinéma américain contemporain**, Chêne-Bourg, Georg, 2017, 518 pages.

En examinant des films emblématiques tels que Terminator, Rambo II, Gladiateur, I, Robot, Alexandre, Le Prestige, Casino Royale ou 2012, l'auteur propose de faire l'histoire de la masculinité américaine à l'ère postindustrielle et de montrer combien le cinéma états-unien forme alors un

espace privilégié de restructuration imaginaire des masculinités dominantes dans leurs relations à la technologie.

DEMANGE, Jacques, **Les mauvais rêves de Wes Craven**, Paris, Marest éditeur, 2017, 92 pages.

Wes Craven ne fut pas qu'un réalisateur, certes mythique, de films fantastiques ou horrifiques. Jacques Demange nous démontre à quel point le père des sagas Freddy ou Scream fut aussi un authentique auteur, souvent subversif. Demange nous livre une brillante analyse de son oeuvre, à l'aune de celles d'autres cinéastes (Hitchcock ou Cocteau) ou de la pensée de philosophes (Rosset, Lyotard etc.).

DUTKIEWICZ, C. M., **Stargate: les carnets du Dr Jackson: dictionnaire des mythologies**, Saint-Chamond, C.M. Dutkiewicz, 2017, 173 pages.

FERNANDEZ-VANDER KAAJ, Kathlee and Chris, **Indie Science Fiction Cinema Today: Conversations with 21st Century Filmmakers**, Jefferson (N.C.), McFarland, 2018, 260 pages.

Focusing on 21st century independent science fiction films, the author describes a seismic shift in subject matter as society moves into a new technological age. Independent films since the millennium are more daring, incisive and even plausible in their depiction of possible futures than blockbuster films of the same period. Twenty-one chapters break down today's subgenres, featuring interviews with the filmmakers who created them.

FRY, Jason, **Star Wars: The Last Jedi : Incredible Cross Sections**, New York, Dorking Kindersley, 2017, 48 pages.

GRANT, Barry Keith, **Monster Cinema**, New Brunswick, Rutgers University Press, (Quick Takes : Movies and Popular Culture), 2018, 200 pages.

Monster Cinema introduces readers to a vast menagerie of movie monsters. Some are gigantic, like King Kong or the kaiju in *Pacific Rim*, while others are microscopic. Some monsters appear uncannily human, from serial killers like Norman Bates to the pod people in *Invasion of the Body Snatchers*. And of course, other movie monsters like demons, ghosts, vampires, and witches emerge from long folklore traditions. Film expert Barry Keith Grant considers what each type of movie monster reveals about what it means to be human and how we regard the world.

GREENE, Richard & Rachel ROBINSON-GREENE (eds.) **American Horror Story and Philosophy: Life is but a Nightmare**, Chicago, Open Court, (Popular Culture and Philosophy), 2017, 256 pages.

In *American Horror Story and Philosophy*, philosophers with varying backgrounds and interests explore different

aspects of this popular “erotic thriller” TV show, with its enthusiastic cult following and strong critical approval. The result is a collection of intriguing and provocative thoughts on deeper questions prompted by the creepy side of the human imagination.

JOHNSTON, Jacob, **Tout l'art de Captain America: Civil War**, Paris, Huginn & Muninn, 2016, 271 pages. Avant-propos de Anthony & Joe Russo. Conclusion de Ryan Meinerding.

KAPPESSER, Susanne, **Radikale Erschütterungen: Körper -und Gender Konzepte im neuen Horrorfilm**, Berlin, Bertz + Fischer, 2017, 208 pages.

Frauen im Horrorfilm sind entweder Opfer oder erhalten die berühmte Rolle des "Final Girls" – der letzten Überlebenden, die den Serienkiller meist zur Strecke bringt –, und fast immer werden sie stark sexualisiert dargestellt. Nicht so im modernen französischen Genrekino. Die französischen Terrorfilme der letzten 15 Jahre fallen nicht nur wegen der drastischen und realistischen Darstellung von Gewalt auf ("neue französische Härte"). Sie haben auch Frauenfiguren hervorgebracht, die es bisher in dem Genre noch nicht gab. Es scheint, als seien autonome und selbstreflexive Frauen die neue Quelle des Horrors.

KEEN, Helen, **Science & Magie dans Game of Thrones**, Paris, Albin Michel, 2017, 261 pages.

LANGLEY, Travis & Lynn S. ZUBERNIS (eds.), **Supernatural Psychology: Roads Less Traveled**, New York, Sterling Publishing, 2017, 368 pages.

Following the adventures of two brothers who investigate deeply strange and paranormal mysteries in their never-ending road trip, the TV show *Supernatural* has many fans eager to better understand the psychology behind the series' themes and characters. Featuring cast & crew interviews, this collection examines issues at the heart and soul of *Supernatural's* heroes and foes.

