

MARGINALIA

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NORBERT SPEHNER
565, rue de Provence, Longueuil, J4H 3R3 (Québec/Canada)**

nspehner@sympatico.ca

GÉNÉRALITÉS



Rappel : la rubrique intitulée « Généralités » présente des ouvrages dans lesquels on mélange les genres, les inclassables, les études sur le roman et le film d'aventures, l'humour et le comique, la culture populaire en général, ainsi que certaines « curiosités » éditoriales... Désormais, on trouvera aussi dans cette partie quelques titres consacrés à la littérature jeunesse

LITTÉRATURE

AIELLO, Thomas, **The Trouble in Room 519: Money, Matricide, and Marginal Fiction in the Early Twentieth Century**, Baton Rouge, Louisiana State University Press, 2021, 232 pages.

Autour de la figure controversée de Gordon Malherbe Hillmann, écrivain, scénariste et assassin.

BALL, Philip, **The Modern Myths: Adventures in the Machinery of the Popular Imagination**, Chicago, University Of Chicago Press, 2021, 368 pages.

Myths are usually seen as stories from the depths of time—fun and fantastical, but no longer believed by anyone. Yet, as Philip Ball shows, we are still writing them—and still living them—today. From *Robinson Crusoe* and *Frankenstein* to *Batman*, many stories written in the past few centuries are commonly, perhaps glibly, called “modern myths.” But Ball argues that we should take that idea seriously. Our stories of Dracula, Dr. Jekyll and Mr. Hyde, and Sherlock Holmes are doing the kind of cultural work that the ancient myths once did. Through the medium of narratives that all of us know in their basic outline and which have no clear moral or resolution, these modern myths

explore some of our deepest fears, dreams, and anxieties.

BERTI, Irene, Marie G. CASTELLO & Carla SCILABRA (eds.), **Ancient Violence in the Modern Imagination: Fear and Fury**, London & New York, Bloomsbury Academic, 2021, 301 pages.

A global assembly of contributors, from Europe to Brazil and from the US to New Zealand, consider historical and mythical violence in Stanley Kubrick's *Spartacus* and the 2010 TV series of the same name, in Ridley Scott's *Gladiator*, in the work of Lars von Trier, and in Soviet ballet and the choreography of Martha Graham and Anita Berber. Representations of Roman warfare appear in videogames such as *Ryse: Son of Rome* and *Total War*, as well as recent comics, and examples from both these media are analysed in the volume.

BRENDEL-PERPINA, Ina & Anna KRETSCHMAR (dir.), **Serialität in der Kinder - und Jugend Literatur: fachwissenschaftliche und fachdidaktische Perspektiven**, Baltmannsweiler, Schneider Verlag Hohengehren GmbH, 2021, x, 284 pages.

BUTLER, Catherine & Ann ALSTON (ed.), **Children's Literature in the Long 19th Century**, London & New York, Routledge, 2021, 120 pages.

Introduction 1. The British Reception of Genlis's *Adèle et Théodore*, Preceptive Fiction and the Professionalization of Handmade Literacies 2. The Metropolis and Female Citizenship in Mary Wollstonecraft's *Original Stories from Real Life* 3. Satirical Conservatism in Catherine Ann Dorset's *Papillonades* 4. "How One Subject Springs Out of Another!": The Strickland Family and Early Nineteenth-Century Children's Literature 5. "Marietza": An Example of Catherine Maria Sedgwick's Depiction of the "Other" in Her Books for Children 6. American Woman: Feminine Speech and the Reformation of National Identity through Female Community in Louisa May Alcott's *An Old-Fashioned Girl* 7. The Empire Girl Goes to War: Bessie Marchant's World War I Fiction.

CARROLL, Jane Suzanne, **British Children's Literature and Material Culture : Commodities and Consumption 1850-1914**, London & New York, Bloomsbury Academic, 2021, 208 pages.

IL CORSARO NERO
Revista salgariana di letteratura popolare
no 30, 2021
Claudio Gallo (dir.)

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e polverosi scaffali a cura di Gino Bedeschi, Giuseppe Cantarosa e Bartolo Tondini
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GILES, Paul, **The Planetary Clock: Antipodean Time and Spherical Postmodern Fiction**, Oxford, Oxford University Press, 2021, xii , 420 pages.

Taking its title from a Florentine clock designed in 1510 to measure worldly time alongside the rotation of the planets, *The Planetary Clock* ranges across well-known American postmodernists (John Barth, Toni Morrison) to more recent science fiction writers (Octavia Butler, Richard Powers), while bringing the US tradition into juxtaposition with both its English (Philip Larkin, Ian McEwan) and Australian (Les Murray, Alexis Wright) counterparts. By aligning cultural postmodernism with music (Messiaen, Ligeti, Birtwistle), the visual arts (Hockney, Blackman, Fiona Hall), and cinema (Rohmer, Haneke, Tarantino), this volume enlarges our understanding of global postmodernism for the twenty-first century.

HIND, Emily, **Literatura infantil y juvenil mexicana: entrevistas**, New York, et al. Peter Lang, (Transamerican Film and Literature, vol. 3), 2020, x, 315 pages.

JIMENEZ GARCIA, Marilisa, **Side by Side: US Empire, Puerto Rico, and the Roots of American Youth Literature and Culture**, Jackson, University Press of Mississippi, 2021, 260 pages.

KOHNS, Matthieu & Sebastian THILTGES (dir.), **Faceless Evil in Popular Culture, in Cultural Express**, no 6, 2021. Illustrations de Galliane Flamant.

Faceless Evil in Popular Culture. Introduction Par THILTGES Sébastien, KOHNS Oliver

1. Behind the Faces of Evil

Zwischen Bemächtigung und Entzug : Der Atem des Bösen in Breaking Bad und The Fall Par HEINE Stefanie

Finanzplatz Luxusburg : Entpolitisierung in Superjhemmp : Par KREMER Claude

Im Zeichen des Bösen. Figurlosigkeit und Kapitalismus in Fargo 1–3 : Par HUSSER Irene
 Till Lindemanns Fratzenschau im Geiste des Struwwelpeters : Par BECKER Max

2. Faceless Villains

Le maniaque dans le giallo : une figure sans visage ? : Par CVETKO Nicolas

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The Mask of Evil : Moriarty, Fu-Manchu, Mabuse : Par KOHNS Oliver

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Surfaces sans visages pour relations sans visages? Harcèlement scolaire et cyberharcèlement dans la littérature de jeunesse contemporaine : Par FREYHEIT Matthieu

La présence cachée du Mal dans les espaces dystopiques de la littérature pour adolescents. Ambiguïtés du motif et richesse des possibles didactiques : Par MULLER Eric

Das gestaltlose Böse in der amerikanischen New Weird Fiction : Par SEILER Sascha

LÉVÊQUE, Tom & Nathan, **En quête d'un grand peut-être: guide de littérature ado**, Paris, Les Éditions du Grand Peut-être, 2020, 223 pages.

Ce livre de référence vous donnera les outils et les pistes balisées pour arpenter une littérature au moins aussi riche à défricher que n'importe quel territoire littéraire... Mais comme pour tout chemin, le hors-piste est vivement conseillé ! En quête d'un grand peut-être s'adresse aux passionné·es comme aux curieux·ses, aux lecteur·rices et aux professionnel·les. Pour faire respirer le propos, dix nouvelles inédites de dix auteurs et autrices reconnu·es : Clémentine Beauvais, Anne-Laure Bondoux, Marie Desplechin, Timothée de Fombelle, Anne-Fleur Multon, Carina Rozenfeld, Thomas Scotto, Stéphane Servant, Julia Thévenot et Flore Vesco.

NITZSCHE, Sina A., **Poetic Resurrection: The Bronx in American Popular Culture**, Bielfeld, transcript Verlag, (Cultural Studies), 2020, 220 pages.

PARK, Hyesu, **Understanding hallyu: The Korean Wave Through Literature, Webtoon, and Mukbang**, Abingdon & New York, Routledge, 2020, 108 pages.

This book sheds light on aspects of the Korean Wave and Korean media products that are less discussed—Korean literature, webtoon, and mukbang. It explores the making of these Korean popular cultural products and how they work and engage media recipients regardless

of their different national, cultural, and geographical backgrounds.

PLOTZ, John (ed.), **B-Side Books: Essays on Forgotten Favorites**, New York, Columbia Press, 2021, 271 pages.

From dusty westerns and far-out science fiction to obscure Czech novelists and romance-novel precursors, the contributors advocate for the unsung virtues of overlooked books. They write about unheralded novels, poetry collections, memoirs, and more with understanding, respect, passion, and love. In these thoughtful, often personal essays, contributors—including Stephanie Burt, Caleb Crain, Merve Emre, Ursula K. Le Guin, Carlo Rotella, and Namwali Serpell—read books by writers such as Helen DeWitt, Shirley Jackson, Stanislaw Lem, Dambudzo Marechera, Paule Marshall, and Charles Portis.

PRINCE, Nathalie, **La Littérature de jeunesse**, Paris, Armand Colin, 2021, 328 pages. Il s'agit de la 3e édition de cet important ouvrage sur la littérature de jeunesse.

SCOTT, Patrick (ed.), **Robert Louis Stevenson: A Documentary Volume**, Farmington Hills (MI), Gale, a Cengage Company, (Dictionary of Literary Biography), vol. 388), 2021, xxvii, 491 pages.

STEMBERGER, Martina, **Homer Meets Harry Potter: Fan Fiction zwischen Klassik und Populärkultur**, Tübingen, Narr Francke Attempto, 2021, 98 pages.

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Parlez-en à vos collègues et amis

THOMAS, Lindsay Carroll, **Training for Catastrophe: fictions of National Security after 9/11**, Minneapolis, University of Minnesota Press, 2021,

Thomas draws from a huge archive of texts—including a Centers for Disease Control comic about a zombie apocalypse, the work of Audre Lorde, and the political thrillers of former

national security advisor Richard Clarke—to ask difficult questions about the uses and values of fiction. A major statement on how national security intrudes into questions of art and life, *Training for Catastrophe* is a timely intervention into how we confront disasters.

CINÉMA

AGNESE, Elena dell', **Ecocritical Geopolitics: Popular Culture and Environmental Discourse**, London & New York, Routledge, 2021, 228 pages.

BITTINGER, Nathalie, **Taiwan/Hollywood, une odyssée cinématographique**, Paris, Hémisphères, (Asie en perspective), 2021, 272 pages.

CASANOVA, Daniel, **Les Armes au cinéma: pistolets & revolvers**, Chaumont: Crépin-Leblond éditions, 2021, 266 pages.

CROTHERS, Lane, **Globalization and American Popular Culture**, Lanham (MD), Rowman & Littlefield, 2021, 328 pages. Now in a fully updated edition, this concise book explores the ways American movies, TV, music, fast food, sports, gaming, and fashion influence globalization. Projecting the future impact of popular culture, from both the United States and elsewhere, Crothers makes a powerful argument for its central role in shaping global politics and economies.

FÖLDVARY, Kinga, **Cowboy Hamlets and Zombie Romeos: Shakespeare in Genre Film**, Manchester, Manchester University Press, 2020, xiii, 319 pages.

The book presents a systematic method of interpreting Shakespeare film adaptations based on their cinematic genres. Its approach is both scholarly and reader-friendly, and its subject is fundamentally interdisciplinary, combining the findings of Shakespeare scholarship with film and media studies, particularly genre theory. The book is organised into six large chapters, discussing films that form broad generic groups. Part I looks at three genres from the classical Hollywood era (western, melodrama and gangster-*noir*), while Part II deals with three contemporary blockbuster genres (teen film, undead horror and biopic). Beside a few better-known examples of mainstream cinema, the volume also highlights the Shakespearean

elements in several nearly forgotten films, bringing them back to critical attention.

GUILLUY, Alice, **Guilty Pleasures: European Audiences and Contemporary Hollywood Romantic Comedy**, New York, Bloomsbury Academic, 2021, 256 pages.

Guilluy presents the results of a major qualitative study of the genre's reception, based on interview research with rom-com viewers in Britain, France and Germany, focusing on *Sweet Home Alabama* (2002, dir. Andy Tennant). Throughout the interviews, participants attempted to distance themselves from what they described as the "typical" rom-com viewer: the uneducated, gullible, overly emotional (American) woman. Guilluy calls this fantasy figure the "phantom spectatrix". Guilluy complements this with a critical examination of the press reviews of the 20 biggest-grossing rom-coms at the worldwide box-office in order to contextualise the findings of her audience research.

HOWARD, Josiah, **Blaxploitation Cinema: The Essential Reference Guide**, Godalming (Surrey) FAB Press, 2021, 240 pages.

25 years after they first thrilled audiences the body of films known as blaxploitation are enjoying a renaissance. These pictures continue to captivate film fans, and the entire genre, with its bevy of colourful, utterly-contemporary film characters, irresistible soundtrack albums and catchy film titles, is taking its rightful place among the entertainment industry's most enjoyed, and influential, movies. *Blaxploitation Cinema: The Essential Reference Guide* is the first truly comprehensive examination of the genre, its films, its trends and its far-reaching impact, covering every blaxploitation film in detail.

* A comprehensive introduction to the genre.

* Interviews with ten renowned blaxploitation movie directors.

* A complete filmography of blaxploitation's golden age (1970-1980).

* More than 250 movie listings, which include cast and crew credits along with a full synopsis.

* Vintage and contemporary film reviews, critiques and commentary plus taglines, ratings, and extensive cross-referencing.

KAPPELHOFF, Hermann, **Front Lines of Community: Hollywood between War and Democracy**, Berlin, De Gruyter, 2020, 391 pages.

Based on the premise that a society's sense of commonality depends upon media practices, this study examines how Hollywood responded

to the crisis of democracy during the Second World War by creating a new genre - the war film.

KELLEY, Megan N., **Projections of Passing: Postwar Anxieties and Hollywood Films, 1947-1960**, Jackson, University Press of Mississippi, 2021, 290 pages.

Fears about communist infiltration, invasion by aliens, collapsing gender and sexual categories, racial ambiguity, and miscegenation made their way into films that featured narratives about passing. N. Megan Kelley shows that these films transcend genre, discussing *Gentleman's Agreement*, *Home of the Brave*, *Pinky*, *Island in the Sun*, *My Son John*, *Invasion of the Body-Snatchers*, *I Married a Monster from Outer Space*, *Rebel without a Cause*, *Vertigo*, *All about Eve*, and *Johnny Guitar*, among others.

MANCINO, Anton Guido, **John Wayne**, Roma, Gremese, 2020, 188 pages.

MANNONI, Laurent, **Méliès: la magie du cinéma**, Paris, Flammarion & La Cinémathèque française, 2020, 381 pages.

MARTINELLI, Cher, **Pop Culture Pioneers: The Women who Transformed Fandom in Film, Television, Comics and More**, New York, Running Press, 2021, 304 pages

With a foreword by *American Gods* actress Yvonne Badaki and essays exploring the history and transformation of pop culture's genres and mediums, *Pop Culture Pioneers* explores and pays respect to the women who played a crucial role in creating and influencing of some of the most famous worlds and characters in pop culture including:

Directors & Producers like Karyn Kusama (*Aeon Flux*, *Jennifer's Body*), Denise Di Novi (co-producer of *Batman Returns*, *The Nightmare Before Christmas*), and Jean MacCurdy (producer of *Batman: The Animated Series*, *Animaniacs*)

Writers & Editors like Jeanette Khan (editor and publisher of DC Comics), Alice Bradley Sheldon (writing as James Tiptree Jr.), and Alison Bechdel (*Fun Home*)

Animators & Artists like Rebecca Sugar (*Steven Universe*), Noelle Stevenson (*She-Ra and the Princesses of Power*) and Brenda Chapman (animator and director of *Brave*)

As well as Marlene Clark (Blaxploitation actress), Roberta Williams (creator of the adventure game genre), Yvonne Blake (costume designer for *Superman*), Bonnie Erickson (co-creator of Miss Piggy), and many more.

McWILLIAM, Kelly & Mark David RYAN (eds.), **Australian Genre Film**, New York, Routledge, 2021, 320 pages.

MENEGHETTI, Mike, **Martin Scorsese's Documentary Histories: Migrations, Movies, Music**, New York, Bloomsbury Academic, 2021, 280 pages.

NATHAN, Ian, **Wes Anderson: la filmographie intégrale d'un réalisateur de génie** (Non officiel, non autorisé), Paris, Gallimard, 2020, 175 pages.

NEWTON, James Edward, **The Mad Max Effect: Road Warriors in International Exploitation Cinema**, New York, Bloomsbury, 2021, 224 pages.

The Mad Max Effect provides an in-depth analysis of the *Mad Max* series, and how it began as an inventive concoction of a number of influences from a range of exploitation genres (including the biker movie, the revenge film, and the car chase cinema of the 1970s), to eventually inspiring a fresh cycle of international low budget 'road warrior' movies that appeared on home video in the 1980s.

PETTEY, Homer B. (ED.), **Mind Reelings: Psychopathology on Film**, New York, State University of New York Press, 2020, 224 pages.

The Mad Max Effect provides an in-depth analysis of the *Mad Max* series, and how it began as an inventive concoction of a number of influences from a range of exploitation genres (including the biker movie, the revenge film, and the car chase cinema of the 1970s), to eventually inspiring a fresh cycle of international low budget 'road warrior' movies that appeared on home video in the 1980s.

RAMBRUSS, Richard, **Kubrick's Men**, New York, Fordham University Press, 2021, 288 pages.

REDMOND, Sean (ed.), **Starring Tom Cruise**, Detroit, Wayne State University Press, 2021, 322 pages.

RODE, Alan K., **Michael Curtiz: A Life in Film**, Lexington, The University Press of Kentucky, 2021, 712 pages.

SCHWARTZ, David, **David Cronenberg: Interviews**, Jackson, University Press of Mississippi, 2021, 252 pages.

SHARY, Timothy (ed.), **Cinemas of Boyhood: Masculinity, Sexuality, Nationality**, New York, Berghahn, 2021, 192 pages
Drawing from political sociology, pop psychology, and film studies, *Cinemas of Boyhood* explores the important yet often overlooked subject of boys and boyhood in film. This collected volume features an eclectic range of films from British and Indian cinemas to silent Hollywood and the new Hollywood of the 1980s, culminating in a comprehensive overview of the diverse concerns surrounding representations of boyhood in film.

SIKORA, Joshua (ed.), **A Critical Companion to Terrence Malick**, Lanham (MD), Rowman and Littlefield, 2020, 288 pages.

SOESANTO, Léo, **L'Aéroport mis en scène**, Paris, Espaces et signes, (Ciné voyage), 2021, 95 pages.

TELLOP, Nicolas, **Richard Fleischer, une oeuvre**, Paris, Marest éditeur, (Essais), 2021, 436 pages.

WALSH, Richard G. & Jeffrey L. STALEY, **Jesus, The Gospels and Cinematic Imagination: Introducing Jesus Movies, Christ Films and the Messiah in Motion**, London & New York, T & T Clark, 2021, 400 pages.
Jesus films arose with cinema itself. Richard Walsh and Jeffrey L. Staley introduce students to these films with a general overview of the Jesus film tradition and with specific analyses of 22 of its most influential exemplars, stretching from *La vie du Christ* (1906) to *Mary Magdalene* (2018).

TÉLÉVISION

BARUAH, Debarchana, **21st Century Retro: Mad Men and 1960s America in Film and Television**, Bielefeld, transcript Verlag, (American Culture Studies, vol. 32), 2021, 244 pages.

COLLECTIF, **The Geopolitics of Nordic Television Drama**, in *Nordicom Review*, no 41 (No spécial), 2020, 165 pages. Numéro dirigé par Pei-Sze Chow, Robert A. Saunders & Amme, Marie Waade.

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<https://www.nordicom.gu.se/sv/publikationer/nordicom-review/nordicom-review-41-special-issue-1-2020-dark-screens-geopolitics>

GENTON, Bernard, **La Machine à fictions: une histoire critiques des séries américaines**, Paris, L'Harmattan, (Logiques sociales), 2021, 152 pages.
En revenant sur les dimensions historiques, économiques et culturelles de l'émergence d'une « télévision de qualité » aux États-Unis, l'auteur prend le risque d'une appréhension globale des séries américaines au moment même de leur plus grand épanouissement.
Le lecteur retrouvera ici la plupart des séries les plus saluées et commentées parla critique, comme *Six Feet Under*, *The Sopranos*, *The West Wing*, *The Wire*, *Lost*, *Breaking Bad*, *Mad Men*, *Game of Thrones*, *House of Cards*, *Homeland* et quelques autres, un peu moins connues, mais tout aussi intéressantes.

