

MARGINALIA

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**SCIENCE-FICTION - FANTASTIQUE - FANTASY - ROMAN POLICIER
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GÉNÉRALITÉS

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

LITTÉRATURE

COLLECTIF: revue **Elcorsaronero**, (Rivista salganiara di letteratura popolare), no 25, novembre 2016.

- 6 "Il Corsaro Nero", la genesi Dieci anni negli arcipelaghi letterari dell'avventura : Editoriale di Massimo Tassi
- 8 L'ennesima sigaretta di Heidegger di Ben Pastor
- 11 Grazie Sparky di Margherita Forestan
- 16 Divagando su Salgari di Giuseppe Turcato, Roberto Fioraso, Claudio Gallo
- 26 Gustave Aimard, il trapper francese che si intrappol. nei propri romanzi di Luca di Gregorio
- 31 Cavalli, indiani e pistole: Salgari incontra Buffalo Bill di Silvia Rizzini
- 34 Il sognante socialismo di Jack London di Mino Milani
- 36 Uno scambio epistolare tra Jack London e Joseph Conrad di Cristiano Spila
- 39 Gian D'ulì traduttore di Jack London di Graziella Pulce
- 43 Come si manda avanti un racconto senza ingenuità.. Alcune note su Jack London di Donato di Stasi
- 46 Salgari: sogno dunque sono di Luigi de Liguori
- 55 Neera: indipendente da qualsiasi corrente o moda letteraria di Elena Pigozzi
- 57 "Capitan Tempesta": Eleonora grande amore del Che e di Paco di Darwin Pastorin
- 58 Le nuove frontiere del cinema d'avventura di Renato Venturelli
- 60 Piraterie sul ciliegio di Lucia Chimirri
- 62 Se avesse amato il calcio di sicuro non si sarebbe suicidato di Matteo Fontana
- 64 Profili Bio-Bibliografici
- 69 Cavalcando l'avventura Notizie, anticipazioni e curiosità. spulciando fra libri, film e polverosi scaffali a cura di Gino Bedeschi, Giuseppe Cantarosa, Francesco Testi e Bartolo Tondini
- 79 Segnalazioni Bibliografiche

COLLECTIF: revue **Elcorsaronero**, (Rivista salganiara di letteratura popolare), no 24, janvier 2016. Numéro spécial, consacré à l'écrivain populaire **Milo Milani**, et dirigé par Claudi Gallo, Roberto Fioraso & Giuseppe Bonomi.

Un opuscolo di nozze con la letteratura

Editoriale

8 Magico, geniale, inarrivabile Milani di Grazia Nidasio

9 Per grandi e per piccini di Antonio Faeti

13 Attendendo Mr. Mystery di Alfredo Castelli

15 Avventurarsi nell'esistenza, ovvero del coraggio di vivere di Silvia Blezza Picherle

20 Il "Dottor Oss" raccoglie tutte le passioni e le tendenze narrative dei personaggi di Mino Milani di Laura Scarpa

23 Leggere a 10 anni. Scritture e scrittori per l'infanzia e l'adolescenza a cura di Fabio Francione

32 Storia di un doppio incontro di Pier Luigi Gaspa

35 A casa di Mino di Giuseppe Bonomi

39 Del suo famoso risotto di Roberto Fioraso

41 Ricordi di un giurato di Luca Crovi

44 Tommy River, eroe pucciniano di Bianca Pitzorno

46 Il triste e sognante Tommy River di Pino Boero

48 Io, il "Corrierino", e quell'Uomo lungo la pista.

La poetica dell'avventura di Claudio Gallo

51 Le avventure, la giustizia, il cavaliere. Appunti per una lettura di Tommy River di Giuseppe Polimeni

55 Stephen King sul Ticino di Fernando Rotondo

59 Mario Uggeri, illustratore di Tommy River di Walter Fochesato

62 .Milani per i ragazzi . come Hemingway per i lettori adulti.. Mino Milani e Aldo Di Gennaro: l'amicizia tra due Maestri di Francesco Testi

65 E allora, commissario Ferrari! di Giovanni Giovannetti

68 Mino Milani e il cinema di Fabio Francione

71 Mino Milani e il Battello a Vapore di Antonella

Lavorato

72 Mino Milani al Centro Manoscritti

dell'Universit. di Pavia

di Nicoletta Trotta

75 Profili bio-bibliografici degli autori

81 Per una bibliografia di Mino Milani: fumetti, romanzi, racconti e saggi in volume o inopuscolo di Claudio Gallo

COLLECTIF: **Footsteps: from Ferrantes Naples to Hammett's San Francisco, Literary Pilgrimages around the World**, New York, Three Rivers Press & New York Times, 2017, 304 pages.

CONVARD, Didier, **L'incroyable histoire du Canard Enchaîné**: scénario Didier Convard, conseiller historique Anaïs Paris, dessin Pascal Magnat, couleur Marie Galopin & Patrice Larcenet, Paris, Éditions des Arènes, (Les Arènes BD), 2016, 171 pages.

DELANEY, Tim & Tim MADIGAN, **Lessons Learned from Popular Culture**, Albany, State University of New York Press, 2016, 284 pages.

Lessons Learned from Popular Culture offers an informative and entertaining look at the social relevance of popular culture by focusing on a wide range of topics, including film, television, social media, music, radio,

cartoons and comics, books, fashion, celebrities, sports, and virtual reality.

EMING, Jutta & Ralph SCHLECHTWEIG-JAHN (dir.), **Aventure (sic) und Eskapade: Narrative des Abenteuerlichen vom Mittelalter zur Moderne**, Göttingen, V & R Unipress, 2017, 258 pages.

This volume deals with stories of adventure. They describe a universal form of episodic appropriation of the world, which, at the same time, show great historical variation in combination with changing patterns of narratives and genres. Adventures only come alive once narrated. As a narrative, adventure is represented in numerous text forms and discourses.

FULLER, Jenn, **Dark Paradise: Pacific Islands in the Nineteenth-Century British Imagination**, Edinburgh, Edinburgh University Press, 2016, 195 pages.

The discovery of the Pacific islands amplified the qualities of mystery and exoticism already associated with 'foreign' islands. Their 'savage' peoples, their isolation, and their sheer beauty fascinated British visitors across the long nineteenth century.

A SIGNALER

GELDER, Ken (ed.), **New Directions in Popular Fiction: Genre, Reproduction, Distribution**, New York, Palgrave Macmillan, 2016, xiii, 474 pages.

Introduction: The Fields of Popular Fiction; Ken Gelder.- PART I: HISTORIES OF POPULAR GENRES.- 1. 'Love in the Time of Finance: Eliza Haywood and the Rise of the Scenic Novel'; Joe Hughes.- 2. 'Colonial Australian Detectives, Character Type and the Colonial Economy'; Ken Gelder and Rachael Weaver.- 3. '"The Floodgates of Inland were Opened": Aestheticising the Whitechapel Murders'; Grace Moore.- 4. 'Imperial Affairs: The British Empire and the Romantic Novel, 1890-1939'; Hsu-Ming Teo.- 5. '"The Future of our Delicate Network of Empire": The Riddle of the Sands and the Birth of the British Spy Thriller'; Merrick Burrow.- 6. 'Did Indians Read Dime Novels?: Re-Indigenizing the Western at the Turn of the Twentieth Century'; Christine Bold.- 7. 'Unno Jūza and the Uses of Science in Prewar Japanese Popular Fiction'; Seth Jacobowitz.- 8. 'The New Weird'; Jeffrey Weinstock.- 9. 'From Middle Earth to Westeros: Medievalism, Proliferation, and Paratextuality'; Kim Wilkins.- 10. 'Denise Mina's Garnethill Trilogy: Feminist Crime Fiction at the Millennium'; Sabine Vanacker.- 11. 'Popular Literatures in Québec: National Identity and "American" Genres'; Amy J. Ransom.- 12. 'Glass and Game: The Speculative Girl Hero'; Catherine Driscoll and Alexandra Heatwole.- PART II: AUTHORS, DISTRIBUTION, (RE)PRODUCTION.- 13. 'Mediating Popular Fictions: From the Magic Lantern to the Cinematograph'; Helen Groth.- 14. '"The Power of Her Pen": Marie Corelli, Authorial Identity and Literary Value'; Kirsten MacLeod.- 15. 'Popular Fiction in Performance: Gaskell, Collins and

Stevenson on Stage'; Catherine Wynne.- 16. 'Beyond the Antipodes: Australian Popular Fiction in Transnational Networks'; David Carter.- 17. 'Adapting Ira Levin: A Case Study'; Imelda Whelehan.- 18. 'An Assassin across Narratives: Reading Assassin's Creed from Videogame to Novel'; Souvik Mukherjee.- 19. 'Fan Works and the Law'; Aaron Schwabach.- 20. 'Readers of Popular Fiction and Emotion Online'; Beth Driscoll.- Select Bibliography.- Index.-

HORNUNG, Alfred, **Jack London. Abenteuer des Lebens**, Darmstadt, Verlag Lambert-Schneider, 2016, 320 pages.

KORTE, Barbara & Stefanie LETHBRIDGE (eds.), **Heroes and Heroism in British Fiction since 1800: Case Studies**, New York, Palgrave, Macmillan, 2016, 215 pages.

Introduction: Heroes and Heroism in British Fiction. Concepts and Conjunctions

Korte, Barbara (et al.)

Negotiating Modernity, Modernising Heroes: Heroes and Heroines in Gothic and Sensation Fiction of the Long Nineteenth Century

Lethbridge, Stefanie

Potentially the Noble Creature? Picturing Heroism in Henry Rider Haggard's

Martin, Alison E.

The Fate of Heroism After Industrialisation: The Working-Class Male in the British Nineteenth-Century Realist Novel and Beyond

Schneider, Ralf

Death of the Hero? Heroism in British Fiction of the First World War

Einhaus, Ann-Marie

"A Courage Steadfast, Luminous": Christopher Caudwell and the Communist Hero

Raychaudhuri, Anindya

Unspeakable Heroism: The Second World War and the End of the Hero

Hall, Lucy (et al.)

Constructing and Deconstructing the Fantasy Hero: Joe Abercrombie's "First Law" Trilogy

Petzold, Jochen

An Unlikely Hero for the War-on-Terror Decade: Patrick Neate's

Falkenhayner, Nicole

The Heroic in British Young Adult Fiction: Traditions and Renegotiations

Sperlich, Kristina

Victims and Heroes Get All Mixed Up: Gender and Agency in the Thriller

Korte, Barbara

LEIDUAN, Alessandro, **Sérialité narrative. Enjeux esthétiques et économiques**, dans **Cahiers de narratologie**, no 31, 2016.

Alessandro Leiduan

Introduction. Sérialité narrative : enjeux esthétiques et économiques

Raphaël Baroni*

Le cliffhanger : un révélateur des fonctions du récit mimétique

Anaïs Goudmand

Le roman-feuilleton ou l'écriture mercenaire : l'exemple des Mystères de Paris

Marie Vanoost

Journalisme narratif : des enjeux contextuels à la poétique du récit

Françoise Revaz

Les enjeux sociaux d'une narration sérielle fictive : Little Sammy Sneeze de Winsor McCay (1904-1906)

Julie Müller

Proust en BD : économie de lecture et ré-création proustienne

Marc Marti

Logique imaginaire et logique de marché : analyse d'une création de fans dans le jeu vidéo

Le cas de España en llamas sur Call of Duty 2

Céline Masoni Lacroix et Bruno Cailler

Principes coextensifs de la fiction sérielle, de la distribution diffusée à une pratique interprétative dialogique : une nouvelle donne socio-narrative ?

Alessandro Leiduan

Le problème de la sérialité narrative à la lumière du symbolisme des objets de consommation

Giuseppe Lovito

Le « retour du déjà connu » et l'« idéologie de la consolation » dans les œuvres narratives sérielles étudiées par Umberto Eco. **Consultable en ligne**

MAY, Leila Silvana, **Secrecy and Disclosure in Victorian Fiction**, New York, Routledge, 2017, ix, 242 pages.

May argues that the works of writers such as Charlotte Brontë, William Makepeace Thackeray, Mary Elizabeth Braddon, Edward Bulwer-Lytton, and Arthur Conan Doyle reflect a distinctly Victorian obsession with the veiling and unveiling of information.

MOON, Jina, **Domestic Violence in Victorian and Edwardian Fiction**, Newcastle upon Tyne, Cambridge Scholars, 2016, viii, 211 pages.

Extending from the decades before the 1857 Divorce Act to the Suffrage era, the book details the changing circumstances of conjugal violence and divorce in England. William Makepeace Thackeray's *The Memoirs of Barry Lyndon, Esq.* (1844) and Caroline Norton's *Stuart of Dunleath: A Story of Modern Times* (1851) expose the impact of class on reactions to domestic violence. Wilkie Collins's *The Law and the Lady* (1875) and Ouida's (Marie Louise de la Rame) *Moths* (1880) depict proto-New Women figures who resist domestic violence, while traditional wife figures continue to fall victim. In Mona Caird's *The Wing of Azrael* (1889) and Sir Arthur Conan Doyle's *The Hound of the Baskervilles* (1902) and "The Adventure of the Abbey Grange" (1904), protagonists exact their own justice on perpetrators of domestic violence.

REDINGTON BOBBY, Susan % Eileen M. HARNEY (eds.), **The Artemis Archetype in Popular Culture: Essays on Fiction, Film and Television**, Jefferson (NC), McFarland & Company, 2016, viii, 228 pages.

Introduction--Tracking the Elusive Goddess: Artemis' Presence in

Pop Culture (Eileen M. Harney) 1

"Alone, I can't be the Mockingjay": Katniss Everdeen and the Artemis Archetype (Jessica Auz and Kaitlin Tonti) 9

"Paradise exists in the shadow of the sword": The Feminist Avenger in Cara Hoffman's *So Much Pretty* (Sara Hosey) 35

Huntress, Hacker, Heroine: Stieg Larsson's Lisbeth Salander as a Modern Incarnation of Artemis (Kathleen Lynn Kress) 52

The Artemis Archetype in the Films of Kathryn Bigelow (Randall Clark) 75

Healing the Divided Self: Kara "Starbuck" Thrace and the Call to Artemis (Susan Redington Bobby) 94

Race and Sexuality in the Artemis Female: Chimamanda Adichie's *Half of a Yellow Sun* (Chinyelu Agwu) 122

Sword, Stoicism, Salvation: Michonne's -Post-Apocalyptic Evocation of Artemis (Brittany Hirth) 144

Struggling for Dominance: Artemis Confronts Other Olympian Goddesses in the Works of Joss Whedon (Eileen M. Harney) 170

Afterword--"Staring at the same tree missing the forest": Artemisian Heroines in Our Midst (Susan Redington Bobby) 201. Comprehensive Bibliography 209

STRONGMAN, Luke, **The Silver Conclave: Heroes, Heroines and Villains of English Literature**, New York, Nova Publishers, 2016, xv, 364 pages.

The Silver Conclave presents a critical analysis and reflection on fifty heroes, heroines and villains of English and American literature, folklore, history, film and graphic art. The characters are discussed as individual figures critiqued from the novels and narratives of their authors' invention. The chronology of characters spans from the eleventh century and the English legend of the robber-prince 'Robin of Sherwood,' to Ian Fleming's suave double-agent James Bond, who has battled forces of corruption for MI6 in fiction and in film since the mid-twentieth century, to J. K. Rowling's intelligent modern witch, Hermione Granger, from the ever-popular 'Potterverse' in the early twenty-first century.

THOSS, Jeff, **When Storyworlds Collide: Metalepsis in Popular Fiction, Film and Comics**, Leiden, Brill Rodopi, 2015, 194 pages.

One can find it in the classics of experimental literature such as Laurence Sterne's *Tristram Shandy* or the short stories of Jorge Luis Borges, but also in the horror and fantasy fiction of Stephen King, in Mel Brooks's spoof films and Grant Morrison's superhero comics. The talk is of metalepsis, the transgression of narrative levels. While this device was long perceived as a narratological oddity reserved for avant-garde texts, it has recently emerged as a

phenomenon of much wider bearing that exists in numerous media and in popular as well as high culture.

VERNE, Jérôme, **Indiana Jones: le guide historique: 1908-1920**, Craon, Jérôme Verne, 2016, 244 pages.

Sur la série télévisée *The Young Indiana Jones Chronicles*.

CINÉMA & TÉLÉVISION

ABADIE, Julien, Linda BELHADI, Hugues DEROLEZ & Benoît MARCHISIO, **Paul Verhoeven, total spectacle**, Levallois-Perret, Playlist Society, 2016, 173 pages.

BELL, Alan J. W., **Last of the Summer Wine - From the Director's Chair**, Sheffield, Tomahawk Press, 2016, 208 pages.

Roy Clarke's Last of the Summer Wine was the longest running TV comedy series in the world, largely due to the passion, dedication and creativity of its producer/director – ALAN J W BELL. In this book, Alan takes us on the set and into the studio to get up close and personal with the series and its actors.

BERNARD, Olivier (dir.), **Les Arts martiaux: la puissance d'un imaginaire**, Québec, Presses de l'Université Laval, 2016, xiii, 247 pages. (L'univers social des arts martiaux).

Quand on évoque les arts martiaux, il existe un lieu commun où se retrouvent néophytes et initiés. Il s'agit d'une référence accessible à tous que l'on nomme, à tort ou à raison, la culture populaire. Chacun se forge une image plus ou moins précise, plus ou moins idéalisée, et s'appuie sur des références contenues dans des films, des bandes dessinées, des vidéos sur Internet, des séries et des émissions télévisées ou des compétitions sportives.

BIANCULLI, David, **The Platinum Age of Television: From I Love Lucy to The Walking Dead: How TV Became Terrific**, New York, Doubleday, 2016, xiv, 576 pages.

In tracing the evolutionary history of our progress toward a Platinum Age of Television—our age, the era of *The Sopranos* and *Breaking Bad* and *Mad Men* and *The Wire* and *Homeland* and *Girls*—he focuses on the development of the classic TV genres, among them the sitcom, the crime show, the miniseries, the soap opera, the western, the animated series and the late night talk show. In each genre, he selects five key examples of the form, tracing its continuities and its dramatic departures and drawing on exclusive and in-depth interviews with many of the most famed auteurs in television history.

CARRAZÉ, Alain, **L'Histoire secrète des séries TV**, Fantask, 2017, 380 pages.

CASTLE, Alison (ed.), **Les Archives Stanley Kubrick**, Köln, Taschen, (Bibliotheca Universalis), 2016, 861 pages.

FISCHER-MAHR, Sabine, **Jane Austens Romane in Kino - und Fernsehverfilmungen, 1940-2009: eine exemplarische Analyse von Adaptionen weiblicher Entwicklungsromane anhand des Selbstbild-Fremdbild-Modells**, Trier, Wissenschaftlicher Verlag, 2016, 374 pages.

FAKRIKIAN, David, **Le Cinema de James Cameron**, Fantask Edition, 2017, 228 pages.

GLINKA, Kai, **Bud Spencer: 100 Seiten**, Leipzig, Reclam Verlag, (100 Seiten), 2017, 100 pages.

GODIN, Christian, **Chaplin et ses doubles: essai sur l'identité burlesque**, Ceyzérieu, Champ Vallon, (L'esprit libre), 2016, 209 pages.

GRAMP, Sven & Jens RUCHATZ, **Die Fernsehserie: eine medienwissenschaftliche Einführung**, Bielefeld, transcript Verlag, 2017, 200 pages.

HASKELL, Molly, **Steven Spielberg: A Life in Films**, New Haven, Yale University Press, 2017, xiii, 224 pages.

HUNTER, I. Q., **Cult Film as a Guide to Life: Fandom, Adaptation and Identity**, New York, Bloomsbury Academic, 2016, 210 pages. *Cult Film as a Guide to Life* investigates the world and experience of cult films, from well-loved classics to the worst movies ever made. Including comprehensive studies of cult phenomena such as trash films, exploitation versions, cult adaptations, and case studies of movies as different as *Showgirls*, *Room 237* and *The Lord of the G-Strings*, this lively, provocative and original book shows why cult films may just be the perfect guide to making sense of the contemporary world.

JAZO, Jelena, **Postnazismus und Populärkultur: Das nachleben faschistoider Ästhetik in Bildern der Gegenwart**, Bielfeld, transcript Verlag, 2017, 284 pages.

JONES, Brian, **George Lucas: A Life**, Boston, Little Brown Company, 2017, 560 pages.

KOLKER, Robert P., **The Extraordinary Image: Orson Welles, Alfred Hitchcock, and the Reimagining of Cinema**, New Brunswick, Rutgers University Press, 2016, 224 pages.

LACEY, Stephen & Derek PAGET (eds.), **The "War on Terror": Post 9/11 Television Drama, Docudrama and Documentary**, Cardiff, University of Wales Press, 2015, xi, 198 pages.

This book explores the ways in which television has engaged directly and indirectly with the new realities of the post-9/11 world. It includes series and single dramas representing the invasion of Iraq (The Mark of Cain, Occupation and Generation Kill), comedic representations (Gary, Tank Commander), documentary (the BBC Panorama's coverage of 9/11), 'what if' docudramas (Dirty War), 9/11 in popular series (CSI:NY) and representations of Tony Blair in drama and docudrama.

LOIROT, Philippe, **Les Voitures mythiques à la télé et au cinéma** [2], Paris, Jungle, 2016, 55 pages.

LUDWIG, Lars, **Trigger-Happy Hollywood: die soziokulturellen Grundlagen der Selbstjustiz im amerikanischen Film**, Berlin, Neofelis, 2017, 360 pages.