LAWS, Peter, **The Frighteners: Why we Love Monsters, Ghosts, Death & Gore**, London, Icon Books Ltd., 2018, 320 pages.

LEE, Peter W. (ed.), **Exploring Picard's Galaxy: Essays on Star Trek: The Next Generation**, Jefferson (NC), McFarland, 2018, 194 pages.

Introduction: Pushing the Boundaries of the Final Frontier 1
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The Future Past: Reflections on the Role of History (Alexander Simmeth) .

LIARDET, Didier, **Au coeur du temps: les arcanes de l'histoire**, Draguignan, Éditions Yris, (Télévision en séries), 2017, 190 pages. [Avec la participation de Michelle Roussel]

LUCCIARDI, Antoine, **Star Wars décrypté: les secrets de la saga**, Paris, Ciy document, 2017, 270 pages.

MANN, George & Justin RICHARDS, **Doctor Who: Dalek - The Astounding Untold History of the Greatest Enemies of the Universe**, New York, Harper Design, 2017, 320 pages.

MONTFORT, Geoffrey, **The Star Wars Reference Book for International Press: Unofficial Book**, Paris, Geoffrey Montfort, 2017, 266 pages.

NICOL, Danny, **Doctor Who: A British Alien ?**, London & New York, Palgrave Macmillan, 2018, xii, 291 pages.

This book argues that *Doctor Who*, the world’s longest-running science fiction series often considered to be about distant planets and monsters, is in reality just as much about

Britain and Britishness. Danny Nicol explores how the show, through science fiction allegory and metaphor, constructs national identity in an era in which identities are precarious, ambivalent, transient and elusive.

ROBERTS, Robin, **Subversive Spirits: The Female Ghost in British and American Popular Culture**, Jackson, University Press of Mississippi, 2018, 186 pages.

Roberts's analysis begins with comedic female ghosts in literature and film and moves into horror by examining the successful play *The Woman in Black* and the legend of the weeping woman, La Llorona. Roberts then situates the canonical works of Maxine Hong Kingston and Toni Morrison in the tradition of the female ghost to explore how the ghost is used to portray the struggle and pain of women of color. Roberts further analyzes heritage sites that use the female ghost as the friendly and inviting narrator for tourists. The book concludes with a comparison of the British and American versions of the television hit *Being Human*, where the female ghost expands her influence to become a mother and savior to all humanity.

ROBERTSON, Jennifer, **Robo Sapiens Japonicus: Robots, Gender, Family, and the Japanese Nation**, Oakland (CA), University of California Press, 2018, 280 pages.

RYFLE, Steve & Ed GODZISZEWSKI, **Ishiro Honda: A Life in Film from Godzilla to Kurosawa**, Middleton (Conn.), Wesleyan University Press, 2017, xxiii, 324 pages. Foreword by Martin Scorsese.

Now, in the first full account of this long overlooked director's life and career, authors Steve Ryfle and Ed Godziszewski shed new light on Honda's work and the experiences that shaped it—including his days as a reluctant Japanese soldier, witnessing the aftermath of Hiroshima, and his lifelong friendship with Akira Kurosawa. *Ishiro Honda: A Life in Film*, from *Godzilla* to *Kurosawa* features close analysis of Honda's films (including, for the first time, his rarely seen dramas, comedies, and war films) and draws on previously untapped documents and interviews to explore how creative, economic, and industrial factors impacted his career.

SALISBURY, Mark, **Valerian et la Cité des mille planètes: tout l'art du film**, Paris, Huginn & Muninn, Dargaud, 2017, 192 pages.

SCOTT, Cavan & Mark WRIGHT, **Who-ology: Doctor Who: The Official Miscellany**, London, BBC Books, 2018, 368 pages.

SHAIL, Andrew & Robin STOATE, **Retour vers le futur**, Talence, Akileos, (BFI, Les classiques du cinéma, 8), 2017, 110 pages.

SZOSTAK, Phil, **The Art of Star Wars: The Last Jedi**, New York, Harry N. Abrams, 2017,

256 pages.

TELOTTE, J. P., **Animating the Science Fiction Imagination**, New York, Oxford University Press, 2018, viii, 152 pages.

Long before flying saucers, robot monsters, and alien menaces invaded our movie screens in the 1950s, there was already a significant but overlooked body of cinematic science fiction. Through analyses of early twentieth-century animations, comic strips, and advertising, *Animating the Science Fiction Imagination* unearths a significant body of cartoon science fiction from the pre-World War II era that appeared at approximately the same time the genre was itself struggling to find an identity, an audience, and even a name.