LANGLAIS, Pierre, **Créer une série: témoignages croisés des auteurs de *The Shield*, *Six pour cent*, *Happy Valley*, *Borgen...***, Paris, Armand Colin, 2021, 320 pages.

LE FÈVRE-BERTHELOT, Anaïs, **Speak Up ! Des coulisses à l'écran, voix de femmes et séries américaines à l'orée du XXI^e siècle**, Paris, Presses Sorbonne Nouvelle, 2020, 305 pages.

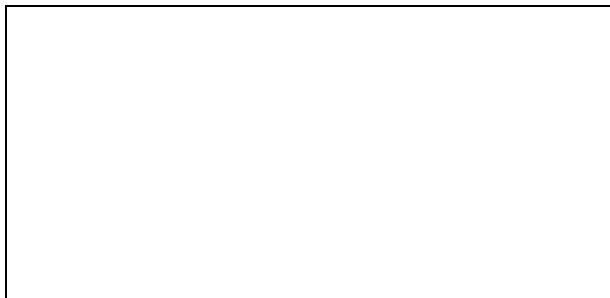
Une étude consacrée à la place des femmes dans les séries télévisées aux Etats-Unis depuis le début des années 2000. A travers le traitement des voix féminines dans quatre séries emblématiques de cette période, *Ally McBeal*, *Sex and the City*, *Desperate Housewives* et *Gossip Girl*, l'auteure analyse la prise de parole des femmes au sein d'une société et d'une industrie dominées par les hommes.

PINEDO, Isabel Cristina, **Difficult Women on Television Drama: The Gender Politics of Complex Women in Serial Narratives**, London & New York, Routledge, 2021, 202 pages.

Drawing on examples from *The Killing*, *Orange is the New Black*, *Big Little Lies*, *Wentworth*, *Outlander*, *Westworld*, *Being Mary Jane*, *Queen Sugar*, *Vida*, and other television dramas with a focus on complex female characters, this book illustrates how female creative control in key production roles (direct authorship) together with industrial imperatives and a conducive cultural context (indirect authorship) are necessary to produce feminist texts.

RICHARDS, Rashna Wadia, **Cinematic TV: Series Drama Goes to the Movies**, New York & Oxford, Oxford University Press, 2021, 243 pages.

Through close readings of such exemplary shows as *Stranger Things*, *Mad Men*, *Damages*, and *Dear White People*, the book demonstrates how serial dramas reproduce and rework, undermine and idolize, and, in some cases, compete with and outdo cinema.



ROMANS ET FILMS POLICIERS



polars - roman noir - suspense - thrillers - espionnage

LITTÉRATURE

ALLART, Patrice, **Le Roman d'espionnage anglo-saxon après le Watergate**, Paris, Les Éditions de l'Oeil du Sphinx, (Les Études du Dr Armitage, no 13), 2021, 476 pages.

Si James Bond est, depuis que le personnage de Ian Fleming est devenu un phénomène cinématographique, le symbole de tout le genre espionnage, cette image du super-espion n'en est pourtant qu'une parmi d'autres. Le terme super-espion fait penser aux super-héros et le lien avec ceux-ci, et avec la littérature populaire qui les engendra, est indéniable. D'ailleurs, l'espionnage n'est pas qu'un genre, il s'est croisé avec tellement d'autres genres : né à la fin du XIX^e siècle sous la double étiquette du récit de guerre et de l'anticipation, il s'est confondu avec l'enquête policière dès l'après-guerre. Lorsqu'au début des années soixante-dix la succession de crises (la Guerre du Vietnam et les manifestations pacifistes, les assassinats politiques, le scandale du Watergate...) a sapé la confiance dans les héros, le super-espion les a naturellement suivis dans leur disgrâce. Mais le genre espionnage n'a pas disparu pour autant, au contraire ces crises lui ont donné une nouvelle légitimité, et l'espion a évolué, le héros est devenu anti-héros. Robert Ludlum, le premier, a exploré ce nouveau monde de complots né de l'actualité sulfureuse, Frederick Forsyth et Jack Higgins sont retournés aux sources du genre pour dévoiler les secrets derrière l'Histoire, et le second est revenu à la guerre où était née la vocation même de l'espionnage, tandis que Clive Cussler choisissait lui la voie de l'anticipation. Martin Cruz-Smith suivait John Le Carré plutôt que Fleming, revenant aux enquêtes plus réalistes propres au domaine policier. Et enfin, plus récemment, Dan Brown emmenait le genre à la lisière du fantastique.

Mais, même avant lui, c'est dans un monde de mystères à la fois proches de nous et cachés, le nôtre simplement, que nous ont emmené les dix auteurs de best-sellers du genre dont la carrière est examinée dans ce livre : Robert Ludlum, Frederik Forsyth, Jack Higgins, Clive Cussler, Ken Follett, Tom Clancy, Stephen Coonts, Martin Cruz-Smith, David Morrell, Dan Brown."

BETZ, Phyllis M. (ed.) , **Reading the Cozy Mystery: Critical Essays on an Under-appreciated Subgenre**, Jefferson (NC), McFarland, 2021, 236 pages.

With their intimate settings, subdued action and likeable characters, cozy mysteries are rarely seen as anything more than light entertainment. The cozy, a subgenre of crime fiction, has been historically misunderstood and often overlooked as the subject of serious study. This anthology brings together a groundbreaking collection of essays that examine the cozy mystery from a range of critical viewpoints.

Introduction: A Cat. A Craft. A Cookie. A Cozy. Phyllis M. Betz 1

Contemporary Cozy Mysteries, Agatha Christie and the 1990s: Six Steps Toward a Definition Marty S. Knepper 17

The Cozy from the Margins: The Archetypes of Home and Heroism from Inside and Outside the Modern Cozy : Susan Rowland 49

Counterpointing the Cozy: Louise Penny's Three Pines : Paula T. Connolly 65

Is the Cozy a Tailor-Made Style for Historical Crime Set in the 1920s and 1930s?

Jennifer S. Palmer 79

Displaced Controversies: The Paradoxes of the Cozy Setting : Phyllis M. Betz 94

This Cozy England: England and Englishness in Cozy Mystery Series : Susan K. Martin and Kylie Mirmohamadi 113

Extending Cozy Boundaries : Kathryn Heltne Swanson 130

The Body in the Library: The Library in the Cozy Mystery : Mary P. Freier 144

Aurora Teagarden, the Cozy and the Southern Gothic : Jessica Gildersleeve 156

Clara and Solange: Two Very Modern Detectives in a Very Cozy World : Jon Wilkins 169

A Likeable Man: Columbo as Cozy Detective Stephen Cloutier 188

The Best of Both Worlds: Being Cozy and Hard-Boiled in Rex Stout's Nero Wolfe : Sally - Beresford-Sheridan 204

CANAL i ARTIGAS, Jordi & Àlex MARTÍN ESCRIBÀ, **Trets per totes bandes 2: l'època contemporània de la novel·la negra i policíaca**, Barcelona, Alreves, 2021, 384 pages. Prefaci de Massimo Carlotto

Aquests darrers cinquanta anys la literatura de crims ha experimentat una revolució i ha seguit diversos camins, des de la hibridació a la renovació, de la transgressió a la fusió, on es confirma que es tracta de tot un macrogènere. Si el primer volum va estar dedicat a la novel·la negra i policíaca més clàssica, aquest segon engloba l'època contemporània —concretament des dels anys setanta fins a l'actualitat—, on s'analitzen fil per randa les nombroses tendències, autors, etiquetes i subgèneres: des dels homenatges, paròdies i reescriptures, passant pel *domestic noir*, el *neopolicial*, el *néo-polar*, fins al *tartan noir*, el *country noir*, la mediterrània, la nòrdica, entre moltes altres. Un tractat aprofundit i detallat, una obra completa i definitiva sobre la terminologia del gènere on els lectors podran descobrir què és —finalment— el gènere negre i policíac.

CEBERIO, Cristina Ortiz & Maria Pilar RODRIGUEZ, **Affective Landscapes: Representation of Terrorism and Violence by Basque Female Authors**, New York, et al., Peter Lang, 2021, 190 pages.

COLLECTIF, **Historical Mysteries**, in **Mystery Readers Journal**, vol. 37, no 1, Spring 2021.

Sommaire complet (étoffé) sur le site de cette revue consacrée au roman policier :

<https://mysteryreaders.org/journal-index/historical-mysteries-i-2/#bowen>

ELMES, Melissa Ridley & Kristina BOVAIRD-ABBO (eds.), **Food and Feast in Premodern Outlaw Tales**, New York & London, Routledge, (Oulaws in Literatur, History and Culture, 8), 2021, x, 268 pages.

In *Food and Feast in Premodern Outlaw Tales* editors Melissa Ridley Elmes and Kristin Bovaird-Abbo gather eleven original studies examining scenes of food and feasting in premodern outlaw texts ranging from the tenth through the seventeenth centuries and forward to their cinematic adaptations. Along with fresh insights into the popular Robin Hood legend, these essays investigate the intersections of outlawry, food studies, and feasting in Old English, Middle English, and French outlaw narratives, Anglo-Scottish border ballads, early modern ballads and dramatic works, and cinematic medievalism.

FORERO QUINTERO, Gustavo, **Capitalismo, crisis y anarquismo en la novela de crímenes del siglo XXI en España**, Bogotá, Siglo del Hombre editores, 2020, 284 pages.

LEE, Susanna, **Detectives in the Shadows: A Hard-Boiled History**, Baltimore, Johns Hopkins University Press, 2020, 216 pages.

Steadfast in fighting crime, but operating outside the police force—and sometimes even the law—is the private detective. Driven by his own moral code, he is a shadowy figure in a trench coat standing on a street corner, his face most likely obscured by a tilted fedora, a lit cigarette dangling from his hand. The hard-boiled detective is known by his dark past, private pain, and powers of deduction. He only asks questions—never answers them. In his stories he is both the main character and the narrator.

America has had a love affair with the hard-boiled detective since the 1920s, when Prohibition called into question who really stood on the right and wrong side of the law. And nowhere did this hero shine more than in crime fiction. In *Detectives in the Shadows*, literary and cultural critic Susanna Lee tracks the evolution of this truly American character type—from Race Williams to Philip Marlowe and from Mike Hammer to Jessica Jones.

NEUHAUS, Stefan, **Der Krimi in Literature, Film und Serie: eine Einführung**, Tübingen, Narr Francke Attempto Verlag, 2021, 340 pages.

NICASO, Antonio & Marcel DANESI, **Organized Crime: A Cultural Introduction**, Abingdon & New York, Routledge, 2021, 298 pages.

This book aims to describe and demystify what makes criminal gangs so culturally powerful. It examines their codes of conduct, initiation rites, secret communications methods, origin myths, symbols, and the like that imbue the gangsters with the pride and nonchalance that goes hand in hand with their criminal activities. Mobsters are everywhere in the movies, on television, and on websites. Contemporary societies are clearly fascinated by them. Why is this so? What feature and constituents of organized criminal gangs make them so emotionally powerful—to themselves and others? These are the questions that have guided the writing of this textbook, which is intended as an introduction to organized crime from the angle of cultural analysis.

ROCHE, Myriam & Émilie Guyard (dir.), **Roman noir et journalisme: en quête de vérité**, Chambéry, Presses universitaires Université Savoie Mont Blanc, 2020, 307 pages.

Le roman noir entretient un rapport au réel intrinsèquement privilégié: l'enquête policière est une quête de vérité, non seulement pour le détective de fiction mais aussi pour l'écrivain, qui cherche à décrypter la société en faisant acte de dénonciation et de démythification. Cette démarche est aussi celle du journaliste d'investigation, amené à révéler d'innombrables scandales contemporains. Les actes du colloque organisé en 2019 à Chambéry (Université Savoie Mont Blanc) et à Pau (Université de Pau et des Pays de l'Adour) proposent une réflexion approfondie sur les liens entre roman noir et journalisme. Les seize articles universitaires réunis dans ce volume se saisissent de différents polars de langue française ou espagnole pour étudier leur proximité avec le fait divers ou la figure du journaliste. Ils sont idéalement complétés par des entretiens avec deux grands auteurs de romans noirs: Dominique Manotti, qui explique la façon dont la lecture de la presse nourrit son écriture, et Leonardo Padura, qui raconte à quel point son expérience de journaliste à Cuba lui est utile pour construire son œuvre de fiction.

SAUNDERS, Samuel, **The Nineteenth Century Periodical Press and the Development of Detective Fiction**, London & New York, Routledge, 2021, 256 pages.

This book re-imagines nineteenth-century detective fiction as a literary genre that was connected to, and nurtured by, contemporary periodical journalism. Whilst 'detective fiction' is almost universally-accepted to have originated in the nineteenth century, a variety of widely-accepted scholarly narratives of the genre's evolution neglect to connect it with the development of a free press. The volume traces how police officers, detectives, criminals, and the criminal justice system were discussed in the pages of a variety of magazines and journals, and argues that this affected how the wider nineteenth-century society perceived organised law enforcement and detection. This, in turn, helped to shape detective fiction into the genre that we recognise today. The book also explores how periodicals and newspapers contained forgotten, non-canonical examples of 'detective fiction', and that these texts can help complicate the narrative of the genre's evolution across the mid- to late nineteenth century.

WHITED, Lana A., **Murder, in Fact: Disillusionement and Death in the American True Crime Novel**, Jefferson (NC), McFarland, 2021, viii, 253 pages.

With the 1965 publication of *In Cold Blood*, Truman Capote declared he broke new literary ground. But Capote's "nonfiction novel" belongs to a long Naturalist tradition originating in the work of 19th-century French novelist Emile Zola. Naturalism offers a particular response to the increasing problem of violence in American life and its sociological implications. This book traces the origins of the fact-based homicide novel that emerged in the mainstream of American literature with works such as Frank Norris's *McTeague* and flourished in the twentieth century with works such as Theodore Dreiser's *An American Tragedy* and Richard Wright's *Native Son*. At their heart is a young man isolated from community who acts out in desperate circumstances against someone who reflects his isolation. A tension develops between how society views this killer and the way he is viewed by the novelist. The crimes central to these narratives epitomize the vast gap between those who can aspire to the so-called "American dream" and those with no realistic chance of achieving it.

A PROPOS DES AUTEURS

AUSTER, Paul, **Le Diable par la queue**; suivi de **Pourquoi écrire**, Arles, Actes Sud (Babel, 379), 2021, 173 pages.

DARBON, Hubert (dir.), **Le Monde selon Chesterton: une année avec le prince du paradoxe**, Paris & Perpignan, Artège, 2021, 203 pages.

FEERTCHAK, Sonia, **La Vérité tue : Agatha Christie et la famille**, Paris, Philosophie Magazine éditeur, 2021, 250 pages.

Sur les 66 romans à énigmes écrits par Agatha Christie, plus de 50 sont des crimes familiaux. Mais le meurtre est un écran de fumée ; le vrai sujet de l'oeuvre de Christie, c'est la banalité du mal au coeur de la famille. Malveillance, jalousie, humiliation, inceste... la spécificité du mal familial tient, aujourd'hui encore, à son invisibilité : ceux qui le font se cachent, l'entourage ne voit rien, la victime se tait. La vérité est tue de peur que la vérité ne tue. Mais la découverte du corps, dans les romans de Christie, force les proches à admettre qu'il y a bien un problème. La vérité ne peut plus être tue.

FERTÉ, Patrick, **Arsène Lupin, supérieur inconnu: la clé de l'oeuvre codée de Maurice Leblanc**, Paris, Guy Trédaniel éditeur, 2021, 554 pages + 44 p. de Planches.

Traquant Lupin comme jamais, Patrick Ferté nous entraîne dans des catacombes aussi insoupçonnées qu'irrécusables : il en reconstitue l'occulte réseau que hantèrent sans relâche tant de sociétés secrètes où Maurice Leblanc avait ses entrées ou ses antennes. Si, comme on l'a dit, Lupin cambriola l'histoire de France, c'est à n'en pas douter l'histoire secrète de la France hermétique.

GEORGE, Elizabeth, **De l'idée au crime parfait. Mon atelier d'écriture**, Paris, Presses de la cité/Sang d'encre, 2021, 336 pages.

Suite de *Mes secrets d'écrivain* (2014). Dans cet ouvrage, Elizabeth George – plus d'une vingtaine de romans à son actif et des millions d'exemplaires vendus – nous montre son envers du décor. Pour cela, elle décortique l'une après l'autre les étapes qui ont été indispensables à l'écriture d'un de ses livres, *Le Rouge du péché*. Des recherches à l'exploration des lieux, des prises de notes aux photos, elle dévoile ses astuces pour construire sa toile de fond avec précision et réalisme, pour rendre ses personnages plus crédibles et plus vivants, pour bâtir une intrigue impeccable. Résultat : une véritable manne de conseils pratiques pour les curieux et les auteurs en devenir, mais aussi une source d'informations précieuses pour les fans de la plus british des romancières américaines et les mordus de littérature policière.

MITCHELL, Sheila, **H.R. F. Keating: A Life of Crime**, Olney (MD), Level Best Books, 2020, 278 pages. Introduction by Len Deighton.

H.R.F. Keating: A Life of Crime is a biography of the award winning author and critic by his wife, the actress Shiela Mitchell, who shares what life was like living with the author of the Inspector Ghote Mysteries.

RUSSI, Cinzia, **Sicilian Elements in Andrea Camilleri's Narrative Language: A Linguistic Analysis**, Vancouver, et al. Fairleigh Dickinson University Press, 2021, xxxv, 249 pages.

Through a systematic comparative analysis of the distribution patterns of selected Sicilian features in a selection of Camilleri's historical novels and novels of the Montalbano series, the author identifies the individual features that have become most widespread and the lexical items that are targeted with highest frequency

and consistency. The results of the analysis show that in the earlier novels, Sicilian features are rather sparse and can be attributed to linguistic situational functionality; that is, they function as indices of salient, distinctive aspects of topics, settings, events/situations, and characters. Conversely, in the latest novels, Sicilian elements pervade the entire novels and the texts are written almost entirely in Camilleri's own Sicilian, *vigatese*, so that Sicilian is stripped of any linguistic situational functionality.

SCIASCIA, Leonardo, **Portrait sur mesure**, Caen, Nous, (Via), 2021, 192 pages.
Portrait sur mesure propose un choix de textes (articles, essais, souvenirs, textes d'intervention) de Leonardo Sciascia, traduits ici pour la première fois. On y trouvera des analyses subtiles et jamais convenues des difficultés de la Sicile, des réalités de la mafia, mais aussi de l'histoire de l'île (le Moyen Âge arabe et normand) et des enjeux de la littérature. Ce sont des textes incisifs et éclairants, d'un écrivain qui lutte pour le progrès, la justice, et qui sera l'une des consciences les plus aiguës de l'Italie du XX^e siècle. Ils incarnent la voix d'un combattant pour la vérité, d'un opposant, d'un sceptique et d'un pamphlétaire, d'un homme qui combat les pouvoirs, les abus de pouvoir.

WALLISER-KLUNGE, Marie-Pierre, **Dürrenmatt: la liberté de penser**, Gollion (Suisse), Infolio, (Presto), 2021, 61 pages.
 À l'occasion du centenaire de la naissance de Friedrich Dürrenmatt, vous découvrirez, sous la plume avertie de Marie-Pierre Walliser-Klunge, l'extraordinaire et complexe richesse de l'un des plus grands auteurs de Suisse.
 Le Suisse, plus précisément le Bernois Friedrich Dürrenmatt (1921-1990) retient de ses connaissances de l'Antiquité, de la Bible et de la Deuxième Guerre mondiale les cruautés dont l'être humain est capable. Tandis que sa peinture illustre ces tortures, son écriture dénonce les idéologies, les ambitions de pouvoir politique ou financier et les appétits de grandeur. Il relativise toutefois la portée de l'action humaine face à l'immensité de l'Univers qu'il étudie avec son télescope. Doué d'une imagination débordante et d'un humour décapant, il est tour à tour adulé et hué pour ses pièces de théâtre dont la *Visite de la Vieille dame* figure au panthéon de l'art dramatique. Fêré de philosophie, il se consacre vers la fin de sa vie à la recherche de la liberté individuelle dans le grouillement d'un monde de plus en plus réglementé.