MARTELLO, Luca, **Groucho e i suoi fratelli. La vita et l'arte dei Marx**, Roma, Castelveccchi, 2017, 299 pages.

MELLEN, Joan & Julien SANDY, **Les 7 Samouraïs**, Talence, Akileos, 2017, 95 pages.

MURILLO, Céline, **Le Cinéma de Jim Jarmusch: un monde plus loin**, Paris, L'Harmattan, (Champs visuels), 2016, 299 pages

NATHAN, Ian, **Tim Burton: The Iconic Filmmaker and his Work**, London, Aurum, Press, 2016, 176 pages.

POLTRUM, Martin & Bernd RIEKEN (dirs.), **Seelenkenner, Psychoschurken: Psychotherapen und Psychiater in Film und Serie**, Berlin & Heidelberg, Springer Verlag, xviii, 2017, 436 pages.

POPE, Heather A & Victoria M. BRYAN (eds.), **Reflecting 9/11: New Narratives in Literature, Television, Film and Theatre**, Newcastle upon Tyne, Cambridge Scholars Publishing, 2016, vii, 299 pages.

RUSSO, Charles, **Striking Distance: Bruce Lee and the Dawn of Martial Arts in America**, Lincoln, University of Nebraska Press, 2016, 264 pages.

SCHLEICH, Markus & Jonas NESSELHAUF: **Fernsehserien: Geschichte, Theorie, Narration**, Tübingen, A Francke, 2016, 252 pages.

SEPINWALL, Alan & Matt ZOLLER SEITZ, **TV: Two Experts Pick the Greatest American Shows of all Time**, New York, Grand Central Publishing, 2016, xxi, 410 pages.

VAUGHAN, Nicko, **Rubber Sharks and Wooden Acting: The Ultimate Bad Movie Guide**, Bromley (Kent, UK), Telos Publishing, 2016, 218 pages.

WESSLING, Alena, **Adaptionsprozess bei TV-Serien. Von Hatufilm zu Homeland**, Hamburg, Diplomica Verlag, 2016, 164 pages.

ZEUL, Mechthild, **Joel und Ethan Coen: Meister der Überraschung und des vielschichtigen Humors**, Bielefeld, transcript, Verlag, 2017, 159 pages.

ZIERLER, Wendy, **Midrash and Movies: Popular Film and Jewish Religious Conversation**, Albany, State University of New York Press, 2017,

ROMANS ET FILMS POLICIERS



LITTÉRATURE

ADRIAENSEN, Brigitte & Marco KUNZ, **Narcoticionnes en Mexico y Colombia**, Madrid, Iberoamericana, 2016, 258 pages.

ALLEN, Carol, **Journeys & Journals: Women's Mystery Writing and Migration in the African Diaspora**, New York, et al., Peter Lang, 2017, 200 pages.

Using literary criticism, theory, and sociohistoric data, this book brings into conversation black migrations with mystery novels by African American women, novels which explore fully the psychic, economic, and spiritual impact of mass migratory movements.

BRUNSDALE, Mitzi M., **Encyclopedia of Nordic Crime Fiction. Works of Authors of Denmark, Finland, Iceland, Norway and Sweden since 1967**, Jefferson (NC), McFarland, 2016, 572 pages.

This reference guide introduces the world of Nordic crime fiction to English-speaking readers. Caught between the demands of conscience and societal structures, the detectives in these stories—like the heroes of Norse mythology—know that they and their world must perish, but fight on regardless of cost. At a time of bleak eventualities, Nordic crime fiction interprets the bitter end as a celebration of the indomitable human spirit.

CHABRIER, Amélie & Marie-Ève Thérénty, **Détective, fabrique de crimes ?**, Nantes, Joseph K., 2017, 192 pages.

En 1928, *Détective*, lancé par Gallimard avec l'aide des frères Kessel, prétend être le premier hebdomadaire de faits divers, à la fois journal et magazine : chaque jeudi, la petite fabrique de crimes alimente les kiosques de ses numéros sanglants pour des lecteurs venus chercher leur dose d'énigme et d'horreur.

Ses photographies impressionnent, ses reportages passionnent, ses signatures prestigieuses (Carco, Mac Orlan, Kessel) attirent. *Détective* devient l'atelier où se forge une certaine vision de la France criminelle des années trente et où certaines affaires emblématiques (les sœurs Papin, la parricide Violette Nozière, Stavisky) sont exposées au public.

CRUEGER, Hardy, **111 Gründe, Krimis zu lieben" Eine Hommage an das spannendste der Welt**, Berlin, Schwarzkopf & Schwarzkopf, 2016, 312 pages.

DJEBEL, **J'aime pas les auteurs de polars**, Marciac, My art book, 2016, 70 pages.

Un petit recueil de 35 caricatures d'auteurs de polar, assortis d'une citation de leur écrit respectif. Vous pourrez reconnaître le fameux cigare de Laurent Guillaume, la crinière rousse d'RJ Ellory, le crâne légendaire d'Eric Maravelias, l'éternel couvre-chef de Ian Manook, etc

ECO, Umberto & Thomas A. SEBEOK (dir.), **Le Signe des trois: Dupin, Holmes, Peirce**, Liège, Presses Universitaires de Liège, 2015, 273 pages.

Qu'y a-t-il de commun à l'investigation policière, l'histoire de l'art et la médecine ? Une méthodologie et plus encore un même modèle scientifique pourraient-ils opérer de façon transversale dans ces trois domaines ? L'ouvrage dirigé par Umberto Eco et Thomas A. Sebeok, paru en 1983 aux Presses Universitaires de l'Indiana et dont est proposée ici pour la première fois une traduction française, effectue un rapprochement fructueux de ces différents champs qui partagent le recours à l'enquête, elle-même fondée sur le prélèvement et l'analyse des indices.

HALL, Katharina (ed.), **Crime Fiction in German. Der Krimi**, Cardiff, University of Wales Press, (European Crime Fiction), 2016, 167 pages.

1. Crime Fiction in German: Key Concepts, Developments and Trends, Katharina Hall:

Der Krimi; The pioneers (1828–1933); Crime fiction under National Socialism (1933–45); Post-war crime narratives (1945–59) and East German crime fiction (1949–70); The West German Soziokrimi (1960–) and further East German crime fiction (1971–89); Turkish-German crime fiction and the Frauenkrimi (1980–); Historical crime fiction, regional crime fiction and the rise of the Afrika-Krimi (1989–); Crime fiction of the new millennium and the lacuna of Jewish-German crime fiction (available Open Access at Swansea University)

2. The Emergence of Crime Fiction in German: An Early Maturity, Mary Tannert

3. Austrian Crime Fiction: Experimentation, Critical Memory and Humour, Marieke Krajenbrink

4. Swiss Crime Fiction: Loosli, Glauser, Dürrenmatt and Beyond, Martin Rosenstock

5. Der Afrika-Krimi: German Crime Fiction in Africa, Julia Augart

6. Der Frauenkrimi: Women's Crime Writing in German, Faye Stewart

7. Historical Crime Fiction in German: The Turbulent Twentieth Century, Katharina Hall

8. Der Fernsehkrimi: A Short History of Television Crime Drama in German, Katharina Hall

Annotated Bibliography of Resources on German-language Crime Fiction, Katharina Hall

HEIMANN, Jim, **Dark City. The Real Los Angeles Noir**, Frankfurt, Taschen, 2017, 448 pages [mai 2017]

KNIESCHE, Thomas, **Büchermörde - Mordsbücher**, Darmstadt, Lambert Schneider, 2016, 144 pages.

KORTE, Barbara, **Geheime Helden: Spione in der Populärkultur des 21. Jahrhunderts**, Göttingen, Wallstein, 2017, 100 pages.

Nach einem Blick auf wichtige Traditionslinien widmet sich Barbara Korte populären Darstellungen von Geheimagenten im 21. Jahrhundert in Literatur, Film und Fernsehen. Im Mittelpunkt steht dabei die britische Kultur, in der die Fiktion des Spions ihre Ursprünge hat und die mit James Bond einen der weltweit populärsten »geheimen Helden« hervorbrachte.

LACROIX, Alison L., Richard H. McAdams & Martha C. NUSSBAUM (eds.), **Fatal Fictions: Crime and Investigation in Law and Literature**, New York, & Oxford, Oxford University Press, 2016, 344 pages.

Introduction -- Scott Turow, on my careers in crime -- Part I: Criminal histories. Daniel Telech, mercy at the Areopagus: a Nietzschean account of justice and joy in the Eumenides -- Barry Wimpfheimer, suborning perjury: a

case study of narrative precedent in Talmudic law -- Alison Lacroix, a man for all treasons: crimes by and against the Tudor state in the novels of Hilary Mantel -- Marina Leslie, representing Anne Green: historical and literary form, and the scenes of the crime in Oxford, 1651 -- Richard Strier & Richard McAdams, cold-blooded and high minded murder: the "case" of Othello -- Pamela Foa, what's love got to do with it? sexual exploitation in Measure for Measure: a prosecutor's view -- Part II: Race and crime. Justin Driver, Justice Thomas and Bigger Thomas -- Martha Nussbaum, reconciliation without anger: Paton's Cry, the beloved country -- Part III: Responsibility and violence. Saul Levmore, kidnap, credibility, and the collector -- Jonathan Masur, premeditation and responsibility in The Stranger -- Saira Mohamed and Melissa Murray, walking away: lessons from Omelas -- Mark Payne, before the law: imagining crimes against trees -- Part IV: Suspicion and investigation. Caleb Smith, crime scenes: fictions of security in the antebellum American borderlands -- Steven Wilf, the legal historian as detective.

LAIN CORONA, Guillermo & Mazl OAKNIN (eds.), **Literatura política y política literaria en Espana**, Oxford, Bern, et al., Peter Lang, 2015, vi, 293 pages.

MARTIN ESCRIBA, Alex & Javier SANCHEZ ZAPATERO, **Continuara... Sagas literarias en el género negro y Policia espanol**, Barcelona, Al Reves, 2017, 210 pages.

A partir del análisis de las principales series detectivescas y policiales, se expone el desarrollo del género a lo largo del siglo XX y su situación actual, caracterizada por la eclosión de títulos, la diversidad de variantes y la presencia de hitos como Eugenio Fuentes, Alicia Giménez Bartlett o Lorenzo Silva.

PANEK, LeRoy Lad & Mary M. BENDEL-SIMSO, **The Essential Elements of the Detective Story, 1820-1891**, Jefferson (NC), McFarland, 2017, 277 pages.

Until recently, only a privileged few could read the rare, early writings that formed the basis of detective fiction in America and made it one of the most popular literary genres of the 19th century. Drawing on the unprecedented access provided by digital collections of period newspapers and magazines, this book examines detective fiction during its formative years, focusing on such crucial elements as setting, lawyers and the law, physicians and forensics, women as victims and heroes, crime and criminals, and police and detectives.

PEDERSON, Joshua, **The Forsaken Son: Child Murder and Atonement in Modern American Fiction**, Evanston (IL), Northwestern University Press, 2016, 273 pages.

The Forsaken Son engages the provocative coincidence of the vocabularies of infanticide and Christianity, specifically atonement theology, in six modern American novels: Flannery O'Connor's *The Violent Bear It Away*, the first

two installments of John Updike's *Rabbit* tetralogy, Toni Morrison's *Beloved*, Joyce Carol Oates's *My Sister, My Love*, and Cormac McCarthy's *Outer Dark*.

PEPPER, Andrew & Andrew SCHMID (eds.), **Globalization and the State in Contemporary Crime Fiction. A World of Crime**, New York, Palgrave Macmillan, 2016, ix, 247 pages.

Introduction: Globalization and the State in Contemporary Crime Fiction : Pepper, Andrew (et al.)

The Bad and the Evil: Justice in the Novels of Pago Ignacio Taibo II : Schmid, David

Work and Death in the Global City: Natsuo Kirino's : Breu, Christopher

"Local Hells" and State Crimes: Place, Politics, and Deviance in David Peace's Red Riding Quartet : Shaw, Katy

The State We're In: Global Politics and Economics in the Novels of Dominique Manotti : Desnain, Véronique

The Scene of the Crime is the Crime: The Southern Border and the Representation of Violence in Cormac McCarthy and Don Winslow : Shoop, Casey

True-Crime, Crime Fiction, and Journalism in Mexico : Braham, Persephone

The Novel of Violence in Latin American Literature : Tavares-dos-Santos, José-Vicente Scandinavian Crime Fiction and the Facts: Social Criticism, Epistemology, and Globalization : Nestingen, Andrew

John le Carré and The New Novel of Global (In)security: Pepper, Andrew

Geopolitical Reality: The Thriller, Global Power, and the Logic of Revelation : Cobley, Paul

US Narratives of Nuclear Terrorism : Seed, David

PEREIRA, Rodrigo & Jorge ZAMORA (dir.), **Estudios sobre el genero negro hispano: libros de critica cilde**, Libros Medio Siglo, 2017, 172 pages.

Este libro está conformado por una colección de ensayos académicos sobre distintas obras del género negro hispano. Escritos por especialistas importantes, estos artículos resultan útiles tanto para los investigadores académicos como para los interesados en el tema.

PEZZOTTI, Barbara, **Investigating Italy's Past through Historical Crime Fictions, Films and TV Series. Murder in the Age of Chaos**, New York, Palgrave Macmillan, 2016, vii, 270 pages.

This study explores the ways in which fictional representations of the past mirror contemporaneous anxieties within Italian society in the work of writers such as Leonardo Sciascia, Andrea Camilleri, Carlo Lucarelli, Francesco Guccini, Lorian Macchiavelli, Marcello Fois, Maurizio De Giovanni, and Giancarlo De Cataldo; film directors such as Elio Petri, Pietro Germi, Michele Placido, and Damiano Damiani; and TV series such as the "Commissario De Luca" series, the "Commissario Nardone" series, and "Romanzo criminale--The series."

REDDY, Maureen T., **Noir and the Irish Nation: Contesting Irishness in Crime Fiction**, New York & London, Routledge, 2017, 176 pages.

Reddy argues that writers such as Ken Bruen, Benjamin Black, Tana French, Niamh O'Connor, Cormac Millar, Stuart Neville, Brian McGilloway, Declan Hughes, and Declan Burke are collectively working through the problem of defining Irishness and grappling with deep anxieties about a society that is rapidly changing in the face of a globalized, late capitalist culture.

SUTTER, Laurent de, **Poétique de la police**, Aix-en-Provence, Rouge profond, 2017, 180 pages.

Et si, au contraire de ce que l'on affirme souvent, la seule manière de pouvoir comprendre quelque chose à la police était de se tourner vers la fiction ? Et si les héros iconiques de la pop culture pouvaient nous en apprendre davantage sur la police que les plus savants traités ? Tel est le choix de Laurent de Sutter : faire le pari de l'intelligence des images dans la compréhension de ce qui nous affecte le plus – suivre les images dans la manière dont celles-ci nous racontent la police au présent. De James Ellroy à *Police Academy*, de Jean-Pierre Melville ou Maurice Pialat à l'inspecteur Harry, des émeutes de Hong Kong en 1967 à *Y a-t-il un flic pour sauver la reine*, de John Woo aux banlieues parisiennes en 2004, entre mille variations inattendues, c'est une tout autre vision de la police que propose cet ouvrage.

SWIRSKI, Peter, **American Crime Fiction: A Cultural History of Nobrow Literature as Art**, New York, Palgrave Macmillan, 2016, xiii, 222 pages.

Asking, in effect, a series of questions about the nature of genre fiction as art, successive chapters look at American crime writers whose careers throw light on the hazards and rewards of nobrow traffic between popular forms and highbrow aesthetics: Dashiell Hammett, John Grisham, William Faulkner, Ernest Hemingway, Raymond Chandler, Ed McBain, Nelson DeMille, and F. Scott Fitzgerald.

SWIRSKI, Peter, **American Political Fictions: War on Terrorism in Contemporary American Literature, Culture and Politics**, New York, Palgrave Macmillan, 2015, xi, 214 pages.

Through a discussion of diverse art and media such as apocalyptic thrillers, rap, and television, Swirski debunks the American political system, sieving out fact from a sea of bipartisan untruths. Engaging with close analysis and multiple case studies, this book forges a more accurate picture of contemporary American culture and of America itself.

A PROPOS DES AUTEURS

BERNTHAL J. C., **Queering Agatha Christie. Revisiting the Golden Age of Detective Fiction**, New York, Palgrave Macmillan, 2016, vii, 304 pages.

J.C. Bernthal reads Christie through the lens of queer theory, uncovering a playful, alert, and subversive social commentary. After considering Christie's emergence in a commercial market hostile to her sex, in *Queering Agatha Christie* Bernthal explores homophobic stereotypes, gender performativity, queer children, and masquerade in key texts published between 1920 and 1952.

FEREY, Caryl, **Pourvu que ça brûle**, Paris, Albin Michel, 2017, 297 pages.

De la Nouvelle-Zélande à l'Australie en passant par l'Indonésie, la Jordanie, le Chili ou les Etats-Unis, un carnet de route très rock, l'autoportrait en noir et blanc de l'auteur de Zulu, Mapuche et Condor, Caryl Férey, chantre du thriller engagé, avec qui la réalité devient fiction survoltée.

GELTNER, Ted, **Blood, Bone and Marrow; A Biography of Harry Crews**, Athens, University of Georgia Press, 2016, xii, 414 pages.

HARKUP, Kathryn, **Les Poisons d'Agatha Christie**, Paris, Éditions du Masque, 2016, 359 pages.

Il y a mille et une façons de tuer. Ce n'est pas à Agatha Christie qu'on va l'apprendre. Mais à chacun ses préférences. Chez la reine du crime, le poison est la méthode qui revient le plus, au point de devenir un personnage à part entière dans ses romans.

A comme Arsenic est l'abécédaire aussi glaçant que fascinant de ses choix en matières de substances létales. Loin d'être aléatoires, ils rendent compte de l'étendue de son savoir scientifique ; chaque poison possède des caractéristiques précises permettant l'obtention d'indices majeurs pour la résolution de ses intrigues.

KLEWE, Sabine, **Gender and Genre: Geschlechtervariation und Gattungsinnovation in den Kriminalromanen von Val McDermid**, Trier, WVT Wissenschaftlicher Verlag Trier, 2015, 235 pages.

KRETZSCHMAR, Judith, STOPPE, Sebastian & Susanne VOLLBERG (dir.), **Hercule Poirot trifft Miss Marple. Agatha Christie Intermedial**, Darmstadt, Büchner-Verlag, 2016, 213 pages.

LE FLAHEC, Nicolas & Gilles MAGNIOU (eds.), **Jean-Pierre Manchette et la raison d'écrire**, Toulouse, Anarchasis, 2017, 304 pages.

McCRACKEN, David, **Chuck Palahniuk, Parodist: Postmodern Irony in Six Transgressive Novels**, Jefferson (NC), McFarland, 2016, vii, 220 pages.

MULRY, David, **Joseph Conrad among the Anarchists: Nineteenth Century Terrorism and *The Secret Agent***, New York, Palgrave Macmillan, 2016, vii, 194 pages.

This book looks at the inception, composition, and 1907 publication of *The Secret Agent*, one of Joseph Conrad's most highly regarded political novels and a core text of literary modernism. David Mulry examines the development and revisions of the novel through the stages of the holograph manuscript, first as a short story, then as a serialized sensation fiction in *Ridgway's Militant Weekly* for the American market, before it was extensively revised and published in novel form.

Note: une nouvelle édition du roman de Conrad vient d'être publiée: *The Secret Agent*: authoritative text, backgrounds and contexts, criticism [ed. by Richard Niland], New York & London, W. W. Norton & Company, 2017, viii, 386 pages.

RAMET, Carlos, **Ken Follett and the Triumph of Suspense: A Popular Writer Transcends Genres**, Jefferson (NC), McFarland, 2015, x, 195 pages.

SIMS, Michael, **Arthur and Sherlock : Conan Doyle and the Creation of Holmes**, New York, Bloomsbury USA, 2017, 256 pages.

Michael Sims traces the circuitous development of Conan Doyle as the father of the modern mystery, from his early days in Edinburgh surrounded by poverty and violence, through his escape to University (where he gained terrifying firsthand knowledge of poisons), leading to his own medical practice in 1882.

Sims deftly shows Holmes to be a product of Doyle's varied adventures in his personal and professional life, as well as built out of the traditions of Edgar Allan Poe, Émile Gaboriau, Wilkie Collins, and Charles Dickens--not just a skillful translator of clues, but a veritable superhero of the mind in the tradition of Doyle's esteemed teacher.

SOISSONS, Jean-Pierre, **Les Polars d'Edgar: Edgar Faure en ses romans policiers**, Paris, Éditions de Fallois, 2016, 155 pages.

A sa mort en mars 1988, Edgar Faure a laissé une oeuvre écrite importante, dont quatre romans policiers, méconnus, alors qu'ils sont de petits chefs-d'oeuvre. Drôles, bien écrits, ils révèlent un homme charnel, aimant le tabac, les femmes et la table, mais aussi, plus inattendu, un homme préoccupé par la dimension spirituelle de l'existence.

VERRIER, Hannah, **Ian Rankin and "tartan noir": Literary Origins and Generic Potential of the Inspector Rebus Series**, Trier, WVT, 2016, 241 pages.

CINÉMA & TÉLÉVISION

BATH, Claudia, DEINES, Marlene Sophie, et al., (dirs.), **Wie die Sopranos gemacht sind: zur Poetik einer Fernsehserie**, Wiesbaden, Springer Verlag, 2017, 359 pages.

GLOVER, Allen, **TV Noir: The Dark Genre on the Small Screen**, New York, The Overlook Press, 2017, 272 pages.

