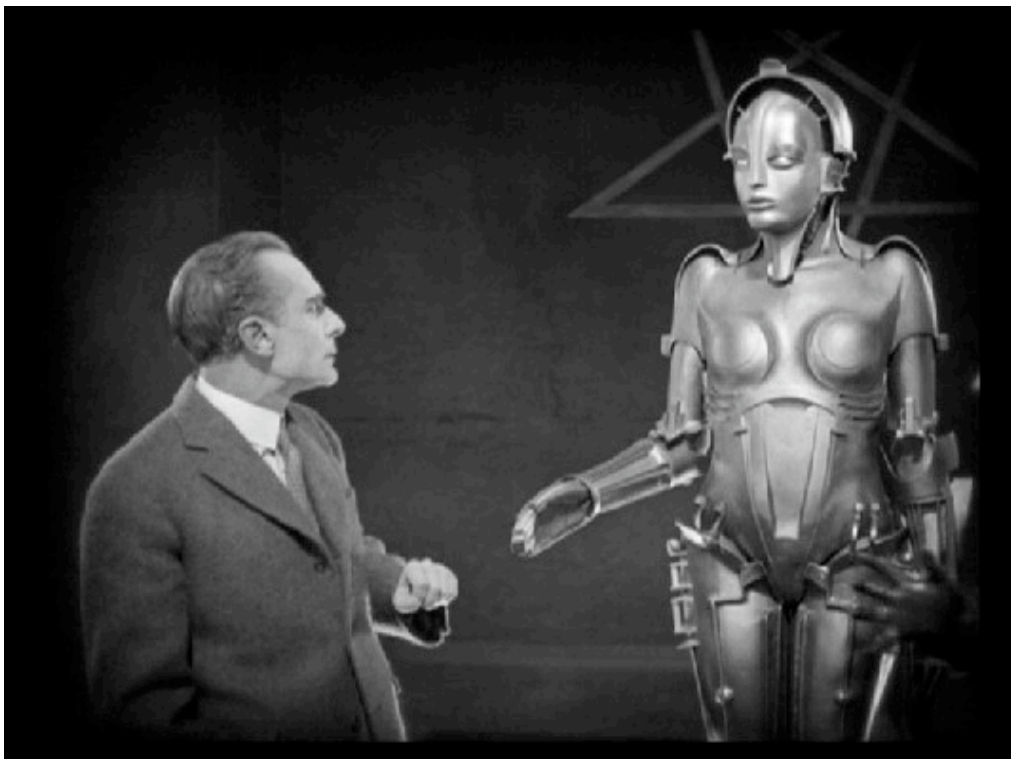


MARGINALIA

Bulletin bibliographique des études sur les littératures et le film populaires n° 73

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



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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

DOZO, Björn-Olav, Anthony GLINOER & Michel LACROIX (dir.), **Imaginaires de la vie littéraire : fiction, figuration, configuration**, Rennes, Presses Universitaires de Rennes, (interférences) 2012, 378 pages.

Cet ouvrage montre comment la littérature se pense comme création et discours, mais aussi comme lieu de socialisation et de travail collectif. De Courteline à Stephen King, des écrivaines de *chick-lit* aux figures légendaires de Mallarmé et de Nelligan, les multiples visages des écrivains fictifs et les diverses configurations de la vie littéraire sont ainsi dévoilés sous un jour nouveau.

A noter parmi les articles : « La représentation littéraire de l'écrivain chez Stephen King : un reflet de l'imposture de l'institution littéraire », par Clotilde Langlais, pp. 339-353.

DAVIES, Alan, **A. J. Cronin : the Man who Created Dr Finlay**, Richmond, Alma Books, 2011, 286 pages.

A.J. Cronin, author of some of the best-loved novels of the mid-twentieth century and the creator of *Dr Finlay*, has been unjustly overlooked by literary biographers. In this, the first full-length life of this eminent but often neglected writer, Alan Davies recounts the story of Cronin's Scottish childhood as the son of a Protestant mother and Catholic father, his subsequent medical career, and ultimately his rise to literary prominence, emphasizing throughout the importance of holding at arm's length many of the apocryphal tales that have accumulated around the memory of the author of *Hatter's Castle*, *The Citadel* and *The Stars Look Down*, many of which are based on mistaken autobiographical readings of Cronin's fiction itself.

EDSON, Eric, **The Story Solution : 23 Actions all Great Heroes Must Take**, Studio City (CA), Michael Wiese Productions, 2011, 349 pages.