CINÉMA & TÉLÉVISION

ALTERMAN, Mathieu, **Femmes fatales du cinéma d'hier et d'aujourd'hui**, Noisy-le-Sec, Quai des brumes, (Le temps des femmes), 2021, 128 pages.

Un mythe? Un fantasme? Un monstre pervers ou le reflet de nos désirs ? Fascinant autant les hommes que les femmes, les fatales suscitent l'admiration, la peur, la haine ou la passion. Moins souvent la jalousie.

Si elles ont brillé dans l'histoire, la mode et la musique, elles ont pris une dimension incandescente avec le cinéma et illuminent désormais la mythologie contemporaine.

BARR, Charles, **Sueurs froides**, Talence, Akileos, (BFI Classiques du cinéma), 2021,
Sueurs froides (*Vertigo* - 1958) est souvent considéré non seulement comme un des meilleurs films de Hitchcock, mais aussi comme un des plus grands chefs-d'œuvre du cinéma mondial. Réalisé à l'époque où l'ancien système des studios s'effondrait, il incarne les plaisirs visuels prodigieusement séduisants que pouvait offrir « le film hollywoodien classique » tout en dévoilant, grâce à un coup de théâtre recherché, leurs dangereuses zones d'ombre. L'obsession romantique est au cœur du film : Scottie, interprété par James Stewart, poursuit Madeleine/Judy (Kim Novak) jusqu'à sa mort dans un monastère isolé de Californie. Novak y est glaciale, mais vulnérable, Stewart – qui joue là le rôle le plus sombre de sa carrière – avenant en surface, mais abîmé à l'intérieur...

BÖHM, Svenja, **Enemy Images in the James Bond Series: Narratives of Visibility and Invisibility**, Würzburg, Königshausen & Neumann, (Film - Medium - Diskurs), 2020, 316 pages.

This comprehensive study examines the complex construction of enemy images in the Bond series, encompassing both Ian Fleming's Bond novels and the official Bond films. Based on the theoretical framework of enemy concepts, this study relates the series' patterns of enemy representation to Western trends of enemy perception and argues that the depiction of Bond's enemies rests on a constant tension of visibility and invisibility.

COLLECTIF, **David Fincher: néo-noir**, Paris Ynnis, (Rockyrama), 2021, 200 pages.

COLLECTIF, **Autopsie d'un meurtre**, dans **L'Avant-Scène du cinéma**, Paris, no 680-681, mars 2021, 250 pages.

COWIE, Peter, **Le Parrain: les archives inédites de la trilogie**, Paris, L'Imprévu, 2020, 160 pages.

Le Parrain est classé parmi les plus grands films portés à l'écran. Les secrets de ce succès ? Le scénario de Mario Puzo tiré du roman éponyme ; le casting d'acteurs dont Marlon Brando, Al Pacino, Robert De Niro, Diane Keaton entre autres ; et bien sûr la direction de Francis Ford Coppola âgé de 31 ans seulement au début du tournage. Sa mise en scène reste un modèle de précision et d'évidence ; il a marqué toute une génération de cinéastes et a eu une influence indéniable sur la culture populaire. Au fil des photographies de tournage et des archives officielles, richement agrémentées par les textes de Peter Cowie, ce livre relate l'histoire fascinante d'un film qui fut produit contre vents et marées et dont la popularité perdure, près de 50 ans après sa sortie. Une immersion totale dans le tournage de l'époque !

ENFANTINO, Peter & Jeff VORZIMMER, **The Manhunt Companion**, Eureka (CA), Stark House, 2021, 409 pages.

The complete issue-to-issue guide to Manhunt Magazine-January 1953 to April/May 1967-with story and author indexes, plus an introductory "History of Manhunt."

EVIN,Guillaume, **Bond : la légende en 25 films**, Paris, Hugo Doc, 2021, 222 pages.

HELLER-NICHOLAS, Alexandra, **Rape-Revenge Films: A Critical Study**, Jefferson (NC), McFarland, 2021, 207 pages.

Often considered the lowest depth to which cinema can plummet, the rape-revenge film is broadly dismissed as fundamentally exploitative and sensational, catering only to a demented, regressive demographic. This second edition, ten years after the first, continues the assessment of these films and the discourse they provoke. Included is a new chapter about women-directed rape-revenge films, a phenomenon that—revitalized since #MeToo exploded in late 2017—is a filmmaking tradition with a history that transcends a contemporary context.

Featuring both famous and unknown movies, controversial and widely celebrated filmmakers, as well as rape-revenge cinema from around the world, this revised edition demonstrates that diverse and often contradictory treatments

of sexual violence exist simultaneously.

LAWRENCE, Will, **The James Bond Film Guide: The Official Guide to All 25 007 Films**, Hero Collector, Media-tie-in Edition, 2021, 288 pages.

LIARDET Didier, **Chapeau melon et bottes de cuir: au royaume de l'imaginaire**, Draguignan, éditions Yris, (Télévision en séries), 2021, 374 pages. Préface de Honor Blackman.

Cette étude, la plus complète jamais publiée sur le sujet, est préfacée par Honor Blackman à l'occasion de la publication de cette nouvelle édition. L'actrice nous confie en exclusivité ses souvenirs à travers des anecdotes inédites concernant son personnage et le tournage de la série. Retrouvez l'esprit et le style inimitables de cette série mythique, au concept inclassable, à travers un historique détaillé de sa production saison par saison, les coulisses de son tournage, un guide complet et commenté de ses 161 épisodes, une étude de tous ses éléments constitutifs et le portrait de ses principaux interprètes. Vous trouverez également dans cet ouvrage abondamment illustré une présentation détaillée de la série "The new Avengers" avec un compte-rendu de sa production, le guide complet de ses 26 épisodes et le portrait de ses acteurs principaux. L'auteur vous propose aussi une approche critique du film "Chapeau melon et bottes de cuir", ainsi qu'un vaste tour d'horizon des produits dérivés de la série et des meilleurs sites internet qui lui sont consacrés. 330 photos couleur et noir & blanc.

MOODY, Kyle A. & Nicholas A. YANES (eds.), **Hannibal for Dinner: Essays on America's Favorite Cannibal on Television**, Jefferson (NC), McFarland, 2021, xiii, 321 pages.

Much like the show, this collection is a love letter to America's favorite cannibal, celebrating the multiple ways that Hannibal expanded the mythology, food culture, fandom, artistic achievements, and religious symbolism of the work of Thomas Harris. Primarily focusing on *Hannibal*, this book combines interviews and academic essays that examine the franchise, its evolution, creatively bold risks, and the art of creating a TV show that consumed the hearts and minds of its audience. P.S. : Le sommaire détaillé est disponible sur le site de l'éditeur.

RUBIN, Steven Jay, **The James Bond Movie Encyclopedia**, Chicago, Chicago Review Press,

2021, 400 pages.

SALISBURY, Mark, **No Time to Die: The Making of the Film**, London, Titan Books, 2021, 192 pages.

SEAL, Mark, **Leave the Gun, Take the Cannoli : The Epic Story of The Godfather**, New York, Gallery Books, 2021, 448 pages.

SHARRETT, Christopher, **Breaking Bad**, Detroit Wayne State University Press, (TV Milestones), 2021, 128 pages.

Breaking Bad (2008-2013), a remarkable synthesis of the crime film, the sitcom, the western, and the family melodrama, is a foundational example of new television in the early twenty-first century. Receiving multiple Emmy Awards, it launched the careers of its creators and stars, most notably Bryan Cranston as high school teacher turned drug manufacturer Walter White, whose attempt to grab the American dream results in the destruction of family, home, community, and himself. In this book, Christopher Sharrett examines the innovations of *Breaking Bad* through a study of its main character, using psychoanalysis, genre study, gender studies, American studies, and the graphic arts to assist an exploration of the supreme danger of modern, postindustrial toxic masculinity embodied in Walter White.

SIMS, Robbie, **Quantum of Silliness: The Peculiar World of Bond, James Bond**, The Cheltenham (UK), History Press, 2020, 160 pages.

SZANTER, Ashley (ed.), **Policing the Monstruous: Essays on the Supernatural Crime Procedural**, Jefferson (NC), McFarland, 2021, 202 pages.

This collection of new essays examines how the injection of supernatural creatures and mythologies transformed the hugely popular crime procedural television genre. These shows complicate the predictable and comforting patterns of the procedural with the inherently unknowable nature of the supernatural. From *Sherlock* to *Supernatural*, essays cover a range of topics including the gothic, the post-structural nature of *The X-Files*, the uncanny lure of *Twin Peaks*, trickster detectives, forensic fairy tales, the allure of the vampire detective, and even the devil himself.

P.S. sommaire complet sur le site de l'éditeur.

TESCHE, Siegfried, **007 - Der James Bond Atlas, 1954-2020: Film - Schauplätze -**

Hintergründe, München, Verlag LangenMüller, 2020, 550 pages.

THOMSON, David, **Murder and the Movies**, New Haven, Yale University Press, 2020, 240 pages.

How many acts of murder have each of us followed on a screen? What does that say about us? Do we remain law-abiding citizens who wouldn't hurt a fly? Film historian David Thomson, known for wit and subversiveness, leads us into this very delicate subject. While unpacking classics such as *Seven*, *Kind Hearts and Coronets*, *Strangers on a Train*, *The Conformist*, *The Godfather*, and *The Shining*, he offers a disconcerting sense of how the form of movies makes us accomplices in this sinister narrative process.

TOPIN, Tito, **Casablanca: l'aventure du film**, La Madeleine, Lettmotif, 2021, 260 pages.

Qui ne connaît pas Casablanca ? La célèbre formule "Play it again Sam" lancée au pianiste du Rick's Café, les adieux déchirants du couple mythique Ingrid Bergman-Humphrey Bogart sur le tarmac embrumé, la musique "As Time Goes By" qui résonne encore dans toutes les mémoires, le film est devenu avec le temps un véritable objet de culte. Casablanca, l'aventure du film nous prouve pourtant que le chef d'œuvre de Michael Curtiz n'a pas encore révélé tous ses secrets. En effet, Tito Topin nous propose une approche inédite du film, en revenant à la source même de ceux qui ont participé à sa conception et à sa réalisation. Le livre met à jour le cosmopolitisme des protagonistes de l'aventure Casablanca, qu'ils soient devant ou derrière la caméra : le caractère antinazi du film se traduit plus encore dans cette longue liste, dans ces personnages réels qui, pour certains, avaient fui les régimes de Franco, Salazar, Mussolini, Hitler ou Staline en quête de liberté. Une vraie galaxie universaliste d'émigrés à l'assaut des dictatures nationalistes qui, pour faire le film, a bravé les règles de neutralité voulue par le président Roosevelt. Stars ou inconnus, Casablanca, l'aventure du film leur rend hommage et retrace la grande aventure de leurs parcours. Mais ce n'est pas tout, Casablanca a encore à nous dire sur son histoire et sur l'Histoire. Dans ce livre, Tito Topin nous raconte également les dessous historiques et les hasards qui ont fait du film un succès mondial : qui aurait pu prévoir que le nom de Casablanca serait à la une des journaux parce qu'une armada américaine débarquerait dans cette ville en novembre 1942, quelques jours avant la

projection du film à Los Angeles ? Qu'il serait sur toutes les lèvres parce que Roosevelt, Churchill et De Gaulle allaient choisir de s'y réunir lors de la conférence d'Anfa en janvier 1943, au moment de sa sortie nationale ? Ces grands coups de pouce de l'Histoire ont participé au phénomène Casablanca ; ils révèlent surtout le caractère prémonitoire du cinéma et nous rappellent que ceux qui font des films, plus que des rêveurs, sont de grands visionnaires.

WALD LASOWSKI, Aliocha, **Les cinq secrets de James Bond**, Paris, Max Milo, (Voix libres), 2020, 246 pages.

Qui est vraiment James Bond ? Le plus célèbre des héros du cinéma d'espionnage a-t-il encore des secrets ? Tel est le défi : percer le mystère et révéler, à travers une enquête philosophique, les cinq secrets du fidèle agent de sa Majesté. A l'aide d'un viseur, qui aiguise le regard et offre un œil neuf, c'est toute la saga de 007 qu'il s'agit de redécouvrir et de décrypter.

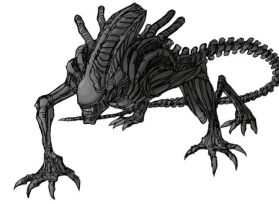
De James Bond contre Docteur No en 1962 à Mourir peut attendre en 2020, la série de 25 films singuliers offre action, suspense et aventure, mais aussi un ensemble d'échos et de renvois. Sous la fresque spectaculaire, l'auteur dévoile une logique souterraine des films, et le livre dessine un paysage insoupçonné, pour voir autrement le plus célèbre des agents secrets.

WHITE, Edward, **The Twelve Lives of Alfred Hitchcock: An Anatomy of the Master of Suspense**, New York, WW Norton & Co, 2021, 400 pages.

In *The Twelve Lives of Alfred Hitchcock*, Edward White explores the Hitchcock phenomenon—what defines it, how it was invented, what it reveals about the man at its core, and how its legacy continues to shape our cultural world.

The book's twelve chapters illuminate different aspects of Hitchcock's life and work: "The Boy Who Couldn't Grow Up"; "The Murderer"; "The Auteur"; "The Womanizer"; "The Fat Man"; "The Dandy"; "The Family Man"; "The Voyeur"; "The Entertainer"; "The Pioneer"; "The Londoner"; "The Man of God." Each of these angles reveals something fundamental about the man he was and the mythological creature he has become, presenting not just the life Hitchcock lived but also the various versions of himself that he projected, and those projected on his behalf.

ÉCRITS SUR L'IMAGINAIRE



SCIENCE-FICTION FANTASTIQUE & FANTASY

LITTÉRATURE

ALCALÁ GONZÁLEZ, Antonio & Ilse BUSSING LÓPEZ (eds.), **Doubles and Hybrids in Latin American Gothic**, New York & London, Routledge, 2020, ix, 232 pages.

This collection, then, aims to contribute to the current discussion about the Gothic in Latin America by examining the doubles and hybrid forms that result from the violent yet culturally fertile process of colonization that took place in the area.

ALDISS, Brian, **The Jonbar Point: Essays from SF Horizons**, Ansible Editions, 2020, 82 pages. Intro, by Christopher Priest. [Recueil de 24 essais]

AMALTHAE, **La Quête de la licorne: essai**, Nantes, Éditions Almathae, 2020, 266 pages.

La licorne est une figure historique emblématique qui n'a jamais cessé de nous fasciner. Mais que se cache-t-il réellement derrière son museau de cheval blanc et ses pouvoirs magiques pailletés ? Quelle est la nature de la licorne en tant que créature vivante, physique ou spirituelle, suivant les lieux et les époques ? Partant à la recherche des origines mystérieuses de cette créature enchantée, l'auteur nous fait explorer ses mille facettes et ouvre la porte d'un univers insoupçonné. Riche d'une bibliographie abondante et variée, cet essai complet et charmant est un véritable voyage initiatique.

ANDERSEN, Gergers, **Climate Fiction and Cultural Analysis: A New Perspective on Life in the Anthropocene**, New York, & London, Routledge, 2021, 162 pages.

ANDREVON, Jean-Pierre, **Récits de l'Apocalypse: Catastrophes, cataclysmes et fins du monde dans la littérature et au cinéma**, Paris, Vendémiaire, 2021, 336 pages.

Pour la première fois, une encyclopédie répertorie, avec une érudition pointilleuse et une jubilation assumée, toutes les pluies de météorites, les séismes, les éruptions volcaniques, les tsunamis et les pandémies qui ont irrigué le champ du cinéma, comme ceux de la littérature ou de la bande dessinée, depuis le XIXe siècle. De Hector Servadac à Vongzero en passant par Akira ou Le Mur invisible, du Pic de Dante à Mad Max sans oublier La Route ou Le Jour d'après, c'est une farandole vertigineuse qui se déroule devant nous, à la fois horrifique et fascinante. La fin du monde est bien un genre à part entière, auquel cette somme rend enfin justice.

AUSTIN, Susan L., **Arthurian Legend in the Twentieth and Twenty-First Centuries**, Wilmington, Vernon Press, 2021.

This is a wide-ranging overview of numerous transformations of the King Arthur Romance as it grew out of medieval stories, most famously brought together in Mallory's "Mort de Arthur", into contemporary expressions ranging from fantasies to comic books, science fiction films, and television series.

BAELO-ALLUÉ, Sonia & Monica CALVO-PASCUAL (eds.), **Transhumanism and Posthumanism in Twenty-First Century**, New York & London, Routledge, 2021, 250 pages.

Transhumanism and Posthumanism in Twenty-First Century Narrative brings together fifteen scholars from five different countries to explore the different ways in which the posthuman has been addressed in contemporary culture and more specifically in key narratives, written in the second decade of the 21st century, by Dave Eggers, William Gibson, John Shirley, Tom McCarthy, Jeff Vandermeer, Don DeLillo, Margaret Atwood, Cixin Liu and Helen Marshall.

BELLAMY, Brent Ryan, **Remainders of the American Century: Post-Apocalyptic Novels in the Age of US Decline**, Middletown (CT), Wesleyan University Press, 2021, 256 pages.

Theorist Brent Ryan Bellamy illuminates the political unconscious of post-apocalyptic

writing, drawing on a range of disciplinary fields, including science fiction studies, American studies, energy humanities research, and critical race theory. From George R. Stewart's *Earth Abides* to N.K. Jemisin's *The Fifth Season*, *Remainders of the American Century* describes the tension between a reactionary impulse and the progressive impetus for a new world.

BEYAERT-GESLIN, Anne, **L'Invention de l'Autre: le Juif, le Noir, le paysan, l'Alien**, Paris, Classiques Garnier, 2021, 148 pages.

BLOOM, Clive (ed.), **The Palgrave Handbook of Steam Age Gothic**, Cham, Palgrave Macmillan, 2021, 881 pages.

From 1830 to 1914, the period covered by this volume, we saw the emergence of the greats of Gothic literature and the supernatural from Edgar Allan Poe to Emily Bronte, from Sheridan Le Fanu to Bram Stoker and Robert Louis Stevenson. Contributors also examine the fin-de-siècle dreamers of decadence such as Arthur Machen, M P Shiel and Vernon Lee and their obsession with the occult, folklore, spiritualism, revenants, ghostly apparitions and cosmic annihilation. This volume explores the period through the prism of architectural history, urban studies, feminism, 'hauntology' and much more. 'Horror', as Poe teaches us, 'is the soul of the plot'.

BOROWSKA-SZERSZUN, Sylwia, Tereza, DEDINOVA & Weronika LASZKIEWICZ (eds.), **Images of the Anthropocene in Speculative Fiction: Narrating the Future**, Lanham (MD), Lexington Books. 2021, 274 pages.

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

BOYLE, Tanner F., **The Fortean Influence on Science Fiction: Charles Fort and the Evolution of the Genre**, Jefferson (NC), McFarland, 2021, 188 pages.

Charles Fort was an American researcher from the early twentieth century who cataloged

reports of unexplained phenomena he found in newspapers and science journals. A minor bestseller with a cult appeal, Fort's work was posthumously republished in the pulp science fiction magazine *Astounding Stories* in 1934. His idiosyncratic books fascinated, scared, and entertained readers, many of them authors and editors of science fiction. Fort's work prophesied the paranormal mainstays of SF literature to come: UFOs, poltergeists, strange disappearances, cryptids, ancient mysteries, unexplained natural phenomena, and everything in between. Science fiction authors latched on to Fort's topics and hypotheses as perfect fodder for SF stories. Writers like Arthur C. Clarke, Philip K. Dick, Robert Heinlein, H.P. Lovecraft, and others are examined in this exploration of Fortean science fiction—a genre that borrows from the reports and ideas of Fort and others who saw the possible science-fictional nature of our reality.