In *TV Noir*, noted film and television historian Allen Glover has written the first complete study of the subject, in this incisive, lavishly illustrated and exciting survey of the television programming that evolved concurrently with the film noir heyday. Deconstructing its key elements with astute and informed analysis, from NBC's adaptation of Woolrich's *The Black Angel* and the anthology programs of the 40s and 50s to the classic period with the likes of *Dragnet*, *M Squad*, and *77 Sunset Strip* and the neo-noirs of the 70s and 80s including *The Fugitive*, *Kolchak*, and *Harry O.*, Allen Glover presents the essential volume that, at last, plumbs the depths of TV noir.

KUPPER, Fabian, **Serielle Narration: die Evolution narrativer Komplexität in der US-Crime Show von 1950-2000**, Würzburg, Königshausen & Neumann, 2016, 728 pages.

LACHETTI, Stefano, **La paura cammina con i tacchi alti. Il giallo all'italiana racconta dalle protagoniste e dai protagonisti del cinema degli anni Settanta**, Piombino, Ass. Culturale il Foglio, 2017, 290 pages.

LEHMAN, Hauke, **Affektpoetiken des New Hollywood: Suspense, Paranoia und Melancholy**, Boston & Berlin, De Gruyter, 2017, 374 pages.

LEWIS, Jon, **Le Parrain**, Talence, Akileos, 2017, 96 pages [BFI: Les Classiques du cinéma]

LIARDET, Didier, **Chapeau melon et bottes de cuir: au royaume de l'imaginaire**, Draguignan, Iris, 2016, 366 pages.

LOMBARD, Philippe, **Le Paris de Michel Audiard**, Paris, Parigramme, 2017, 128 pages.

McELROY, Ruth (ed.), **Contemporary British Television Crime Drama: Cops on the Box**, London & New York, Routledge, 2017, viii, 210 pages.

Contributors, many of whom are leading figures in UK television studies, analyse popular series such as *Broadchurch*, *Between the Lines*, *Foyle's War*, *Poirot*, *Prime Suspect*, *Sherlock* and *Wallander*. Essays examine

the main characteristics of television crime drama production, including the nature of trans-Atlantic franchises and literary and transnational adaptations. Adopting a range of feminist, historical, aesthetic and industrial approaches, they offer incisive interrogations that provide readers with a rich understanding of the allure of crime drama to both viewers and commissioners.

MIKLITSCH, Robert, **The Red and the Black: American Film Noir in the 1950s**, Evanston (IL), University of Illinois Press, 2016, 312 pages.

Mixing scholarship with a fan's devotion to the crooked roads of critique, Miklitsch autopsies marquee films like *D.O.A.*, *Niagara*, and *Kiss Me Deadly* plus a number of lesser-known classics. Throughout, he addresses the social and technological factors that dealt deuce after deuce to the genre--its celebrated style threatened by new media and technologies such as TV and 3-D, color and widescreen, its born losers replaced like zombies by All-American heroes, the nation rocked by the red menace and nightmares of nuclear annihilation.

MOCKY, Jean-Pierre, **Mocky soit qui mal y pense**, Paris, La Recherche Midi, 2016, 199 pages.

Pour la première fois en soixante-dix ans d'une carrière hors normes et jalonnée de rencontres exceptionnelles, le trublion du cinéma français déverrouille les portes de son jardin secret. L'homme ne faisant jamais dans la demi-mesure, c'est peu de dire qu'elles nous sont grandes ouvertes. Car au fond, qui est Jean-Pierre Mocky ?

Sous des dehors éruptifs de provocateur que rien ne semble pouvoir atteindre se cache un homme sensible, étonnamment altruiste.

PARENTE, Nico, **Ciak, si spara. Da Romanzo criminale a Gomorra e Suburra: il criminale italiano sul grande e piccolo schermo**, Salerno, Nicola Pesce Editore, 2017, 160 pages.

PFABIGAN, Alfred, **Mord zum Sonntag. Tatortphilosophie**, Salzburg, Residenz Verlag, 2016, 208 pages.

PORTER, Lynnette (ed.), **Who is Sherlock ? Essays on Identity in Modern Holmes Adaptations**, Jefferson (NC), McFarland, 2016, vi, 218 pages.

Introduction 1

From Paget to Screen: A (Re)Vision of Sherlock Holmes for the 21st Century (Clare Douglass Little) 5

Modernizing Victorian Sherlock Holmes for Mr. Holmes and the BBC's Sherlock Special (Lynnette Porter) 18

"I made me": Narrative Construction of Identity in Sherlock's "The Abominable Bride" (Felecia McDuffie) 33

Inside the Mind of Sherlock Holmes (Lynnette Porter) 48

It's Traumatic Stress, My Dear Watson: A Clinical Conceptualization of Sherlock (Jennifer Dondero and Sabrina J. Pippin) 70

A -High-Functioning Sociopath Married to His Work: On Hegemonic Masculinity in the BBC's Sherlock (Deborah M. Fratz) 82

The BBC's Sherlock: A "Sociopathic" Master of the Social Game (Kathryn McClain and Grace Cripps) 95

The Evolution of James Moriarty: How Villains Mirror Cultural Anxieties (Heather Powers) 111

God, Grace and Sherlock: Religious Narrative and Identity in BBC's Sherlock (Felecia McDuffie) 122

Chosen Families, TV and Tradition: Queering Relations in the BBC's Sherlock (Linda J. Jenson) 140

Fan Fiction as an Argument: Arguing for Johnlock through the Roles of Women and Explicit Sex Scenes in Sherlock Fan Fiction (Alyxis Smith) 156

(No) Sex and Sherlock: Asexuality, Victorian Abstinence and the Art of Ambiguity (Amber Botts) 169

Sherlock and the Case of the Feminist Fans (Charla R. Strosser) 180

#Setlock and the Power of Fandom (Jennifer Wojton) 194

REINHARDT, Günther, **Twin Peaks: 100 Seiten**, Stuttgart, Reclam Verlag, 2016, 100 pages.

SILVER, Alain & James URSINI, **The Film Noir Jigsaw: Critical Perspectives on the Classic Period**, Santa Monica (CA), Pendragon Books, 2016, 212 pages.

Film historians and critical commentators, Alain Silver and James Ursini, authors of *THE NOIR STYLE* and editors of *FILM NOIR THE ENCYCLOPEDIA* and the *FILM NOIR READER* series, turn their attention to the myriad of other books and key articles about the classic period from the "discovery" of the cycle by French critics in the aftermath of World War II to the on-going attempts to distill the essence of the noir movement. With 100 illustrations and an extensive Bibliography.

WAGER, Jans B., **Jazz and Cocktails: Rethinking Race and the Sound of Film Noir**, Austin, University of Texas Press, 2017, 192 pages.

Jazz and Cocktails explores the use of jazz in film noir, from its early function as a signifier of danger, sexuality, and otherness to the complex role it plays in film scores in which jazz invites the spectator into the narrative while simultaneously transcending the film and reminding viewers of the world outside the movie theater. Jans B. Wager looks at the work of jazz composers such as Miles Davis, Duke Ellington and Billy Strayhorn, Chico Hamilton, and John Lewis as she analyzes films including *Sweet Smell of Success*, *Elevator to the Gallows*, *Anatomy of a Murder*, *Odds Against Tomorrow*, and considers the neonoir *American Hustle*. Wager demonstrates how the evolving role of jazz in film noir reflected cultural changes instigated by black social activism during and after World War II and altered Hollywood representations of race and music.

MINI-DOSSIER HITCHCOCK

McKITTRICK, Casey, **Hitchcock's Appetites: The Corpulent Plots of Desire and Dread**, London & New York, Bloomsbury Academic, 2016, 208 pages.

Casey McKittrick argues in this tantalizing study that we cannot fully grasp Hitchcock's film oeuvre without examining his life as a fat man. Drawing on fat studies as well as queer theory, McKittrick adds depth and nuance to our picture of the great director and his legendary appetites- and to our collective appetite for him.

WARHOL. Andy, **Warhol-Hitchcock**, Paris, Marest Éditeur, 2016, 72 pages.

Le vendredi 26 avril 1974, Andy Warhol retrouve Alfred Hitchcock au Park Lane Hotel, à New York. S'ensuit un échange éclairé, que l'on peut résumer ainsi : c'est l'histoire de deux artistes qui cherchent à parler.

ZÜNDEL, Jana, **An den Drehschauben filmischer Spannung: Zeit und Raum bei Alfred Hitchcock**, Stuttgart, ibidem Verlag, 2016, 164 pages.

YAU, Esther & Tony WILLIAMS (eds.), **Hong Kong Neo-Noir**, Edinburgh, Edinburgh University Press, 2017, 208 pages.

Introduction: Hong Kong Neo-Noir, Esther C. M. Yau and Tony Williams

SEEDS OF NOIR IN HONG KONG CINEMA

Chapter 1: 'A Rose by Any Other Name': Wong Tin-lam's The Wild, Wild Rose as Melodrama Musical Noir Hybrid, Lisa Odham Stokes- Chapter 2: Black & Red: Post-war Hong Kong Noir and Its Interrelation with Progressive Cinema, 1947-1957, Law Kar

Chapter 3: Sword, Fist, or Gun? The 1970s Origins of Contemporary Hong Kong Noir, Kristof Van den Troost
NEO-NOIR FILMS IN CLOSE-UP

Chapter 4: Doubled Indemnity: Fruit Chan and the Meta-Fictions of Hong Kong Neo-Noir, Adam Bingham

Chapter 5: Running on Karma: Hong Kong Noir and the Political Unconscious, Gina Marchetti

Chapter 6: Beyond Hypothermia: Cool Women Killers in Hong Kong Cinema, David Desser

Chapter 7: Tech-Noir: A Subgenre may not exist in Hong Kong Science Fiction Films, Kwai-Cheung Lo

COSMOPOLITAN CITYSPACE AND NEO-NOIR

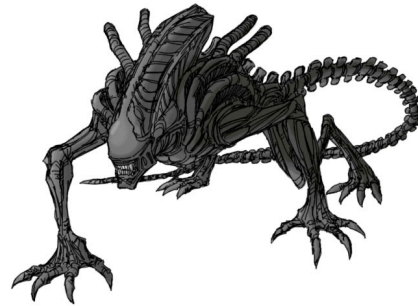
Chapter 8: Location Filmmaking and the Hong Kong Crime Film: Anatomy of a Scene, Julian Stringer

Chapter 9: Running out of Time, Hard-Boiled, and 24-Hour Cityspace, Kenneth E. Hall

Chapter 10: Exiled in Macau: Hong Kong Neo-Noir and Paradoxical Lyricism, Jinhee Choi

Chapter 11: The Tentacles of History: Shinjuku Incident's Return of the Repressed, Tony Williams

ÉCRITS SUR L'IMAGINAIRE



SCIENCE-FICTION
FANTASTIQUE & FANTASY

LITTÉRATURE

ALBER, Jan, **Unnatural Narratives: Impossible Worlds in Fiction and Drama**, Lincoln, University of Nebraska Press, 2016, ix, 310 pages.

A talking body part, a character that is simultaneously alive and dead, a shape-changing setting, or time travel: although impossible in the real world, such narrative elements do appear in the storyworlds of novels, short stories, and plays. Impossibilities of narrator, character, time, and space are not only common in today's world of postmodernist literature but can also be found throughout the history of literature. Examples include the beast fable, the heroic epic, the romance, the eighteenth-century circulation novel, the Gothic novel, the ghost play, the fantasy narrative, and the science-fiction novel, among others.

ALDANA REYES, Xavier, **Horror: A Literary History**, London, British Library, 2016, 232 pages.

This book offers a chronological overview of the genre in fiction and explores its development and mutations over the past 250 years. It also challenges the common misjudgement that horror fiction is necessarily frivolous or dispensable. Leading experts on Gothic and horror literature introduce readers to classics of the genre as well as exciting texts they may not have encountered before. The topics examined include: horror's roots in the Gothic romance and antebellum American fiction; the penny dreadful and sensation novels of Victorian England; fin-de-siècle ghost stories; decadent fiction and the weird; the familial horrors of the Cold War era; the publishing boom of the 1980s; the establishment of contemporary horror auteurs; and the post-millennial zombie trend.

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

BIENSTOCK ANOLIK, Ruth, **Property and Power in English Gothic Literature**, Jefferson (NC), McFarland, 2016, viii, 233 pages.

Introduction. Possessions: Property and Propriety in the English Gothic Mode 1

Part I. Castle and Moat: Property Possession in the English Gothic

1. Slippery Properties: The Castle of Otranto and The Old English Baron 13

2. A Century of Loss: Historical Contexts for Property Anxieties 19

3. Fantasies of Return: Property Restoration Imagined 28

4. -Nineteenth-Century Expansions 35

Part II. Ghosts: Possession of Person in the English Gothic

5. Self-(Dis)Possession in The Woman in White 47

6. Disposessions of the Mind and the Body: A Gothic Tropology 56

7. The Double and the Ghost: Refusals of Self-(Dis)Possession 67

8. Resurrection Fantasies: Defying Death's Disposessions 76

9. Slavery and Marriage: Gothic Reflections of Political Rhetoric 81

10. Missing Mothers and Suppressed Sisters: The Dangers of Primogeniture 103

Part III. Fragmented Stories; Appropriated Voices: Possession of the Narrative in the English Gothic

11. Gothic Conventions; Narrative Disposessions 123

12. Contexts of Contested Narratives: Can the Text Be Possessed? 132

13. The Theology of Narrative Dispossession in Maturin's Melmoth the Wanderer 137

14. Dispossessed and Dispossessioning: The Wandering Jew's Possession of Voice and Narrative 150

Part IV. Beyond the End: Dispossessioning Closure

15. "It is only the theory I want": Repossessing Fiction in Sarah Waters's Affinity 169

16. The Political Fantastic 191

Conclusion. Toward a Transatlantic Investigation: Possession and Dispossession in American Gothic Literature 197

BOWSER, Rachel A. & Brian CROXALL (eds.), **Like Clockwork: Steampunk Pasts, Presents and Futures**, Minneapolis, University of Minnesota Press, 2016, xvi, 228 pages.

Like Clockwork offers wide-ranging perspectives on steampunk's history and its place in contemporary culture, all while speaking to the "why" and "why now" of the genre. In her essay, Catherine Siemann draws on authors such as William Gibson and China Miéville to analyze steampunk cities; Kathryn Crowther turns to disability studies to examine the role of prosthetics within steampunk as well as the contemporary culture of access; and Diana M.

Pho reviews the racial and national identities of steampunk, bringing in discussions of British chap-hop artists, African American steampunk practitioners, and multicultural steampunk fan cultures.

BRUMMEL, Barry, **Clockwork Rhetoric: The Language and Style of Steampunk**, Jackson, University Press of Mississippi, 2016, 208 pages.

Precursors to steampunk can be found in the works of Jules Verne and H. G. Wells. The imagery of the American West contributed to the aesthetic—revolvers, locomotives, and rifles of the late nineteenth century. Among young people, steampunk has found common aesthetic cause with Goth style. Examples from literature and popular culture include William Gibson's fiction, China Miéville's novels, the classic film *Metropolis*, and the BBC series *Doctor Who*. This volume recognizes that steampunk, a unique popular culture phenomenon, presents a prime opportunity for rhetorical criticism.

BYRNE, Aisling, **Otherworlds: Fantasy and History in Medieval Literature**, Oxford, Oxford University Press, 2016,

This book offers a new perspective on the "otherworlds" of medieval literature. These fantastical realms are among the most memorable places in medieval writing, by turns beautiful and monstrous, alluring and terrifying. Passing over a river or sea, or entering into a hollow hill, heroes come upon strange and magical realms. These places are often very beautiful, filled with sweet music, and adorned with precious stones and rich materials. There is often no darkness, time may pass at a different pace, and the people who dwell there are usually supernatural. Sometimes such a place is exactly what it appears to be—the land of heart's desire—but, the otherworld can also have a sinister side, trapping humans and keeping them there against their will. The regions on which this book focuses, Britain, Ireland, and the surrounding islands, prove particularly susceptible to this characterization.

CALVIN, Ritch, **Feminist Science Fiction and Feminist Epistemology: Four Modes**, New York, Palgrave Macmillan, 2016, xi, 304 pages.

This book argues that feminist science fiction shares the same concerns as feminist epistemology—challenges to the sex of the knower, the valuation of the abstract over the concrete, the dismissal of the physical, the focus on rationality and reason, the devaluation of embodied knowledge, and the containment of (some) bodies.

CANAVAN, Gerry & Andrew HAGEMAN (eds.), **Global Weirding**, in *Paradoxa*, no 28, 2016, 278 pages.

Introduction: « Global Weirding » : Gerry Canavan & Andrew Hageman

"Interview With China Miéville" : Mark Bould

"A Conversation Between Timothy Morton & Jeff VanderMeer" : Andrew Hageman

"The Terror And The Terroir" : Siobhan Carroll

"Hanya Yanigahara's The People In The Trees" : Mindi ,

McMann

“Slow Weird Reverse Colonization” : David Higgins

“Science Fiction After Extinction” : Gerry Canavan

Global Weiriding In A Dark Room” : Matt Schneider

“Reading Lovecraft At The End Of The World”

J. Andrew Brown – “Feeling And Healing Eco-Social Catastrophe” : Salma Monani

“Jeff VanderMeer’s The Southern Reach Trilogy”

Alison Sperling

“The Weird’s World-System” : Stephen Shapiro

“Review Of Chris Pak’s Terraforming”

Andrew Hageman

“Review Of The Age Of Lovecraft” : James Machin

“Review Of Evolution” : Steve Rust

Review Of An American Utopia : Steven Shaviro

CARPI, Daniela & Marett LEIBOFF, **Fables of the Law: Fairy Tales in a Legal Context**, Berlin & Boston, De Gruyter, (Law and Literature, vol. 13), 2016, vii, 455 pages.

CHAPLIN, Susan, **The Postmillennial Vampire: Power, Sacrifice and Simulation in True Blood, Twilight and Other Contemporary Narratives**, New York, et al., Springer, 2017, 113 pages.

This book explores the idea that while we see the vampire as a hero of romance, or as a member of an oppressed minority struggling to fit in and acquire legal recognition, the vampire has in many ways changed beyond recognition over recent decades due to radically shifting formations of the sacred in contemporary culture. The figure of the vampire has captured the popular imagination to an unprecedented extent since the turn of the millennium.

CHELEBOURG, Christian & Noémie BUDIN (dir.), **Le grand lifting des fées. Avatars postmodernes du merveilleux**, in **M@gm@**, (dir. par Orazio Maria Valastro), vol. 14, no 3 septembre-décembre 2016.

Christian CHELEBOURG

Avant-propos : Avatars du merveilleux (1937-2016)

MIROIR DES FÉES

1. Justine BRETON : Le merveilleux et l’humain : Kaamelott et les fées arthuriennes

2. Caroline DUVEZIN-CAUBET : « Maybe it isn’t fair. But fairy tales never really are » : les fées dans la série October Daye de Seanan McGuire

3. Viviane BERGUE : Léa Silhol ou la féerie au prisme du mythe

4. Isabelle CASTA : Au rendez-vous du merveilleux noir : vers une féerie néogothique ?

LA CAUSE DES FEMMES

5. Hermeline PERNOUD : D’un sexe à l’autre : revendications féministes dans les contes de fées du XIXe et du XXe siècles : « Le Petite Burqa rouge » et « Barbe-Bleue » de Tahar Ben-Jelloun, « Cendrillon ou le Petit Gant de soie » de Nathalie Azoulai

6. Stéphanie SCHNEIDER : The Sleeper and the Spindle de Neil Gaiman : Quand les reines prennent leur destin en main

7. Florence CHERON : Ré-imaginer Alice au Pays des Merveilles

8. Anne-Lise BÉGUÉ : Transfiguration de la figure féerique entre Murkmere et Ambergate de Patricia Elliott : la féerie moderne et le sublime

FÉERIES POUR UN NOUVEAU SIÈCLE

Noémie BUDIN : Un imaginaire renouvelable pour une écologie de l’âme

Thierry JANDROK : Les Cendres de Faery : à propos de Briar Rose de Jane Yolen – Christian CHELEBOURG : Pour en finir avec la postmodernité : le sens du merveilleux dans la série Once Upon a Time

CLARKE, Bruce & Manuela ROSSINI (eds.), **The Cambridge Companion to Literature and the Posthuman**, Cambridge, Cambridge University Press, 2017, xxxiv, 231 pages.

Preface: literature, posthumanism, and the posthuman
Bruce Clarke and Manuela Rossini; Part I. Literary Periods: 1. Medieval Karl Tobias Steel; 2. Early modern Kevin LaGrande; 3. Romantic Ron Broglio; 4. Modern Jeff Wallace; 5. Postmodern Stefan Herbrechter; Part II. Posthuman Literary Modes: 6. Science fiction Lisa Yaszek and Jason W. Ellis; 7. Autobiography Kari Weil; 8. Comics and graphic novels Lisa Diedrich; 9. Film Anneke Smelik; 10. E-literature Ivan Callus and Mario Aquilina; Part III. Posthuman Themes: 11. The nonhuman Bruce Clarke; 12. Bodies Manuela Rossini; 13. Objects Ridvan Askin; 14. Technologies R. L. Rutsky; 15. Futures Claire Colebrook.

CRAWFORD, Heide, **The Origins of the Literary Vampire**, Lanham (MD), Rowman & Littlefield, 2016, xviii, 129 pages.

Introduction: Germany's place in the history of the vampire in literature -- The Habsburgs, vampires and scientific inquiry: the vampire's path to literature -- The first vampire poems -- The first German vampire stories -- The development of a horror aesthetic by German poets.