GIOCONDI, Michele, **I best seller italiani, 1861-1946**, Firenze, Pagliani, 2011, 270 pages.

GLOVER, David & Scott McCracken (eds.), **The Cambridge Companion to Popular Fiction**, Cambridge, New York, Cambridge University Press, 2012, 250 pages.

Machine generated contents note: Introduction David Glover and Scott McCracken; 1. Publishing, history, genre David Glover; 2. Fiction, theatre, and early cinema Nicholas Daly; 3. Television and serial fictions John Caughie; 4. The public sphere, popular culture and the true meaning of the Zombie Apocalypse Roger Luckhurst; 5. The reader of popular fiction Nicola Humble; 6. Reading time: popular fiction and the everyday Scott McCracken; 7. Gender and sexuality in popular fiction Kaye Mitchell; 8. Pulp sensations Erin A. Smith; 9. Bestselling fiction: machinery, economy, excess Fred Botting; 10. Comic books and graphic novels Hilary Chute and Marianne Dekoven; 11. Popular fictions in the digital age Brenda Silver; Further reading; Index.

HIPSKY, Martin, **Modernism and the Women's Popular Romance in Britain, 1885-1925**, Athens, Ohio University Press, 2011, xxxi, 316 pages.

Contexts of popular romance, 1885-1925 -- Mary Ward's romances and the literary field -- Marie Corelli and the discourse of romance -- The women's romance and the ideology of form -- The imperial erotic romance -- Modernism and the romance of interiority.

KHAITZINE, Richard, **Jack London : vagabondage entre terre et ciel**, Paris, Éditions Édite, 2011, 154 pages.

Jack London, 1876-1916, a publié une quarantaine de romans et d'essais sur une période de seize ans, traversant le ciel des lettres à la vitesse d'un météore. Mais l'auteur de cet ouvrage s'intéresse à l'autre Jack London, l'écrivain du Vagabond des étoiles - où le personnage principal s'évade vers des vies antérieures pour tromper le temps en prison. London s'attache alors à démontrer la suprématie de l'esprit sur la matière. A l'âge de quarante ans, alcoolique, alors qu'il est au sommet de la gloire, il absorbe une dose mortelle de morphine. Sa femme prétendra qu'il a succombé à une crise d'urémie ; un ami parlera de suicide. Mais pourquoi ce geste ? "La vie ment pour vivre, la vie est un mensonge perpétuel", lit-on dans *Le Cabaret de la dernière chance*, roman autobiographique au sein duquel il expose une philosophie proche de celle de Kant ou du bouddhisme.

ABONNEMENTS

Veillez noter qu'il n'y a plus de version imprimée. Vous pouvez recevoir chaque numéro et les suppléments directement dans votre boîte de courriels.

Faites parvenir votre adresse à :

nspehner@sympatico.ca

PAPIAU, Isabelle, **Du culte du héros à la peoplemania**, Paris, L'Harmattan, 2012, 246 pages.

Qui n'a jamais envié les héros, peut-être même, rêvé d'être célèbre ? Il s'est forgé depuis l'Antiquité, une esthétique de l'héroïsme qui grise, enchante, s'est modernisée : une esthétique élargie à l'engagement artistique des premiers rockeurs et aux super-héros des films d'animation. L'auteur analyse précisément dans cet ouvrage, les mutations de cette fascination pour le monde héroïque vers cet attachement affectif pour de nouvelles icônes mass-médiatisées.

POWERS, Scott M. (ed.), **Evil in Contemporary French and Francophone Literature**, Newcastle upon Tyne, Cambridge Scholars, 2011, 220 pages.

Introduction / Scott M. Powers -- Political violence and/as evil : Sartre's Dirty hands / Cristian Bratu -- The monster within : paradoxical evil and personal identity in the novels of Amélie Nothomb / Beth W. Gale -- Writing what cannot be said : enunciating evil in Latifa Ben Mansour's novels / Bernadette Ginestet-Levine -- The po/ethics of the child testimony : denouncing the evils of genocide in Monémbo's The oldest child / Mamadou Wattara -- Beigbeder's evil personae in Windows on the world : authorial ethics and 9/11 / Marie-Christine Clemente -- Is kindly just kinky? : irony and evil in Jonathan Littell's The kindly ones / Nadia Louar -- Jonathan Littell's The kindly ones : evil and the ethical limits of the post-modern narrative / Scott M. Powers.