BRETNOR, Reginald, **Modern Science Fiction: It's Meaning and Its Future**, Independently Published, 2021, 364 pages.

Essays by John W. Campbell, Jr., Anthony Boucher, Don Fabun, Fletcher Pratt, Rosalie Moore, L. Sprague de Camp, Isaac Asimov, Arthur C. Clarke, Philip Wylie, Gerald Heard, and Reginald Bretnor. The original 1953 edition was the first serious discussion of modern science fiction as literature. The San Francisco Chronicle said: "The book is very likely to recruit a whole host of new readers.... A freely argued, objective, highly individualistic study by ten writers of the origins, advances and future prospects of science fiction as a spontaneous living literature."

The essays are grouped in three sections: "Science Fiction Today," "Science Fiction as Literature," and "Science Fiction, Science, and Modern Man." This classic symposium is a fit companion to Mr. Bretnor's later books *Science Fiction, Today and Tomorrow* and *The Craft of Science Fiction*.

This new edition adds a preface by the editor, a chapter of notes and corrections, and a complete index.

CHASSAY, Jean-François, **La Monstruosité en face: les sciences et leurs monstres dans la fiction**, Montréal, Presses de l'Université de Montréal, (Cavales), 2021, 288 pages.

Les monstres ont toujours existé, et on les représente au moins depuis l'Antiquité. Pourtant, ce terme qui était populaire il y a quelques décennies à peine est rarement énoncé de nos jours, sauf – essentiellement –

dans une perspective morale (ou moralisatrice). On peut néanmoins trouver un sens à la monstruosité ; mais comment la définir de la manière la plus neutre possible ? On pourrait avancer, prudemment, qu'il s'agit d'un écart marqué par rapport à une norme qui elle-même varie en fonction du contexte culturel, social ou politique. Le Frankenstein de Mary Shelley, la figure la plus ancienne examinée dans cet ouvrage, sert un peu de fil conducteur à ce parcours qui s'attarde sur des oeuvres de fiction dans lesquelles le monstre est pensé par la science et la technologie, ou plutôt par leur imaginaire souvent débridé. Dans ce cadre précis, le fantasme du monstre permet de diverses façons de se pencher sur des concepts comme ceux d'hybridité, d'altérité, de cyborg, d'animalité humaine et sur des rapports plus complexes que prévu entre nature et culture. Penser le monstre comme une figure épistémique pour réfléchir aux savoirs de tous les temps : un but ambitieux, que l'auteur de cet essai atteint sans encombre.

COLLECTIF, **Frankenstein et les grands monstres de la littérature**, dans *Lire - Hors-Série*, février 2021, 100 pages.

Hors-série : Frankenstein et les grands monstres de la littérature Frankenstein, une odyssée littéraire Entretien exclusif avec Clive Barker. Bibliothèque idéale : Les écrivains de la monstruosité : Lovecraft, King, Poe, Rowling... Vampires, sorcières, animaux géants : nos monstres préférés !

CONNOLLY, Thomas, **After Human: A Critical History of the Human in Science Fiction from Shelley to Le Guin**, Liverpool, Liverpool University Press, 2021, 240 pages.

SF has long been understood as a literature of radical potential, capable of imagining entirely new worlds and ways of being. The human of the SF tradition is instead a liminal being, caught somewhere between the transcendent Man of classical humanism and the subversive cyborg of posthumanist thought. This study offers a critical history of the 'human' in SF. By examining a range of SF works from 1818 to the 1970s, it seeks to answer some key questions: What role does technology play in defining what it means to be or not to be human? How do these writers understand the relationship between humanity and the rest of nature? And how can we use SF to re-examine our ethical position towards the non-human world and move to more egalitarian understandings of the human subject?

SOLARIS

**L'anthologie permanente des littératures de l'imaginaire
no 218, vol. 46, no 4, printemps 2021
162 pages.**

Présentation: Pascal Raud

Fictions : Michèle Laframboise, Dave Côté, Jean Pettigrew et Oskä Källner.

Articles : Les manipulateurs d'âmes, de Jean-Pierre Laigle + Les Carnets du futurible: Le Cosmos intérieur, ou Évolution du Planétarium, de Mario Tessier.

Les Littéranautes + Lectures

Illustrations : Tomislav Tikulin (Couverture), Marc Pageau et Suzanne Morel.

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CROSS, Gary S., **Freak Show Legacies: How the Cute, Camp and Creepy Shaped Modern Popular Culture**, London & New York, Bloomsbury Academic, 2021, 272 pages.

D'AMORE, Laura Mattoon, **Vigilante Feminists and Agents of Destiny: Violence, Empowerment, and the Teenage Super/Heroine**, Lanham (MD), Lexington Press, 2021, 176 pages.

This interdisciplinary study examines the relationship between violence, empowerment, and the teenage super/heroine in comics and young adult fantasy novels. The author analyzes stories of teenage super/heroines who have experienced trauma, abduction, assault, and sexual violence that has led to a loss of agency, and then tracks the way that their use of violence empowers them to reclaim agency over their lives and bodies. The author identifies these characters as vigilante feminist teenage super/heroines because they become vigilantes in order to protect other girls and young women from violence and create safer communities.

DE CRISTOFARO, Diletta, **The Contemporary Post-Apocalyptic Novel: Critical Temporalities and the End of Times**, London & New York, Bloomsbury Academic, (New Horizons in Contemporary Writing), 2021, 208 pages.

Considering novels by Will Self, Cormac McCarthy, David Mitchell, Emily St. John Mandel, Jeanette Winterson and others, Diletta De Cristofaro frames the contemporary

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apocalyptic imagination as a critique of modernity's apocalyptic conception of time and history. Interdisciplinary in scope, the book historicises apocalyptic beliefs by exploring how relentlessly they have shaped the modern world.

DE CRUZ, Helen, Johan DE SMEDT & Eric SCHWITZGEBEL (eds.), **Philosophy through Science Fiction Stories [Exploring the Boundaries of the Possible]**, London & New York, Bloomsbury Academic, 2021, 251 pages.

Bringing together short stories by award-winning contemporary science fiction authors and philosophers, this book covers a wide range of philosophical ideas from ethics, philosophy of religion, political philosophy, and metaphysics.

Alongside the introductory pieces by the editors that help readers to understand how philosophy can be done through science fiction, you will find end-of-story notes written by the authors that contextualize their stories within broader philosophical themes. Organised thematically, these stories address fundamental philosophical questions such as:

DÉLÉAGE, Pierre, **L'autre-mental: figures de l'anthropologie en écrivain de science-fiction**, Paris, la Découverte, 2020, 180 pages.

Les anthropologues et les écrivains de science-fiction ne poursuivent-ils pas au fond une même quête, celle de l'altérité radicale ? Certes, tandis que les seconds recourent à la fiction pour figurer le monde vertigineux des *aliens* peuplant leur esprit, les premiers se recommandent de la science pour décrire des sociétés *autres* qui, aussi étranges et stupéfiantes que nous soient donné à voir leurs mœurs et leurs mentalités, n'en sont pas moins réelles.

DELESTRE, Catherine, **Momies**, Auxonne, le Murmure, (Borderline), 2021, 96 pages.

Les histoires de momies nous envoûtent en nous présentant des amours éternels et des vengeances inextinguibles qui traversent les millénaires. Des suspicions de malédictions pèsent sur les fouilles archéologiques mais des couples bravent les autorités et les interdits

pour immortaliser leur histoire par un cliché au sommet d'une pyramide. S'intéresser à l'Égypte, c'est s'intéresser à la rencontre de l'Occident avec les momies et retracer l'histoire de leur fréquentation pour mieux comprendre comment le mythe s'est construit en sachant se renouveler pour rester vivant.

ENGEL-COX, Glen, **First Impressions: Dancing about Literature**, Golden (CO), Blue Agama Books, 2021, 558 pages.

A compilation of writing about reading. Over the course of nearly four decades, Glen Engel-Cox has been reviewing books and stories in publications such as NOVA Express, New Pathways, SF Site, Event Horizon, and the Internet Daily News, as well as having created one of the first book review sites on the Internet in the mid-1990s. The commentary is at turns fiercely opinionated, eclectic, contradictory, and brutally honest, but always interesting. This version includes an index and a chronology of original publication.

ESSONO TSIMI, Éric, **Vous autres, civilisations, savez maintenant que vous êtes mortelles. De la contre-utopie**, Paris, Classiques Garnier (Études de littérature des XX et XXI^e siècles), 2021, 206 pages.

Le titre de cet essai pastiche la fameuse alerte de Paul Valéry. L'auteur se penche sur l'esthétisation du déclin de l'Occident, en partant du postulat de l'invention d'un genre proche mais distinct de la dystopie : la contre-utopie, qui est analysée comme le *memento mori* de la civilisation.

FIMI, Dimitra, Thomas HONEGGER & Allan TURNER (eds.), **Fantastic Languages, the Languages of the Fantastic**, Trier, Der Erwin Otto u. WVT Wissenschaftliches Verlag Trier, 2020, 96 pages.

FRANK, Kerstin, **Of Genii, Giant and Ghosts: Fantastic Elements and Subjectivity in Eighteenth-Century British Narratives**, Trier, Der Erwin Otto u. WVT Wissenschaftliches Verlag Trier, 2020, 244 pages.

FRANKEL, Valerie Estelle, **Jewish Science Fiction and Fantasy through 1945 : Immigrants in the Golden Age**, Lanham (MD), Lexington Books, 2021, 230 pages.

This book analyses the role Jewish writers played in the process of its creation and development. The author provides a comprehensive overview, bridging such seemingly disparate themes and figures as the ghetto legends of the golem and their influence

on both Frankenstein and robots, the role of, Jewish authors and publishers in developing the first science fiction magazine in New York in the 1930s, and their later contributions to new and developing medial forms like comics and film.

FRANZ, Marie-Louise von, **Archetypal Symbols in Fairy Tales: The Hero's Journey**, Asheville (NC), Chiron Publications, (Collected Works of Marie-Louise von Franz), 2021, 478 pages.

FARZIN, Sina, Susan M. GAINES & Roslynn D. HAYNES (eds.), **Under the Microscope: Science and Society in the Contemporary Novel**, University Park, Penn State University Press, (AnthropoScene), 2021, 272 pages

Exploring works by authors as disparate as Barbara Kingsolver, Richard Powers, Ian McEwan, Ann Patchett, Margaret Atwood, and Michael Crichton, these essays address the economization of scientific institutions; ethics, risk, and gender disparity in scientific work; the reshaping of old stereotypes of scientists; science in an evolving sci-fi genre; and reader reception and potential contributions of the novels to public understandings of science.

GEHRTS, Heino, **Märchennachererzählungen, zur Literatur und zu realitätsfremden Erscheinungen**, Hamburg, Igel Verlag Literature und Wissenschaft, 2020, 337 pages.

GILBERT-HICKEY, Meghan & Miranda A. GREEN-BARTEET, **Race in Young Adult Speculative Fiction**, Jackson, University Press of Mississippi, (Children's Literature Association), 2021, 280 pages.

Essays explore such notable and popular works as the *Divergent* series, *The Red Queen*, *The Lunar Chronicles*, and the *Infernal Devices* trilogy. They consider the effects of colorblind ideology and postracialism on YASF, a genre that is often seen as progressive in its representation of adolescent protagonists.

Contributions by Malin Alkestrand, Joshua Yu Burnett, Sean P. Connors, Jill Coste, Meghan Gilbert-Hickey, Miranda A. Green-Barteet, Sierra Hale, Kathryn Strong Hansen, Elizabeth Ho, Esther L. Jones, Sarah Olutola, Alex Polish, Zara Rix, Susan Tan, and Roberta Seelinger Trites

GONNERMAN, Annika, **Absent Rebels: Criticism and Network Power in 21st Century Dystopian Fiction**, Tübingen, Narr/Francke/Arrempto Verlag, 2021, 352 pages.

HARKUP, Kathryn, **Vampirology: The Science of Horror's Most Famous Fiend**, London, Royal Society of Chemistry, 2021, 274 pages.

Our fascination with the vampire myth has scarcely diminished since Bram Stoker's publication of the classic *Dracula* tale in 1897, but how much of the lore is based in fact and can science explain the origins of horror's most famous fiend? *Vampirology* charts the murky waters of the vampire myth - from stories found in many cultures across the globe to our sympathetic pop-culture renditions today - to investigate how a scientific interpretation may shed light on the fears and phenomena of the vampire myth.

HAY, John (ed.), **Apocalypse in American Literature and Culture**, Cambridge, Cambridge University Press, 2020, xiii, 336 pages.

This book brings together two dozen essays by prominent scholars that explore the meanings of apocalypse across different periods, regions, genres, registers, modes, and traditions of American literature and culture. It locates the logic and rhetoric of apocalypse at the very core of American literary history.

HÖGLUND, Anna & Cecilia TRENTER (eds.), **The Enduring Fantastic: Essays on Imagination and Western Culture**, Jefferson (NC), McFarland, 2021, 232 pages.

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Fallout, Memory and Values: The Uses of

History and Time in a Fantasy-Driven

Videogame : Derek Fewster 203

KAUP, Monika, **New Ecological Realisms: Post - Apocalyptic Fiction and Contemporary Theory**, Edinburgh, Edinburgh University Press, 2021, 352 pages.

Monika Kaup pairs post-apocalyptic novels by Margaret Atwood, José Saramago, Octavia Butler and Cormac McCarthy with new realist theories from Bruno Latour, Humberto Maturana, Francisco Varela, Markus Gabriel, Jean-Luc Marion and Alphonso Lingis. She shows that, just as new realist theory can illuminate post-apocalyptic literature, post-apocalyptic literature can illuminate new theories of the real.

LAIGLE, Jean-Pierre, **Les D miurges scientifiques**, Paris,  ditions de l'Oeil du Sphinx, (Les  tudes du Dr Armitage, no 14), 2021, 206 pages. Pr face de Martine Blond.

Recueil d'articles de l'auteur, traducteur et sp cialiste de science-fiction, dans lesquels il examine le th me des sciences improbables dans cette litt rature des XXe et XXIe si cles. Avec une interview et la bibliographie compl te de ses textes de science-fiction et travaux sur ce genre.

LICATA, Nicolas, Rahel TEICHER & Kristine Vanden BERGHE (dir.), **La invasion de los "alter egos" : estudios sobre la autoficcion y lo fantastico**, Madrid Iberoamericana, 2021, 345 pages.

LIMPAR, Ildiko, **The Truths of Monsters: Coming of Age with Fantastic Media**, Jefferson (NC), Macfarland, 2021, 257 pages
Exploring the roles of monsters in coming-of-age narratives and the need to confront and understand the monstrous, this work explores recent developments in the presentation of

monsters—such as the vampire, the zombie, and the man-made monster—in maturation narratives, then moves on to discuss monsters inhabiting the psychic landscapes of child characters. Finally, it touches on monsters in science fiction, in which facing the monstrous is a variation of the New World narrative. Discussions of novels by M. R. Carey, Suzanne Collins, Neil Gaiman, Theodora Goss, Daryl Gregory, Sarah Maria Griffin, Seanan McGuire, Stephenie Meyer, Patrick Ness, and Jon Skovron are complemented by analysis of television series, such as *Buffy the Vampire Slayer* and *Westworld*.

NEILL, Anna, **Human Evolution and Fantastic Victorian Fiction**, New York & London, Routledge, 2021, 182 pages.

This book shows how fantastic Victorian and early Edwardian fictions—utopias, dystopias, nonsense literature, gothic horror, and children's fables—untether human and nonhuman animal agency from this increasingly orthodox account of the deep past.

NOËL, Lochard, **Du Loup-Garou français au zombi haïtien**, Paris, L'Harmattan, (Documentation haïtienne), 2021, 148 pages.

Les notions de loup-garou et de zombi ne sont pas inconnues du public de la Caraïbe en général et de celui d'Haïti en particulier. Dans cette étude, Lochard Noël jette un coup d'œil historique et scientifique sur ces deux phénomènes souvent exploités par des producteurs hollywoodiens pour satisfaire la curiosité du tourisme international et des gens en quête de sensationnalisme et du surnaturel. Utilisés bien souvent par des politiciens en quête de pouvoir, ils constituent en revanche une source prodigieuse d'inspiration pour les artistes, poètes, écrivains, chercheurs d'Haïti, de la diaspora et du monde entier. Ce texte propose une nouvelle approche de l'art, des traditions et de la culture haïtienne.

PELOSATO, Alain, **Mes écrits pour Science Fiction Magazine: 2003-2020 - livres, films - interviews - dossiers**, Givors, SFM éditions, 2020, 599 pages.

PITTS, Michael, **Alternative Masculinities in Feminist Speculative Fiction: A New Man**, Lanham (MD), Lexington Books, 2021, 168 pages.

Returning to the feminist classics—stories by Octavia E. Butler, Ursula K. Le Guin, Marge Piercy, and Dorothy Bryant—Michael Pitts finds a whole new dimension of meaning in their exploration of masculinity. Together with the

recent work of N. K. Jemisin, these are the laboratories in which alternatives to toxic masculinity are proposed and tested in the social science thought-experiments of science fiction. Pitts's work is thoughtful, theoretically sophisticated, and a pleasure to read.

[Brian Attebery, editor, *Journal of the Fantastic in the Arts*]

PORAY-WYBRANOWSKA, Justyna, **Climate Change, Ecological Catastrophe, and the Contemporary Postcolonial Novel**, London & New York, Routledge, 2021, 246 pages.

Analyzing contemporary South Asian and South Pacific novels that grapple with climate change and catastrophe, environmental exploitation and instability, and human-nonhuman relationships in degraded environments, it offers a much-needed corrective to dominant narratives about climate, crisis, and the everyday.

POTTER, Franz J., **Gothic Chapbook, Bluebooks and Shilling Shockers: 1797-1830**, Cardiff, University of Wales Press, (Gothic Literary Studies), 2021, 257 pages.

The Gothic Chapbook, Bluebook, and Shilling Shocker, 1797-1830 breaks new ground surveying the origins of the gothic chapbook, its publishers, and authors, in order to conclusively establish the impact these pamphlets had on the development of the gothic genre. Considered the illegitimate offspring of the gothic novel, the lowly chapbook flooded the marketplace in the late eighteenth century, creating a separate and distinct secondary market for tales of terror. The trade was driven by a handful of individuals who were booksellers and dealers, circulating library proprietors, stationers, and small publishers who produced well over four hundred chapbooks, bluebooks and shilling shockers containing gothic tales from magazines, redactions of popular novels, extractions of entire inset tales, and original tales of terror.

ROMAN, Sébastien, **Penser l'utopie aujourd'hui avec Paul Ricoeur**, Vincennes, Presses universitaires de Vincennes, (La Philo hors de soi), 2021, 232 pages.

Peu connue du public, la conception ricœurienne de l'utopie est pourtant très féconde. Contre l'utopisme, il n'a cessé de montrer que la bonne utopie était celle qui acceptait un état de tension entre un absolu souhaitable et un optimum réalisable. L'utopie est vitale en démocratie : par son statut d'«

extraterritorialité », elle permet de contester le caractère idéologique de l'ordre social établi.

RAUEN, Christoph & Sina RÖPKE (eds.), **Prestige-Science Fiction: neue deutschsprachige Romane zwischen Kunstanspruch und Unterhaltung**, Berlin, New York, et al., Peter Lang, 2020, 209 pages. Zukunftsromane haben Konjunktur in der deutschsprachigen Literatur. Dabei fallen vor allem Texte an den Rändern des Genres ins Auge und Autoren, die bislang nicht mit Science Fiction in Verbindung gebracht wurden. Ursachen dafür sind das gegenwärtige Interesse für Themen wie Künstliche Intelligenz und Transhumanismus, aber auch apokalyptische Niedergangsdiagnosen im Kontext von Digitalisierung, Finanzkrise, Brexit, Populismus, Klimakatastrophe und Epidemien. Die hier versammelten spekulativen Fiktionen schließen an einen international bereits seit langem zu beobachtenden Trend an und präsentieren sich als Alternative zum realistischen ‚Mainstream‘. Der Band illustriert dies an Romanen von Josefine Rieks, Leif Randt, Thomas von Steinaecker, Eugen Ruge, Georg Klein und vielen anderen.