WALLACE, Dan, **Star Wars: sur le front - les grandes batailles**, Paris, Hors Collection, 2017, 127 pages.

WALLACE, Dan, **Warcraft, le commencement: dans les coulisses du film**, Paris, Huginn & Muninn, 2016, 92-73 pages.

WARD, Simon, **Tout l'art du film Alien, Covenant**, Paris, Huginn & Muninn, 2017, 188 pages.



BOWEN, Claire (ed.), **Representing Wars from 1860 to the Present: Fields of Action, Fields of Vision**, Leiden & Boston, Brill, 2018, 240 pages.

HENDEL, Steffen, **Den Krieg Erzählen: Positionen und Poetiken der Darstellung des Jugoslawienkrieges in der deutschen Literatur**, Göttingen, V & R Unipress, 2018, 348 pages.

GERDES, Aibe-Marlene & Michael FISCHER (dir.), **Der Krieg und die Frauen: Geschlecht und populäre Literatur im**

Ersten Weltkrieg, Münster, New York, Waxmann, 2016, 316 pages.

MURDOCH, Brian, **German Literature and the First World War: The Anti-War Tradition. Collected Essays**, New York & London, Routledge, 2017, ix, 309 pages.

PERNOT, Denis, **Henri Barbusse: les discours du Feu**, Dijon, Éditions Universitaires de Dijon, (Écritures), 2018, 202 pages.

SHIBATA, Yuko, **Producing Hiroshima and Nagasaki: Literature, Film and Transnational Politics**, Honolulu, University of Hawaii Press, 2018, 176 pages.

Shibata takes up two canonical works—American journalist John Hersey's account, *Hiroshima*, and French director Alain Resnais' avant-garde film, *Hiroshima Mon Amour*—that are traditionally excluded from study in Japanese literature and cinema. By examining Hersey's *Hiroshima* in conjunction with *The Bells of Nagasaki* (Nagai Takashi) and *Children of the A-Bomb* (Osada Arata), both Japanese bestsellers, Shibata demonstrates how influential Hersey's *Hiroshima* has been in forging the normative narrative of the *hibakusha* experience in Japan. She also compares *Hiroshima Mon Amour* with Kamei Fumio's documentary, *Still It's Good to Live*.

WASSON, Haidee & Lee GRIEVESON (eds.), **Cinema's Military Industrial Complex**, Oakland, University of California Press, 2018, 400 pages.

WESTERNS

LITTÉRATURE - CINÉMA - TV - BD

BORSZIK, Aurica E. & Hanna MATEO (eds.), **B. Traven - der (un)bekannte Schriftsteller**, Hamburg, Igel Verlag Literatur & Wissenschaft, 2017, 195 pages.

DEKKER, George, **James Fenimore Cooper The Novelist**, London & New York, Routledge, 2018, xvii, 265 pages.

FISHER, Austin, **Spaghetti Westerns at the Crossroads: Studies in Relocation, Transition and Appropriation**, Edinburgh, Edinburgh University Press, 2017, vi, 304 pages.

Reappraising a diverse selection of films, from the internationally famed works of Sergio Leone to the cult cachet of Sergio Corbucci and the more obscure outputs of such directors as Giuseppe Colizzi and Ferdinando Baldi,

this comprehensive study brings together leading international scholars in a variety of disciplines to both revisit the genre's cultural significance and consider its on-going influence on international film industries.

HAMILTON, Emma & Alistair ROLLS (eds.), **Unbridling the Western Film Auteur: Contemporary, Transnational and Intertextual**, New York, et al., Peter Lang, 2018, 236 pages.

This book renders a complex portrait of the Western auteur by considering the genre in a transnational context. It proposes that narrow views of auteurism should be reconsidered in favour of broader definitions that see meaning created, both intentionally and unintentionally, by a director; by other artistic contributors, including actors and the audience; or through the intersection with other theoretical concepts such as re-allegorization. In so doing, it illuminates the Western as a vehicle for expressing complex ideas of national and transnational identity.

MAYER, Hervé, **La Construction de l'Ouest américain dans le cinéma Hollywoodien**, Paris, L'Atlande, 2017, 250 pages.[Clefs Concours. Anglais]

PEIRANO, Pierre-Martin (dir.), **La Construction de l'Ouest américain, 1865-1895, dans le cinéma hollywoodien**, Paris, Ellipses, (Agrégation. Anglais), 2017, 207 pages.

Introduction: Pierre-François Peirano .