RAY, Joan Klingel, **Janes Austen's Popular and Critical Reputation : A Documentary Volume**, Detroit, Gale, (Dictionary of Literary Biography, vol. 365), 2012, 413 pages.

REILING, Jesko & Carsten ROHDE (dir.), **Das 19th Jahrhundert und seine Helden : literarische Figurationen des (post) Heroischen**, Bielfeld, Aisthesis Verlag, 2011, 279 pages.

VANNEREUX, Michel, **L'Encyclopédie Tarzan**, Paris, Association Mangani, 2011, 276 pages.



VAS-DEYRES, Natacha & Régis MESSAC, **Régis Messac. L'Écrivain journaliste à reconnaître**, Paris, Ex-Nihilo & Bordeaux, Presses de l'université de Bordeaux, 2012 [juin 2012].

UN MESSAGE DE BERNARD GOORDEN

Je me devais de rendre un hommage à Yvon ALLARD (1925-2012) que je considérais comme mon maître en matière de bibliographie pour son ouvrage de références « Paralittératures » (1979), même si j'avais réalisé avant de le connaître celles de « SF, fantastique et ateliers créatifs » (Cahier JEB 3/78, diffusé à l'occasion de la 4^{ème} convention européenne de SF). Yvon Allard avait rédigé, dans « Paralittératures » (1979), des introductions à dix domaines, pour lesquels il avait recensé des centaines d'ouvrages tant de fiction que critiques : « Mythe et merveilleux » (dont « Heroic fantasy »), « Le récit fantastique », « Le roman d'aventures », « Le roman sentimental », « Le roman historique », « Le roman d'espionnage et de politique-fiction », « Le roman western », « Le roman policier », « La science-fiction » et « L'humour ». Ces brèves analyses critiques (parfois accompagnées d'un « schéma » ou « tableau ») n'avaient aucune prétention et certains universitaires y trouveront à redire. Elles ont le mérite d'exister, présentent au moins un intérêt historique et leur auteur était un pionnier dans la promotion du roman populaire, à une époque, pas tellement reculée, où il n'avait pas encore droit de citer dans les manuels scolaires. Chacune d'elles peut à présent être téléchargée séparément (et gratuitement) à partir du site www.idesetautres.be en appelant notamment « YVON ».

A SIGNALER ...

Une nouvelle revue numérique: Pop en Stock

Hybride, réflexive et changeante, la culture populaire contemporaine évolue à une vitesse qu'il est difficile d'appréhender avec les moyens de l'édition traditionnelle. POP-EN-STOCK une revue savante nouveau genre, conçue pour optimiser l'observation de la culture populaire en temps réel, en mettant à profit les avantages du numérique. Orienté à l'étude des mutations majeures dans la culture populaire du village global contemporain, cette revue numérique, unique en son genre dans la websphère francophone vise à unir la trajectoire intellectuelle d'analyse du populaire amorcée dans les années 1950 par l'équipe de la revue *Communications* (R. Barthes, E. Morin, U. Eco, etc.) au travail qu'entamaient ces mêmes années les pionniers anglais de ce qui allait devenir les *cultural studies* et les interprétations sur la société de masse qui, autour de la célèbre anthologie de B. Rosenberg et D. Manning White (*Mass culture*, Free Press, 1957), s'effectuaient dans l'espace nord-américain, en passant par la figure tutélaire du canadien universel Marshall McLuhan. La situation unique de Montréal, à mi-chemin géopoétiquement entre ces différents domaines culturels tant sur le domaine de la théorie que des pratiques culturelles, en fait un observatoire privilégié de la culture populaire à la fois de tradition européenne (dont on souhaite périodiquement le *revival*, comme en témoignent les nombreuses adaptations de feuilletons ou d'œuvres cultes telles que *Les trois mousquetaires* ou *Tintin*) et nord-américaine, désormais hégémonique dans l'icône globale, sans oublier l'apport des autres cultures représentées aussi dans la ville (hispano-américaines, asiatiques, arabes, etc.) Tous les domaines de la fiction populaire contemporaine (cinéma, bande dessinée, cyberculture, etc.) sont contemplés ici dans leurs rapports inter et transmédiatiques, en privilégiant l'axe qui les relie à des problématiques et des corpus des littératures populaires contemporaines (le «nouveau gothique», le post-polar, etc).

<http://popenstock.ca/>

sous la direction de Samuel Archibald et Antonio Dominguez Leiva (Uni. du Québec à Montréal).