RAUTERBERG, Hanno, **Die Kunst der Zukunft : über den Traum von Kreativen Maschine**, Berlin, Suhrkamp, 2021, 194 pages.

SAIGNES, Anna, **La Pensée politique de l'anti-utopie**, Paris, Honoré Champion, (Histoire culturelle de l'Europe), 2021, 304 pages. Les anti-utopies de Evgueni Zamiatine, Aldous Huxley, George Orwell et Ray Bradbury ont donné une forme fictionnelle à l'expérience totalitaire. Dans un monde où les tyrannies ont changé de forme, il fallait renouveler l'écriture de l'anti-utopie. C'est ce qu'entreprennent Tadeusz Konwicki en Pologne (La Petite Apocalypse, 1979), Michel Houellebecq en France (Les Particules élémentaires, 1998) et Tatiana Tolstoï en Russie (Le Slynx, 2000). Nourri des analyses de Hannah Arendt et de Claude Lefort, cet essai montre comment la fiction anti-utopique contemporaine a élaboré une pensée du politique et des menaces qui pèsent sur la démocratie jusque dans ses évolutions les plus récentes.

SPYRA, Piotr, **The Liminality of Fairies: Readings in Late Medieval and Scottish Romance**, New York & London, Routledge, (Routledge Studies in Medieval Literature and Culture), 2020, 219 pages.

STASIEWICZ-BIENKOWSKA, Agnieszka, **Girls in Contemporary Vampire Fiction**, Cham, Palgrave Macmillan, (Palgrave Gothic), 2021, 288 pages.

This book explores the narratives of girlhood in contemporary YA vampire fiction, bringing into the spotlight the genre's radical, ambivalent, and contradictory visions of young femininity. Agnieszka Stasiewicz-Bieńkowska considers less-explored popular vampire series for girls, particularly those by P.C. and Kristin Cast and Richelle Mead, tracing the ways in which they engage in larger cultural conversations on girlhood in the Western world.

TEISSL, Verena, **Utopia, Merlin und des Fremde** [Eine literaturgeschichtliche Betrachtung des magischen Realismus aus Mexico und der deutschsprachigen phantastischen Literatur auf Basis der europäischen Utopia-Idee, Innsbruck, Institut für Sprachwissenschaft

VÉTÉ-CONGOLO, Hanétha, **Le Conte d'hier, aujourd'hui: oralité et modernité**, Louvain-la-Neuve, Paris, Academia-L'Harmattan

VAKOCH, Douglas A. (ed.), **Dystopias and Utopias on Earth and Beyond: Feminist Ecocriticism of Science Fiction**, London & New York, Routledge, 2021, 198 pages.

Dystopias and Utopias on Earth and Beyond: Feminist Ecocriticism of Science Fiction explores the fictional worlds of such canonical novelists as Margaret Atwood, Octavia Butler, Ursula K. Le Guin, Doris Lessing, and Joan Slonczewski, as well as those of lesser-known science fiction writers, as they collectively probe humanity's greatest existential threats.

WEHRLE, Jan, **Das übernatürliche erzählen: die erzählerische Darstellung übernatürlicher Phänomäne in sechs Isländersagas**, München, utzverlag, 2021, 282 pages.

WILLIAMS, Christy, **Mapping Fairy -Tale Space: Pastiche and Metafiction in Borderless Tales**, Detroit (MI), Wayne State University Press, 2021, 190 pages.

Mapping Fairy-Tale Space: Pastiche and Metafiction in Borderless Tales by Christy Williams uses the metaphor of mapping to examine the narrative strategies employed in popular twenty-first-century fairy tales. It analyzes the television shows *Once Upon a Time* and *Secret Garden* (a Korean drama), the young-adult novel series *The Lunar Chronicles*, the *Indexing* serial novels, and three experimental short works of fiction by Kelly

Link. Some of these texts reconfigure well-known fairy tales by combining individual tales into a single storyworld; others self-referentially turn to fairy tales for guidance. These contemporary tales have at their center a crisis about the relevance and sustainability of fairy tales, and Williams argues that they both engage the fairy tale as a relevant genre and remake it to create a new kind of fairy tale.

A PROPOS DES AUTEURS

ALLARD, Nicolas, **Dune: un chef d'oeuvre de la science-fiction**, Malakoff, Dunod, 2020, 190 pages.

Oeuvre d'une ambition folle, Dune a ému et fasciné des générations de lecteurs et reste à ce jour le roman de science-fiction le plus vendu au monde. Lire (et relire) Frank Herbert, c'est se plonger dans un univers d'une richesse inégalée, qui a inspiré des artistes aussi différents que George Lucas, David Lynch ou Alejandro Jodorowsky. Un chef-d'oeuvre intemporel, dont les thématiques restent d'une actualité brûlante : politique, écologie, transhumanisme, féminisme...

ARAMINI, Marc, **Beyond Time and Memory: An Exploration of the Fiction of Gene Wolfe: 1987-1990**, Castalia House, non paginé, 2021, second volume de l'exploration de l'oeuvre de Gene Wolfe.

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

BRAKE, Mark, **Harry Potter, science ou sorcellerie ?**, Louvain-la-Neuve & Paris, De Boeck supérieur, 2019, 295 pages.

BURGER, Alissa, **The Quest for The Dark Tower: Genre and Interconnection in the Stephen King Series**, Jefferson, (NC) McFarland, 2021, 212 pages.

COLLECTIF, **Dossier Dan Simmons**, dans **Bifrost**, Bordeaux, Béal, no 101, janvier 2021, 192 pages.

COLLECTIF : **Dossier Arthur C. Clarke**, dans **Bifrost**, no 102, Bordeaux, Béal, 2021, 192 pages.

COLLECTIF, **Conversations avec J.R.R. Tolkien**, dans **L'Arc et le Heaume**, hors-

série no 2, Association Tolkiendil, 2021. Édition limitée à 200 exemplaires.

COX, F. Brett, **Roger Zelazny**, Urbana, University of Illinois Press, (Modern Masters of SF), 2021, 224 pages.

CROSBY, Shelby L. & Aparajita NANDA (eds.), **God is Change: Religious Practices and Ideologies in the Works of Octavia Butler**, Philadelphia, Temple University Press, 2021, 253 pages

EWERS, Hans-Hanno (dir.), **Michael Ende : zur Aktualität eines Klassikers von internationalem Rang**, Berlin, new york, et al., Peter Lang, 2020, 383 pages.

GARTH, John, **The Worlds of J.J.R. Tolkien: The Places that Inspired Middle-Earth**, London, Frances Lincoln, 2020, 208 pages.

GRAFIUS, Brandon R. & Gregory STEVENSON (eds.), **Seeing the Apocalypse: Essays on Bird Box**, Bethlehem (PA), Lehigh University Press, (Critical Conversations in Horror Studies), 2021, 212 pages.

Seeing the Apocalypse: Essays on Bird Box is the first volume to explore Josh Malerman's best-selling novel and its recent film adaptation, which broke streaming records and became a cultural touchstone, emerging as a staple in the genre of contemporary horror.

GREENE, Richard & Rachel ROBINSON-GREEN (eds.), **His Dark Materials and Philosophy: Paradox Lost**, Chicago, Open Court, 2020, xvii, 201 pages.

HOWARD, Richard, **Space for Peace: Fragments of the Irish Troubles in the Science Fiction of Bob Shaw and James White**, Liverpool, Liverpool University Press, 2021, 272 pages.

HOWELLS, Coral Ann (ed.), **The Cambridge Companion to Margaret Atwood**, Cambridge, Cambridge University Press, 2021, 248 pages [2nd edition]

ISAAK, Sonya (ed.), **Edgar Allan Poe and Charles Baudelaire's Aesthetic Architecture of Revolt: An Axial Analysis**, Heidelberg, Universitätsverlag Winter, 2021, 435 pages.

KAYLA, Ann, **Agency in The Hunger Games: Desire, Intent and Action in the**

Novels, Jefferson (NC), McFarland, 2020, 2210 pages.

KORPUA, Jyri, **The Mythopoeic Code of Tolkien: A Christian Platonic Reading of the Legendarium**, Jefferson (NC), McFarland, 2021, 140 pages.

LAPOUJADE, Daniel, **L'Altération des mondes. Version Philip K. Dick**, Paris, Éditions de Minuit, 2021, 160 pages.

La SF est créatrice de mondes, mais les mondes créés par Philip K. Dick ont la particularité de s'effondrer très vite. Cela vaut pour le monde réel comme pour les mondes artificiels. D'ailleurs est-il encore possible de les distinguer les uns des autres ? Qu'est-ce qui nous assure que nous n'évoluons pas dans des mondes faux, aussi artificiels qu'un parc d'attractions - avec entrée payante ? Et si ces mondes sont créés de toutes pièces, qui en contrôle les apparences ? A qui appartiennent-ils ? Dans quel but sont-ils produits ? En nous bombardant de réalités artificielles, ne cherchons-t-on pas à nous voler le monde - et notre rapport au monde ? Si tel est le cas, comment lutter contre ces entreprises de dépossession ?

LEE, Stuart D. (ed.), **A Companion to J.R.R. Tolkien**, Hoboken (NJ), John Wiley & Sons, 2022

MARQUIS, Dominique, **Jules-Paul Tardivel, l'homme public et l'homme privé (1851-1905)**, Montréal, Leméac, 2021, 234 pages.

[auteur, entre autres, du premier roman de SF québécois, **Pour la patrie. Roman du XXe siècle** (1895), oeuvre d'anticipation qui raconte la séparation du Québec et la création de la république de la Nouvelle-France]

McINNIS, Gilbert, **Kurt Vonnegut: Myth and Science in the Postmodern World**, New York, et al., Peter Lang, 2020, 184 pages.

MONDZAIN, Marie-José, **K. comme Kolonie: Kafka et la décolonisation de l'imaginaire**, Paris, La Fabrique éditions, 2020, 192 pages.

MUSTIÈRES, Philippe & Michel FABRE (dir.), **Jules Verne et Robinson**, Nantes Coiffard libraire éditeur, 2020, 247 pages. Actes des [6èmes] Rencontres Jules Verne.

NAGEL, Rainer & Alexander HUISKES, **Perry Rhodan - Die Chronik : Biographie der grössten Science Fiction -Serie der Welt (Band 4, von 1996-2008)**, Innsbruck, Hannibal Verlag, 2021, 528 pages.

OKUHATA, Yutaka, **Angela Carter's Critique of her Contemporary World: Politics, History, and Mortality**, New York, Oxford, et al., Peter Lang, 2021, 271 pages.

OLSON, Debbie (ed.), **Children and Childhood in the Works of Stephen King**, Lanham (MD), Lexington Books, 2020, viii, 344 pages.

RATHJEN, Friedhelm, **Arno-Schmidt-Chronik: Daten zu Leben & Werk**, Südwesternhorn, Édition ReJoyce, 2021, 186 pages.

RAU, Dana Meachem, **What is the Story of Alice in Wonderland ?**, New York, Penguin Workshop, 2021, 112 pages.

Author Dana Meachen Rau takes readers through the book's history--from Carroll's initial inspiration--Alice Liddell--all the way to the movies, plays, and other adaptations that are entertaining fans today.

ROBILLARD, Anne, Aurélie LAGET & Claude ROBILLARD, **La Malédiction des Dragensblöt : le monde des Dragensblöt**, Mont-Saint-Hilaire, Wellan inc., 2020, 56 pages. [Guide de l'oeuvre]

SANDERS, Joseph L., **Michael Bishop and the Persistence of Wonder: A Critical Study of the Writings**, Jefferson (NC), McFarland, 2021, vii, 194 pages. Foreword by Paul di Filippo.

SCHUBERT, Caroline, **Defiguration der Schrift: Tintenkleckserei, Makulatur und Schreibenfehler bei E.T. A Hoffmann und Nikolai Gogol**, Berlin De Gruyter, 2021, ix, 400 pages.

SHAW, Philip A., **Names and Naming in Beowulf: Studies in Heroic Narrative Tradition**, London & New York, Bloomsbury Academic, 2020, 214 pages.

SHERWOOD, Will, **Adapting Tolkien**, New Orleans, Luna Press, (Peter Roe Series), 2021, 162 pages.

SOLMS, Wilhelm, **Die Familie in Grimms Märchen**, Marburg, Verlag Literatur Wissenschaft, 2021, 149 pages.

SPADARO, Enrico, **La Littérature-monde de J.R.R. Tolkien - Pertinence, discours et modernité d'une oeuvre originale**, Paris,

L'Harmattan, (Espaces littéraires), 2021, 192 pages.

TRESCH, John, **The Reason for the Darkness of the Night: Edgar Allan Poe and Science**, New York, Farrar, Straus and Giroux, 2021, 448 pages.

VICK, Todd B., **Renegades and Rogues: The Life and Legacy of Robert E. Howard**, Austin, University of Texas Press, 2021, 240 pages.

VONNEGUT, Kurt, **Love, Kurt: The Vonnegut Love Letters, 1941-1945**, New York, Penguin Random House, 2020, 216 pages.

WADDELL, Nathan (ed.), **The Cambridge Companion to Nineteen Eighty-Four**, Cambridge, New York, Cambridge University Press, 2021, 264 pages.

WEBER, Anne-Gaëlle, **Jules Barbey d'Aureville, Les Diaboliques**, Levallois-Perret, Bréal, (Connaissance d'une oeuvre), 2021, 107 pages.

WERLEN, Denise, **Étude sur Dino Buzzati Le Désert des Tartares**, Paris, Ellipses, 2021, (Résonances), 112 pages.

WOOFER, Kristopher, **Shirley Jackson: A Companion**, Oxford, New York, Peter Lang, (Genre Fiction and Film Companions), 2021, 328 pages.

ZARAGOZA, Georges, **Charles Nodier: biographie**, Paris, Classiques Garnier, 2021, 332 pages.

CINÉMA & TÉLÉVISION

AGUILAR, Daniel, **Vampiros en Japon - Sangre de Occidente**, Gijon, Satori Ediciones, 2020, 292 pages.

APERLO, Peter, **Army of the Dead: A Film by Zack Snyder: The Making of the Film**, London, Titan Books, 2021, 192 pages.

BACON, Simon, **Vampires from another World: The Cinematic Progeny of H.G. Wells' The War of the Worlds and Bram Stoker's Dracula**, Jefferson (NC), McFarland, 2021, 200 pages.

This book begins at the intersection of *Dracula* and *War of the Worlds*, both published in 1897

London, and describes the settings of Transylvania, Mars, and London as worlds linked by the body of the vampire. It explores the "vampire from another world" in all its various forms, as a manifestation of not just our anxieties around alien others, but also our alien selves. From *Nosferatu* to *Alien*, *Interstellar*, *Stranger Things*, and many others, this book examines how these narratives have evolved since the end of the nineteenth century.

BEECROFT, Simon, **Star Wars: l'encyclopédie des personnages: retrouve tous les héros de la saga**, Vanves, Hachette Jeunesse, 2021, 220 pages.

BERRA, Anna, **Dracula : Bram Stoker's Dracula, 1992, de Francis Ford Coppola**, Paris, Éditions de Grenelle, 2021, 125 pages.

BILLSON, Anne, **The Thing**, New York & London, Bloomsbury Publishing, 2021, 112 pages.

BOHUS, Ted A., **Making the 1980's Science-fiction/Horror Monster Cult Classic : The Deadly Spawn**, Independently Published, 2021, 136 pages.

BOHUS, Ted. A., **Candid Monsters, vol. 10 : Horror Films**, Independently Published, 2021, 140 pages.

BRIN, David, **Vivid Tomorrows: On Science Fiction and Hollywood**, Jefferson (NC), McFarland, 2021, 241 pages.

CANTISANI, Ludovico, **L'Apocalisse è una festa: il cinema della fine del mondo e l'antropologia di Ernesto di Martino**, Roma, Artdigiland, 2020, 280 pages.

CHRISTIANSEN, Steen Ledet, **The New Cinematic Weird: Atmospheres and Worldings**, Lanham (MD), Lexington Books, 2021, 186 pages.

The New Cinematic Weird argues that weird fiction is rising also in audiovisual culture. Presenting several detailed analyses of weird cinematic works, the book shows how the new cinematic weird is best understood as atmospheric worldings — affective intensities that suffuse the experience of the cinematic weird. The weird exists as an experiential field, an inflation of the world.

CLAPTON, Michele, **Games of Thrones: The Costumes**, Paris, Hors Collection, 2019, 438 p.

CLAUDEL, Thibault, **Le Mythe Star Wars VII, VII et IX: Disney et l'héritage de Georges Lucas**, Toulouse, Third Éditions, 2021, 180 pages.

COLLECTIF, **Superman, la super-saga du plus grand des héros**, Paris, Mad Movies Classics (Le plus fort du cinéma), 2021, 116 pages.

COLLECTIF, **Dans la machine Terminator**, Paris, Ynnis éditions, (Rockyrama), 2021, 126 pages.

COLLECTIF, **La Saga Freddy: le boogeyman de vos cauchemars**, Paris, Mad Movies Classics, 2021, 132 pages.

COZZI, Luigi, **I cinema di fantascienza**, Roma, Profondo Rosso, 2020, 416 pages.

COUTÉ, Pascal, **De l'inhumain chez Steven Spielberg**, Caen, Passages, (Focales), 2019, 378 pages.

CUELLAR ALEJANDRO, Carlo A., **Queer Horror. La deconstrucción del género y de la sexualidad en el cine fantástico**, Asociación Shangrila Textos Aparte, no 1, 2020, 260 pages.

DELLA GATTA, Eleonora, **The Shining, di Stanley Kubrick: analisi del film**, PubMe, 2020, 196 pages.

DEMAURE, Mathieu, **Codex des 7 couronnes...: bréviaire illustré de la saga Game of Thrones**, Paris, Ynnis éditions, 2020, 383 pages.

DESCHENAU, Nicolas & Thomas GIORGETTI, **L'Apocalypse selon Godzilla: le Japon et ses monstres**, Toulouse, Third Editions, 2021, 312 pages.

DIAZ MAROTO, Carlos, Jesus ANTONIO LOPEZ & Adrian SANCHEZ, **El Resplandor. El libro del 40 aniversario**, Notorious Ediciones, 2020, 192 pages. [A propos de *Shining*, de Stanley Kubrick],

DUCHOVNAY, Gerald & J.P. TELOTTE, **Science Fiction Double Feature: The Science Fiction Film as Cult Text**, Liverpool, Liverpool University Press, 2021, 256 pages.

The volume pursues these questions by addressing a variety of such sf cult works, including *Robot Monster* (1953), *Zardoz* (1974), *A Boy and His Dog* (1975), *Tetsuo: The*

Iron Man (1989), *Space Truckers* (1996), *Ghost in the Shell 2* (2004), and *Iron Sky* (2012). What these essays afford is a revealing vision of both the sf aspects of much cult film activity and the cultish aspects of the whole sf genre.

DUFER, Rick, **Spinoza e popcorn. Da Game of Thrones a Stranger Things, capire la filosofia sparandosi un film o una serie TV**, De Agostini, 2019, 233 pages.

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

DUNCAN, Paul, **Star Wars: les archives, Épisodes I-III, 1999-2005**, Paris, Cologne, et al., Taschen, 2021, 599 pages.

By pursuing a series of insightful case studies, *Scary Monsters* considers different aspects of the connection between music, gender and monstrosity. Its argument is that attention to monstrosity provides a unique perspective on the study of masculinity in popular music culture.

EADES, Caroline, **Cinéma et mythologie: Varda, Resnais, Honoré, Annaud**, Paris, L'Harmattan, (Champs visuels), 2021, 278 pages.

Ulysse, Europe, Orphée et Eurydice figurent parmi les personnages mythiques dont les aventures ont été illustrées de tout temps par la peinture, la céramique, la littérature et, depuis plus d'un siècle, le cinéma. Agnès Varda, Alain Resnais, Christophe Honoré et Jean-Jacques Annaud ont participé à la transmission et à la réécriture de ces mythes grecs, chacun à sa façon.

EGAN, Sean, **Planet of the Apes: The Complete History**, Guilford (CT), Applause Theater & Cinema Books, 264 pages.