Filmographie non exhaustive

1. Les scènes marquantes des sept films du corpus principal : Pierre-François Peirano
2. Legal, Political and Economic Bases for the Building of the West : Armand Hage
3. La Frontière selon John Ford : The Iron Horse, Stagecoach, My Darling Clementine, The Searchers: Lydia Martin
4. The representation of the historical characters : Pierre-François Peirano
5. Un bon Reel Injun est-il toujours un Indien mort ? : Lionel Larré
6. Brigands bien aimés ou « bêtes brutes » ? Billy le Kid, Jesse James et la violence filmique dans le genre western: Jocelyn Dupont
7. Les aventuriers du patriarcat perdu: représentation de la masculinité et fonction culturelle du récit de captivité dans The Searchers : Florent Christol.

WULFFEN, Erich, **Karl Mays Inferno: eine kriminalpsychologische Biographie**, Bamberg, Radebeul, Karl-May Verlag, 2017, 480 pages.

Der Band dokumentiert und kommentiert die schwierige Entstehungsgeschichte mit bislang unbekanntem Archivmaterial und Briefwechseln zwischen Klara May, Erich Wulffen und Euchar Albrecht Schmid.

BANDES DESSINÉES

ARJANA, Sophia Rose, **Veiled Superheroes: Islam, Feminism, and Popular Culture**, Lanham (MD), Lexington Books, 2018, xxviii, 149 pages. En collaboration avec Kim Fox. Préface de Wajahat Ali.

This groundbreaking study examines Muslim female superheroes within a matrix of Islamic theology, feminism, and contemporary political discourse. Through a close reading of texts including Ms. Marvel, Qahera, and The 99, Sophia Rose Arjana argues that these powerful and iconic characters reflect independence and agency, reflecting the diverse lives of Muslim girls and women in the world today.

BRAMLETT, Frank, Roy T. COOK & Aaron MESKIN (dir.), **The Routledge Companion to Comics**, London & New York, 2017, xvi, 455 pages.

COLLECTIF, **René Goscinny, au-delà du rire**, Paris, Hazan & MAHJ - Musée d'art et d'histoire du judaïsme, 2017, 239 pages.

CHUTE, Hillary L., **Why Comics ? From Underground to Everywhere**, New York, HarperCollins Publishers, 2017, 449 pages.

GAVALER, Chris, **Superhero Comics**, London, Bloomsbury Academic, 2018, ix, 357 pages.

HOREAU, Yves, **Tous les secrets de la Licorne**, Paris, Gallimard, 183 pages.

Historien de la marine du XVII^e siècle et tintonophile, Yves Horeau réunit ses passions pour nous entraîner au cœur des secrets de la mythique Licorne imaginée par Hergé en 1943. Chasse au trésor, vaisseau fabuleux librement inspiré de la flotte royale de Louis XIV, mystère et évasion... Plus de 300 illustrations (strips, crayonnés, maquettes, tableaux...) accompagnent cette plongée dans les coulisses de la création des secrets de La Licorne.

LEWIS, A. David & Martin LUND (eds.), **Muslim Superheroes: Comics, Islam, and Representations**, Boston (Mass.), Ilex Foundation & Washington (DC), Center for Hellenic Studies, Trustees for Harvard, 2017, vii, 256 pages.

The roster of Muslim superheroes in the comic book medium has grown over the years, as has the complexity of their depictions. *Muslim Superheroes* tracks the initial absence, reluctant inclusion, tokenistic employment, and then nuanced scripting of Islamic protagonists in the American superhero comic book market and beyond. This scholarly anthology investigates the ways in which Muslim

superhero characters fulfill, counter, or complicate Western stereotypes and navigate popular audience expectations globally, under the looming threat of Islamophobia.

McLAUGHLIN, Jeff (ed.), **Graphic Novels as Philosophy**, Jackson, University Press of Mississippi, 2017, viii, 218 pages.

Works contemplated include Will Eisner's *A Contract with God*, Alan Moore and David Lloyd's *V for Vendetta*, Alison Bechdel's *Fun Home*, and Joe Sacco's *Footnotes in Gaza*. Mainly, each essay, contributor, graphic novelist, and artist are all doing the same thing: trying to tell us how the world is--at least from their point of view.

KARASIK, Paul, **How to Read Nancy: The Elements of Comics in Three Easy Panels**, Seattle (WA), Fantagraphic Books, 2017, 274 pages.

KUNKA, Andrew & Derek Parker ROYAL, **Autobiographical Comics**, New York, Bloomsbury Academic, (Bloomsbury Comic Studies), 2018, x, 290 pages.

A complete guide to the history, form and contexts of the genre, *Autobiographical Comics* helps readers explore the increasingly popular genre of graphic life writing.

NICHOLSON, Hope, **The Spectacular Sisterhood of Superwomen: Awesome Female Characters from Comic Book History**, Philadelphia, Quirk Books, 2017, 240 pages.