DARVAY, Daniel, **Haunting Modernity and the Gothic Presence in British Modernist Literature**, New York, Palgrave Macmillan, 2016, xi, 218 pages.

Through writers such as Oscar Wilde, Joseph Conrad, Virginia Woolf, E. M. Forster, and D. H. Lawrence, this book ultimately expands the boundaries of the Gothic genre and provides a fresh, new approach to better understanding the modernist movement.

DAWSON VARUGHESE, Emma, **Genre Fiction of New India: Post-Millennial Receptions of "Weird Narratives"**, New York & London, Routledge, 2017, xvi, 168 pages.

This book investigates fiction in English, written within, and published from India since 2000 in the genre of mythology-inspired fiction in doing so it introduces the term ‘Bharati Fantasy’. This volume is anchored in notions of the ‘weird’ and thus some time is spent understanding this term linguistically, historically (‘wyrd’) as well as philosophically and most significantly socio-culturally because ‘reception’ is a key theme to this book’s thesis.

DEFFERARD, Fabrice (dir.), **Le Droit saisi par la science-fiction**, Paris, Éditions Mare & Martin, (Libre droit), 2017, 270 pages.

Que peut apporter la science-fiction au droit et à la justice ? Le présent ouvrage fait une incursion dans les disciplines classiques du droit public, du droit privé et des sciences criminelles. Il y sera notamment question d'organisations juridico-politiques, d'exploration et d'exploitation de l'espace, de la condition future de l'homme, du statut des robots, des interactions possibles avec d'autres formes de vie intelligentes... L'aptitude de la "SF" à embrasser le monde réel à travers des mondes imaginaires, sa capacité à les faire interagir au-delà des rationalités directement compréhensibles constituent pour la science du droit un laboratoire exceptionnel, un terrain créatif sans équivalent.

DUBOST, Francis, **La Merveille médiévale**, Paris, Honoré Champion, 2016, 451 pages.

Dans le récit médiéval, le substantif « merveille » annonce généralement qu'un événement extraordinaire va se produire, extraordinaire par rapport à l'ordre de la nature, par rapport aussi aux trois références antiques, le Beau, le Vrai, le Bien. La beauté de l'héroïne romanesque, la vérité révélée dans la contemplation du Graal et le bien suprême de l'extase peuvent recevoir la mention de « merveille » ; à l'opposé pourtant, il en est de même pour la laideur du monstre, le mensonge du traître ou le mal accompli sous influence diabolique.

EDWARDS, Justin & Sandra GUARDINI VASCONCELOS, **Tropical Gothic in Literature and Culture**, New York, Routledge, 2016, viii, 266 pages.

Tropical Gothic examines Gothic within a specific geographical area of 'the South' of the Americas. In so doing, we structure the book around geographical coordinates (from North to South) and move between various national traditions of the gothic (Mexico, Argentina, Brazil, etc) alongside regional manifestations of the Gothic (the US south and the Caribbean) as well as transnational movements of the Gothic within the Americas.

FERRIER-WATSON, Sean, **The Children's Ghost Story in America**, Jefferson (NC), McFarland, 2017, 277 pages.

Ghost stories play a prominent role in American childhood. Circulated around playgrounds and whispered in slumber parties, their history in American literature is little known and seldom discussed by scholars. This book explores the fascinating origins and development of these tales, focusing on the social and historical factors that shaped them and gave birth to the genre.

FIMI, Dimitri, **Celtic Myth in Contemporary Children's Fantasy: Idealization, Identity, Ideology**, New York & Berlin, Springer, 2017, 295 pages.

This book examines the creative uses of "Celtic" myth in contemporary fantasy written for children or young adults from the 1960s to the 2000s. Its scope ranges from classic children's fantasies such as Lloyd Alexander's *The*

Chronicles of Prydain and Alan Garner's *The Owl Service*, to some of the most recent, award-winning fantasy authors of the last decade, such as Kate Thompson (*The New Policeman*) and Catherine Fisher (*Darkhenge*).

FRAYLING, Christopher, **Vampyres: Genesis and Resurrection from Count Dracula to Vampirella**, London, Thames & Hudson, 2016, 464 pages. [Version révisée et augmentée de **Vampyres: Lord Byron to Count Dracula**, Faber & Faber, 1991.

HANSEN, Rob, **Then : Science Fiction Fandom in the UK: 1930-1980**, Ansible Editions, 2016, 454 pages.

HEIDLER, Christina, **Zwischen Magie, Mythos und Monotheismus: Fantasy Literatur im Religionsunterricht**, Ostfildern, Matthias-Grünwald, 2016, 505 pages.

HONEGGER, Thomas & Fanfan CHEN (eds.), **Fantastic Animals, Animals in The Fantastic**, in **Fastitocalon**, VOL. VI, NO 1-2, 2016, 188 pages.

Contributors are: Friedhelm Schneidewind (Talking Animals as Literary Protagonists), Anja Höing (Negotiating Anthropomorphism in Talking Animal Stories - An Ecocritical Approach to Fantastic Animals), Steve Gronert Ellerhoff (The Rabbit Who Saw It All Coming: Western Concepts of Shamanism in "Watership Down"), Jenn Grunigen ('Queering the Fox': A Reading of Four Works of Vulpine Mythpunk), Smadar Shiffman (Kafka's Fantastic Animals), Kristine Larsen ("Mutant, Monster, Freak": The Mythological World of Andrzej Sapkowski's "Witcher" Series), Amber J. Rose (ok þar er mér úlfins ván, er ek eyrum sá. And I expect a wolf, when I see a wolf's ears), Lukasz Neubauer (The Eagle is not Coming: Some Remarks on the Absence of the News-Bearing Eagle in Peter Jackson's Adaptation of "The Lord of the Rings"), Victoria Holtz Wodzak (On Pilgrimage Among Beasts: Narnia, and the Beasts Who Teach), Fanfan Chen (The Animal Imaginary of Fantastic Time and Narrative in "Inuyasha"), Daniel Lau / Sarah Schlüter (Anzû-Mesopotamia's mythological thunderbird), Tziona Grossmark (I saw a frog the size of the Fort of Hagronia (BT Baba Batra 73b) - Or How Big is an Elephant?), Timo Lothmann (The ravaging and hoard-guarding antagonist: A cognitive approach to "dragon" conceptualisations in "Beowulf" and selected writings of J.R.R. Tolkien)

HEIDORN, Fritz, **Kurz von Ewig: Kosmologie und Science Fiction** : Beiträge zur Wissenschaftsgeschichte der Science-Fiction aus Kosmologie, Religion und Literatur, Lüneburg, Dieter von Reeken, 2016, 231 pages. Vorwort Kim Stanley Robinson.

1. Einführung: Einsteins Universum und die Phantasie des Menschen
2. Die Tragödie des Menschen in Einsteins Universum
3. Die Literatur des Unmöglichen: Science-Fiction und

Veränderung - 4. Der künstliche Gott: Science-Fiction und die Religionen - 5. Die Schöpfung: Science-Fiction und die Erschaffung des Universums
 6. Buddhas Universum: Science-Fiction und der ewige Kreislauf von Vergehen und Entstehen
 7. Die Evolution des Universums: Science-Fiction und Kosmologie
 8. Superzivilisationen im Universum: Science-Fiction und die Ewigkeit
 9. Die Konstruktion einer Zeitmaschine: Science-Fiction und die Vorstellung von Reisen durch die Zeit
 10. Mahlstrom in die Zukunft: Science-Fiction und Klimawandel
 11. Good Governance in der Zukunft: Science-Fiction und Demokratie
 12. Menschheit der Zukunft: Science-Fiction und die Evolution der Menschheit im Universum
 13. Erst-Kontakt: Science-Fiction und die Begegnung mit intelligentem Leben aus dem All
 14. Die Kulturen der Aliens: Science-Fiction und Astrobiologie - 15. 2000 Light Years from Home: Science-Fiction und Musik.

HUOT, Sylvia, **Outsiders: The Humanity and Inhumanity of Giants in Medieval Prose Romance**, Notre Dame, University of Notre Dame Press, 2016, ix, 348 pages.

JONES, Christa C. & Claudia SCHWABE (eds.), **New Approaches**, Logan, Utah State University Press, 2016, 248 pages.

KAPURCH, Katie, **Victorian Melodrama in the Twenty-First Century: Jane Eyre, Twilight, and the Mode of Excess in Popular Girl Culture**, New York, Palgrave Macmillan, 2016, xviii, 239 pages.

This book examines melodramatic impulses in Charlotte Brontë's *Jane Eyre* and Stephenie Meyer's *Twilight Saga*, as well as the series' film adaptations and fan-authored texts. Attention to conventions such as crying, victimization, and happy endings in the context of the *Twilight-Jane Eyre* relationship reveals melodrama as an empowering mode of communication for girls.

KLIMEK, Sonja, Tobias LAMBRECHT & Tom KINDT, **Funktionen der Fantastik: Neue Formen des Weltbezugs von Literatur und Film nach 1945**, Heidelberg, Winter Verlag, 2017, 304 pages.

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

LATHAM, Rob, **Science Fiction Criticism: An Anthology of Essential Writings**, London & New York, Bloomsbury Academic, 2017, 592 pages.

LAZZARIN, Stefano (dir.), **Il fantastico Italiano. Bilancio critico e bibliografia commentata (dal 1980 a oggi)**, Florence, Mondodari Education - 2016, vi, 986 pages.

LEHMAN, Zoë, **The Victorian Ghost Story and Theology from Le Fanu to James**, New York, Palgrave Macmillan, 2016, x, 188 pages.

This book argues that theology is central to an understanding of the literary ghost story. Victorian ghost stories have traditionally been read in the context of agnosticism – as stories which reveal a society struggling with Christian orthodoxy in a new 'Enlightened' world. The book studies the work of four major authors of the supernatural tale: Arthur Machen, M.R. James, Sheridan Le Fanu and Henry James.

LORENTZ, Christoph F., **Lexikon der deutschsprachigen Science Fiction Literatur seit 1900: Mit einem Blick auf Osteuropa**, Frankfurt am Main, et al. Peter Lang, 2017, 636 pages.

LÖTSCHER, Christine, Petra SCHRACKMAN, Ingrid TOMKOWIAK & Aleta-Amiree von HOLZEN (eds.), **Transitions and Dissolving Boundaries in The Fantastic**, Münster, LIT Verlag, 2014, 216 pages.

The fantastic raises a number of significant questions about cultural and social developments and challenges existing boundaries. By creating hybrid zones of autonomy, the fantastic provides alternatives to conventional understandings of world, knowledge or identity.

With regard to fantastic fiction in literature and different media representations the articles explore crossings into other worlds, time travel, metamorphoses, hybrid creatures and a variety of other transitions and transgressions. They analyse hybrid genres, inter-media adaptations, transpositions into new media, as well as various forms of crossover as exemplified in the increasing trend of generation-spanning all-age literature.

MAY, Andrew, **Pseudoscience and Science Fiction**, Berlin, Springer Verlag, 2016, 187 pages.

Both pseudoscience and science fiction (SF) are creative endeavours that have little in common with academic science, beyond the superficial trappings of jargon and subject matter. The most obvious difference between the two is that pseudoscience is presented as fact, not fiction. Yet like SF, and unlike real science, pseudoscience is driven by a desire to please an audience – in this case, people who “want to believe”. This has led to significant cross-fertilization between the two disciplines. SF authors often draw on “real” pseudoscientific theories to add verisimilitude to their stories, while on other occasions ,

pseudoscience takes its cue from SF – the symbiotic relationship between ufology and Hollywood being a prime example of this.

McCARTHY, Elizabeth & Bernice M. MURPHY, **Lost Souls of Horror and Gothic: Fifty-Four Neglected Authors, Actors, Artists and Others**, Jefferson (NC), McFarland, 2016, ix, 248 pages.

This collection of 54 biographical essays examines many overlooked and underrated figures who have played a role in the ever expanding world of horror and gothic entertainment. The contributors push the boundaries of how we define these terms, bringing into the discussion such diverse figures as singer-songwriter Tom Waits, occultist Dion Fortune, author Charles Beaumont, historian and bishop Gregory of Tours and video game designer Shinji Mikami.

MERLA-WATSON, Cathryn & B. V. OLGUIN (eds.), **Altermundos: Latin@ Speculative Literature, Film, and Popular Culture**, UCLA, Chicano Studies Research Center Press, 2016, 380 pages.

MILLER, Laura, **Literary Wonderlands: A Journey Through the Greatest Fictional Worlds Ever Created**, New York, Black Dog & Leventhal, 2016, 317 pages.

MILLER, Ron, **Spaceships: An Illustrated History of the Real and the Imagined**, Washington (DC), Smithsonian Books, 2016, 256 pages.

Miller takes readers on a visual journey through the history of the spaceship both in our collective imagination and in reality. The vivid illustrations trace the spaceship through its conception, engineering, and building, from the practical origins of spaceflight in the wartime V-2 rocket to future Mars programs. They also chart, in exquisite detail, the ubiquity of spaceships in the golden age of space travel (1950s and '60s) plus their broad influence in popular art, television, film, and literature. *Spaceships* reminds us of the romance of manned space travel as it has been, as we imagined it could be, and as it may be in the future.

NICHOLS, Joel A., **Out of this World Programs: Using Speculative Fiction to Promote Reading and Launch Learning**, Santa Barbara (CA), Libraries Limited, 2017, 125 pages.

PETERS, Günther, **Prometheus: Modelle eines Mythos in der europäische Literatur**, Weilerswist, Velbrück Wissenschaft, 2016, 580 pages.

ROBERTS, Adam, **The History of Science Fiction**, New York, Palgrave Macmillan, 2016, xxii, 524 pages.[2e édition].

SOLARIS

L'anthologie permanente des littératures de l'imaginaire
no 201, (vol. 42, no 3) hiver 2017,
240 pages.

Des textes de fiction: Olivier Paquet, Enola Deil, Jérôme Tousignant, Josée Lepire, Frédéric Parrot, Mathieu Croisetière.

Des articles de Mario Tessier: « La Quête du jardin d'Éden » [les Carnets du Futurible] - Marc Ross Gaudreaut, "Discours littéraire et discours scientifique: l'union de deux langues antagonistes"

+ les rubriques habituelles : Sci-néma, de Christian Sauvé les Littéranauts, et les lectures critiques.

Avec des illustrations de Tornislav Tikulin, (couverture), d'Émilie Léger et de Suzanne Morel.

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

SARIOIS PERSSON, Deerie, **Des Bestiaires aux Monstres. Figures de l'altérité au XXe siècle**, Paris, L'Harmattan, 2017, 514 pages.

Préface de Daniel-Henri Pageaux.

Interroger le monstre comme altérité et essayer de le faire parler même dans ses silences, tel est l'objet de cette étude. Si le mot « bestiaire » nous déplace au Moyen Âge, la monstruosité, de son côté, s'est déployée surtout dans l'altérité fantastique moderne, dont les mythes fondateurs sont nés au XIXe siècle. En tant que confrontation à l'Autre, les trois enjeux principaux du monstre sont la peur, la mort et le mal. Le mal absolu est aujourd'hui représenté par la malignité dans l'homme et ses systèmes monstrueux. Finalement, entre le rire et la peur, nous sommes liés au monstre par la fascination.

SCHNEIDER, Susan (ed.), **Science Fiction and Philosophy: from Time Travel to Superintelligence**, Chichester, West Sussex, Malden (MA), John Wiley & Sons, 2016, x, 422 pages. [2e édition augmentée]

SMITH, Andrew, **Gothic Death 1740-1914: A Literary History**, Manchester, Manchester University Press, 2016, 210 pages.

The shift from writing death to interpreting the signs of death is explored in relation to the work of Poe, Emily Brontë and George Eliot. A chapter on Dickens examines the significance of graves and capital punishment during the period. A chapter on Haggard, Stoker and Wilde explores

conjunctions between love and death and a final chapter on Machen and Stoker explores how scientific ideas of the period help to contextualise a specifically fin de siècle model of death.

STAPLETON, Patricia & Andrew BAYERS (eds.), **Biopolitics and Utopia: An Interdisciplinary Reader**, New York, Palgrave, Macmillan, 2015, vi, 210 pages.

Introduction: Byers, Andrew (et al.)

American Bodies in a Time of War: The Militarized Body as a Utopian Space and Biopolitical Project for the State
Byers, Andrew - "Abnormals" or "Exceptions": The Use of Technologies for Intersex People and People with Disabilities : Das, Arpita

The Inauspicious Regulatory Beginnings of Preimplantation Genetic Diagnosis : Stapleton, Patricia

Utopian Visions of "Making People": Science Fiction and Debates on Cloning, Ectogenesis, Genetic Engineering, and Genetic Discrimination : Kendal, Evie

Decolonizing the Future: Biopolitics, Ethics, and Foresight through the Lens of Science Fiction : Middleton, Selena

"All Day, All Week, Occupy Wall Street!": Space, Biopower, and Resistance : Cohen, Elena L.

Eating for the Future: Veganism and the Challenge of In Vitro Meat : Simonsen, Rasmus R.

Utopia and Biopolitics: The Need for an Ethics in Biotechnology : Barrows, Cameron

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

Visions of post-apocalyptic worlds have proved to be irresistible for many 21st-century writers, from literary novelists to fantasy and young adult writers. Exploring a wide range of texts, from the works of Margaret Atwood, Cormac McCarthy, Tom Perrotta and Emily St. John Mandel to young adult novels such as Suzanne Collins's *The Hunger Games* series, this is the first critical introduction to contemporary apocalyptic fiction.

Exploring the cultural and political contexts of these writings and their echoes in popular media, *Apocalyptic Fiction* also examines how contemporary apocalyptic texts looks back to earlier writings by the likes of Mary Shelley, H.G. Wells and J.G. Ballard. *Apocalyptic Fiction* includes an annotated guide to secondary readings, making this an essential guide for students of contemporary fiction at all levels.

THOMSEN, Mads Rosendahl, **The New Human in Literature: Posthuman Visions of Changes in Body, Mind and Society after 1900**, New York, Bloomsbury, 2015, 258 pages.

Grounded in the theory of Niklas Luhmann and drawing on canonical works, Thomsen uses literary changes in the mind, body and society to define the new human. He begins with the modernist minds of Virginia Woolf, Williams Carlos Williams and Louis-Ferdinand Celine's, discusses the society-changing concepts envisioned by Chinua Achebe, Mo Yan and Orhan Pamuk. He concludes with

science fiction, discussing Don DeLillo and Michel Houellebecq's ideas of revolutionizing man through biotechnology.

WHITSON, Roger, **Steampunk and Nineteenth-Century Digital Humanities: Literary Retrofuturisms, Media Archaeologies, Alternate Histories**, London & New York, Routledge, 2016, 240 pages.

YOUNG, Victoria, **Race and Popular Fantasy Literature: Habits of Whiteness**, London & New York, Routledge, 2016, 224 pages.

A PROPOS DES AUTEURS

AKER, Laurena (ed.), **The Twilight Saga**, Bristol, Intellect Ltd., (Fan Phenomena), 2017, 140 pages.

ANDERSON, Melanie A. & Lisa KRÖGER (eds.), **Shirley Jackson, Influences and Confluences**, London, Routledge, Taylor & Francis Group, 2016, x 205 pages.

"We know only names, so far" : Samuel Richardson, Shirley Jackson, and exploration of the precarious self / Jennifer Preston Wilson and Michael T. Wilson -- A failed experiment : family and humanity in *The sundial* / S.T. Joshi -- Perception, supernatural detection, and gender in *The haunting of Hill House* / Melanie R. Anderson -- Speaking of magic : folk narrative in *Hangsamen* and *We have always lived in the castle* / Shelley Ingram -- The road through the wall and Shirley Jackson's *America* / Richard Pascal -- "Laughing through the words" : recovering housewife humor in Shirley Jackson's *We have always lived in the castle* / Andrea Krafft -- "Listening to what she had almost said" : containment and duality in Shirley Jackson's *We have always lived in the castle* / Ashleigh Hardin -- Knowing and narration : Shirley Jackson and the campus novel / James E. Dobson -- The haunting of *Fun home* : Shirley Jackson and Alison Bechdel's queer Gothic neodomesticity / Jill E. Anderson -- The tower or the nursery? : paternal and maternal re-visions of *Hill House* on film / Shari Hodges Holt -- Girl anachronism : *We have always lived in the castle* and the depiction of adolescent psychosis in *Excision* (2012) and *Stoker* (2013) / Bernice M. Murphy.

BECK, Peter J., **The War of the Worlds: from H.G. Wells to Orson Welles, Jeff Wayne, Steven Spielberg, and Beyond**, London & New York, Bloomsbury Academic, 2016, 408 pages.

Starting with the initial serialisations in US newspapers, Peter Beck goes on to examine Orson Welles's legendary 1938 radio adaptation, TV and film adaptations from George Pal to Steven Spielberg, Jeff Wayne's rock opera and the numerous other works that have taken their

inspiration from Wells's original. Drawing on new archival research, this is a comprehensive account of the continuing impact of *The War of the Worlds*.

BROWN, Richard, DUFFY, Christopher & Elizabeth STAINFORTH, **J. G. Ballard**, Amsterdam, Brill/Rodopi, (Dialogue), 2016, 170 pages.

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

CANAVAN, Gerry, **Octavia E. Butler**, Urbana (IL), University of Illinois Press, (Modern Masters of Science Fiction), 2017, 224 pages.

CHÂTEL, Laurent, **William Beckford: The Elusive Orientalist**, Oxford Voltaire Foundation, 2016, xvi, 247 pages.