LES GRANDS DOSSIERS, no 26 – Cultures pop – mars-avril-mai 2012.

Polar, série, jeu en ligne...Une nouvelle ligne est en train de naître.

http://www.scienceshumaines.com/dossier-le-guide-des-cultures-pop_fr_28486.html

CINÉMA & TÉLÉVISION

BERSON, Misha, **Something's Coming, Something Good : West Side Story and the American Imagination**, Milwaukee (WI), Applause Theatre & Cinema Books, 2011, xiii, 279 pages.

BOURTON, William, **Robert Aldrich : violence et rédemption**, Paris, Presses Universitaires de France, 2011, 199 pages.

CHALLEN, Paul, **Le Docteur House de Hugh Laurie**, Varennes (Québec), Éditions AdA, 2012, 377 pages.[guide non autorisé]

DOSSIER : **Clint Eastwood – Das Gute im Blick, das Böse im Griff**, Zürich, Du Kulturmedien, revue DU, no 824, 2012, 114 pages.

FIEBING, Malte, **Titanic (1943) : die Nazis und das berühmte Schiff der Welt**, Norderstedt, Books on Demand, 2012, 140 pages.

HALL, Kenneth, **John Woo : The Films**, Jefferson, McFarland, 2012, x, 218 pages. Foreword by Tony Williams.

Introduction: painting the true colors of the hero -- Woo and the Asian and Western traditions -- Influences, parallels, inspirations -- A unique "action director" -- The early films: a selected treatment -- A better tomorrow and A better tomorrow II: a flawed saga -- The killer: heroism defeated -- A new independence: Bullet in the head and Once a thief -- Hard boiled: heroic cops -- Move to Hollywood: Hard target, Broken arrow, Face/off -- Hollywood success: Mission impossible II -- Frustrated in Hollywood: Windtalkers, Paycheck -- Music in the films -- From Hollywood to China.

HANSEN-MILLER, David, **Civilized Violence : Subjectivity, Gender and Popular Cinema**, Farnham, Burlington (VT), Ashgate Pub., 2011, 205 pages.

Popular cinema holds the power to narrate and interpret social forces that have become too opaque, diffuse and dynamic to otherwise comprehend. Through detailed engagement with specific narratives from the last century of popular film - "The Cabinet of Dr. Caligari", "The Sheik", "Once Upon a Time in the West", "Deliverance" - and the pervasive violence of contemporary cinema, Hansen-Miller investigates the manner in which representations can transform our understanding of how violence works.

HIBBS, Thomas S., **Shows about Nothing : Nihilism in Popular Culture**, Waco (TX), Baylor University Press, 2012, xvii, 257 pages. Nihilism, American style -- The quest for evil -- The

negative zone : suburban familial malaise in American beauty, Revolutionary road, and Mad men -
- Normal nihilism as comic : Seinfeld, Trainspotting, and Pulp fiction -- Romanticism and nihilism --
Defense against the dark arts : from Se7en to the Dark knight and Harry Potter -- God got involved : sacred quests and overcoming nihilism -- Feels like the movies.

KOESTENBAUM, Wayne, **The Anatomy of Harpo Marx**, Berkeley, University of California Press, 2012, ix, 299 pages.

LENBURG, Jeff, **The Three Stooges Scrapbook**, Chicago, Chicago Review Press, 2012, 368 pages.

MIRABEL, Vincent, **Les 200 répliques les plus vaches du cinéma**, Paris, First, (Le petit livre de culture générale), 2012, 158 pages.

MOLLOY, Kate, **Skins A-Z**, London, John Blake, 2012, 250 pages.

[Analyse d'une série télé britannique pour ados] A is for awards—this hit teen drama has won a host of media awards, including the Philips Audience Award at the BAFTAs. B is for Bristol—*Skins* is filmed almost entirely around Bristol and the location gives the show much of its identity.

NEIBAUR, James L., **Early Charlie Chaplin : the Artist as Apprentice at Keystone Studios**, Lanham (MD), Scarecrow Press, 2012, xi, 237 pages.

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

PEARY, Gerald (ed.), **Samuel Fuller : Interviews**, Jackson, University Press of Mississippi, (Literary Conversation Series), 2012, 160 pages. [juillet 2012]

POPMATTERS (ed.), **Joss Whedon : The Complete Companion : The TV Series, The Movies, The Comic Books, and More**, London, Titan Books, 2012, 496 pages.