This spectacular sisterhood includes costumed crimebusters like Miss Fury, super-spies like Tiffany Sinn, sci-fi pioneers like Gale Allen, and even kid troublemakers like Little Lulu. With vintage art, publication details, a decade-by-decade survey of industry trends and women's roles in comics, and spotlights on iconic favorites like Wonder Woman and Ms. Marvel, *The Spectacular Sisterhood of Superwomen* proves that not only do strong female protagonists belong in comics, they've always been there.

TABACHNICK, Stephen E. (ed.), **The Cambridge Companion to the Graphic Novel**, Cambridge & New York, Cambridge University Press, 2017, xii, 228 pages.

The *Cambridge Companion to the Graphic Novel* examines the evolution of comic books into graphic novels and the distinct development of this art form both in America and around the world. This Companion also explores the diverse subgenres often associated with it, such as journalism, fiction, historical fiction, autobiography, biography, science fiction and fantasy.

TUCKER, Reed, **Slugfest: Inside the Epic Fifty-Year Battle between Marvel and DC**, New York, Da Capo Press, 2017, xviii, 286 pages.

Slugfest, the first book to chronicle the history of this epic rivalry into a single, in-depth narrative, is the story of the greatest corporate rivalry never told. Complete with

interviews with the major names in the industry, *Slugfest* reveals the arsenal of schemes the two companies have employed in their attempts to outmaneuver the competition, whether it be stealing ideas, poaching employees, planting spies, or launching price wars. The feud has never completely disappeared, and it simmers on a low boil to this day. With DC and Marvel characters becoming global icons worth billions, if anything, the stakes are higher now than ever before.

WANDKE, Terrence R., **The Comics Scare Returns: The Contemporary Resurgence of Horror Comics**, Rochester (NY), RIT Press, (Comics Studies Monographs), 2018, 220 pages.

DESSINS ANIMÉS

APGAR, garry, **Mickey Mouse: icône du rêve américain**, Grenoble, Glénat, 2016, 336 pages.

AUMONT, Marc, **Disney: grands classiques story**, Vanves, Hachette Heroes, 2017, 123 pages.

AUMONT, Marc, **Disney Graphics: l'univers décrypté en infographie**, Vanves, hachette Heroes, 2017, 127 pages.

AZZANO, Enrico & Andrea FONTANA, **Studio Ghibli. L'animazione utopica e meravigliosa di Miyazaki e Takahata**, Milano, Bietti editore, 2017, 280 pages.

BENDAZZI, Giannalberto, **Twice the First: Quirino Cristiani and the Animated Feature Film**, Boca Raton (FL), CRC Press, 2017, 71 pages.

BOLTON, Christopher, **Interpreting Anime**, Minneapolis, University of Minnesota Press, 2018, 328 pages.

Interpreting Anime is easily accessible and structured around individual films and a broad array of critical approaches. Each chapter centers on a different feature-length anime film, juxtaposing it with a particular medium—like literary fiction, classical Japanese theater, and contemporary stage drama—to reveal what is unique about anime's way of representing the world. This analysis is abetted by a suite of questions provoked by each film, along with Bolton's incisive responses.

BOSSERT, David, **Oswald the Lucky Rabbit: The Search for the Lost Disney Cartoons**, Los Angeles, Disney Editions, 2017, 175 pages.

Oswald the Lucky Rabbit was created in 1927 by Walt Disney and his team through twenty-six cartoon shorts. Not without fits and starts, the series and its impish title character were an instant hit with audiences. At the end of that initial run, Walt lost the contract to Oswald, which prompted the creation of Mickey Mouse. Over the years, Oswald became a footnote in the Disney story . . . until 2006, when The Walt Disney Company recovered rights to Walt's twenty-six shorts.

CHIARAMONTEL, Johan (dir.), **Walt Disney l'enchanteur**, dans *Rockyrama*, Paris, Ynnis éditions, 2016, 223 pages.

COLLECTIF, **Gosciny et le cinéma: Astérix, Lucky Luke & Cie**, Paris, RMN (Réunion des musées nationaux), éditions, 2017, 224 pages.

COLLECTIF, **Yo-kai Watch, L'encyclo: tout l'univers du dessin animé**, Vanves, Hachette jeunesse, 2017, 191 pages.

COMMIN, Jean-Paul, **Kirikou et après, vingt ans de cinéma d'animation en France**, Arles, Actes Sud, (Actes Sud Junior), 2017, 208 pages.

DAMOISEAU, Jérémie, **Punisher : l'histoire secrète**, Paris, BoD Books on Demand, 2016, 164 pages.

Longtemps oublié et décrié mais aussi adulé, "Punisher", le premier film tiré de la bande-dessinée Marvel se situe bien au-dessus de la médiocrité que certains veulent lui prêter. Film d'action hybride estampillé "années 80" et tourné comme un polar néo-noir, le film de Mark Goldblatt mêle les cinémas d'exploitation italiens, japonais et australiens.