Planet of the Apes was a concept that started life in 1963 as a quirky work by French literary novelist Pierre (The Bridge over the River Kwai) Boulle. His concept of a world where humans are ruled over by apes proceeded to become one of the biggest multi-media sensations in history.

The 1968 Charlton Heston motion-picture adaptation of Boulle's book was celebrated and successful but was just the beginning. By 1973, said picture had spawned four sequels. It then spun off a live-action TV series, which in turn spun off the animated TV show *Return to the Planet of the Apes*. What with this, comic

books, novelizations, and a tsunami of merchandising, the late sixties and first half of the seventies had a distinctly simian flavor. A new generation was introduced to the concept when, in 2001, Tim Burton's updating of the series appeared in cinemas. This itself was rebooted a decade later in the form of *Rise of the Planet of the Apes* and its two sequels. Despite all the fantasy (and money-chasing), however, the series has always been marked by thoughtfulness, exploring serious themes alien to most franchises.

ESTERRICH, Carmelo, ***Star Wars Multiverse***, New Brunswick, Rutgers University Press, (Quick Takes. Movies and Popular Culture), 2021, 176 pages.

FRANKEL, Valerie Estelle, ***Star Wars and the Hero's Journey: Mythic Character Arcs through the 12-Film Epic***, Jefferson (NC), McFarland, 2021, 222 pages.

GEE, Felicity, ***Magic Realism, World Cinema and the Avant-Garde***, New York & London, Routledge, 2021, 242 pages.

The filmmakers and writers in this book acknowledge the importance of feeling, atmosphere, and mood to subtly provoke and resist global capitalism. Theirs is the history of magic-realist cinema. The book explores this history through the modernist avant-garde in search of a new theory of cinematic magic realism. It uncovers a resistant, geopolitical form of world cinema – moving from Europe, through Latin America and the former Soviet Union, to Thailand – that emerges from these ideas.

GIANNINI, Giordano & Nicoletta GRUPPI (dir.), ***Buffy non dovere morire: adolescenti, mito e fantastico nei nuovi media***, Reggio Calabria, Citta del sole edizioni, 2020, 423 pages.

GIUBLENA, Luigi, ***100 film horror da recensire: compila le schede di valutazione di questi famosi 100 film horror***, Independently Published, 2020, 214 pages.

GOLIOT-LÉTÉ, Anne (dir.), ***Shining, de Stanley Kubrick: dans le labyrinthe***, Lormont, Le Bord de l'eau, (Cinéfocales), 2020, 207 pages.

HARMES, Markus K & Lindy A. ORTHIA (eds.), ***Doctor Who and Science: Essays on Ideas, Identities and Ideologies in the Series***, Jefferson (NC), McFarland, 2021, 243 pages.

Science has always been part of *Doctor Who*. The first episode featured scenes in a science laboratory and a science teacher, and the 2020 season's finale highlighted a scientist's key role in Time Lord history. Hundreds of scientific characters, settings, inventions, and ethical dilemmas populated the years in between. Behind the scenes, *Doctor Who*'s original remit was to teach children about science, and in the 1960s it even had a scientific advisor.

This is the first book to explore this scientific landscape from a broad spectrum of research fields: from astronomy, genetics, linguistics, computing, history, sociology and science communication through gender, media and literature studies.

HO, Aaron K. H. (ed.), ***The New Witches: Critical Essays on 21st Century Television Portrayals***, Jefferson (NC), McFarland, 2021, 2166 pages. [sommaire sur le site de l'éditeur]

After *Charmed* ended in 2006, witches were relegated to sidekicks of televisual vampires or children's programs. But during the mid-2010s they began to resurface as leading characters in shows like the immensely popular *The Chilling Adventures of Sabrina*, the *Charmed* reboot, *Salem*, *American Horror Story: Coven*, and the British program, *A Discovery of Witches*. No longer sweet, feminine, domestic, and white, these witches are powerful, diverse, and transgressive, representing an intersectional third-wave feminist vision of the witch. [Sommaire sur le site de l'éditeur]

HONEGGER, Thomas, Fanfan CHEN & Lukasz NEUBAUER (eds.), ***Subcreation of the Screen: Fantasy Films in the Second Half of the Twentieth Century***, Trier, Dr. Erwin Otto u. WVT Wissenschaftlicher Verlag Trier, 2021, 96 pages.

ITO, Juni, ***Estudia desde el abismo del terror***, Barcelona, ECC Edidicones, 2020, 248 pages.

JACCAUD, Frédéric, ***Universal Monsters***, ActusF, (La Maison d'ailleurs), 2021, 96 pages.

Voici un essai inédit, qui s'inscrit dans le prolongement de l'exposition "Je est un monstre" de la Maison d'Ailleurs, qui visait à réfléchir à la question du monstre ou, plutôt, aux différentes conceptions qui sont venues qualifier ces êtres excentriques. Or au cœur de cette vaste parade monstrueuse, une des salles de l'exposition était dédiée à la célèbre franchise des Universal Monsters, ces monstres du début du XXe siècle qui ont fait les beaux jours d'un cinéma populaire.

JAE CARRANZA, Ashley (ed.), **Our Fears Made Manifest: Essays on Terror, Trauma and Loss in Film, 1998-2019**, Jefferson (NC), McFarland, 2021, 294 pages.

This collection of new essays examines dozens of movies released 1998–2020 and how they drew upon and spoke to mass cultural fears. Contributors analyze examples across a range of genres—horror, teen rom-coms, military flicks, slow-burns, and animated children's films—covering topics including gender and sexuality, environmental politics, technophobia, xenophobia, and class and racial inequality. [Sommaire détaillé sur le site de l'éditeur]

JAVIER MILLAN, Francisco, **Destino Camelot: Reinos de Fantasti del Cine y la Television**, Madrid, Diablolo, 2019, 304 pages.

LeMAY, John, **The Big Book of Japanese Giant Monsters Movies: The Lost Cuts: Editing Japanese Monsters, volume 1 : U.S. Edits (1956-2000)**, Bicep Books, 2021, 538 pages

Le MAY, John, **Classic Monsters Unmade: The Lost Films of Dracula, Frankenstein , the Mummy and Other Monsters (volume 1: 1899-1955)**, Bicep Books, 2021, 428 pages.

MALA, Irene, **El universo Tim Burton: Viaje ilustrado a la maravillosa fabricas de seres peculiares**, Madrid, Planeta ediciones, 2020, 232 pages.

MAJSOVA, Natalija, **Soviet Science Fiction Cinema and the Space Age: Memorable Futures**, Lanham (MD), Lexington Books, 2021, 219 pages.

This book interrogates the relations between nostalgias of today and past utopias in the context of the space age of the 20th century and its cinematic representations in the USSR and in post-Soviet Russia.

The author analyzes over 30 Soviet science fiction films, foregrounding their structures of utopia and their evolution over time, in order to trace both their transnational positionalities, transmedial resonance, and impact on post-Soviet Russian films about the space age. Concepts, crucial to the understanding of space futures of the past, such as utopianism, otherness, liminality, and no(w)stalgia are activated to draw out the fictional tenants of the memory of the Soviet space age, and to establish the limits and potentialities of Soviet (extra)terraformative ambitions.

MBEMBE, Joseph-Achille, **Black Panther ou le retournement du signe africain**, & Bérénice HAMIDI-KIM, **Revoir Black Panther, en hommage à Charwick Boseman**, Paris, AOC, 2020, 23 & 44 pages.

McCAUSLAND, Elisa & Diego SALGADO, **Supernovas: une historia feminista dela ciencia ficcion audiovisual**, Madrid, Errata Naturae, (Fuera de coleccion), 2019, 456 pages

MORENO ALAMO, Joaquin, **Blade Runner Ensayos: articulos sobre el film de culto de Ridley Scott**, Independently Published, 2020, 96 pages.

MOTTRAM, James, **Jurassic Park: The Ultimate Visual History**, San Rafael (CA) Insight Editions, 2021, 256 pages.

O'MEARA, Mallory, **The Lady from the Black Lagoon: Hollywood Monsters and the Lost Legacy of Milicent Patrick**, Oxford, Rebellion, 2021, 336 pages.

ORTÉGA, Julien, **Pandémies au cinéma: 1919-2029 - un siècle d'anticipation**, Paris, L'Harmattan (Logiques sociales), 2021, 224 pages.

Depuis les premiers pas du cinéma jusqu'à nos jours, les Hommes ont toujours cherché à se faire peur. Monstres, virus mortel, invasions extraterrestres ou bien confinement, tous les moyens sont bons pour susciter la panique. Par l'entremise du Septième art, les craintes de l'un deviennent alors des peurs communes. Les 120 films chroniqués dans cet ouvrage permettent de mieux comprendre pourquoi la pensée du réalisateur est souvent précurseur de notre modernité. De La Peste à Florence à Minority Report, en passant par Shining et plus récemment Carnage, l'auteur nous invite à remonter le cours du Temps pour nous rendre compte de la portée prophétique des œuvres traitées sur notre immédiateté.

PALMA, Paola & Dimitri VEZYROGLOU, **Nosferatu, le vampire**, Neuilly, Atlante, (Clefs Concours, Cinéma), 2021, 221 pages.

PEDRAZA, Pilar, **Suspiria. La Ministras del mal**, Asociacion Shangrila Textos Aparte, (Fantasmagorias), 2020, 214 pages.2020,

PELOSATO, Alain **Extraterrestres : films en séries**, Givors, SFM éditions, 2021, 207 pages.

PELOSATO, Alain, **The X-Files: la série TV et les films: les 11 saisons chroniquées par épisode: intertextualité, exégèse et herméneutique**, Givors, SFM éditions (nvlé édition revue, corrigée et développée), 2020, 266 pages.

PEROZO CERVANTES, Luis & Francisco ENRIQUEZ MUNOZ, **Gore, Porno y Snuff: Ensayos sobre desviaciones**, Independently Published, 2019, 668 pages.

PRINCE, Stephen, **Apocalypse Cinema**, New Brunswick, Rutgers University Press, (Quick Takes. Movies and Pop Culture), 2021, 156 pages.

Some films imagine a future where humanity is wiped out entirely, while others envision humans as an endangered species, enslaved by alien invaders or hunted by zombie hordes. This book provides a lively overview of apocalypse cinema, including alien invasions, nuclear annihilation, asteroid collisions, climate change, and terrifying plagues. Covering pivotal films from the silent era to the present day, including *Metropolis*, *Invasion of the Body Snatchers*, *Dr. Strangelove*, *Contagion* and *Avengers: Endgame*, Stephen Prince explores how these dark visions are rooted in religious and prophetic traditions, and he considers how our love for apocalypse cinema is tied to fundamental existential questions and anxieties that never go out of fashion.

QUINTON, Laurent, **Deux fils : Pinocchio/ Frankenstein**, Rennes, Pontcerq éditeur, 2021, 115 pages.

Pinocchio (1940) et Frankenstein (1931) ne figurent pas seulement deux créatures, monstres attachants et singuliers, mais ont aussi en commun l'histoire de deux fils luttant avec le désir tout-puissant de leur père. La marionnette, après avoir été trompée, humiliée, défigurée, sacrifiée et réduite à un bout de bois flotté, finira en véritable petit garçon, veillant sur les jours de son père vieillissant. Le savant fou, chercheur inquiet et infatigable, verra son désir de liberté et de solitude brisé puis confis dans la paisible existence de l'héritier d'une grande famille bavaroise dont le nom, nous dit son père, jamais ne devra s'éteindre.

ROMERO, George A., et al., **Untold Horror**, Milwaukee (OR), Dark Horse Books, 2021, 152 pages.

Insightful interviews of horror legends George Romero, John Landis, Joe Dante, Brian Yuzna, and more, by former editor-in-chief of Rue

Morgue, Dave Alexander, about the scariest horror movies never made! Take a behind-the-scenes look into development hell to find the most frightening horror movies that never were, from unmade *Re-Animator* sequels to alternate takes on legendary franchises like *Frankenstein* and *Dracula*!

Features art, scripts, and other production material from unmade films that still might make you scream--with insights from dozens of directors, screenwriters, and producers with decades of experience.

SALVAGNINI, Rudy, **Dizionari dei film horror**, Milano, Bloodbuster, 2020, 1128 pages.

SASSIER, Maxime, **Steven Spielberg, Ready Player one**, Neuilly, Atlante, (Clefs bac, Cinéma), 2021, 186 pages.

SCHWEITZER, Dahlia, **Haunted Homes**, New Jersey, Rutgers University Press, (Quick Takes. Movies and Popular Culture), 2021, 188 pages.

From classic movies like *The Old Dark House* to contemporary works like *Hereditary* and the Netflix series *The Haunting of Hill House*, Dahlia Schweitzer explores why haunted homes have become a prime stage for dramatizing anxieties about family, gender, race, and economic collapse. She traces how the haunted home film was intertwined with the expansion of American suburbia, but also explores works like *The Witch* and *The Babadook*, which transport the genre to different times and places. This lively and readable study reveals how and why an increasing number of films imagine that home is where the horror is.

SERGEANT, Alexander, **Encountering the Impossible: The Fantastic in Hollywood Fantasy Cinema**, Albany, State University of New York, Press, 2021, 304 pages.

SNODGRASS, Mary Ellen, **Television's Outlander: A Companion, seasons 1-5**, Jefferson (NC), McFarland, 2021, 299 pages.

SOISTER, John T., **Universal's 40s Monsters: A Critical Commentary**, Albany (GA), Bearmanor Media, 2021, 798 pages.

URIARTE, Jimenez, Itziar ZIGA, Maria CASTEJON & Rebecca Suarez ARDUENGO, **SCI-FEM: variaciones feministas sobre teleseries de ciencia ficción**, Tafalla, Txalaparta ediciones, 2019, 200 pages.

TORAL, Raul, **Magnifico dia para un exorcismo: la saga completa de El Exorcista**, Applehead Team Creaciones, 2020, 562 pages.

TUCKER, Ian & Megan WALKER, **The Umbrella Academy: The Making of**, Paris, Delcourt, 2020, 159 pages.

TURDO, Giuseppe & Renata BERTOLA, **Signori del tempo: guida non ufficiale alla serie tv Doctor Who: Il secondo dottore**, Independently Published, 2020, 416 pages.

VAULT, George E., **El cine gore 2. Una historia sangrienta: de los años 80 al nuevo milenio**, Independently Published, 2020, 128 pages.

VETTORATO, Marco, **Il signore degli zombie: biografia artistica di George A. Romero**, WriteUp Site, 2020, 232 pages.

WEAVER, Tom, **Creature from the Black Lagoon**, Albany (GA), Bearmanor Media, (Universal Film Scripts Series - Classic Science Fiction), 2021, 198 pages.

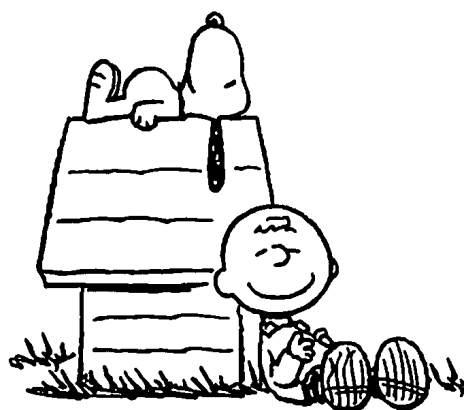
WELCH-LARSON, Sarah, **Becoming Alien: The Beginning and End of Evil in Science Fiction's Most Idiosyncratic Film Franchise**, Eugene (OR), Cascade Books, 2021, 144 pages.

WILSON, Roberto & Vieira FERRERIA, **Cinema secreto: temas gnosticos, alquimicos e quanticos no cinema, audiovisual e cultura pop**, Publicações Cinegnose, 2020, 349 pages.

WOOFER, Kristofer & Will DODSON (eds.), **The American Twilight: The Cinema of Tobe Hooper**, Austin, University Press of Texas, 2021, 270 pages.



Bandes dessinées Comics



ALDAMA, Frederick Luis, **Comics Studies Here and Now**, London & New York, Routledge, 2020, 364 pages.

ALGOUD, Albert, **La Castafiore**, Paris, Cherche Midi, 2020, 240 pages.

Tintinophile averti, Albert Algoud a lu et relu chaque album du héros d'Hergé. La Castafiore n'a donc aucun secret pour lui. Jusqu'au jour où, face au *Sceptre d'Ottokar*, il se met à douter : et si la Castafiore n'était pas ce qu'elle semblait être ? Il se lance dans une enquête, dont il publie les premiers résultats en 2006. Mais la Castafiore n'avait pas livré tous ses mystères... Dans cette biographie humoristique et amoureuse, Albert Algoud retrace le parcours personnel, musical et historique d'une icône *queer* qui a côtoyé les plus grands, de Lawrence d'Arabie à Lou Reed en passant par Joséphine Baker et le général de Gaulle. Des péripéties qu'Alain Bouldouyre illustre avec légèreté et poésie.

BEECROFT, Simon, **The Peanut Book: A Visual History of the Iconic Comic Strip**, New York, DK, 2020, 200 pages.

BLIN, Louis, **Le Monde arabe dans les albums de Tintin**, Paris, L'Harmattan, (Comprendre le Moyen-Orient), 2021, 232 pages. Préface d'Henry Laurens. Nvle éd.

BRAMLETT, Roy T. COOK & Aaron MESKIN (eds.), **The Routledge Campaigner To Comics**, London & New York, Routledge, 2020, 336 pages.

BROWN, Jeffrey A., **Panthers, Hulks and Ironhearts: Marvel, Ethnicity and the Twenty-First Century Super-Hero**, New Brunswick, Rutgers University Press, 2021, 180 pages.

Panthers, Hulks, and Ironhearts offers the first comprehensive study of how Marvel has reimagined what a superhero might look like in the twenty-first century. It examines how they have revitalized older characters like Black Panther and Luke Cage, while creating new ones like Latina superhero Miss America. Furthermore, it considers the mixed fan responses to Marvel's recasting of certain "legacy heroes," including a Pakistani-American Ms. Marvel, a Korean-American Hulk, and a whole rainbow of multiverse Spidermen.

CHAUVAUD, Frédéric & Denis MELLIER (dir.), **Corps handicapés et corps mutilés dans la BD**, Rennes, Presses universitaires de Rennes, 2020, 314 pages.

Des moments ou des situations particulièrement productrices de représentations – comme la première guerre mondiale – sont mises en valeur à travers des études relevant de champs disciplinaires différents (histoire, psychologie, études visuelles, littérature). Elles portent aussi bien sur des ensembles ou des genres (Comics, Mangas, école franco-belge) que sur des approches d'auteurs (comme Forest, Jodorowsky ou Franquin) offrant une large palette d'analyses des questions du handicap et de la mutilation. La bande dessinée contribue à révéler les stéréotypes et les partis pris culturels et sociaux qui déterminent un regard qui, souvent, conduit à ostraciser les corps handicapés et mutilés.

COCCA, Carolyn, **Wonder Woman and Captain Marvel in Comics and Film: Militarism, Feminism, and Diversity in the Superhero Genre**, New York & London, Routledge, 2020, 110 pages.

COHN, Neil, **Who Understands Comics ? Questioning the Universality of Visual Language Comprehension**, New York, Bloomsbury Academic, 2020, 256 pages.

COLLECTIF, **Pierre Christin, le grand rénovateur du récit en bande dessinée**, Buhl (France), Éditions Caurette, 2020, 200 pages.

COLLECTIF, **Fanzinorama: une histoire de la bande dessinée underground**, Paris, éditions Hoëbeke, 2019, 192 pages.

COLLECTIF, **Marvel Comics: The First 80 Years**, London, Titan Comics, 2020, 160 pages.

COLLECTIF, **L'Histoire secrète de Lucky Luke**, Paris, *Lire Magazine Hors série*, novembre 2020, 90 pages.

CORTIJO TALAVERA, Adela, **La Bande dessinée francophone dans l'entre-deux**, dans *Synergies Espagne*, no 13, 2020.

COSTELLO, Brannon & Brian CREMINS (eds.), **The Other 1980s: Reframing Comic's Crucial Decade**, Baton Rouge, Louisiana State University Press. 2021, 366 pages.