COLEMAN, Christopher Kiernan, **Ambrose Bierce and the Period of Honorable Strife: The Civil War and the Emergence of an American Writer**, Knoxville, The University of Tennessee Press, 2016, 296 pages.

EBGUY, Jacques-David, **Étude sur Honoré de Balzac: La Peau de chagrin**, Paris, Ellipses-Marketing, 2015, 108 pages.

GARTH, Todd S., **Pariah in the Desert: The Heroic and the Monstrous in Horacio Quiroga**, Lanham (MD), The Rowman & Littlefield, 2016, 231 pages.

GERNSBACK, Hugo & Grant WYTHOFF, **The Perversity of Things: Hugo Gernsback on Media, Tinkering, and Scientifiction**, Minneapolis, University of Minnesota Press, 2016, 444 pages.

GORDON, Edmund, **The Invention of Angela Carter**, London, Chatto & Windus, 2016, xvii, 525 pages.

GOSETTI, Valentina, **Aloysius Bertrand's Gaspard de la nuit: Beyond the Prose Poem**, Cambridge, Legenda, Modern Humanities Research Association and Routledge, 2016, x, 170 pages.

GREENBERG, Jonathan & Nathan WADDELL (eds.), **Brave New Worlds: Contexts and Legacies**, London, Palgrave Macmillan, 2016, xxiii, 254 pages.

GUAY, Patrick, **Jacques Spitz, le mythe de l'humain**, Bordeaux, Presses de l'université de Bordeaux, 2017, 192 pages. Préface de François Ouellet.

Appuyé sur un solide travail de dépouillement et de recherches, Jacques Spitz, le mythe de l'humain propose des perspectives fécondes sur l'histoire de l'anticipation et de la science-fiction en France et, plus largement, celle du roman moderne ; il explore l'œuvre depuis les premiers poèmes jusqu'aux romans fantastiques. Il offre des aperçus révélateurs sur son journal intime en plus de fournir un portrait de l'homme et de replacer l'écrivain dans le contexte littéraire où s'est construit son rapport trouble au genre qui allait devenir la science-fiction. Deux nouvelles de science-fiction inédites complètent cette singulière page d'histoire littéraire.

HELFF, Sissy & Nadia BUTT (eds.), **Tantalizing Alice: Approaches, Concepts and Case-Studies in Adaptations of a Classic**, Trier, WVT Wissenschaftlicher Verlag Trier, 2016, 210 pages.

JAHRHAUS, Oliver (dir.), **Zugänge zur Literaturtheorie: 17 Modellanalysen zu E.T. A. Hoffmanns Der Sandmann**, Stuttgart, Philipp Reclam Verlag, 2016, 320 pages.

KEEN, Helen, **The Science of Games of Thrones**, London, Hodder & Stoughton, 2016, 249 pages.

KERCHY, Anna, **Alice in Transmedia Wonderland: Curiouser and Curiouser. New Forms of a Children's Classic**, Jefferson (NC), McFarland, 2016, x, 257 pages.

KLENE, Emily, **Jean Potocki: l'homme à l'épreuve du relatif**, Montpellier, Presses universitaires de la Méditerranée, (Le Centaure), 2016, 429 pages.

LACOURBE, Roland, **B. R. Bruss: un maître de l'angoisse**, Lulu.com (Semper Aenigma), 2016, octobre 2016, 108 pages.

René Bonnefoy alias Roger Blondel œuvre dans l'insolite, le bizarre et l'épouvante sous le pseudonyme exclusif de B. R. Bruss et, vingt années durant, fit paraître aux éditions du Fleuve noir quarante-quatre romans de science-fiction et neuf romans d'angoisse et d'épouvante. Aujourd'hui, la plupart de ses romans de science-fiction sont tombés dans l'oubli, alors que le souvenir de ses romans d'angoisse demeure vivace chez ceux qui les découvrirent à leur parution. Parfaitement maître de ses moyens, il use d'une palette littéraire étendue pour nous faire ressentir — avec une "glaçante efficacité" comme le disait un critique — la peur puis l'angoisse de ses infortunés héros. Ce petit ouvrage se propose d'évoquer en détail les neuf romans parus dans la collection "Angoisse", qui ont profondément marqué les esprits de toute une génération.

LEEDS, Marc, **The Vonnegut Encyclopedia:** [Revised and Updated Edition], New York, Delacorte & Random House, 2016, 755 pages.

LE GUIN, Ursula K., **Words Are My Matter: Writings About Life and Books**, Easthampton (MA), Small Beer Press, 2016, 316 pages.

LOWRY, Lois, **Looking Back: A Book of Memories**, New York, Houghton Mifflin Harcourt, 2016, 259 pages. [mémoires de Lois Lowry].

MAY, Markus, Michael BAUMANN, Robert BOUMGARTNER, Tobias EDER (eds.), **Die Welt von Games of Thrones: Kulturwissenschaft**, Bielefeld, transcript Verlag, 2016, 397 pages.

OATES, Joy CARROLL, **Soul at The White Heat: Inspirations, Obsessions, and The Writing Life**, New York, Harper Collins, 2016, 387 pages.

PEAKE, Anthony, **Philip K. Dick. L'Homme qui changea le futur**, Paris, Hugo Document, 2016, 256 pages. Préface de Bernard Werber.
Philip K. Dick, mort en 1982 à 53 ans, a écrit 44 romans et plus de 120 nouvelles.
Il est considéré aujourd'hui comme un auteur majeur de la seconde moitié du XXe siècle. Pourtant, et malgré la plus grande distinction que peut recevoir un auteur de SF, le "Hugo" pour *Le maître du Haut Château*, il ne fut vraiment reconnu qu'après sa mort, grâce aux nombreuses adaptations cinématographiques de ses romans : *Blade Runner*, *Total Recall*, *Minority Report* ou *Paycheck*.

RICHMOND, Velda Bourgeois, **The Faerie Queene as Children's Literature: Victorian and Edwardian Retellings in Words and Pictures**, Jefferson (NC), McFarland, 2016, vii, 275 pages.

SALINAS, Alejandra, **Liberty, Individuality, and Democracy in Jorge Luis Borges**, Lanham (MD), Lexington Books, 2017, xv, 135 pages.

SCHMID, Hans, **Frankenstein: Band 1 (1818-1931). Eine Literatur - Film - und Familiengeschichte**, München, Belleville Verlag, 2017, 560 pages und **Band 2**, 2017, 560 pages.

SCHMIDT, Erich, **Julio Cortazar y Adolfo Bioy Casares: relecturas entrecruzadas**, Berlin, Erich Schmidt Verlag, 2016, 267 pages.

SCHMITT, Hans-Jürgen, **Julio Cortazar**, Berlin, Text + Kritik, 2017, 180 pages.

SHAPIRO, Stephen & Philip BARNARD, **Pentecostal Modernism : Lovecraft, Los Angeles, and World-Systems**, London & New York, Bloomsbury Academic, 2017, 192 pages.

SHERSHOW, Scott Cutler & Scott MICHAELSEN, **The Love of Ruins: Letters on Lovecraft**, Albany (NY), State University of New York Press, 2017, 224 pages.

SKAL, David J., **In The Blood: The Untold Story of Bram Stoker, The Man Who Wrote Dracula**, New York, Liveright, October 2016, 672 pages.

SMITH, Curtis, **Kurt Vonnegut's Slaughterhouse Five**, New York, Ig Publishing, 2016, ix, 176 pages.

SMITH, Jad, **Alfred Bester**, Urbana (IL), University of Illinois Press, 2016, 216 pages.
Alfred Bester's classic short stories and the canonical novel *The Stars My Destination* made him a science fiction legend. Fans and scholars praise him as a genre-bending pioneer and cyberpunk forefather. Writers like Neil Gaiman and William Gibson celebrate his prophetic vision and stylistic innovations. Jad Smith traces the career of the unlikeliest of SF icons. Winner of the first Hugo Award for *The Demolished Man*, Bester also worked in comics, radio, and TV, and his intermittent SF writing led some critics to brand him a dabbler.

WATZ, Anna, **Angela Carter and Surrealism: A "Feminist Liberation Aesthetic"**, London, Routledge, 2016, 202 pages.

WAUGH, Robert H., **Lovecraft and Influences : His Predecessors and Successors**, Lanham (MD), The Scarecrow Press, (Studies in Supernatural Literature), 2017, 210 pages.

CINÉMA & TÉLÉVISION

ALIBERTI, Francesco H., Francesco POMA, Gianluca LONGOBARDI, **Guida ai 150 villains piu' assurdi del cinema horror**, CreateSpace Independent Publishing Platform, 2016, 142 pages.

ALOISO, Giovanni, Alberto PALLOTTA, **Universo Dario Argento**, Roma, Ultra, 2017, 56 pages.

BACON, Simon, **Becoming Vampire. Difference and the Vampire in Popular Culture**, New York, et. al, Peter Lang, 2016,

282 pages.

Whilst focusing on the films *Let Me In* and *Let the Right One In* to highlight the referential and intertextual nature of the genre itself, it utilises a broad spectrum of methodological approaches to show how the many facets of the vampire can destabilise traditional categories of who we are and what we might become. This volume then provides a timely examination of the multifaceted and multivalent character of the vampire and the possibilities inherent within our interactions with them, making this study a consideration of what we might term 'vampiric becomings' and an exploration of why the undead 'creatures of the night' remain so fascinating to Western culture.

BASILONE, Sara, **Lo sguardo che uccide. Il metacinema nel genere horror**, Roma, Profondo Rosso, 2017, 200 pages.

BRAUDY, Leo, **Haunted: On Ghosts, Witches, Vampires, Zombies, and Other Monsters of the Natural and Supernatural Worlds**, New Haven, London, Yale University Press, 2016, xii, 306 pages.

This book explores how fear has been shaped into images of monsters and monstrosity. From the Protestant Reformation to contemporary horror films and fiction, he explores four major types: the monster from nature (King Kong), the created monster (Frankenstein), the monster from within (Mr. Hyde), and the monster from the past (Dracula). Drawing upon deep historical and literary research, Braudy discusses the lasting presence of fearful imaginings in an age of scientific progress, viewing the detective genre as a rational riposte to the irrational world of the monstrous.

BRÄULEIN, Peter J. & Andrea LAUSER (eds.), **Ghost Movies in Southeast Asia and Beyond: Narratives, Cultural Contexts, Audiences**, Amsterdam, Brill/Rodopi, 2016, 270 pages.

In the middle of the Asian crisis of the late 1990s, ghost movies became major box office hits. The emergence of the phenomenally popular J-Horror genre inspired similar ghost movie productions in Korea, Thailand, Taiwan, Hong Kong, the Philippines and Singapore. Ghost movies are embedded and reflected in national as well as transnational cultures and politics, in narrative traditions, in the social worlds of the audience, and in the perceptual experience of each individual.

Section 1: Narratives

Vivian Lee: Ghost Movies in Southeast Asia: Universal Hybrids—The Trans/local Production of Pan-Asian Horror
Elisabeth Scherer: Well-Travelled Female Avengers: The Transcultural Potential of Japanese Ghosts

Martin Platt: Telling Tales: Variety, Community, and Horror in Thailand

Maren Wilger: 'Sundelbolong' as a Mode of Femininity: Analysis of Popular Ghost Movies in Indonesia

Section 2: Cultural Contexts

Katarzyna Ancuta: That's the Spirit! Horror Films as an

Extension of Thai Supernaturalism

Benjamin Baumann: The Khmer Witch Project: Demonizing the Khmer by Khmerizing a Demon

Henri Myrntinen: Stepping Out from the Silver Screen and into the Shadows: The Fearsome, Ephemeral Ninjas of Timor-Leste

Section 3: Audience

Mary Ainslie: The Supernatural and Post-War Thai Film: Traditional Monsters and Social Mobility

Natalie Boehler: Globalized Haunting: The Transnational Spectral in Apichatpong's Syndromes and a Century and its Reception

Patrick Keilbart: Pencak Silat, Ghosts, and (Inner) Power: Reception of Martial Arts Movies and Television Series amongst Young Pencak Silat Practitioners in Indonesia

Ghost Movies, the Makers, and their Audiences: Andrea Lauser in Conversation with the Filmmakers Katarzyna Ancuta, Solarsin Ngoenwichit from Thailand and Mattie Do from Laos

BROOKS, Mel, **Young Frankenstein: The Story of the Making of the Film**, New York, Black Dog & Leventhal Publishers, 2016, 198 pages.

CAVENAGHI, Manuel, Francesco GIULIANO, Luca LUBIATI & Daniele Magni, et al., **A volte ritornano. Guida alle saghe dell'horror cinematografico moderno**, Milano, Bloodbuster, 2016, 256 pages.

COLLECTIF, **Les Animaux fantastiques: le texte du film**, Paris, Hachette Jeunesse, 2017, 320 pages.

COLLECTIF, **A History of Humankind: The Doctor's Official Guide**, London, BBC Children's Books, 2016, 176 pages.

COLLECTIF, **Star Wars Annual 2017**, London. Egmont Books, 2016, 72 pages.

COLLECTIF, **Fritz Langs Metropolis**, Köln, Universitäts und Stadtbibliothek Köln, 2016, 236 pages.

COZZI, Luigi, **Gli anni di Guerre Stellari. Il moderno cinema di fantascienza 1**, Roma, Profondo Rosso, 2017, 256 pages.

COZZI, Luigi, **Gli anni di Alien. Il moderno cinema di Fantascienza 2**, Roma, Profondo Rosso, 2017, 256 pages.

CRAVEN, Allison, **Fairy Tale Interrupted: Feminism, Masculinity, Wonder Cinema**, New York, et al., Peter Lang, 2017, 254 pages.

Feminism, masculinity and fairy tale figure within an extended analysis of Disney's *Beauty and the Beast* (1991), in light of the live-action remake, *Beauty and the Beast*

(2017). The history of the fairy tale *Beauty and the Beast* is compared with Disney's adaptation which centralises the figure of the Beast rather than the heroine, Belle.

DOMINGUEZ LEIVA, Antonio, **Mad Max: l'Apocalypse sera motorisée**, Neuilly-les Dijons, Le Murmure, (Borderline), 2016 88 pages.

Élevant l'accident routier au rang de fétiche civilisationnel et de signe apocalyptique, la saga Mad-Max en fait la matrice de tout un univers de fiction.

Magistrale synthèse de plusieurs genres et courants de la culture pop, cette dystopie routière de l'âge de l'accélération s'érige en précis de décomposition de la société de l'opulence. Déclinée sur le mode épique, elle nous confronte à la psychopathologie de notre espèce sur fond d'épuisement énergétique.

Frappée d'une injustifiable occultation critique, cette œuvre est enfin ici analysée dans ses différentes dimensions. Son influence est décisive sur notre imaginaire culturel.

ELLIOTT-SMITH, Darren, **Queer Horror Film and Television: Sexuality and Masculinity at the Margins**, London & New York, I. B. Tauris, 2016, xi, 252 pages.

In terms of case studies, this book considers a variety of genres and forms from: video art horror; independently distributed exploitation films (*A Far Cry from Home*, Rowe Kelly, 2012); queer Gothic soap operas (*Dante's Cove*, 2005-7); satirical horror comedies (such as *The Gay Bed and Breakfast of Terror* (Thompson, 2008); low-budget slashers (*Hellbent*, Etheredge-Outzs, 2007); and contemporary representations of gay zombies in film and television from the pornographic *LA Zombie* (Bruce LaBruce, 2010)) to the melodramatic *In the Flesh* (BBC Three 2013-15).

FAKRIKIAN, David, **Le Cinéma de James Cameron**, Paris, Fantask Editions, 2017, 228 pages.

FISHER-HORNUNG, Dorothea & Monika MUELLER (eds.), **Vampires and Zombies: Transcultural Migrations and Tansnational Interpretations**, Jackson, University Press of Mississippi, 2016, 256 pages.

Although the portrayals of both vampires and zombies can be traced back to specific regions and predate mass media, the introduction of mass distribution through film and game technologies has significantly modified their depiction over time and in new environments. Among other topics, contributors discuss zombies in Thai films, vampire novels of Mexico, and undead avatars in horror videogames. This volume—with scholars from different national and cultural backgrounds—explores the transformations that the vampire and zombie figures undergo when they travel globally and through various media and cultures.

FRIEDMAN, Lester D. & Allison B. KAVEY, **Monstrous Progeny: A History of the Frankenstein Narratives**, New Brunswick

(NJ), Rutgers University Press, 2016, xi, 236 pages.

FRY, Jason, **Rogue One: Rebel Dossier**, New York, Disney Lucasfilm, 2016, 64 pages.

GIROD, Patrice & Arnaud GRÜNBERG, **Star Wars: objets du mythe, pièces originales, archives inédites**, Vanves, Hachette Heroes, 2016, 413 pages. Préface: Robert Watts.

GONZALEZ AMBRIZ, José, Luis ORTEGA TORRES, Octavio SERRA & Rodrigo Vidal TAMAYO, **Mostrologia del cine Mexicano**, Mexico, Consejo Nacional para la Cultura y las Artes, 2015, 158 pages.

HALSKOV, Andrea, **TV Peaks: Twin Peaks and Modern Television Drama**, Odense, University Press of Southern Denmark, 2015, 300 pages.

HEARN, Marcus, **L'Antre de la Hammer: les trésors des archives de Hammer Films**, Talence, Akileos, 2016, 184 pages.

HENRY, Boris, **Freaks, Tod Browning**, Paris, CNC, Centre national du cinéma et de l'image animée, 2016, 20 pages.

HOLDER, Nancy & Lisa CLANCY, **Buffy the Vampire Slayer Encyclopedia: The Ultimate Guide to the Buffyverse**, New York, Harper Collins, 2017, 208 pages.

IVESON, Mark, **Cursed Horror Stars**, Bromley (Kent, UK), Telos Publishing, 2015, 284 pages.
Lon Chaney Jr, Basil Rathbone, Peter Lorre, Bela Lugosi & Robert Quarry.

JACOBS, Stephen, **Boris Karloff - More than a Monster**, Sheffield (UK), Tomahawk Press, 2016, 568 pages. [The New Authorised and Definitive Biography].

JASPERS, Kristina, Nils WARNECKE & Gerlinde WAZ (dir.), **Science * Fiction * Film**, Berlin, Bertz & Fischer, 2017, 144 pages.

Das Buch beleuchtet gegenwärtige Tendenzen des Weltkinos wie den Afrofuturismus oder die neue Welle der chinesischen Science-Fiction, und es hält Rückschau auf Spielarten der SF während des Kalten Krieges. Und der Regisseur der schwedischen Erfolgsserie REAL HUMANS beschreibt, was wir über uns lernen können, wenn Menschen Roboter spielen.

Mit Beiträgen von Christine Cornea, Josef Früchtel, Harald Hamrell, Andreas Rauscher, Matthias Schwartz, Mingwei Song, Simon Spiegel, Klaudia Wick und Ytasha L. Womack.

JOWETT, Lorna, **Dancing with the Doctor: Dimensions of Gender in the New Doctor Who Universe**, London & New York, I. B. Tauris, 2016, , 240 pages.

Dancing with the Doctor, the first book on the Doctor Who universe to take gender as its focus, examines both the successful revival of the series since 2005 and its spin-off series, *Torchwood* and *The Sarah Jane Adventures*. Lorna Jowett delves into the distinctive stories and characters, including the Doctors themselves, their female and male companions, Captain Jack Harkness, Missy, Sarah Jane and her young comrades.

KAPPESSER, Susanne, **Radikale Erschütterungen: Körper - und Gender-Konzepte im neuen Horrorfilm**, Berlin, Bertz und Fischer, 2017, 252 pages.

KEESEY, Douglas, **Twenty First Century Horror Films**, Harpenden, Kamera Books, 2017, 224 pages.

From the vengeful ghosts of J-horror to the walking dead in *28 Days* and *World War Z*, from the creepiness of Spain's haunted houses to the graphic gore of the New French Extremism, horror is everywhere in the twenty-first century. This lively and illuminating book explores over 100 contemporary horror films, providing insightful and provocative readings of what they mean while including numerous quotes from their creators. Some of these films, including *The Babadook*, *The Green Inferno*, *It Follows*, *The Neon Demon*, *Pride and Prejudice* and *Zombies* and *The Witch* are so recent that this will be one of the first times they are discussed in book form.

KOGGE, Michael, **Les Animaux fantastiques: un film magique**, Paris, Gallimard jeunesse, 2016, 96 pages.

KOGGE, Michael, **Les Animaux fantastiques: les héros du film**, Paris, Gallimard jeunesse, 2016, 144 pages.

LIOI, Anthony, **Nerd Ecology: Defending the Earth with Unpopular Culture**, New York & London, Bloomsbury Academic, 2016, 240 pages. Drawing on a wide range of examples from literature, comics, film, television and digital media, *Nerd Ecology* is the first substantial ecocritical study of nerd culture's engagement with environmental issues. Exploring such works as *Star Trek*, Tolkien's *Lord of the Rings*, *The Matrix*, Joss Whedon's *Buffy the Vampire Slayer* and *Firefly*, the fiction of Thomas Pynchon, *The Hunger Games*, and superhero comics such as *Green Lantern* and *X-Men*, Anthony Lioi maps out the development of nerd culture and its intersections with the most fundamental ecocritical themes.

MARI, Jorge (ed.), **Tracing the Borders of Spanish Horror Cinema and Television**, New York, Routledge, 2017, 264 pages.