DALIOT-BUL, Michael & Nissim OTMAZGIN, **The Anime Boom in the United States: Lessons for Global Creative Industries**, Cambridge (Mass.), Harvard University Asia Center, 2017, xv, 212 pages.

DAVIS, Blair, **Comic Book Movies**, New Brunswick, Rutgers University Press (Quick Takes: Movies and Popular Culture), 2018, 200 pages.

Comic Book Movies explores how this genre serves as a source for modern-day myths, sometimes even incorporating ancient mythic figures like Thor and Wonder Woman's Amazons, while engaging with the questions that haunt a post-9/11 world: How do we define heroism and morality today? How far are we willing to go when fighting terror? How can we resist a dystopian state?

DARCY, Jen, **Tous les méchants de Disney**, Paris, Hugonn & Munnin, 2017, 192 pages.

L'impitoyable Cruella d'enfer, la démoniaque Maléfique, la sordide Ursula mais aussi le Capitaine Crochet, Jafar, Gaston... Si l'empire Disney a créé au fil des années de

nombreux héros et héroïnes inoubliables, il a aussi imaginé parmi les pires vilains de l'histoire de la culture populaire. Dans cet ouvrage, richement illustré par des croquis préparatoires et des images d'archives, découvrez leurs origines et retrouvez toute la vilénie de ces personnages devenus cultes que l'on aime tant détester !

DISNEY/PIXAR, **L'esprit Pixar: fous rires garantis depuis 25 ans**, Paris, Huginn & Muninn, 2016, 167 pages. Avant-propos de John Lasseter. Introduction par Jason Katz.

FANNING, Jim, **Disney: Le Guide Visuel Ultime**, Vanves, Hachette Heroes, 2016, 199 pages.

FARAGO, Andrew, **Cartoons, les trésors de l'animation américaine**, Paris, Huginn & Muninn, 2017, 159 pages. Préface de Russi Taylor.

Musclor et les Maîtres de l'Univers, She-Ra, la princesse du pouvoir, les Autobots et les Decepticons de Transformers, Jem et ses hologrammes contre les Misfits... Mais aussi les Tortues Ninja, l'Inspecteur Gadget, les Cosmocats ou Garfield. Ou encore les G.I. Joe, S.O.S. Fantômes, Les Muppet Babies et Les Schtroumpfs. Durant les années 1980, les chaînes américaines, associées à des studios internationaux, ont lancé des dessins animés très vite attendus avec impatience par des fans du monde entier. S'appuyant souvent sur une gamme de produits dérivés ou existants, leurs fascinants héros colorés vont marquer pour toujours la pop culture. A l'instar de films magiques (Les Goonies, E.T....) ou de perles animées d'autres pays (Ulysse 31, Cobra, Princesse Sarah...), ces séries comptent aujourd'hui parmi les plus belles réussites des fameuses eighties.

FEYERSINGER, Erwin, **Metalepsis in Animation: Paradoxical Transgressions of Ontological Levels**, Heidelberg, Universitäts Verlag Winter, 2017, 163 pages.

FURNISS, Maureen, **A New History of Animation**, New York & London, Thames and Hudson, 2016, 464 pages.

GHEZ, Didier, **They Drew as They Pleasèd: Hidden Art of Disney Golden Age, Part II: the 1940s**, New York, Chronicle Books, 2017, 248 pages.

GIESEN, Rolf & Anne KAHN, **Acting and Character Animation: The Art of the Animated Films, Acting and Visualizing**, Boca Raton (FL), et al., CRC Press, 2018, xx, 387 pages.

GIURLANDO Davide (dir.), **Fantasmagoria: un secolo (e oltre) di cinema d'animazione**, Venezia, Marsilio, (Elementi), 2017, 192 pages.

La lanterna magique e il taumatropio, le marionette della stop-motion e le creazioni digitali: la storia dell'animazione è un caleidoscopio di invenzioni e concetti studiati per donare vita alle immagini attraverso il genio di poeti del visuale. Realizzato con il contributo di studiosi di fama internazionale e di alcuni tra i più grandi animatori del mondo, Fantasmagoria è uno strumento essenziale per approfondire l'essenza di questa peculiare arte.

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GRACE, Whitney, **Lotte Reiniger: pioneer of Film Animation**, Jefferson (NC), McFarland, 2017, xi, 274 pages.

For three years during the 1920s, in an attic in Potsdam, a young woman crafted what is today the oldest surviving animated feature film. Equipped with scissors, cardboard, sheets of lead, glass panes and a camera, animation pioneer Lotte Reiniger filmed *Die Abenteuer des Prinzen Achmed* (*The Adventures of Prince Achmed*) using a technique of frame-by-frame silhouette animation she developed, inspired by Chinese shadow puppetry. As the result of a number of factors—her gender, her German ethnicity, World War II and a lack of funding—Reiniger became a footnote in animation history.