RICHES, Simon (ed.), **The Philosophy of David Cronenberg**, Lexington, University Press of Kentucky, (Philosophy and Popular Culture), 2012, vi, 224 pages.

Initially regarded as a cult figure with a strong following amongst sci-fi and horror film fans, Canadian filmmaker David Cronenberg emerged as a major and commercially viable film director with mainstream hits such as *A History of Violence* (2005) and *Eastern Promises* (2007). With his unique ability to present imagery that is both disturbing and provocative, Cronenberg creates striking films, noteworthy not just for their cinematic beauty but also

for the philosophical questions they raise.

ROCHA, Carolina, **Masculinities in Contemporary Argentine Popular Cinema**, New York, Palgrave Macmillan, 2012, 256 pages.

SACHLEBEN, Mark & Kevan M. YENERALL, **Seeing the Bigger Picture : American and International Politics in Film and Popular Culture**, New York, et al., Peter Lang, 2012, 367 pages.

SAINT MAURICE, Thibaut de, **Philosophies en série. Saison 2**, Paris, Ellipses, (Culture Pop), 2012, 146 pages.

Au programme : *Lost* / Le destin (contingence et nécessité) / *Fais pas ci, fais pas ça* / L'éducation / *Mad Men* / Tradition et modernité / *Braquo* / L'honneur, l'égalité / *Glee* / le sujet, autrui et la compétition / *Pigalle la nuit* / Les échanges / *Nurse Jackie* / L'éthique / *Kaamelott* / La bêtise, le pouvoir, le rire / *True Blood* / l'humanité, autrui, la morale / *Un village français* / La liberté, l'histoire / *À la Maison Blanche* / L'éthique et la politique / *Sons of Anarchy* / L'État et la liberté / *Generation Kill* / La justice et la guerre

SKLAR, Jessica K. & Elizabeth (eds.), **Mathematics in Popular Culture : Essays on Appearances in Film, Fiction, Games, Television and Others**, Jefferson (NC), McFarland, 2012, 353 pages.

Mathematics has maintained a surprising presence in popular media for over a century. In recent years, the movies *Good Will Hunting*, *A Beautiful Mind*, and *Stand and Deliver*, the stage plays *Breaking the Code* and *Proof*, the novella *Flatland* and the hugely successful television crime series *NUMB3RS* all weave mathematics prominently into their storylines. Less obvious but pivotal references to the subject appear in the blockbuster TV show *Lost*, the cult movie *The Princess Bride*, and even Tolstoy's *War and Peace*. In this collection of new essays, contributors consider the role of math in everything from films, baseball, crossword puzzles, fantasy role-playing games, and television shows to science fiction tales, award-winning plays and classic works of literature. Revealing the broad range of intersections between mathematics and mainstream culture, this collection demonstrates that even "mass entertainment" can have a hidden depth.

STODDART, Scott F. (ed.), **Analyzing Mad Men : Critical Essays on the Television Series**, Jefferson (NC), McFarland, 2011, 274 pages.

AMC's episodic drama *Mad Men* has become a

cultural phenomenon, detailing America's preoccupation with commercialism and image in the Camelot of 1960s Kennedy-era America, while self-consciously exploring current preoccupations. The 12 critical essays in this collection offer a broad, interdisciplinary approach to this highly relevant television show, examining *Mad Men* as a cultural barometer for contemporary concerns with consumerism, capitalism and sexism. Topics include New Historicist parallels between the 1960s and the present day, psychoanalytical approaches to the show, the self as commodity, and the "Age of Camelot" as an "Age of Anxiety," among others. A detailed cast list and episode guide are included.

VATER, Susanne, **Analyse einer Erfolgsserie im Vergleich : Sex and the City – Die Serie der Feminismus und der Vergleich der Serienfrau mit der deutschen Normalfrau**, Saarbrücken, VDM Verlag Dr. Müller, 2011, 84 pages.

VERN, **Seagology : The Ass-Kicking Films of Steven Seagal**, London, Titan Books, 2012, 512 pages.

WEDELL, Michael, **Kollision im Kino : Mime Mitsu und der Untergang der Titanic**, München, Text + Kritik, 2012, 156 pages.

WEISSMAN, Stephen, **Chaplin : A Life**, New York, Arcade Publishing, 2011, 320 pages.

WOODBIDGE, Frank, **Desperate Housewives : le guide du série-addict**, Paris, L'Archipel, 2012, 134 pages.