This critical anthology sets out to explore the boom that

horror cinema and TV productions have experienced in Spain in the past two decades. It uses a range of critical and theoretical perspectives to examine a broad variety of films and filmmakers, such as works by Alejandro Amenábar, Álex de la Iglesia, Pedro Almodóvar, Guillermo del Toro, Juan Antonio Bayona, and Jaume Balagueró and Paco Plaza. The volume revolves around a set of fundamental questions: What are the causes for this new Spanish horror-mania? What cultural anxieties and desires, ideological motives and practical interests may be behind such boom? Is there anything specifically "Spanish" about the Spanish horror film and TV productions, any distinctive traits different from Hollywood and other European models that may be associated to the particular political, social, economic or cultural circumstances of contemporary Spain?

McCAULEY, Paul, **Brazil**, Talence, Akileos, 2016, 96 pages.

McCOLLUM, Victoria, **Post 9/11 Heartland Horror: Rural Horror Film in an Era of Urban Terrorism**, Farnham (Surrey), Burlington (VT), Ashgate, 2016, 154 pages.

This book explores the resurgence of rural horror following the events of 9/11, as a number of filmmakers, inspired by the films of the 1970s, moved away from the characteristic industrial and urban settings of apocalyptic horror, to return to American heartland horror. Examining the revival of rural horror in an era of city fear and urban terrorism, the author analyses the relationship of the genre with fears surrounding the Global War on Terror, exploring the films' engagement with the political repercussions of 9/11 and the ways in which traces of traumatic events leave their mark on cultures.

MILLER, Cynthia J. & A Bowdoin VAN RIPER (eds.), **What's Eating You ? Food and Horror on Screen**, New York, Bloomsbury Academic, 2017, 384 pages.

Let the eater beware. Death at the drive-thru: fast food betrayal in Poultrygeist and Bad taste / Cynthia J. Miller -- Let them eat steak: food and the family horror cycle / Hans Staats -- Much still depends on dinner: cannibalism and culinary carnival in Shaun of the dead (2004) and Zombieland / Sue Matheson -- Dumplings: the commodification of cannibalism and the liminal condition of consumption / Alex Pinar and Salvador Murguía -- The goo in you: eating (and being eaten) in The stuff / A. Bowdoin Van Riper -- Sins of the flesh. Cannibalism as cultural critique: Peter Greenaway's The cook, the thief, his wife, and her lover (1989) and Thatcherism / Thomas Prasch -- "The red gums were their own": food, flesh, and the female in Beloved / Bart Bishop -- "Do I look tasty to you?": cannibalism beyond speech and the limits of food capitalism in Park's 301/302 / Tom Hertweck -- Flesh and blood in Claude Chabrol's Le boucher / Jennifer L. Holm -- A hunger for dead cakes: visions of abjection, scapegoating and the sin eater / Ralph Beliveau -- The extreme end of consumption. Coprophagia as class and consumerism in the human centipede films / Mark Henderson -- Eat, kill "love" courtship, cannibalism, and consumption in Hannibal /

Michael Fuchs and Michael Phillips -- Catering to the cult of Ishtar: blood feast / Rob Weiner and A. Bowdoin Van Riper -- From gourmet to gore: Jean-Pierre Jeunet's *Delicatessen* / Karen A. Ritzenhoff and Cynthia J. Miller -- Who can be eaten? consuming animals and humans in the cannibal-savage horror film / Erin E. Wiegand -- You are what others think you eat: food, identity, and subjectivity in zombie protagonist narratives / Luanne Roth -- From sugar-fueled killer to grotesque gourmand: the culinary maturation of the cinematic serial killer / Mark Bernard -- Consumption, cannibalism, and corruption in Jorge Michel Grau's *Somos lo que hay* / Stacy Rusnak -- Sinister pastry: British "meat" pies in *Titus* and *Sweeney Todd* / Vivian Halloran -- All-consuming passions: vampire foodways in contemporary film and television / Alexandra Frank.

MILLER, Thomas Kent, **Mars in the Movies: A History**, Jefferson (NC), McFarland, 2016, x, 280 pages.

Films about Mars have been a science-fiction staple for more than a century. From Thomas Edison's 1910 short film *A Trip to Mars* to Ridley Scott's 2015 smash hit *The Martian*, the red planet has captivated audiences worldwide. This comprehensive survey describes 98 significant (and not so) films, television movies and miniseries, and direct to video productions focusing on Mars.

MOLDENHAUER, Benjamin, **Ästhetik des Drastischen: Welterfahrung und Gewalt im Horrorfilm**, Berlin, Bertz & Fischer, 2016, 360 pages.

Seit den 1970er Jahren arbeitet sich das Horrorgenre an der Inszenierung möglichst verstörender Gewaltbilder ab. Während der klassische Horrorfilm mit seinen Vampiren, Werwölfen und Katzenfrauen nur andeutete, welche Schrecken sich hinter der Tür zur verbotenen Welt verbergen könnten, traten Filmemacher wie Wes Craven, George A. Romero und Tobe Hooper die Tür mit Getöse aus den Angeln. Genreklassiker wie *THE TEXAS CHAIN SAW MASSACRE* oder *LAST HOUSE ON THE LEFT*, aber auch jüngere drastische Horrorfilme wie *HOSTEL* oder *WOLF CREEK* kreisen um denselben Kern: Immer geht es um die Zerstörung des Vertrauens und damit um die Infragestellung des Vertrauens in die Welt.

MURRAY, Robin L. & Joseph K. HEUMANN, **Monstrous Nature: Environment and Horror on the Big Screen**, Lincoln, University of Nebraska Press, 2016, 270 pages.

Godzilla, a traditional natural monster and representation of cinema's subgenre of natural attack, also provides a cautionary symbol of the dangerous consequences of mistreating the natural world—monstrous nature on the attack. Horror films such as *Godzilla* invite an exploration of the complexities of a monstrous nature that humanity both creates and embodies. Robin L. Murray and Joseph K. Heumann demonstrate how the horror film and its offshoots can often be understood in relation to a monstrous nature that has evolved either deliberately or by accident and that generates fear in humanity as both character and audience.

MURGUIA, Salvador (ed.), **The Encyclopedia of Japanese Horror Films**, Lanham (MD), Rowman & Littlefield, 2016, xiv, 408 pages.

LAFOND, Frank (dir.), **Les Monstres de Mayfield Place**, Paris, Carlotta Films, 2016, 200 pages. [à propos de *The Burbs*, de Joe Dante, 1989] Livre de 200 pages pour le coffret ultra collector de *The 'Burbs* (Joe Dante, 1989), édité par Carlotta le 1er décembre 2016. 40 photos inédites. Édition limitée à 3000 exemplaires.

Frank Lafond, Joe Dante, un cinéma orgiaque / 9-45

Frank Lafond, De Maple Street à Mayfield Place : une histoire de *The 'Burbs* / 47-70

Florent Christol, « Satan est bon, Satan est notre pote » : représentation et fonction culturelle du satanisme dans *The 'Burbs* / 93-109

Vincent Baticle, Sales gosses contre voisins de l'enfer. L'art du décalage comique dans *The 'Burbs* / 111-129

Christian Lauliac, « Suburban Symphony » ... *The 'Burbs*, Jerry Goldsmith et ses musiques pour Dante / 149-164

Fabien Gaffez, « I Don't Want to Be in a Cartoon ». Les acteurs de *The 'Burbs* / 167-196

LAVOREL, Mathias & Julien TELLOUCK, **Comprendre Star Wars**, Paris, 404 Éditions, 2017, 80 pages.

LAVOREL, Mathias & Julien TELLOUCK, **Comprendre Games of Thrones**, Paris, 404 Éditions, 2017, 80 pages.

LEITCH, Gillian I. & Sherry GINN (eds.), **Who Travels with the Doctor ? Essays on the Companions of Doctor Who**, Jefferson (NC), McFarland, 2016, 170 pages.

Introduction--Comrade, Confidante, Companion, Chum:

A Friend by Any Other Name (Sherry Ginn and Gillian I. Leitch) 1 - With Whom He Travels: The Companions of the Doctor (Gillian I. Leitch) 9 - "It's bigger on the inside": Verisimilitude and Companion - Reactions to the TARDIS (Craig Owen Jones) 26 - "The -battle-scarred, the insane, the ones even you can't control": Disability and the Female Bodies of the Doctor's Companions (Kimberley -McMahon-Coleman) 37 - "There's nothing only about being a girl": Learning to "Play" the Doctor's Companion (David Boarder Giles and Amy Peloff) 52 - Life -Post-TARDIS? The Case for Jo Grant and Sarah Jane Smith (Sherry Ginn) 69 - Rose Is England: Nationhood, British Invasion Anxiety and Why the Doctor Will (Almost) Always Rescue His Companions (Tanja Nathanael) 79 Rory Williams: The Boy Who Waited (Teresa Forde) 91 A Muted Melody: The (Dis)Empowerment of River Song (Tom Powers) 106 - Companions Who Weren't: The Pompadour and the Pauper (Pamela Achenbach) 123 When No One Can Hear You Scream: Doctor Who Companions on the Printed Page (Aaron John Gulyas) 135

LEVAUFRE, Emmanuel, **Wes Craven, quelle horreur ?**, Paris, Capricci, (Actualité critique), 2016, 93 pages.

LEWIS, Courtland & Paula SMITHKA (eds.), **More Doctor Who and Philosophy: Regeneration Time**, Chicago, Open Court, 2015, xi, 340 pages.

LUPI, Gordiano, **Storia del cinema horror italiano. Da Mario Bava a Stefano Simone**, (vol. 5), Biompino, Ass. Culturale Il Foglio, 2016, 580 pages.

LOBORIK, Jason, Annabel GIBSON & Moray LAING, **Doctor Who: l'encyclopédie des personnages**, Paris, Huginn & Munnin, 2016, 207 pages.

LOBORIK, Jason, Neil CORRY, Jacqueline RAYNER, **Doctor Who : l'encyclopédie illustrée**, Paris, Huginn & Munnin, 2015, 176 pages

LUCKURST, Roger, **Shining**, Talence, Akileos (BFI Classiques du Cinéma), 2016, 94 pages.

LUCKURST, Roger, **Alien**, Talence Akileos, (BFI Classiques du cinéma), 2016, 94 pages.

NATHAN, Ian, **Au coeur de la magie: le Making Of des Animaux fantastiques**, Paris, HarperCollins, 2016, 128 pages.

O'BRIEN, Steve, Simon GUERRIER & Ben MORRIS, **Doctor Who: Whografica: An Infographic Guide to Space and Time**, New York, HarperDesign, 2016, 224 pages.

OCHSNER, Beate, Markus SPÖHRER, Bernd STIEGLER & Alexander ZONS (dirs.), **50 Jahre Star Trek**, Marburg, Schüren Verlag, 2016, 98 pages.

OLNEY, Ian, **Zombie Cinema**, New Brunswick, Rutgers University Press, (Quick Takes: Movies and Popular Culture), 2017, 160 pages.

Surveying the landmarks of zombie film and TV, from *White Zombie* to *The Walking Dead*, the book offers unique insight into why zombies have gone global, spreading well beyond the borders of American and European cinema to turn up in films from countries as far-flung as Cuba, India, Japan, New Zealand, and Nigeria. Both fun and thought-provoking, *Zombie Cinema* will give readers a new perspective on our ravenous hunger for the living dead.

OLSON, Christopher J., & CarryLynn D. REINHARD **Possessed Woman, Haunted States: Cultural Tensions in Exorcism**

Cinema, New York, Lexington Books, 2016, 216 pages.

Since the release of *The Exorcist* in 1973, there has been a surge of movies depicting young women becoming possessed by a demonic force that only male religious figures can exorcise, thereby saving the women from eventual damnation. This book considers the history of exorcism cinema by analyzing how the traditional exorcism narrative established in *The Exorcist* recurs across the exorcism subgenre, with only the rare film deviating from this structure.

PELOSATO, Alain, **Terreur végétale dans les films fantastiques, d'horreur et de SF**, Givors, SFM éditions, 2016, 111 pages.

PENNER, Jonathan, Steven Jay SCHNEIDER, et al., **Le Cinéma d'horreur**, Paris, Frankfurt, et al. Taschen, 2017, 640 pages. [édition trilingue]

PIATTI-FARNELL, Lorna, **Consuming Gothic: Food and Horror in Film**, New York, Palgrave Macmillan, 2017, 270 pages.

This book offers a critical analysis of the relationship between food and horror in post-1980 cinema. Evaluating the place of consumption within cinematic structures, Piatti-Farnell analyses how seemingly ordinary foods are re-evaluated in the Gothic framework of irrationality and desire.

PITA, Alvaro, **Joe Dane: en el limite de la realidad**, Applehead Team Creaciones, 2017, 700 pages.

POWER, Dermot, **The Art of the Film: Fantastic Beasts and Where to Find Them**, New York, HarperDesign, 2016, 256 pages.

PRESSLEY-SANON, Toni, **Zombifying a Nation: Race, Gender and the Haitian Loas on Screen**, Jefferson (MC), McFarland, 2016, vii, 190 pages.

The figure of the zombie that entered the popular imagination with the publication of William Seabrook's *The Magic Island* (1929)—during the American occupation of Haiti—still holds cultural currency around the world.

This book calls for a rethinking of zombies in a sociopolitical context through the examination of several films, including *White Zombie* (1932), *The Love Wanga* (1935), *I Walked with a Zombie* (1943) and *The Serpent and the Rainbow* (1988). A 21st-century film from Haiti, *Zombi candidat à la présidence ... ou les amours d'un zombi*, is also examined.

REVENSON, Jody, **Le Monde des sorciers de J. K. Rowling: la magie du cinéma, 1: héros extraordinaires et lieux**, Paris, Gallimard Jeunesse, 2016, 102 pages.

RHODES, Gary D., **Tod Browning's *Dracula***, Sheffield (UK), Tomahawk Press, 2016, 376 pages.

Few movies in film history have resonated with audiences as deeply and for as many years as Universal's original 1931 version of *Dracula*, starring Bela Lugosi as the vampire count. Filmmaker and film historian Gary D. Rhodes brings years of research to fruition, providing conclusive answers to everything you ever wanted to know this iconic film. Overflowing with newly unearthed information and fresh analysis, and fully illustrated, Tod Browning's *Dracula* is one of the most in-depth books ever published on a single film.

RUSSEL, Phil, **Cinemageddon: A Guide to the Dark Side of Film**, Createspace Independent Publishing, 2016, 416 pages.

SALISBURY, Mark, **The Case of the Beasts: Explore the Film Wizardry of *Fantastic Beasts and Where to Find Them***, New York, Harper Design, 2016, 160 pages.

SALVESEN, Britt et al., **Guillermo del Toro, dans l'antre avec les monstres**, Paris, Huginn & Muninn, 2016, 152 pages.

SANTI AMANTINI, Simone, **Christopher Nolan: realto e sogno al lavaro**, San Giustino, Whiterose Pictures, 2017, 242 pages.

SCHAUER, Bradley, **Escape Velocity: American Science Fiction Film, 1950-1982**, Middletown, Wesleyan University Press, 2016, 288 pages.

Escape Velocity charts the historical trajectory of American science fiction cinema, explaining how the genre transitioned from eerie low-budget horror like *It Came from Outer Space* to art films like *Slaughterhouse-Five*, and finally to the extraordinary popularity of hits like *E.T.* Bradley Schauer draws on primary sources such as internal studio documents, promotional materials, and film reviews to explain the process of cultural, aesthetic, and economic legitimation that occurred between the 1950s and 1980s, as pulp science fiction tropes were adapted to suit the tastes of mainstream audiences.

SEN, Meheli, **Haunting Bollywood: Gender, Genre, and The Supernatural in Hindi Commercial Cinema**, Austin, University of Texas Press, 2017, 292 pages.

From Gothic ghost films of the 1950s to snake films of the 1970s and 1980s to today's globally influenced zombie and vampire films, Meheli Sen delves into what the supernatural is and the varied modalities through which it raises questions of film form, history, modernity, and gender in South Asian public cultures. Arguing that the supernatural is dispersed among multiple genres and constantly in conversation with global cinematic forms, she demonstrates that it is an especially malleable impulse that routinely

pushes Hindi film into new formal and stylistic territories.

SIDDIQUE, Sophia & Raphael Raphael (eds.), **Transnational Horror Cinema: Bodies of Excess and the Global Grotesque**, New York, Berlin & Heidelberg, Springer, 2017, 234 pages.

1.Introduction.-SECTION I: QUESTIONS OF GENRE.-2. *Dracula*, Vampires, and Kung Fu Fighters: The Legend of the Seven Golden Vampires and Transnational Horror Coproduction in 1970s Hong Kong. Sangjoon Lee.-3. Introduction to the Continental Horror Film. Kevin Wynter.-4. Butchered in Translation: A Transnational "Grotesque". Mike Dillon.-SECTION II: THE HORRIFIC BODY (DISABILITY AND HORROR).-5. Dead Meat: Horror, Eating Rituals and Disability. Julia Gruson-Wood.-6. Music, Sound, and Noise as Bodily Disorders: Disabling the Filmic Diegesis in Hideo Nakata's *Ringu* and Gore Verbinski's *The Ring*. Stefan Sunandan Honisch.-7. Battle-Scarred Amazon Warriors in the Movies of Robert Rodriguez and Quentin Tarantino. Moritz Fink.-8. Scary Truths: Morality and the Differently Abled Mind in Lars von Trier's *The Kingdom*. Paul Marchbank.-SECTION III: RESPONSES TO TRAUMA.-9. Towards a Southeast Asian Model of Horror: Thai Horror Cinema in Malaysia, Urbanization and Cultural Proximity. Mary Ainslie.-10. Planet Kong: Transnational Flows of King Kong (1933) in Japan and East Asia. Raphael Raphael.-11. Embodying Spectral Vision in *The Eye*. Sophia Siddique

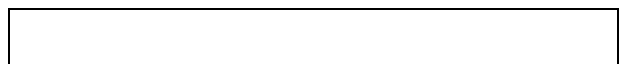
STERBA, Wendy, **J. J. Abrams vs Joss Whedon: Duel for Media Masters of the Universe**, Lanham (MD), Rowman & Littlefield, 2016, 304 pages.

STORCK, Timo & Svenja TAUBNER, **Von *Game of Thrones* bis *The Walking Dead*: Interpretation von Kultur in Serie**, Springer Verlag, 2017, 340 pages.

STUTTERHEIM, Kerstin, **Game of Thrones sehen: Dramaturgie einer TV-Serie**, Stuttgart, Wilhelm Fink Verlag, 2017, 100 pages.

WEINSTOCK, Andrew & Catherine SPOONER (eds.), **Return to *Twin Peaks* : New Approaches to Materiality, Theory, and Genre on Television**, New York, Palgrave Macmillan, 2016, xii, 262 pages.

VOIGT, Stefania, **"Blut ist süsser als Honig" : Angstlust im Horrorfilm im Kontext von Medientheorie und Medien Pädagogik**, Würzburg, Königshausen & Neumann, 2017, 278 pages.



ÉROTICA

Romans et films



ALILUNAS, Peter, **Smutty Little Movies: The Creation and Regulation of Adult Video**, Berkeley, University of California Press, 2016, 352 pages.

AMATO, Viola, **Intersex Narratives: Shifts in the Representation of Intersex Lives in North American Literature and Popular Culture**, Bielefeld, transcript Verlag, 2016, 315 pages.

ANTONUTTI, Isabelle (dir.), **Bibliothèques roses**, dans *Bibliothèque(s)*, no 81-82, 2015.

DOSSIER : Bibliothèques roses – Coordination : Isabelle Antonutti

Le charme ambigu de la sérialité, par MATTHIEU LETOURNEUX

Les représentations de la sexualité dans la presse féminine, la littérature sentimentale et la presse pornographique hétérosexuelle masculine, par BÉATRICE DAMIAN-GAILLARD

Lire Cinquante nuances de Grey. De l'expérience de lecture à la coopération textuelle, par MAGALI BIGEY et STÉPHANE LAURENT

Une communauté romantique, par AGNÈS CAUBET

Eros encadré, recadré, décadré. L'encadrement des publications érotiques en France, 1930-1970, par ANNE URBAIN

Censure, fin de partie ? Pédophilie, romans, censure, par BERNARD JOUBERT

Découverte de la fanfiction, par ISABELLE ANTONUTTI

La fabrique des sentiments : panorama du roman sentimental, par SÉVERINE OLIVIER

L'édition érotique aujourd'hui, par OLIVIER BESSARD-BANQUY

Le cinéma érotique, panorama contemporain, par ANNIE DEMEYERE

Quand les dignités culturelles divergent. Bande dessinée et érotisme en France, 1949-2015, par SYLVAIN LESAGE

Érotisme & pornographie français sur papier bible, par

CHRISTOPHE BIER

« L'appel de la littérature », par ÉLÉONORE FERNAYE
Le succès de l'édition numérique érotique et sentimentale, par ISABELLE ANTONUTTI

La bibliothèque avec sentiment, par ROMAIN VANY
Quand la chair se fait attendre. Enquête sur les fonds érotiques en bibliothèque, par WILLIAM JOUVE

Politiques du livre érotique et pornographique en bibliothèques publiques, par COLIN SIDRE

Érotique du dépôt légal. Le traitement des documents érotiques et pornographiques au dépôt légal, par BENOÎT TULEU

Sous la couverture, entretien avec BERTRAND HUGONNARD-ROCHE

Les érotiques de Charlotte-Delbo : une spécialité de l'établissement, par JACQUES ASTRUC

Des roses bien traités, par ANNE VERNEUIL

Conserver les collections sentimentales et érotiques, par ISABELLE ANTONUTTI

BERCEGOL, Fabienne & Helmut METER (dir.), **Métamorphoses du roman sentimental. XIXe-XXIe siècle**, Paris, Classiques Garnier, 2016, 345 pages.