HAMONIC, Gerald, **Terrytoons: The Story of Paul Terry and His Classic Cartoon Factory**, New Barnet (UK), John Libbey Publishing, 2017, 400 pages.

During his forty-year career in animation, Paul Terry animated, directed, and produced over 1,100 cartoons. Yet despite his prodigious output he remains one of animation's unsung legends. 'Terrytoons' chronicles the fascinating life of one of the animation industry's cartoon giants, from his humble beginnings on a family farm in San Mateo, California, to his rise as one of the leading super producers of cartoon shorts during the golden age of American animation.

HERHUTH, Eric, **Pixar and the Aesthetic Imagination: Animation, Storytelling and Digital Culture**, Oakland (CA), University of California Press, 2017, xii, 240 pages.

JOHNSTON, Jacob, **Marvel's Black Panther: The Art of the Film**, New York, Marvel, 2018, 240 pages.

KACZOROWSKI, Samuel, **Capter le moment fuyant: Osamu Tezuka et l'invention de l'animation télévisée**, Paris, L'Harmattan, 2017, 275 pages.

LOMBARD, Philippe, **Goscinnny scope:**

d'Astérix au Viager: tout le cinéma du maître de la BD, Malakoff, Dunod, 2017, 187 pages. Préface de Patrice Leconte.

Astérix, le Petit Nicolas, Lucky Luke, Iznogoud... l'œuvre de René Goscinny est connue de tous mais son volet cinématographique et télévisuel, d'une grande richesse, a souvent été survolé. L'homme qui a débuté comme gagman non crédité au générique a terminé producteur de ses films, à la tête (avec Albert Uderzo) d'un important studio d'animation européen. Au cours de cette période riche en collaborations, des succès à l'épreuve du temps comme *Astérix et Cléopâtre*, *Le Viager* ou *La Ballade des Dalton* ont permis à des milliers de fans de retrouver au cinéma le style de Goscinny.

MALONE, Jessika & Julius, **Dans les coulisses de Vaiana, la légende du bout du monde**, Paris, Huginn & Muninn, 2016, 159 pages. Préface de John Lasseter. Avant-Propos de Ron Clements et John Musker.

MILLER, Giulia, **Studying Waltz with Bashir**, Leighton Buzzard, Auteur Publishing, (Studying Films), 2017, 111 pages.

On its release in 2008, Ari Folman's animated documentary *Waltz with Bashir* was heralded as a brilliant and original exploration of trauma, and trauma's impact on memory and the recording of history. But it is surprising that although the film is seen through the eyes of one particular soldier, a viewpoint portrayed using highly experimental forms of animation, this has not prevented *Waltz with Bashir* from being regarded as both an 'autobiographical' and 'honest' account of the director's own experiences in the 1982 Lebanon war. In fact, the film won several documentary awards, and even those critics focusing on the representation of trauma suggest that this trauma must be authentic. In this sense, it is the documentary form rather than the animation that has had the most influence upon critics.

MILLER-ZARNECKE, Tracey, **Lego, the Batman Movie**, Paris, Huginn & Munnin, 2017, 200 pages.

MURPHY, Cullen, **Cartoon County: My Father and his Friends in the Golden Age of Make-Believe**, New York, Farra, Straus and Giroux, 2017, 260pages.

A history of the cartoonists and illustrators from the Connecticut School, written by the son of the artist behind the popular strips "Prince Valiant" and "Big Ben Bolt," explores the achievements and pop-culture influence of these artists in the aftermath of World War II.

NEUGEDACHTER, Tatiana Mary, **A Guerra ao Terror no Universo Cinematografico Marvel: uma analise do filme Capitao América: O Soldado Invernal**, Novas Edicoes Academicas, 2017, 56 pags.

NOVIELI, Maria Roberti, **Floating Worlds: A Short History of Japanese Animation**, Boca Raton (FL), Taylor & Francis, 2018, 186 pages.

OSMOND, Andrew, **Le Voyage de Chihiro**, Talence, Akileos, (BFI, classiques du cinéma, 6), 2017, 120 pages.

Réalisé par le vétéran de l'animation Hayao Miyazaki, *Le Voyage de Chihiro* est le plus grand succès du cinéma japonais et l'un des films "en langue étrangère" ayant totalisé le plus d'entrées au monde. Ce récit fantastique situé dans le Japon moderne déborde d'imagination et propose une intrigue à la fois personnelle et universelle. Chihiro, gamine apathique, se retrouve projetée dans un monde magique où les dieux se détendent dans des bains publics vastes comme des palais, où les bébés géants côtoient les lutins de suie industriels.