The twenty essays in *The Other 1980s* illuminate many works hailed as innovative in their day that have nonetheless fallen from critical view, partly because they challenge the contours of conventional comics studies scholarship: open-ended serials that eschew the graphic-novel format beloved by literature departments; sprawling superhero narratives with no connection to corporate universes; offbeat and abandoned experiments by major publishers, including Marvel and DC; idiosyncratic and experimental independent comics; unusual genre exercises filtered through deeply personal sensibilities; and oft-neglected offshoots of the classic "underground" comics movement of the 1960s and 1970s.

COUVREUR, Daniel, **Frank Pé: une vie en dessins**, Bruxelles, Champaka Brussels, 2020, 320 pages.

DAVID, Peter, **Mr Sulu Grabbed my Ass, and Other Highlights from a Life in Comics, Novels, Television, Films and Video Games**, Jefferson (NC), McFarland, 2020, 225 pages.

DAVIES, Dominic, **Urban Comics: Infrastructure and the Global City in Contemporary Graphic Narratives**, New York & London, Routledge, 2020, 288 pages.

DAVIES, Dominic, Candida RIFKIND (eds.), **Documenting Trauma in Comics: Traumatic Pasts, Embodied Histories, and Graphic Reportage**, Cham, Palgrave Macmillan, 2020, xxi, 345 pages.

DELISLE, Philippe (dir.), **Chats en case. Entre histoire de la BD et histoire de l'animal**, Paris, Karthala, 2021, 216 pages.

De Félix the Cat à Blacksad, en passant par

Chaminou, le chat s'est imposé comme un personnage de BD incontournable. Étudier les félins en cases permet d'aborder de manière originale l'histoire des animaux. Le 9e art fait en effet écho à la situation et à la représentation du chat dans les sociétés humaines, avec des héros d'abord vus comme rusés et anticonformistes, tels Pat Hibulaire ou Krazy Kat, puis avec l'affirmation de fidèles compagnons, comme le chat de Gaston ou les félins « mignons » des mangas. Mais l'analyse des « séries félines » permet aussi et surtout de mieux appréhender le fonctionnement de la BD. Les héros-chats jouissent d'une grande plasticité, et épousent plus ou moins les fonctions des personnages de papier humains.

DEMERS, Tristan, **Tintin et le Québec. Hergé au cœur de la Révolution tranquille**, Montréal, Éditions Hurtubise/Éditions Moulinsart, 2020, 175 pages. [Rééd. 2010]

DOMSCH, Sebastian, Dan HASSLER-FOREST & Dirk VANDERBEKE (dir.), **Handbook of Comics and Graphic Narratives**, Berlin, De Gruyter, 2021, 600 pages.

EEDY, Sean, **Four-Color Communism: Comic Books and Contested Power in the German Democratic Republic**, New York, Berghahn Books, 2021, 230 pages.

EISNER, Will, **Les Clés de la bande dessinée**, Paris, Delcourt, 2019, 544 pages.
Will Eisner, créateur du Pacte avec Dieu, met son inestimable expérience de 60 ans de carrière, à la portée de tous. Cette intégrale regroupe sa trilogie didactique, dédiée à tous les amoureux du 9e Art. Cette intégrale regroupe la définition exhaustive de ce que Will Eisner appelait « L'Art Séquentiel » : les différentes techniques de narration propres à la Bande Dessinée ainsi que tout ce qui concerne la gestuelle et la construction des personnages. Cet ouvrage s'inscrit au côté de L'Art Invisible de Scott McCloud comme le guide parfait de tout amateur éclairé, mais aussi de tout professionnel de la BD.

ETTER, Lukas, **Distinctive Styles and Authorship in Alternative Comics**, Berlin & Boston, De Gruyter, 2021, viii, 220 pages.
Distinctive Styles and Authorship in Alternative Comics addresses the benefits and limits of analyses of style in alternative comics. It offers three close readings of works serially published between 1980 and 2018 - Art Spiegelman's *Maus*, Alison Bechdel's *Dykes to Watch Out For*,

and Jason Lutes' *Berlin* - and discusses how artistic style may influence the ways in which readers construct authorship.

FATTORI, Adolfo, **Tex Willer. L'Immaginario di un eroe popolare**, Villaricca, Cento Autori, 2020, 176 pages.

FAWAZ, Ramzi, Shelley STREEBY & Deborah Elizabeth WHALAY (eds.), **Keywords for Comic Studies**, New York, New York, University Press, 2021, 288 pages.

Keywords for Comics Studies presents an array of inventive analyses of terms central to the study of comics and sequential art that are traditionally siloed in distinct lexicons: these include creative and aesthetic terms like *Ink*, *Creator*, *Border*, and *Panel*; conceptual terms such as *Trans**, *Disability*, *Universe*, and *Fantasy*; genre terms like *Zine*, *Pornography*, *Superhero*, and *Manga*; and canonical terms like *X-Men*, *Archie*, *Watchmen*, and *Love and Rockets*.

GADDUCCI, Fabio, Leonardo GORI & Sergio LAMA, **Eccetto Topolino. Lo scontro culturale tra fascismo e fumetti**, Battipaglia (SA), NPE edizione, 2020, 496 pages.

Il volume racconta gli anni ruggenti dell'editoria a fumetti negli anni Trenta: un dietro le quinte approfondito sull'avvento dei comics americani in Italia e sulla reazione bigotta che suscitò fra gli educatori e nelle gerarchie del regime fascista, fino al Proibizionismo del 1938 che salvò solo l'opera di Walt Disney. Una pagina fondamentale della storia del fumetto in Italia, nella quale eventi fondanti come l'arrivo di Topolino e il suo passaggio da Nerbini a Mondadori coinvolgono trame e interessi mai sospettati. I documenti, le interviste, gli aneddoti e le numerose illustrazioni offrono uno spaccato originale dell'Italia anni Trenta, con protagonisti quali Benito Mussolini, William R. Hearst, Cesare Zavattini, Giovanni Gentile, Galeazzo Ciano e molti altri. Questa edizione è completamente rivista e ampliata, con un intero nuovo capitolo dedicato al Dopoguerra.

GEISSMAN, Grant, **The History of EC Comics**, New York, Berlin, et al., Taschen, 2020, 592 pages.

GIDDENS, Thomas, **Cultural Directions in Comic Studies**, Jackson, University Press of Mississippi, 2020, 332 pages.

GIORELLO, Giulio, **La filosofia di Tex e altri saggi. Del fumetto alla scienza**, Milano, Mimesis, 2020, 146 pages.

GROENSTEEN, Thierry (dir.), **Le Bouquin de la Bande Dessinée**, Paris, Laffont, (Bouquins), 2021, 928 pages. Illustrations de Lewis Trondheim.

Intronisée " neuvième art " à la fin des années 1960, la bande dessinée a aussi suscité, particulièrement depuis une vingtaine d'années, une littérature critique de plus en plus abondante. Il manquait cependant un ouvrage de grande synthèse pour faire le point sur toutes les notions relatives à ce mode d'expression qui, pour être populaire et enfin légitimé, reste quelquefois difficile à appréhender dans sa spécificité, à mi-chemin entre les arts du livre et les arts visuels. Le présent *Bouquin de la bande dessinée. Dictionnaire esthétique et thématique* vient combler cette lacune, abordant le genre sous tous ses aspects, à la fois comme art, comme langage, comme littérature et comme culture à part entière. Non seulement il présente un état complet et structuré du savoir et de la pensée sur la bande dessinée, mais il se risque à défricher quelques pistes nouvelles, esquissant une véritable poétique. Avec près de cent cinquante entrées qui sont autant d'articles fouillés, ce dictionnaire satisfera la curiosité des amateurs, néophytes ou passionnés, et sera un outil irremplaçable pour les chercheurs et les enseignants.

GUYNES, Sean & Martin LUND (eds.), **Unstable Masks: Whiteness and American Superhero Comics**, Columbus, Ohio State University Press, 2021, 300 pages.

The volume illustrates how the American comic book superhero is fundamentally a figure of white power and white supremacy and ultimately calls for diversity in superhero comics as well as a democratized media culture.

HALL, Richard A., **The American Villain: Encyclopedia of Bad Guys in Comics, Film, and Television**, Westport (CT), Greenwood, 2020, 357 pages.

The American Villain: Encyclopedia of Bad Guys in Comics, Film, and Television seeks to collect all of those stories into one comprehensive volume. The volume opens with essays about villains in popular culture, followed by 100 A-Z entries on the most notorious bad guys in film, comics, and more. Sidebars highlight ancillary points of interest, such as authors, creators, and tropes that illuminate the motives of various villains. A glossary of key terms and a bibliography provide students with resources to continue their study of what makes the "baddest" among us so bad.

HATDIELD, Charles & Bart BEATY (eds.), **Comic Studies: A Guidebook**, New Brunswick, Rutgers university Press, 2020, 336 pages.

Comics Studies: A Guidebook offers a rich but concise introduction to this multifaceted field, authored by leading experts in multiple disciplines. It opens diverse entryways to comics studies, including history, form, audiences, genre, and cultural, industrial, and economic contexts. An invaluable one-stop resource for veteran and new comics scholars alike, this guidebook represents the state of the art in contemporary comics scholarship.

KIRTLEY, Susan E., **Typical Girls: The Rhetoric of Womanhood in Comic Strips**, Columbus, The Ohio State University Press, (Studies in Comics and Cartoons), 2021, 276 pages.

In the years following 1975, a group of female-created comic strips came to national attention in a traditionally male-dominated medium. *Typical Girls: The Rhetoric of Womanhood in Comic Strips* uncovers the understudied and developing history of these strips, defining and exploring the ramifications of this expression of women's roles at a time of great change in history and in comic art. This impressive, engaging, and timely study illustrates how these comics express the complexities of women's experiences, especially as such experiences were shaped by shifting and often competing notions of womanhood and feminism. Including the comics of Lynn Johnston (*For Better or For Worse*), Cathy Guisewite (*Cathy*), Nicole Hollander (*Sylvia*), Lynda Barry (*Ernie Pook's Comeek*), Barbara Brandon-Croft (*Where I'm Coming From*), Alison Bechdel (*Dykes to Watch Out For*), and Jan Eliot (*Stone Soup*), *Typical Girls* is an important history of the representation of womanhood and women's rights in popular comic strips.

KNOFF, Christian M., **Politics in the Gutter: American Politicians and Elections in Comic Book Media**, Jackson, University Press of Mississippi, 2021, 306 pages.

Politics in the Gutters: American Politicians and Elections in Comic Book Media opens with an examination of campaign comic books used by the likes of Herbert Hoover and Harry S. Truman, follows the rise of political counterculture comix of the 1960s, and continues on to the graphic novel version of the *9/11 Report* and the cottage industry of Sarah Palin comics. It ends with a consideration of comparisons to Donald Trump as a supervillain

and a look at comics connections to the pandemic and protests that marked the 2020 election year.

KRUSE, Zack, **Mysterious Travelers: Steve Ditko and the Search for a New Liberal Identity**, Jackson, University Press of Mississippi, 2021, 266 pages.

Steve Ditko (1927–2018) is one of the most important contributors to American comic books. As the cocreator of Spider-Man and sole creator of Doctor Strange, Ditko made an indelible mark on American popular culture. *Mysterious Travelers: Steve Ditko and the Search for a New Liberal Identity* resets the conversation about his heady and powerful work.

KUHLMAN, Martha & José ALANIZ (eds.), **Comics of the New Europe: Reflections and Intersections**, Louvain (Belgique) Leuven University Press, 2020, 300 pages.

Bringing together the work of an array of North American and European scholars, this collection highlights a previously unexamined area within global comics studies. It analyses comics from countries formerly behind the Iron Curtain like East Germany, Poland, Czechoslovakia, Hungary, Romania, Yugoslavia, and Ukraine, given their shared history of WWII and Communism. In addition to situating these graphic narratives in their national and subnational contexts, *Comics of the New Europe* pays particular attention to transnational connections along the common themes of nostalgia, memoir, and life under Communism.

KWA, Shiamin, **Regarding Frames: Thinking with Comics in the Twenty-First Century**, Rochester, RIT Press, 2020, 238 pages.

Part interpretive criticism, part philosophical meditation, *Regarding Frames: Thinking with Comics in the Twenty-First Century* explores the ways that literary comics engage readers in the mutual construction of meaning. Kwa draws from a wide range of philosophical, critical, and theoretical texts to analyze the visual and verbal narrative strategies that artists use. She examines the work of comic artists Gabrielle Bell, Michael DeForge, Kevin Huizenga, Laura Park, and Dash Shaw who construct their particular visions of the world.

LACROIX, Arnaud de la, **Hergé occulte**, Paris, Rosières en Haye, Camion blanc, (Camion noir), 2021, 242 pages. Préface de Numa Sadoul.

« Hergé était fasciné par l'occulte et il a vécu

une vie aventureuse et même secrète », écrit Numa Sadoul dans sa préface. Arnaud de la Croix, longtemps éditeur chez Casterman, a rencontré nombre de proches collaborateurs du dessinateur et recueilli, au fil des années, leurs confidences au sujet du créateur de Tintin. Il a également eu accès à des documents inédits. Au fil de son enquête, on découvre un Hergé bien différent de la façade lisse et rassurante qu'il offrait au public. Cet homme tourmenté, épris d'inconnu, a laissé une oeuvre qui recèle bien des secrets. Peut-être même constitue-t-elle un véritable parcours initiatique. Dans ce parcours, il nous sera parfois donné de côtoyer l'abîme, après Hergé lui-même. Et comme son héros.

LANGLOIS, Jacques, **Petit éloge de Tintin**, Paris, Les Pérégrines, 2020, 264 pages.

Décembre 1960 : le jeune Jacques Langlois envoie ses dessins imités de Tintin à Hergé. Il n' imagine alors pas entamer avec le dessinateur une correspondance qui durera plus de vingt ans et lui donnera l'occasion de le rencontrer plusieurs fois. Témoin privilégié de nombreux événements dans l'univers de Tintin, l'auteur rend ici un hommage très personnel au héros et à son créateur en feuilletant, en même temps que les vingt-trois albums de la collection, celui de ses souvenirs. Qu'est-ce que la « tintinologie » ? Quelle est la genèse des personnages de la saga ? Un Tchang peut-il en cacher un autre ? Le général de Gaulle avait-il vraiment fait du reporter son « seul rival international » ? Quel avenir pour Tintin ? Répondant à bien des questions que suscite un tel monument de la bande dessinée, ce *Petit éloge de Tintin* fera pour plus d'un lecteur l'effet d'une madeleine de Proust.

MAGNUSSEN, Anne (ed.), **Spanish Comics: Historical and Cultural Perspectives**, New York, Bergham, 2021, 258 pages.

Spanish comics represent an exciting and diverse field, yet one that is often overlooked outside of Spain. *Spanish Comics* offers an overview on contemporary scholarship on Spanish comics, focusing on a wide range of comics dating from the Francoist dictatorship, 1939-1975; the Political Transition, 1970-1985; and Democratic Spain since the early 1980s including the emergence of the graphic novel in 2000. Touching on themes of memory, gender, regional identities, and history, the chapters in this collection demonstrate the historical and cultural significance of Spanish comics.

MASSARUTTO, Flavio, **Il jazz dentro. Storia e cultura nel fumetto a ritmo di jazz**, Roma, Stampa Alternativa, 2020, 180 pages.

MASSIMO, Marcucci, **Matite in guerra. Il primo onclitto mondiale nella narrativa a fumetti italiana (1915-2018)**, Milano, Giorgio Pozzi editore, 2020, 280 pages.

MATLY, Michel, **Guerre civile espagnole et bande dessinée**, Clermont-Ferrand, Presses universitaires Blaise Pascal, 2020, 360 pages. Préface de Viviane Alary.

Un retour sur plus de quatre-vingts ans et plusieurs centaines de bandes dessinées sur la guerre civile espagnole nous rappelle combien cette période de l'histoire a été et est restée présente dans nos coeurs, en Espagne, en France et ailleurs. Certaines oeuvres considèrent son combat légitime et d'autres voient la guerre comme un simple désastre qu'aucune raison ne peut justifier. Les uns cherchent à refermer les blessures du passé, les autres considèrent que les fractures de la guerre se prolongent dans d'autres contemporaines. La bande dessinée nous montre aussi l'extrême diversité de la mémoire du conflit. Elle nous raconte la guerre mais aussi les sociétés qui se la remémorent, l'Espagne de la Transition vers la démocratie et celle d'aujourd'hui, l'Argentine juste sortie de ses années noires de dictature ou l'identité des descendants de l'exil républicain en France.

MEESTER, Gert & Sylvain LESAGE, **A suivre: archives d'une revue**, Tours, Presses de l'Université François Rabelais, 2018, 360 pages. Préface de Benoît Peeters.

MÉRAND, Patrick, **Les Coulisses d'Hergé**, Paris, L'Harmattan, (Zoom sur Hergé), 2020, 266 pages.

es aventures de Tintin ont commencé en 1929 dans un supplément destiné à la jeunesse du journal belge Le Vingtième siècle. Elles se sont terminées avec la mort d'Hergé en 1983, après la parution de vingt-trois albums, de Tintin au pays des Soviets à Tintin et les Picaros. Le travail d'Hergé fut considérable : sa documentation était très précise et aucun détail visible dans un album n'est jamais placé par hasard. Mais le lecteur les a-t-il remarqués ? Tintin entre dans un cinéma à Shanghai : en existait-il à l'époque du Lotus Bleu ? Dans quel album peut-on voir un tableau de Sisley ? De quel événement historique réel Hergé s'est-il inspiré pour créer Le Sceptre d'Ottokar ? Pourquoi la fusée du professeur Tournesol est-elle à damier rouge et blanc ? Pourquoi l'épave

de La Licorne n'aurait jamais dû être retrouvée ? Vous lirez les réponses à ces questions - et à bien d'autres - dans ce volume qui présente plus de huit cents illustrations en relation directe avec les vignettes mythiques des albums d'Hergé.

MORRISON, Grant, Garth ENNIS, et al., **Legends of DC Universe: Doug Mahnke**, Bunka, DC Comics, 2021, 416 pages. Featuring the writing of Grant Morrison, Garth Ennis, Geoff Johns, Judd Winick, and more—with an introduction from longtime friend and collaborator Peter J. Tomasi—*Legends of the DC Universe: Doug Mahnke* is a must-have for fans of this dynamic illustrator.

NAGAYAMA, Kaoru, **Erotic Comics in Japan: An Introduction to Eromanga**, Amsterdam, Amsterdam University Press, 2020, 290 pages. *Erotic Comics in Japan: An Introduction to Eromanga* is the most comprehensive introduction in English to erotic comics in Japan, or *eromanga*. Divided into three parts, it provides a history of eroticism in Japanese comics and cartoons generally leading to the emergence of *eromanga* specifically, an overview of seven themes running across works with close analysis of outstanding examples and a window onto ongoing debates surrounding regulation and freedom of expression in Japan.

NORDENSTAM, Anna, Kristy Beers FÄGERSTEN, Leen ROMU and Margareta WALLIN-WICTORIN, (eds.), **Comic Art and Feminism in The Baltic Sea Region: Transnational Perspectives**, New York & London, Routledge, 2021, 272 pages.

OGIER, Jean-Christophe, **Yves Chaland: une vie en dessins**, Bruxelles, Champaka Brussels, 2019, 384 pages.

Yves Chaland est un auteur essentiel au sein du monde de la bande dessinée. Dans les années 80, il a été un des grands rénovateurs de la ligne claire. À travers une oeuvre magistrale ("Bob Fish", "Freddy Lombard" et "Le Jeune Albert"), Chaland a développé un univers imaginaire de première force : celui de la bande dessinée belge des années cinquante revisitée par son incroyable fantaisie. Sans oublier son extraordinaire travail d'illustrateur. Un beau livre Champaka Brussels présentant plus de 250 originaux scannés et reproduits avec soin.

PINSON, Guillaume & Alexis LÉVRIER (dir.), **Presse et bande dessinée. Une aventure**

sans fin, Paris, Les Impressions nouvelles, 2021, 348 pages.