BERGERMANN, Ulrike, et al., **Sexualität im Film**, Frankfurt am Main & Basel, Stroemfeld Verlag, 2015, 188 pages.

BJÖRKLUND, Elisabet & Mariah LARSSON (eds.), **Swedish Cinema and the Sexual Revolution: Critical Essays**, Jefferson (NC), McFarland, 2016, 248 pages.

Swedish cinema became recognized for daring representations of sexuality with such films as *One Summer of Happiness* (1951), *The Silence* (1963), *I Am Curious (Yellow)* (1967) and a wave of sex films in the late 1960s and 1970s. The association between Swedish film and sexuality shows up frequently in popular culture. From *Taxi Driver* (1976) to *Mad Men* (2007–2015), dirty Swedish movie references abound. Yet the connection has attracted little critical attention.

BREY, Iris, **Sex and & The TV: de la sexualité des femmes à travers les séries télé**, Mionnay, Libellus, (Sex & The TV), 2016. Préface de Geneviève Sellier.

CHURCH, David, **Disposable Passions: Vintage Pornography and the Material Legacies of Adult Cinema**, New York, Bloomsbury Academic, 2016, 288 pages.

COLEMAN, Lindsay (ed.), **Sex and Storytelling in Modern Cinema. Explicit Sex, Performance and Cinematic Technique**, London, I.B. Tauris, 2016, xv, 251 pages.

With full-frontal genitalia, erections, even actual sex featuring increasingly in films, this explicitness in presentation has caused critical consternation and

accusations that such film narratives are pornographic. This book explores how, rather than being pornographic, explicit sex can be an essential element of cinematic storytelling today. Offering detailed analysis of how choices are made in the presentation of explicit sex in often very controversial films, such as 'Shame', 'Baise-Moi', 'Antichrist', 'Dogtooth' and 'Lust, Caution', the expert contributors - including Barbara Creed, Jacob Held and Linda Ruth Williams - show how sexual content can aid characterisation, highlight themes, and provide events that serve to develop plot.

DOGGETT, Peter, **X-Rated Adult Movie Posters of the 1960s and 1970s**, London (UK), Reel Art Press, 2016, 288 pages.

DOMINGUEZ LEIVA, Antonio, **Pensionnats sadiques**, Neuilly-les-Dijon, Éditions Le Murmure, (Borderline), 2015, 85 pages.

Lieu de claustration hiérarchique, pédagogique et homosociale, le pensionnat est voué inévitablement à hanter l'imaginaire érotique et, inversement, à en être imprégné. Mais, espace de l'extrême jeunesse et de l'éveil à la vie, il est aussi voué par un oxymore baroque des plus classiques à la mort. Cette riche bivalence explique le rôle crucial que ce lieu de délices et supplices exerce depuis l'âge d'or du libertinage jusqu'à notre époque. Entrez donc dans ce lieu maudit (et pour d'aucuns béni !) et vous découvrirez que, de la pédagogie érotique des verges à Harry Potter, la route est longue et pavée de moult horreurs.

FRIEDRICH, Hans-Erwin, Sven HANUSCHECK & Christophe RAUEN (dir.), **Pornographie in der deutsche Literature Texten, Themen, Institutionen**, München, Belleville Verlag, 2016, x, 436 pages.

GERACE, Rodrigo, **Cinema explicito: representações cinematográficas do sexo**, Sao Polo, Perspectiva e Edições Sesc São, 2015, 318 pages.

GILLIS, Bryan & Joanna SIMPSON, **Sexual Contents in Young Adult Literature: Reading Between the Sheets**, Lanham (MD), Rowman & Littlefield, 2015, xiii, 179 pages.

Adolescent identity developmentA brief history of sex education in American schools -- Sex and the canon -- Sexual content in the early days of young adult fiction (1950s-1980s) -- Sex and romance in dystopian fiction -- Sexual content in young adult romance -- Sexual content in realistic contemporary young adult fiction -- The censorship of young adult fiction.

GONZALEZ RIVERA, Jeandelize, **Erotismo, Pornografia o Perversion: una interpretación de lo correcto en El cuarto correcto**, Jan Juan (Porto Rico), Isla Negra Editores, 2015, 136 pages.

GWYNNE, Joel (ed.), **Transgression in Anglo-American Cinema: Gender, Sex and the Deviant Body**, London & New York, Wallflower Press, 2016, 184 pages.

Films analyzed include *Mysterious Skin* (2004), *Shame* (2011), *Nymphomaniac* (2013), and *Dallas Buyers Club* (2013). Navigating queer politics, taboo fantasy, body modification, fetishism, sex addiction, and underage sex, essays problematize understandings of adult agency, childhood innocence, and healthy desire, locating sex and gender as sites of oppression, liberation, and resistance.

HENNING, Jean-Luc, **Dictionnaire littéraire et érotique des fruits et légumes**, Paris, Pocket, 2016, 683 pages.

KADRI, Pierre-Sofiane & Guillaume RENOARD, **Vice Magazine: du torchon punk à l'empire médiatique**, paris, Éditions du Cygne, 2015, 127 pages.

KAGAN, Norman, **Romance Film: Passion Strategies in Film and Life**, Lanham (MD), Hamilton Books, 2015, xii, 162 pages.

Romance Film is a critical history of significant romance films from Hollywood and abroad. Kagan discusses, among others, Marlene Dietrich in *Blue Angel*, Rita Hayworth in *Gilda*, Marlon Brando in *A Streetcar Named Desire*, Vivien Leigh in *Gone with the Wind*, Kate Winslet and Leonardo DiCaprio in *Titanic*, Julia Roberts in *Pretty Woman*, and Woody Allen in *Annie Hall*. Each chapter analyzes a type of lover, including the siren, rake, intriguer, dandy, innocent, coquette, charmer, charismatic, comic, and the self-destructive lover." The book discusses each type's continuities and the social forces and emotions that shape it. It also deals with films of first love—*True Heart Susie* (1930), *Tarzan the Ape Man* (1934), *Picnic* (1955), *Rebel without a Cause* (1955), *The Sure Thing* (1985), *Dirty Dancing* (1994), *Titanic* (1997)—and the ways in which youth discovers passion, frustration, and fulfillment.

KLOSTER, Jens, **Femme fatale - Homme moderne - Femme natale: romantische Liebe als Narrativ für Subjectivität**, Marburg, Tectum Verlag, 2016, 283 pages.

Ein männlicher Held, hin- und hergerissen zwischen zwei Frauen – von diesem populären Plot entwickelte sich zu Beginn der Moderne eine ganz besondere literarische Form. Auf den ersten Blick bloße Liebesgeschichten, sind diese Dreiecksgeschichten und ihre Nachfolger in ihrer Tiefenschicht weit mehr: Sie erzählen vom modernen Subjekt im verzweiferten Kampf zwischen Selbstfindung und Selbstverlust.

KOCH, Angela, **Ir-reversible Bilder: zur Visualisierung von sexueller Gewalt**, Berlin, Vorwerk 8, 2015, 296 pages.

LASZIG, Parfen & Lily GRAMATIKOV (Dir.), **Lust und Laster - Was uns Filme über das sexuelle Begehren sagen**, Berlin, Springer Verlag, 2017, 538 pages.

Filme sind kulturelle Produkte kollektiver Phantasien. In ihnen können wir vielleicht Antworten auf die Frage finden, wie sich heutzutage sexuelles Begehren gestaltet. Namhafte Psychoanalytikerinnen und Psychoanalytiker, schon von Berufs wegen auf den Spuren des Sexuellen, untersuchen zahlreiche Filme zum Thema.

LEUWERS, Daniel & Céline MALNOË (dirs.), **La Littérature et l'érotisme**, Tours, Association internationale de la critique littéraire, 2016, 155 pages.

LOISEAU, Marie, **Eros et Chronos: Étude sur la temporalité dans le libertinage de Crébillon Fils**, Paris, Honoré Champion, 2015, 189 pages.

LUPI, Giordano & Davide MAGNISI, **Di Leo Calibro 9: Erotismo e noir nel cinema di Fernando di Leo**, Piombino, Ass. Culturale Il Foglio, (La cineteca di Caino), 2017.

MARÉCHAL, Valérie, **L'Amour au cinéma**, La-Neuville-aux-Joutes, James Flament éditions, (Philosophie), 2015, 265 pages.

NUSSBAUM, Charles & Ronald MILLER, **Understanding Pornographic Fiction: Sex, Violence, and Self Deception**, New York, Palgrave Macmillan, 2016, ix, 187 pages.

PEAKMAN, Julie, **Amatory Pleasures: Explorations in Eighteenth-Century Sexual Culture**, London, Bloomsbury Academic, 2016, xvi, 224 pages.

Encompassing the long 18th century, *Amatory Pleasures* examines a broad and enticing variety of topics in the history of sexuality in Georgian times. It includes discussion of sexual perversion, criminal conversation, erotic gardens, gentlemen's homosocial societies, flagellation, pornography, writings of courtesans and the world of female friendship, revealing the secret or hidden meanings circulating between mainstream and covert activities of the 18th century.

PHILLIPS, Kristen (ed.), **Women and Erotic Fiction: Critical Essays on Genre, Markets and Readers**, Jefferson (NC), McFarland, 2015, vii, 262 pages.

Introduction: Shattering Releases (Kristen Phillips) 1

Part 1: Originating the Erotic

From Black Lace to Shades of Grey: The Interpellation of the "Female Subject" into Erotic Discourse (Simon Hardy) 25 - Steamy, Spicy, Sensual: Tracing the Cycles of Erotic Romance (Katherine E. Morrissey) 42

Refiguring Penetration in Women's Erotic Fiction (Amalia

Ziv) 59 - Erotic Pleasure and Postsocialist Female Sexuality: Contemporary Female "Body Writing" in China (Eva Chen) 79

Part 2: Interrogating the Erotic

Good Vibrations: Shaken Subjects and the Disintegrative Romance Heroine (Naomi Booth) 99

On Not Reading Fifty Shades: Feminism and the Fantasy of Romantic Immunity (Tanya Serisier) 117

Selling Gay Sex to Women: The Romance of M/M and M/M/F Romantica (Carole -Veldman-Genz) 133

Permissible Transgressions: Feminized -Same-Sex Practice as -Middle-Class Fantasy (Jude Elund) 150

Part 3: Uses of the Erotic

The Politics of Slash on the High Seas: Colonial Romance and Revolutionary Solidarity in Pirates Fan Fiction (Anne Kustritz) 169 - Male Homoerotic Fiction and Women's Sexual Subjectivities: Yaoi and BL Fans in Indonesia and the Philippines (Tricia Abigail Santos Fermin) 187

Selling Authentic Sex: Working Through Identity in Belle de Jour's The Intimate Adventures of a London Call Girl (Victoria Ong) 204

Sexing Education: Erotica in the Urban Classroom (Alyssa D. Niccolini) 225

POKRYWKA, Rafal, **Der Liebesroman im 21 Jahrhundert**, Würzburg, Königshausen & Neumann, 2017, 360 pages.

RECHMEIER, Stefan, **Das grosse Lexikon des deutschen Erotikfilms**, Hille, Medien - Publikations - und Werbegesellschaft Knorr Martens, 2017, 448 pages.

RIGOBELLO, Filippo, **El comic erotico: con una analisis sobre el trabajo de A. Altarriba y una guía tecnica de traduccion del comic del espanol al italiano**, Edizioni accademiche italiane, 2017, 276 pages.

ROACH, Katherine M., **Happily Ever After: The Romance Story in Popular Culture**, Bloomington, Indiana University Press, 2016, 240 pages.

Catherine M. Roach, alongside her romance-writer alter-ego, Catherine LaRoche, guides the reader deep into Romancelandia where the smart and the witty combine with the sexy and seductive to explore why this genre has such a grip on readers and what we can learn from the romance novel about the nature of happiness, love, sex, and desire in American popular culture.

RODALE, Maya, **Dangerous Books for Girls: The Bad reputation of Romance Novels Explained**, Maya Rodale, 2015, 196 pages.

SANCHEZ CONEJERO, Cristina, **Sex and Ethics in Spanish Cinema**, new York, Palgrave Macmillan, 2015, vi, 105 pages.

SAUER-KRETSCHNER, Simone, **Körper kaufen: Prostitution in Literatur und Medien**, Berlin, Ch. A. Bachmann, 2016, 225 pages.

SCHULZE, Marion, **Hardcore & Gender: soziologische Einblicke in eine Globale Subkultur**, Bielfeld, transcript Verlag, 2015, 408 pages.

SIEGEL, Carol, **Sex Radical Cinema**, Bloomington, Indiana University Press, 2016, 244 pages.

By examining such popular film and television shows as *Mystic River*, *The Wire*, *Fifty Shades of Grey*, *Batman Returns*, and the HBO hits, *Sex and the City* and *Girls*, Siegel takes the discussion of radical sex in the movies out of the margins of political discussions and puts it in the center, where, she argues, it has belonged all along.

SILL, Oliver, **Sexualität und Sehnsucht: die Liebe in der deutschsprachigen Gegenwartsliteratur**, Bielfeld, Aisthesis Verlag, 2016, 243 pages.

SMERILLI, Filippo, et al., (eds.), **Sprachen der Liebe in Literatur, Film und Musik: von Platons Symposion bis zur zeitgenössischen TV-Serien**, Würzburg, Königshausen & Neumann, 2015, 346 pages.

VIVANCO, Laura, **Pursuing Happiness: Reading American Romance as Political Fiction**, Humanities EBooks, 2016, 164 pages.

The dominance of popular romance in the US fiction market suggests that its trends and themes may reflect the politics of a significant proportion of the US population. *Pursuing Happiness* explores some of the choices, beliefs and assumptions which shape the politics of US romance novels.

WANI, Aarti, **Fantasy of Modernity: Romantic Love in Bombay Cinema of the 1950s**, New York, Cambridge University Press, 2016, 227 pages.

Vous connaissez des personnes qui pourraient être intéressées par ce bulletin ? Il suffit de me donner une adresse courriel et je les contacterai...

RÉCITS DE GUERRE

CINÉMA - LITTÉRATURE - TV - BD

BELLIS, **The Hundred Years War in Literature, 1337-1600**, Cambridge, D. S. Brewer, 2016, xii + 300 pages,

BRODERICK, Mick, **Reconstructing Strangelove: inside Stanley Kubrick's Nightmare Comedy**, New York, Wallflower Press, 2017, xiv, 216 pages.

With rare access to unpublished materials, this volume assesses Dr. Strangelove's narrative accuracy, consulting recently declassified Cold War nuclear-policy documents alongside interviews with Kubrick's collaborators. It focuses on the myths surrounding the film, such as the origins and transformation of the "straight" script versions into what Kubrick termed a "nightmare comedy." It assesses Kubrick's account of collaborating with the writers Peter George and Terry Southern against their individual remembrances and material archives.

BUDICK, Emily Miller, **The Subject of Holocaust Fiction**, Bloomington, Indiana University Press, 2015, x, 250 pages.

DOTOLI, Giovanni & Marie-Laure GRAND-GIRARD & Éric SIVRY (dir.), **Les Écrivains dans la tourmente de la Première Guerre Mondiale**, Paris, Hermann, 2016, 174 pages.

DRAG, Wojciech, Jakub KROGULEC & Mateusz MARECKI (eds.), **War and Words: Representations of Military Conflict in Literature and the Media**, Newcastle upon Tyne, Cambridge Scholars Publishing, 2016, 145 pages.

EBERT, John David, **Apocalypse Now: scene-by-scene**, Eugene (OR), Post Egoims Media, 2015, 151 pages.

GERDES, Aibe-Marlene, Michael Fischer (dirs.), **Der Krieg und die Frauen. Geschlecht und populäre Literatur im Ersten Weltkrieg**, Münster, Waxmann, 2016, 316 pages.

GLENNEY, Colleen, **Teaching the Literatures of the American Civil War**, New York, The Modern Language Association of America, 2016, xi, 317 pages.

GOODMAN, Robin Truth, **Gender for the Warfare State: Literature of Women in Combat**, New York, (NY), Routledge, 2017, 194 pages.

GRANT, Matthew & Benjamin ZIEMANN (eds.), **Understanding the Imaginary War Culture, Thought and Nuclear Conflict 1945-90**, Manchester, Manchester University Press, 2016, xi, 303 pages.

GREEN, Paul, **Encyclopedia of Weird War Stories: Supernatural and Science Fiction Elements in Novels, Pulps, Comics, Film, Television**, Jefferson (NC), McFarland, 2017, 277 pages.

Fictional war narratives often employ haunted battlefields, super-soldiers, time travel, the undead and other imaginative elements of science fiction and fantasy. This encyclopedia catalogs appearances of the strange and the supernatural found in the war stories of film, television, novels, short stories, pulp fiction, comic books and video and role-playing games. Categories explore themes of mythology, science fiction, alternative history, superheroes and "Weird War."

HERZBERG, Bob, **The Third Reich on Screen, 1929-2015**, Jefferson (NC), McFarland, 2017, vii, 203 pages.

Drawing on studio files, correspondence of the Production Code office and the writings of noted historians and critics, this book describes the making of many such films produced in Hollywood, Nazi Germany, the Soviet Union and Eastern Bloc nations. Biographies of several military and political figures who served as the basis for Nazi characters compare the cinematic and real-life versions.

JARAUSCH, Konrad H., Christian F, OSTERMANN & Andreas ETGES (dir.), **The Cold War: Historiography, Memory, Representation**, Berlin, De Gruyter, 2017, 310 pages.

Contient un texte du collègue **Paul Bleton** : "Machiavellis Angels Hinding in Plain Sight. Media Culture and French Spy Fiction of the Cold War" [134-151] . Sommaire complet sur le site de Walter De Gruyter.

KRAUSE, Frank, **Geruchslandschaften mit Kriegsleichen: deutsche, englische und französische Prosa zum Ersten Weltkrieg**, Göttingen, V & R unipress GmbH Verlag, 2016, 164 pages.

MARIANI, Giorgio, **Waging War on War: Peacefighting in American Literature**, Chicago, Springfield, University of Illinois Press, 2015, xxi, 268 pages.

McINTOSH - VARJABÉDIAN, Fiona, TAKEMOTO, Tashio, Joëlle PRUGNAUD, et al., **Écrire la guerre, écrire le conflit**, Villeneuve d'Ascq, Éditions du conseil scientifique de l'Université de Lille 3, 2016, 370 pages.

NEUMANN, Bernd & Gernot WIMMER, **Der Erste Weltkrieg auf dem deutsch-europäischen Literaturfeld**, Wien, et al., Böhlau Verlag, 2017, 276 pages.

SOLTYSIK MONNET, Agnieszka & Steffen HANTKE (eds.), **War Gothic in Literature and Culture**, New York, London, Routledge, 2016, xxv, 264 pages.

Covering the period from the American Civil War to the War on Terror, this collection examines how the Gothic has provided writers an indispensable toolbox for narrating, critiquing, and representing real and fictional wars. The book also sheds light on the overlap and complicity between Gothic aesthetics and certain aspects of military experience, including the bodily violation and mental dissolution of combat, the dehumanization of "others," psychic numbing, masculinity in crisis, and the subjective experience of trauma and memory. Engaging with popular forms such as young adult literature, gaming, and comic books, as well as literature, film, and visual art, *War Gothic* provides an important and timely overview of war-themed Gothic art and narrative by respected experts in the field of Gothic Studies.

WESTERNS

LITTÉRATURE - CINÉMA - TV - BD

BIELLA, Federico & Massimo PRIVITERA, **Quando cantavano le Colt. Enciclopedia cine-musicale del western all'italiana**, Milano, Casa Musicale Eco, 2017, 499 pages.

BOURTON, William, **Le Western, conscience du Nouveau Monde**, Paris, Champion, (Essai, 50), 2016, 200 pages.

COOPER, Lydia R., **Masculinities in Literature of the American West**, New York, Palgrave Macmillan, 2016, 197 pages.

Masculinities in Literature of the American West examines how contemporary literary Westerns push back against the coded image of the Western hero, exposing pervasive anxieties about what it means to "act like a man." Contemporary Westerns critique assumptions about innate connections between power, masculinity, and "American" character that influence public rhetoric even in the late 20th and early 21st centuries. These novels struggle with the monumental challenge of all Westerns: the challenge of

being human in a place where "being a man" is so strictly coded, so unachievable, so complicit in atrocity, and so desirable that it is worth dying for, worth killing for, or perhaps worth nothing at all.

DAY, Kirsten, **Cowboy Classics: The Roots of the American Western in the Epic Tradition**, Edinburgh, Edinburgh University Press, 2016, x, 229 pages.

Cowboy Classics looks at the remarkably intimate connection between Western film and Greek and Roman epic, each of which focuses on a mythic-historical period from the past where our societal notions of what constitutes heroism, masculinity, and honour were first forged.

Through her insightful analysis of *Red River*, *High Noon*, *Shane*, *The Searchers* and *The Man Who Shot Liberty Valance*, Kirsten Day illustrates the parallels between these seemingly disparate yet closely related genres, allowing us to see each through a new lens while gaining insight into the persistence of these concepts in our world today.

DERAIL, Agnès & Cécile ROUDEAU (dir.), **James Fenimore Cooper ou La frontière mélancolique: The Last of the Mohicans & The Leatherstocking Tales**, Paris, Éditions Rue d'Ulm, 2016, 153 pages.

DUCHEMIN, Michael, **New Deal Cowboy: Gene Autry and Public Diplomacy**, Norman University of Oklahoma Press, 2016, x, 316 pages.

KRIEGLEDER, Wynfrid & Alexander RITTER (dirs.), **Charles Sealsfield und die transatlantische Internationalität und literarische Umsetzungen**, Wien, Praesens Verlag, 2016, 308 pages.