PEER, Stefanie van de, **Animation in the Middle East: Practice and Aesthetics from Baghdad to Casablanca**, London, I. B. Tauris, 2017, xv, 318 pages.

The internationally acclaimed films *Persepolis* and *Waltz with Bashir* only hinted at the vibrant animation culture that exists within the Middle East and North Africa. In spite of censorship, oppression and war, animation studios have thrived in recent years—in Egypt, Iran, Iraq, Lebanon, Morocco, Palestine, Syria and Turkey—giving rise to a whole new generation of entrepreneurs and artists. The success of animation in the Middle East is, in part, a product of a changing cultural climate, which increasingly calls for art that reflects politics.

POINTER, Ray, **The Art and Invention of Max Fleischer: American Animation Pioneer**, Jefferson (NC), McFarland, 2017, 320 pages. Foreword by Jerry Beck.

By the 1930s, Fleischer and Disney were the leading producers of animated films but took opposite approaches. Where Disney reflected a Midwestern sentimentality, Fleischer presented a sophisticated urban attitude with elements of German Expressionism and organic progression. In contrast to Disney's naturalistic animation, Fleischer's violated physical laws, supporting his maxim: "If it can be done in real life, it isn't animation." As a result, Fleischer's cartoons were rough rather than refined, commercial rather than consciously artistic—yet attained a distinctive artistry through Fleischer's innovations.

SEREL, Alexandre, **L'histoire de Tomb Raider: l'Odysée de Lara Croft**, Houdan, Pix'n Love, (Histoire de...), 2017, 486 pages.

SHINDO, Takuma (dir.), **Ghost in the Shell, la saga cyberpunk décryptée**, Paris, Huginn & Muninn, 2017, 160 pages.

SMITH, Dave, **Disney, tout l'univers de A à Z**, Paris, Hachette Heroes, 2017, 320 pages.

SOLOMON, Charles, **Dans les coulisses de**

Toy Story: les secrets d'une trilogie culte, Paris, Huginn & Muninn, 2016, 191 pages. Avant-propos de Hayao Miyazaki. Postface de John Lasseter, 2016, 191 pages.

SOLOMON, Charles, **La Belle et la Bête, Disney : l'histoire éternelle d'un chef d'oeuvre**, Paris, Huginn & Muninn, 2017, 223 pages. Introduction de Bill Condon.

VIGNOLD, Peter, **Das Marvel Cinematic Universe - Anatomie einer Hyperserie: Theorie, Ästhetik, Ökonomie**, Marburg, Schüren Verlag, 2017, 176 pages.

WILLS, John, **Disney Culture**, New Brunswick, Rutgers University Press, (Quick Takes: Movies and Popular Culture), 2017, 140 pages.

Disney Culture proposes that there is still a unifying Disney ethos, one that can be traced back to the corporate philosophy that Walt Disney himself developed back in the 1920s. Yet, as cultural historian John Wills demonstrates, Disney's values have also adapted to changing social climates. At the same time, the world of Disney has profoundly shaped how Americans view the world.

ZAHED, Ramin, **L'art du Géant de fer**, Talence, Akileos, 2016, 143 pages.

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EROTICA



BREY, Iris, **Sex and the Series: sexualités féminines, une révolution télévisuelle**, Mionnay, Éditions Libellus, 2016, 240 pages.

COLEMAN, Lindsay & Carol SIEGEL (eds.), **Intercourse in Television and Film: The Presentation of Explicit Sex Acts**, Lanham (MD), Lexington Books, 2018, 198 pages.

FRACKMAN, Kyle & Faye STEWART (eds.), **Gender & Sexuality in East German Film**, Rochester (NY), Camden House, 2018, 266 pages.

GAUDIN, Antoine, Martin GOUTTE & Barbara LABORDE (eds.), **Représentations-limites des corps sexuels dans le cinéma et l'audiovisuel contemporains**, dans *Théorèmes*, no 28, Paris, Presses de la Sorbonne nouvelle, 2017, 238 pages.

HIPKINS, Danielle & Kate TAYLOR-JONES (eds.), **Prostitution and Sex Work in Global Cinema: New Takes on Fallen Women**, New York & London, Palgrave Macmillan, 2017, 295 pages.

MIDDLEMAN, Rachel, **Radical Eroticism: Women, Art, and Sex in the 1960s**, Oakland (CA), University of California Press, 2008, 280 pages.

ORTIZ, Laureen, **"Porn Valley": une saison dans l'industrie la plus décriée de Californie**, Paris, Éditions Premier Parallèle, 2018, 320 pages.

That's All, Folks !