Art médiatique conciliant l'image et le texte, la bande dessinée est née au creuset du journal : elle a dès l'origine exploité les enjeux de l'actualité, et a très vite imaginé des personnages qui sont eux-mêmes journalistes. Le lecteur croquera ainsi dans ce livre les parcours de nombreux héros reporters connus (Tintin, Lefranc, Fantasio, Jeannette Pointu) et moins connus (Marc Dacier, Guy Lebleu et bien d'autres), il se plongera dans l'histoire mouvementée des magazines (Pilote, Vaillant, Spirou...) et il pourra saisir les multiples interactions (historiques, culturelles, professionnelles, économiques) entre la bande dessinée et la presse. Si la perspective retenue concerne essentiellement la BD franco-belge, elle n'est pas exclusive : deux chapitres évoquent la tradition des comics anglo-saxons qui, depuis la naissance de Superman, a elle aussi vu naître un imaginaire du journalisme particulièrement riche. Le but de cet ouvrage est par ailleurs de montrer qu'en dépit de la mort de revues comme Pilote ou Tintin, la généralisation de l'album n'a fait disparaître ni les héros reporters ni la presse de bande dessinée. La troisième partie envisage ainsi le succès du reportage graphique et de magazines tels que La Revue dessinée, qui témoigne de la vivacité intacte des échanges entre le journalisme et le neuvième art.

REINGOLD, Matt, **Gender and Sexuality in Israeli Graphic Novels**, New York & London, Routledge, 2021, 116 pages.

The book is the first to explore Israeli graphic novels through the lens of gender. It argues that breaking down existing gender delineations with regards to masculinity and femininity is a core feature of the Israeli graphic novel and comics tradition and that through their works, the authors and artists use their platforms to present a freer and looser conceptualization of gender for Israeli society. Undertaking close readings of Israeli graphic novels that have been published in English and/or Hebrew in the last 20 years, the book's texts include Rutu Modan's *Exit Wounds* and *The Property*, Ari Folman and David Polonsky's *Waltz with Bashir*, Galit and Gilad Seliktar's *Farm 54*, and Asaf Hanuka's "The Realist".

RIFAS, Leonard, **Korean War Comic Books**, Jefferson (NC), McFarland, 2021, 345 pages.

This book examines the dramatization of events and issues, including the war's origins, germ warfare, brainwashing, Cold War

espionage, the nuclear threat, African Americans in the military, mistreatment of POWs, and atrocities.

RITO, Kimi, **The History of Hentai Manga**, Portland, FAKKU, 2021, 392 pages.

While manga is now a well known entity in the global publishing scene, the medium's international success has its roots in the realm of eros. Japanese media critic Kimi Rito dives into the history of manga's erotic world a genre known internationally simply as - hentai. What are the origins of hentai? How has it evolved from the days of ukiyo-e to today's modern comics and animation. Who are the people making hentai? And who are the people reading these works? And what is the medium ultimately trying to express beyond sexuality? Rito looks at the content from a number of perspectives covering everything from the indie comics scene (doujinshi) to how hentai's symbolism has extended far beyond Japan and it's comics industry.

RIZZO, Marco & Fabio LICARI, **Marvel 80 meravigliosi anni: la vera storia di un fenomeno della cultura pop**, Modeno, Panini comics, 2020, 176 pages.

ROCHE, Olivier (dir.), **Hergé au sommet**, Paris, l'Harmattan, (Zoom sur Hergé), 2021, 192 pages. Préface d'Albert Algoud. Postface de Renaud Nattiez.

Cet ouvrage reprend les interventions effectuées par quelques-uns des plus grands spécialistes de Tintin à l'occasion d'un colloque organisé sur le sujet. *Hergé au sommet* propose aux lecteurs de se replonger dans les 24 albums de Tintin et d'y retrouver comme un fil conducteur ce mouvement essentiellement vertical entre cimes et abîmes.

ROMAN, Steven A., **From the Stars...a Vampiress: an Unauthorized Guide to Vampirella's Classic Horror Adventures**, Sunnyside (NY), Starwarp Concepts, 2020, 308 pages. Préface de Sean Fernald.

In *From the Stars...a Vampiress*, author Steven A. Roman examines the history of the queen of the bad girls whose reign has lasted through five decades of published comic books, novels, and magazines, and turns a critical eye toward her sole motion picture appearance—as well as the 1970s movie version that might have been. Combined with an extensive checklist of her Warren Era appearances and a foreword by Sean Fernald, the Official Vampirella Historian, *From the Stars* is a smorgasbord of information for Vampirella fans!

ROUND, Julia, **Gothic for Girls: Misty and British Comics**, Jackson, University Press of Mississippi, 2019, 358 pages.

Today fans still remember and love the British girls' comic *Misty* for its bold visuals and narrative complexities. Yet its unique history has drawn little critical attention. Bridging this scholarly gap, Julia Round presents a comprehensive cultural history and detailed discussion of the comic, preserving both the inception and development of this important publication as well as its stories. *Misty* ran for 101 issues as a stand-alone publication between 1978 and 1980 and then four more years as part of *Tammy*. It was a hugely successful anthology comic containing one-shot and serialized stories of supernatural horror and fantasy aimed at girls and young women and featuring work by writers and artists who dominated British comics such as Pat Mills, Malcolm Shaw, and John Armstrong, as well as celebrated European artists. To this day, *Misty* remains notable for its daring and sophisticated stories, strong female characters, innovative page layouts, and big visuals.

ROUVIÈRES, Nicolas, **Bande dessinée et enseignement des humanités**, Grenoble, UGA édition, 2019, 434 pages.

Même si depuis la fin des années 1990, la bande dessinée bénéficie en France d'une reconnaissance officielle de la part des plus hautes autorités éducatives, le médium peine cependant à trouver sa place dans les pratiques de classe, par faute de théorisation didactique. Le présent ouvrage tente de combler ce retard. De l'école élémentaire à l'Université, la bande dessinée peut devenir support pédagogique dans les classes de littérature, d'histoire, de langue et civilisation. Les élèves se retrouvent alors en situation de questionnement face aux oeuvres, pour développer de véritables objectifs d'apprentissage, à la fois langagiers, culturels, philosophiques et éthiques.

SCHWARTZ, Roy, **Is Superman Circumcised ? The Complete Jewish History of the World's Greatest Hero**, Jefferson (NC), McFarland, 2021, 374 pages.

Superman is the original superhero, an American icon, and arguably the most famous character in the world—and he's Jewish! Introduced in June 1938, the Man of Steel was created by two Jewish teens, Jerry Siegel, the son of immigrants from Eastern Europe, and Joe Shuster, an immigrant. They based their hero's origin story on Moses, his strength on Samson, his mission on the golem, and his nebbish secret identity on themselves. They

made him a refugee fleeing catastrophe on the eve of World War II and sent him to tear Nazi tanks apart nearly two years before the US joined the war. In the following decades, Superman's mostly Jewish writers, artists, and editors continued to borrow Jewish motifs for their stories, basing Krypton's past on Genesis and Exodus, its society on Jewish culture, the trial of Lex Luthor on Adolf Eichmann's, and a future holiday celebrating Superman on Passover. A fascinating journey through comic book lore, American history, and Jewish tradition, this book examines the entirety of Superman's career from 1938 to date, and is sure to give readers a newfound appreciation for the Mensch of Steel!

SCIOLI, Tom, **Jack Kirby: The Epic Life of the King of Comics**, Berkeley, Ten Speed Press, 2020, 208 pages.

SCOTT, Darieck, **Keeping it Unreal: Black Queer Fantasy and Superhero Comics**, New York, New York, University Press, 2021, Characters like Black Panther, Storm, Luke Cage, Miles Morales, and Black Lightning are part of a growing cohort of black superheroes on TV and in film. Though comic books are often derided as naïve and childish, these larger-than-life superheroes demonstrate how this genre can serve as the catalyst for engaging the Black radical imagination. *Keeping It Unreal: Comics and Black Queer Fantasy* is an exploration of how fantasies of Black power and triumph fashion theoretical, political, and aesthetic challenges to—and respite from—white supremacy and anti-Blackness. It examines representations of Blackness in fantasy-infused genres: superhero comic books, erotic comics, fantasy and science-fiction genre literature, as well as contemporary literary "realist" fiction centering fantastic conceits.

SILVESTRI, Andrea, **Fumetti e potere. Eroi e supereroi come strumento geopolitico**, Battipaglia (SA), Edizioni NPE, 2020, 368 pages.

SMITH, Scott T., & José ALANIZ (eds.), **Uncanny Bodies: Superhero Comics and Disability**, Philadelphia, Penn State University Press, 2019, 248 pages.

STAPLES, Val, James EATOCK, Josh DE LIONCOURT & Danielle GELEHRTER, **He-Man and the Masters of the Universe: A Character Guide and World Compendium**, vol. 1, New York, Penguin LCC, 2020, 512p.

STEVENSON, Gregory (ed.), **Theology and the Marvel Universe**, Lanham (MD), Forteress Academic, 2019, 278 pages.

In *Theology and the Marvel Universe*, fourteen contributors examine theological themes and ideas in the comic books, television shows, and films that make up the grand narrative of the Marvel Universe. Engaging in dialogue with theological thinkers such as Willie James Jennings, Franz Rosenzweig, Søren Kierkegaard, René Girard, Kelly Brown Douglas, and many others, the chapters explore a wide variety of topics, including violence, sacrifice, colonialism, Israeli-Palestinian relations, virtue ethics, character formation, identity formation, and mythic reinvention. This book demonstrates that the stories of Thor, Daredevil, Sabra, Spider-Man, Jessica Jones, Thanos, Luke Cage, and others engage not just our imagination, but our *theological* imagination as well.

SUGLIANI, Aurelio, **Tex Willer: tra mito e archetipo**, Independently Published, 2019, 77 pages.

THOMAS, Roy, **The Marvel Age of Comics, 1961-1978**, Berlin, New York, et al., Taschen, 2020, 512 pages.

VILJOEN, Jeanne-Marie, **War Comics: A Postcolonial Perspective**, New York & London, Routledge, 2020, 232 pages.

This book focuses on non-fictional, visual narratives (including comics; graphic narratives; animated documentaries and online, interactive documentaries) that attempt to represent violent experiences, primarily in the Levant. In doing so it explores, from a philosophical perspective, the problem of representing trauma when language seems inadequate to describe our experiences and how the visual narrative form may help us with this.

WANDKTE, Terrence (ed.), **Robert Kirkman: Conversations**, Jackson, University Press of Mississippi, (Conversations with Comic Artists), 2021, 264 pages.

Robert Kirkman (b. 1978) is probably best known as the creator of *The Walking Dead*. The comic book and its television adaptation have reinvented the zombie horror story, transforming it from cult curiosity and parody to mainstream popularity and critical acclaim. In some ways, this would be enough to justify this career-spanning collection of interviews. Kirkman's story is a fanboy's dream that begins with him financing his irreverent, independent

comic book *Battle Pope* with credit cards. After writing major titles with Marvel comics (*Spider-Man*, *Captain America*, and *X-Men*), Kirkman rejected companies like DC and Marvel and publicly advocated for creator ownership as the future of the comics industry. As a partner at Image, Kirkman wrote not only *The Walking Dead* but also *Invincible*, a radical reinvention of the superhero genre.

WANZO, Rebecca, **The Content of Our Caricature: African American Comic Art and Political Belonging**, New York, NY Press, (Postmillennial Pop, 25), 2020, 256 pages.

WOLK, Douglas, **All the Marvels: A Journey to the Ends of the Biggest Story Ever Told**, New York, Penguin Press, 2021, 384 pages.

WOO, Benjamin & Jeremy STOLL (eds.), **The Comics World: Comic Books, Graphic Novels, and their Publics**, Jackson, University Press of Mississippi, 2021, 286 pages.

Contributions by Bart Beaty, T. Keith Edmunds, Eike Exner, Christopher J. Galdieri, Ivan Lima Gomes, Charles Hatfield, Franny Howes, John A. Lent, Amy Louise Maynard, Shari Sabeti, Rob Salkowitz, Kalervo A. Sinervo, Jeremy Stoll, Valerie Wieskamp, Adriana Estrada Wilson, and Benjamin Woo *The Comics World: Comic Books, Graphic Novels, and Their Publics* is the first collection to explicitly examine the production, circulation, and reception of comics from a social-scientific point of view.

WORDEN, Daniel (ed.), **The Comics of R.Crumb: Underground in the Art Museum**, Jackson, University Press of Mississippi, 2021, 318 pages.

Contributions by José Alaniz, Ian Blechschmidt, Paul Fisher Davies, Zanne Domoney-Lyttle, David Huxley, Lynn Marie Kutch, Julian Lawrence, Liliana Milkova, Stiliana Milkova, Kim A. Munson, Jason S. Polley, Paul Sheehan, Clarence Burton Sheffield Jr., and Daniel Worden.

Note: la partie consacrée aux films et aux séries télévisées d'animation est reportée au prochain numéro (septembre 2021)

WESTERNS

LITTÉRATURE - CINÉMA - TV - BD

BURROUGH, Bryan, Chris TOMLINSON & Jason STRATFORD, **Forget the Alamo: The Rise and Fall of an American Myth**, New York, Penguin Press, 2021, 416 pages.

Three noted Texan writers combine forces to tell the real story of the Alamo, dispelling the myths, exploring why they had their day for so long, and explaining why the ugly fight about its meaning is now coming to a head.

MAY, Stephen J., **Zane Grey's Riders of the Purple Sage: The Real Story Behind the Wild West's Greatest Tale**, Helena (Montana), TwoDot, 2021,

His mother was against it, but he grew up to be a cowboy anyway. Zane Grey was a corn-fed mid-westerner who ended up an unhappy dentist in New York City. After a journey to Arizona and Utah in 1907, he decided he would rather wear chaps and a Stetson than return to a mundane life pulling teeth in Manhattan. Thus began his career as a writer. Zane Grey faced mountains of rejection and disappointment in publishing his early novels, but when *Riders of the Purple Sage* was published in 1912, and it set in motion the entire Western genre in books, movies, and eventually country western music. It was and remains an epic, colorful novel, filled with action, romance, and vivid descriptions of the Old West. Drawing on his letters, diaries, and personal papers, the story of his growth as a writer and of the creation of this book is a rags-to-riches saga sure to appeal to writers of any age, history buffs, motion picture fans, and lovers of music. Plus, it is a story set against the grandeur and sublimity of the American West.

MAYER, Hervé, **Guerre sauvage & empire de la liberté**, Clermont-Ferrand, Presses universitaires Blaise Pascal, (Graphème), 2020, 319 pages.

La résurgence du mythe de la Frontière dans la rhétorique politique de la "guerre contre la terreur" oblige à reconsidérer l'idée de sa marginalisation dans la culture étatsunienne depuis la crise du mythe public identifiée par Richard Slotkin à la fin des années 1960. Partant de l'analyse sociohistorique de six oeuvres cinématographiques sorties entre 1968 et 1986, cet ouvrage soutient que, loin d'avoir

été marginalisé par le déclin du genre du western à Hollywood, le mythe de la Frontière s'est diversifié, prolongé et consolidé dans le cinéma étatsunien post-western, manifestant la continuité de structures idéologiques impériales héritées de la fin du XIXe siècle dans la culture populaire de la fin du XXe. Les deux parties de l'ouvrage correspondent aux deux trajectoires narratives dominant les représentations de la Frontière dans le cinéma étatsunien post-western : depuis la Conquête de l'Ouest de Theodore Roosevelt jusqu'aux représentations contemporaines de la guerre sauvage ; et depuis la "théorie de la Frontière" de Frederick Turner jusqu'aux incarnations cinématographiques d'un empire de la liberté.

RÉCITS DE GUERRE

CINÉMA - ROMAN, TV - BD

COLLECTIF, **War Stories 1 et 2: le cinéma de guerre en 100 films incontournables**, Paris, GM (Guy Messina) éditions, 2021, 2 volumes.

CRACIUM, Iona, **Wenn die Waffen sprechen, schweigen die Musen nicht: der Erste Weltkrieg im Spiegel der deutsche Literatur**, Heidelberg, Universitätsverlag Winter, 2021, 226 pages.

CRELIN, r. Bruce, **The Great War and the Golden Age of Hollywood Horror**, Parkville (MD), Midnight Marquee Press, 2021, 322 pages.

The decade of the 1930s is generally regarded as the "Golden Age" of the American horror film, with Universal as the studio which set the trend. Indeed, the term "horror film" arose when, following the success of *Dracula* (1930),¹ Universal declared its intention to make "another horror film."² That "other" horror film was, of course, *Frankenstein* (1931). The decade would see a string of horror films from Universal, including *Murders in the Rue Morgue* (1931), *The Old Dark House* (1932), *The Mummy* (1932), *The Invisible Man* (1933), *The Black Cat* (1934), *Bride of Frankenstein* (1935), *Werewolf of London* (1935), *The Raven* (1935), *The Invisible Ray* (1935), *Dracula's Daughter* (1936), and *Son of Frankenstein* (1938). James Whale directed four of these films: *Frankenstein*, *The Old Dark House*, *The Invisible Man*, and *Bride of Frankenstein*, which are generally regarded by critics and fans alike

as among the very best of these Golden Age Horrors. Whale, and other creative talents involved in these films, served with the British Army on the Western Front and saw combat in the First World War. The War influenced other Universal Horrors, as well.

This book will detail the War experiences of these individuals, and explore how those experiences, as well as the War itself, helped to shape Universal's Golden Age Horrors.

IONESCU, Adrian Silvan, Marian TUTUI, & Savas ARSLAN eds.), **Balkan Cinema and the Great War: Our Story**, Berlin, Warszawa, Wien, et al., Peter Lang, 2020, 282 pages.

LENSEN, Jan, **World War II in Contemporary German and Dutch Fiction: The Generation of Meta-Memory**, New York & London, Routledge, 2021, x, 237 pages.

MAGID, Annette M. (ed.), **Speculation of War: Essays on Conflict in Science Fiction, Fantasy, and Utopian Literature**, Jefferson (NC), McFarland, 2021, 253 pages.

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

MECKE, Jochen, Pierre SCHONTJES & Anne-Sophie DONNARIEIX (dir.), **Esthétique de la guerre, éthique de la paix: un siècle de littérature sur la Grande Guerre**, Paris, Classiques garnier, 2021, 313 pages.

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

NATHAN, Réra, **Outrages, de Daniel Lang à Brian de Palma**, Aix-en-Provence, Rouge Profond, 2021, 586 pages.

Adaptation d'une enquête de Daniel Lang publiée dans le *New Yorker* en 1969, *Outrages* (*Casualties of War*), le dix-neuvième long métrage de Brian De Palma, relate l'enlèvement, le viol et le meurtre d'une Vietnamiennne par une patrouille de soldats américains emmenée par le sergent Meserve (Sean Penn). Le première classe Eriksson (Michael J. Fox) refuse d'y participer et entreprend de dénoncer les coupables.

L'ouvrage de Nathan Réra reconstitue l'histoire semée d'embûches qui a mené à la réalisation de ce chef-d'œuvre mésestimé. À partir de nombreux documents rares (archives militaires, correspondances, scénarios inédits), l'auteur revient sur les faits réels et sur leur révélation dans la presse américaine, puis sur les projets d'adaptation qui se sont succédés durant une décennie, avant de plonger le lecteur au cœur de la fabrique du film de De Palma.

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

Looking at texts written throughout the careers of Edith Wharton, Ellen La Motte, Mary Borden, Thomas Boyd, F. Scott Fitzgerald, Laurence Stallings, and Ernest Hemingway, *American Writers and World War I* argues that authors' war writing continuously evolved in response to developments in their professional and personal lives.

SOUBELET, Pierre, **L'écrivain de guerre: Daudet, Zola et la guerre de 1870**, Nîmes, C. Lacour éditeur, 2020, 98 pages.

VIROLE, Benoît, **Guerre et littérature: les sombres bords**, Paris, L'Harmattan, (Approches littéraires), 2020, 110 pages.

Cet essai est issu d'une interrogation devant un fait énigmatique : comment un récit littéraire peut-il mettre en scène la dynamique multidimensionnelle de la guerre et en générer une représentation efficace, que cela soit pour délivrer un message, illustrer un thème, nourrir une fiction, conserver une mémoire ? La littérature est une modalité d'analyse du réel qui permet par ses propriétés, tels les contraintes de la narrativité et l'usage des métaphores, une véritable explicitation des dimensions symboliques structurant le champ de la guerre, en particulier cette guerre du sens, à laquelle nous sommes aujourd'hui confrontés.



That's All, Folks !