LYNDGAARD, Kyhl D., **Captivity Literature and the Environment: Nineteenth-Century American Cross-Cultural Collaborations**, London, Routledge, 2017, 157 pages.

TEO, Stephen, **Easter Westerns: Film and Genre Outside and Inside Hollywood**, New York & London, Routledge, 2017, 284 pages.

TETRO, Michele (dir.), **Guida al cinema western**, Bologna, Odoja, 2016, 671 pages.

WOOD, Robin, **Rio Bravo**, Talence Akileos, (BFI Les Classiques du cinéma), 2017, 94 pages.

BANDES DESSINÉES

BADOT, Étienne, **La Clé alchimique de l'oeuvre d'Hergé**, Hyères, La Pierre Philosophale, 2016, 508 pages. [2e édition revue et augmentée]

BAHLMANN, Andrew, **The Mythology of the Superhero**, Jefferson (NC), McFarland, 2016, ix, 203 pages.

Superheroes have been an integral part of popular society for decades and have given rise to a collective mythology familiar in popular culture worldwide. Though scholars and fans have recognized and commented on this mythology, its structure has gone largely unexplored. This book provides a model and lexicon for identifying the superhero mythos. The author examines the myth in several narratives—including *Buffy the Vampire Slayer*, *Green Arrow* and *Beowulf*—and discusses such diverse characters as Batman, Wolverine, Invincible and John Constantine.

BERTHOU, Benoît, **Éditer la bande dessinée**, Paris, Éditions du Cercle de la librairie, 2016, 123 pages.

BIASI, Pierre-Marc de & Luc VIGIER (dir.), **Bande dessinée**, dans **Genesis**, no 43, PUPS, 2016.

Présentation — Un nouvel horizon génétique : la bande dessinée, par Pierre-Marc de Biasi et Luc Vigier

Enjeux

Pierre-Marc de Biasi, Pour une génétique de la bande dessinée

Thierry Groensteen, La fabrique de la bande dessinée : documents d'étape d'un processus étagé et mouvant

Luc Vigier, Bande dessinée : une génétique à ciel ouvert

Études

Thierry Smolderen, Processus et composition

François Matton, Le pas suspendu du dessin

Johanna Schipper, Un roman graphique aux rayons X

Sabine Teyssonneyre, Démêler les lignes : carnets et croquis préparatoires

Alexandre Clerisse, Nouveaux espaces numériques du dessin

Entretiens

Benoît Peeters, Des marges d'Hergé aux secrets des Cités obscures, par Pierre-Marc de Biasi et Luc Vigier

Jean-Pierre Mercier, Planches originales : préserver, restaurer, lire, par Luc Vigier

Gérald Gorridge, Les secrets d'une planche, par Luc Vigier

Inédits

Töpffer, zigzag versus horizon, présenté par Gérald Gorridge

La Bête est morte ! de Calvo, ou la précision visionnaire des esquisses, présenté par Jean-Pierre Mercier

Chroniques I

Petit glossaire de la bande dessinée, Pierre-Marc de Biasi et Luc Vigier

Jean-Christophe Abramovici, *La règle et l'élan. Remarques sur les manuscrits de Sade*

Sophie Hébert, *Du document de genèse à la genèse d'un genre. Le carnet d'écrivain dans la littérature française du xxe siècle*

Chroniques II

Daniel Ferrer et Andrei Minzétanu, *Dialogue à propos de Carnets de lecture. Généalogie d'une pratique littéraire*
Comptes rendus d'ouvrages Nouvelles d'Archives

BLAIR, Davis, **Movie Comics: Page to Screen/Screen to Page**, New Brunswick, Rutgers University Press, 2017, 256 pages.

BOILLAT, Alain, BOREL, Marine, OESTERLÉ, Raphaël & Françoise REVAZ, **Case, Strip, Action ! Les Feuilletons en bandes dessinées dans les magazines pour la jeunesse**, Gollion (Suisse), Infolio, 2017, 248 pages.

Précurseurs des séries télévisées, les histoires à suivre qui paraissaient en bandes dessinées dans des hebdomadaires pour la jeunesse tels que *Le Journal de Tintin*, *Spirou* ou *Tarzan* ont tenu en haleine les jeunes lecteurs de l'après-guerre et façonné leur imaginaire, mais n'ont à ce jour guère fait l'objet d'études détaillées. Richement illustré, cet ouvrage se propose de faire connaître une production foisonnante et emblématique de la culture populaire de la période 1946-1959 en l'envisageant sous l'angle de l'histoire de la bande dessinée, de l'étude du récit et de l'intermédialité. Les auteurs y soulignent notamment les liens entre BD et cinéma, tant sur un plan théorique (logique du feuilleton, rythme narratif, découpage de l'action) qu'analytique (adaptations de films en BD).

BRAITHWAITE, Jean (ed.), **Chris Ware: Conversations**, Jackson, University Press of Mississippi, 2017, 272 pages.

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

COCCA, Carolyn, **Superwomen: Gender, Power, and Representation**, New York, Bloomsbury Academic, 2016, x, 236 pages.

COLLECTIF, **Halo Mythos: A Guide to the Story of Halo**, New York, Bloomsbury, 2016, 208 pages.

COLLECTIF, **Le Crépuscule des superhéros**, Montréal, Éditions de Ta Mère, 2016, 233 pages.

Pourquoi a-t-on cru bon d'assassiner Robin? Qu'est-ce qui se cache derrière le masque de l'impitoyable Judge Dredd? À quel jeu jouent les personnages issus de la plume d'Alan

Moore? Le scénariste Mark Millar n'est-il qu'un trublion? De quoi un superhéros créé par un bédéiste cynique aurait-il l'air? Comment Nietzsche permet-il de mieux comprendre *Watchmen*? Pourquoi les excès de violence des superhéros en viennent-ils à troubler les fans les plus enthousiastes? Comment la condition hypermoderne du monde contemporain affecte-t-elle les modes de production, de consommation et de réception du récit de ces personnages mythiques? Même s'il a été démontré maintes fois que, pour le superhéros, la mort est une condition réversible, il n'empêche qu'en raison de son âge, l'usure des années se fait de plus en plus sentir chez le justicier masqué. Les huit auteurs de cet ouvrage mettent en lumière les différents signes de cette dégradation morale et éthique.

COLLECTIF, **Sexe et BD: les interdits de la BD érotique**, numéro hors-série de *Beaux Arts*, 2016, 146 pages.

COLLECTIF, **Et la BD fut !**, dans *Le Magasin du XIXe siècle*, no 5, Paris, Champ Vallon, 2016, 304 pages.

DAROWSKI, Joseph (ed.), **The Ages of Justice League: Essays on America's Greatest Superheroes in Changing Times**, Jefferson (NC), McFarland, 2017, 277 pages.

This collection of new essays examines more than five decades of Justice League comics and related titles. Each essay considers a storyline or era of the franchise in its historical and social contexts. Exploring both the popular culture and relevant events of the day, the contributors discuss how the Vietnam War was addressed in Justice League comics, how the Cold War transformed the roles of superheroes in the DC universe and how the post-9/11 political climate affected a crossover character.

FATH, Dietmar, **Superhelden**, Stuttgart, Reclam Verlag, 2016, 100 pages.

DONY, Christophe, Tany HABRAND & Gert MEESTERS (eds.), **La Bande dessinée en dissidence**, Liège, Presses universitaires de Liège, 2014, 218 pages.

GINN, Sherry (ed.), **Marvel's Black Widow from Spy to Superhero: Essays on an Avenger with a Very Specific Skill**, Jefferson (NC), McFarland, 2017, 277 pages.

First appearing in Marvel Comics in the 1960s, Natasha Romanoff, a.k.a. Black Widow, was introduced to movie audiences in *Iron Man 2* (2010). Her character has grown in popularity with subsequent Marvel films, and fans have been vocal about wanting to see Black Widow in a titular role. Romanoff has potent appeal: a strong female character who is not defined by her looks or her romantic relationships, with the skill set of a veteran spy first for the KGB, then for S.H.I.E.L.D. This collection of new essays is the first to examine Black Widow and her development, from Cold War era comics to the Marvel Cinematic Universe.

GOODNOW, Trischa & James J. KIMBLE (eds.), **The 10 Cent War: Comic Books, Propaganda, and World War II**, Jackson, University Press of Mississippi, 2017, 240 pages.

GORDON, Ian, **Superman: the Persistence of an American Icon**, New Brunswick (NJ), Rutgers University Press, (Comics Culture), 2017, 200 pages.

The 10 Cent War presents a riveting analysis of how different types of comic books and comic book characters supplied reasons and means to support the war effort. The contributors demonstrate that, free of government control, these appeals produced this overall imperative. The book discusses the role of such major characters as Superman, Wonder Woman, and Uncle Sam along with a host of such minor characters as kid gangs and superhero sidekicks. It even considers novelty and small presses, providing a well-rounded look at the many ways that comic books served as popular propaganda.

IRVING, Christopher, Seth KUSHNER, Howard WALLACH & Lorenzo CHIAVINI, **New York Comics : une visite guidée de la capitale**, Grenoble, Éditions Glénat, 2016, 159 pages.

KUTSCH, Lynn Marie, **Novel Perspectives on German-Language Comics Studies: History, Pedagogy, Theory**, New York, London, Lexington Books, 2016, x, 289 pages.

LAVOREL, Mathias & Julien TELLOUCK, **Comprendre les super-héros**, Paris, 404 Éditions, 2017, 80 pages.

LAINÉ, Jean-Marc, **Stan Lee, Homère du XXe siècle**, Paris, Fantask, 2016, 344 pages.

MELANÇON, Benoît & Michel PORRET, **Pucks en stock: bande dessinée et sport**, Chêne-Bourg, Georg, (L'Équinoxe), 2016, 270 pages.

MORTON, Drew, **Panel to the Screen: Style, American Film, and Comic Books during the Blockbuster Era**, Jackson, University Press of Mississippi, 2016, 208 pages.

OTMAZGIN, Nissim & Rebecca SUTER (eds.), **Rewriting History in Manga: Stories for the Nation**, New York, Palgrave Macmillan, 2016, xv, 191 pages.

POTTER, Benny, Dan RUMBLES, Jason KEEN, **The Rise of Comic Book Movies: from the Pages of the Big Screen**, Coral Gables (FL), Mango, 2016, 184 pages.

RASEMONT, Dany, **Julius Corentin Acquefacques, par delà la bande et le dessin**, Paris, L'Harmattan, 2016, 114 pages.

ROMAGNOLI, Alex S. & Gian S. PAGNUCCI, **Enter the Superheroes: American Values, Culture and the Canon of Superhero Literature**, Lanham (MD), Scarecrow Press, 2016, 246 pages.

ROYAL, Derek Parker (ed.), **Vizualizing Jewish Narrative: Jewish Comics and Graphic Novels**, London & New York, Bloomsbury Academic, 2016, xvi, 294 pages.

SERRES, Michel, **Hergé mon ami: études et portraits**, Bruxelles, Éditions de Moulinsart & Paris, Éditions le Pommier, 2016, 139 pages.

WANDTKE, Terrence R., **The Dark Knight Returns: The Contemporary Resurgence of Crime Comics**, Rochester (NY), RIT Press, 2015, xxvi, 182 pages.

WELDON, Glen, **The Caped Crusade: Batman and the Rise of Nerd Culture**, New York, Simon & Schuster, 2016, viii, 324 pages.

WESSELING, Elisabeth (ed.), **The Child Savage, 1890-2010: from Comics to Games**, Farnham Surrey (UK), Ashgate, 2016, xi, 257 pages.

DESSINS ANIMÉS

AGPAR, Garry, **Mickey Mouse: Emblem of te American Spirit**, San Francisco, The Walt Disney Family Foundation Press, 2015, 336 pages.

BARRÈS, Patrick & Serge VERNY (dir.), **les Expériences du dessin dans le cinéma d'animation**, Paris, Éditions de L'Harmattan, 2016, 191 pages.

BATKIN, Jane, **Identity in Animation: A Journey into Self, Difference, Culture and the Body**, London, Routledge, 2017, 192 pages.

Le dessin, sous toutes ses formes, intègre les chantiers d'expériences et les champs de pratiques du cinéma d'animation, depuis ses origines au XIXe siècle jusqu'aux réalisations actuelles. Ce livre présente, avec la contribution de chercheurs spécialistes du domaine et de cinéastes artistes, et avec l'appui de nombreuses analyses de films, les

BENDAZZI, Giannalberto, **Animation: A World History: (vol. 3), Contemporary Times**, Boca Raton (FL), CRC Press, 2016, 426 pages.

BLATTNER, Evamarie & BIEBERSTEIN, Rada (eds.), **Animation & Avant-Garde: Lotte Reiniger und der absolute Film**, Düsseldorf, Film Museum, 2015, 184 pages.

BRODE, Douglas et Shea T. (eds.), **Debating Disney: Pedagogical Perspectives on Commercial Cinema**, Lanham (MD), Rowman & Littlefield, 2016, 252 pages.

BRODE, Douglas & Shea T. BRODE (eds.), **I'ts the Disney Version: Popular Cinema and Literary Classics**, Lanham (MD), Rowman & Littlefield, 2016, 254 pages.

COLLECTIF, **L'Art des studios d'animation Walt Disney: le mouvement par nature**, Paris, Art ludique, Le Musée, 2016, 281 pages.

DAVIS, Northrop, **Manga and Anime go to Hollywood**, London & New York, Bloomsbury, 2016, xxvii, 410 pages.

DENIS, Sébastien, et al., **Le Cinéma d'animation: histoire et esthétique**, Paris, Armand Colin, 2017 [à paraître]
D'Émile Cohl à Hayao Miyazaki en passant par Norman McLaren et Walt Disney, ce sont autant d'univers différents qui s'ouvrent au spectateur et à l'historien du cinéma.

DENIS, Sébastien, **Les Shadoks: histoire, esthétique et pataphysique**, Bry-sur-Marne, INA éditions, Lormont, Le Bord de l'eau, (Médias histoire), 2016, 242 pages.

ECKEL, Julia, Erwin FEYERSINGER & Meike UHRIG (dir.), **Im Wandel...Metamorphosen der Animation**, Heidelberg, Springer Verlag, 2017 [à paraître]

GIESEN, Rolf, **Chinese Animation: A History and Filmography, 1922-2012**, Jefferson (NC), McFarland, 2015, viii, 2015, 208 pages.

Although it is almost impossible to completely cover 90 years of filmmaking, this book provides a comprehensible introduction to the industry's infancy, its Golden Age (Shanghai Animation Film Studio) and today's Chinese animation (in feature films, television series and student films). There are classics such as *Princess Iron Fan* (made at the time of the Japanese occupation) and the color *Havoc in Heaven*, both starring the Monkey King Sun Wukong, as well as countless TV stars (*Blue Cat*, *Pleasant Goat and Big Big Wolf*) and many almost unknown works by young filmmakers who are not focusing on an audience of children (like most of the industry output).

HÄNSELMANN, Matthias, **Der Zeichentrickfilm: eine Einführung in die Semiotik und Narratologie der Bildanimation**, Marburg, Schüren, 2016, 682 pages.

KAWA-TOPOR, Xavier, **Cinéma d'animation, au-delà du réel**, Nantes, Capricci, (Hors collection), 2016, 92 pages.

KAWA-TOPOR, Xavier & Philippe MOINS, **Le Cinéma d'animation en 100 films**, Nantes, Capricci, 2016, 348 pages.

KERSTEIN, Benjamin, **Men of Steel :The Epic Battle over Superman: The Movie**, CreateSpace Independent Publishing, 2016, 238 pages.

LOBORIK, Jason, **Slugterra : guide officiel**, Vanves, Hachette Jeunesse, 2016, 155 pages.

McENIRY, Matthew, Robert MOSES PEASLEE & Robert G. Weiner, **Marvel Comics into Film: Essays on Adaptations since the 1940s**, Jefferson (NC), McFarland, ix, 270 pages.

Introduction (Robert G. Weiner, Robert Moses Peaslee, and Matthew J. McEniry) 1

Part 1: Myth

"Yeah? Well, MY god has a HAMMER!": -Myth-Taken Identity in the

Marvel Cinematic Universe (Brian Cogan and Jeff Massey)

"The terms of the contract have changed": How Ghost Rider Carries

on Goethe's Faustian Tradition (Jacob Garner and Thomas Simko)

Transformers: The Movie: Making Modern Mythology the Marvel Way (Jason Bainbridge) 27

You Can't Stop Her: Elektra -Re-Configured (Daniel Binns) 39

Part 2: Licensed Properties

Dare to Be Stupid: The Fetishization of Heavy Metal and the New in Transformers: The Movie (Eric Garneau) 52

Science Fiction in G.I. Joe: The Movie: Its Influence, Origin, Introduction and Development (Liam T. Webb) 60

Conan the Destroyer of a Franchise? Analyzing and Evaluating the Adaptive and Narrative Features of Conan the Barbarian, Conan the Destroyer and The Horn of Azoth (Rodney Donahue) 72

Part 3: The Japanese Connection

Marvel and Toei (Jesus -Jimenez-Varea and Miguel Angel Perez-Gomez) 84

Japanese Characters and Culture in Marvel's American Films (Stephen Miller) 94

Part 4: Setting Up the Marvel Cinematic Universe

Sowing the Seeds: How 1990s Marvel Animation Facilitated Today's

Cinematic Universe (Liam Burke) 106

The Death of the First Marvel Television Universe (Arnold T. Blumberg) 118

Frozen in Ice: Captain America's Arduous Journey to the Silver Screen (David Ray Carter) 129

The Primetime Heroics of Small Screen Avengers: Finding Sociopolitical Value in Marvel TV Movies (Jef Burnham) 138

Part 5: The Attempt of Progressivism in the Marvel Universe

Damsels in Transgress: The Empowerment of the Damsel in the Marvel Cinematic Universe (Joseph Walderzak) 150

Elektra: Critical Reception, Postfeminism and the Marvel Superheroine on Screen (Miriam Kent) 165

Gods and Freaks, Soldiers and Men: Gender, Technologies and Marvel's The Avengers (Jeremiah Favara) 177

An Archetype or a Token? The Challenge of the Black Panther (Julian C. Chambliss) 189

Part 6: Genre Studies

The Daywalker: Reading Blade as Genre Hybridity (Naja Later) 200

Body vs. Technology: Iron Man: The Rise of Technovore and Cyberpunk Culture (Vanessa Gerhards) 212

On Your Stupid Earth: The -De-Gerberized Duck (Rick Hudson) 224

Part 7: The -Anti-Hero

Punishing the Punisher: Can Hollywood Ever Capture the Essence of

the Character? (Cord A. Scott) 232

Hulk Smash Binaries (D. Stokes Piercy and Ron Von Burg) 241

From Comic Book -Anti-Hero to Cinematic Supervillain: The Transmedia Extension of Magneto (Joshua Wucher)

MITAINE, Benoît, **Bande dessinée et adaptation**, Clermont-Ferrand, Presses Universitaires Blaise Pascal, 2015, 367 pages.

MOSELEY, Rachel, **Hand-Made Television: Stop-Frame Animation for Children in Britain, 1961-1974**, New York, Palgrave Macmillan, 2016, ix, 132 pages.

NOESSER, Cécile, **La Résistible ascension du cinéma d'animation: socio-genèse d'un cinéma-bis en France**, Paris, L'Harmattan, (Logiques sociales), 2016, 308 pages.

POTTER, Benny, Dan RUMBLES, Jason KEEN, Chris STUCKMANN, **The Rise of Comic Books Movies: From the Page to the Big Screen**, Coral Gables (FL), Mango, 2016, 184 pages.

RALL, Hannes, **Animationsfilm: Konzept und Produktion**, Konztanz & München, UVK Verlagsgesellschaft, 2015, 342 pages.

SAFRA, Clément, **La Face cachée de Mickey Mouse**, Paris, Vendémiaire, 2016, 189 pages.

VIMENET, Pascal, **Un Abécédaire de la fantasmagorie**, Paris, L'Harmattan, 2015-2016, 2 volumes, 206 et 309 pages.

ROMANS ET FILMS HISTORIQUES

UNE SÉLECTION

BESSIÈRES, Vivien, **Le Péplum, et après ? L'Antiquité gréco-romaine dans les récits contemporains**, Paris, Classiques Garnier, (Perspectives comparatistes) 2016, 400 pages.

BOWDEN, Martha F., **Descendants of Waverley : Romancing History in Contemporary Historical Fiction**, Lewisburg, Bucknell University Press, 2016, 270 pages.

BRAGG, Tom, **Space and Narrative in the Nineteenth-Century British Historical Novel**, London & New York, Routledge, 2016, 186 pages.

CONES, John W., **Motion Picture Biographies: The Hollywood Spin on Historical Figures**, New York, Algora Publishing, 2015, ix, 192 pages.

DE GROOT, Jerome, **Remaking History: The Past in Contemporary Historical Fictions**, London & New York, Routledge, 2016, xii, 232 pages.

LOUICHON, Brigitte & Sylvain BREHM (dir.), **Fictions historiques pour la jeunesse en France et au Québec**, Pessac, Presses universitaires de Bordeaux, 2016, 356 pages.

MINTZ, Steven, Randy ROBERTS & David WELKY (eds.), **Hollywood's America: Understanding History through Film**, Chichester, West Sussex, Malden (MA), John Wiley & Sons, 2016, xii, 432 pages.

POLACK, Gillian, **History and Fiction: Writers, their Researchs, Worlds and Stories**, London, New York, 2016, xiv, 192 pages.

SY, Kalidou, **Structures et signification dans le roman historique**, Paris, L'Harmattan, 2015, 213 pages.