Un message de Christophe Triollet : DARKNESS FANZINE

Je suis le rédacteur en chef de Darkness Fanzine et qui consacre depuis 2010 un numéro à la thématique de la censure au cinéma en France.

Après avoir consacré son numéro de 2010 à la censure et à la violence au cinéma (n°11), l'équipe du fanzine composée de professionnels et d'amateurs, s'est penchée en 2011 sur les problèmes de classification des films, la représentation de l'acte sexuel à l'écran, les tabous, la censure... Autant de sujets et bien plus encore abordés dans un 12ème numéro dédié au thème sexe, censure et cinéma.

Parmi les rédacteurs du numéro de 124 pages publié en novembre dernier, on peut noter la présence d'Albert Montagne, docteur en histoire contemporaine et maître en droit public (rédacteur dans Les cahiers de la cinémathèque, CinémAction et auteur d'Histoire juridique des interdits cinématographiques en France) ou encore Laurent Garreau, docteur ès Lettres (cinéma, audiovisuel, télévision), chargé de cours à l'université de Nanterre et responsable du fonds audiovisuel du Centre

national de documentation pédagogique au Futuroscope (auteur d'Archives secrètes du cinéma français).

François Hurard, ancien conseiller cinéma du ministre de la Culture ou encore Edmond Honorat, président de la commission de classification des œuvres cinématographiques y sont entretenus sur la thématique.

Édité et diffusé par Sin'Art Fandom, cet ouvrage collectif est actuellement disponible chez Movies 2000 (Paris), Gotham (Paris), Les Films de la Gorgone, Ciel Rouge (Dijon), Ciné Folie (Cannes), Serious Publishing (Paris), Librairie Humus (Lausanne), à la Librairie de la Cinémathèque Française.

Violence et censure au cinéma en France (DF n°11)
<http://www.sinart.asso.fr/darkness-11-23980>

Sexe et censure au cinéma en France (DF n°12)
<http://www.sinart.asso.fr/darkness-12-27898>

La thématique traitée en 2012 sera : politique, religion et censure au cinéma en France.

ROMANS ET FILMS POLICIERS



LITTÉRATURE

COLOMBI, Matteo (dir.), **Stadt – Mord – Ordnung : Urbane Topographien des**

Verbrechens in der Kriminalliteratur aus Ost-und Mitteleuropa, Bielefeld, transcript Verlag, 2012, 300 pages.

GEHERIN, David, **The Dragon Tattoo and its Long Tail : The New Wave of European Crime Fiction in America**, Jefferson (NC), McFarland, 2012, 198 pages.

The enormous popularity of Stieg Larsson's *Millennium* trilogy has raised awareness of other contemporary European authors of crime fiction. As a result, several of these novelists now reach a receptive American audience, eager for fresh perspectives in the genre. This critical text offers an introduction to current European crime writing by exploring ten of the best new crime and mystery authors from Sweden (Stieg Larsson and Henning Mankell), Norway (Karin Fossum and Jo Nesbo), Iceland (Arnaldur Indridason), Italy (Andrea Camilleri), France (Fred Vargas), Scotland (Denise Mina and Philip Kerr), and Ireland (Ken Bruen), who are reshaping the landscape of the modern crime novel.

HÉBERT, François, **La Littérature populaire en fascicules au Québec (tome 1)**, Québec, les Éditions GID, 2012, 301 pages.

www.leseditionsqid.com

Avec ce livre, François Hébert réalise l'impossible en remontant le fil d'Ariane qui permet de débroussailler un corpus de plus de 11 000 fascicules populaires québécois, publiés par 66 éditeurs entre les années 1940 et 1970. Voici le tome 1 de ce répertoire.

À noter qu'un fascicule inédit de la série Bob Morane, intitulé **Menace au Château Frontenac** (écrit par Hébert) est inclus dans ce livre. Avec l'autorisation de l'écrivain Henri Vernes.

UNE PETITE ANNONCE CORRIGÉE DE DAVID SKENE-MELVIN

David Skene-Melvin has legally incorporated "Rothery Melvin, publishers, Inc.", a boutique independent commercial trade/academic publisher specializing in critical and reference works dealing with aspects of Popular Culture genres and criminous, fantasy, horror, macabre, and science imaginative and speculative fiction.

"Active in the search for experience of what the great Scottish crime writer William Roughhead called "the criminous" Address is: Rothery Melvin Publishers, **Box 19585, 55 Bloor Str. W., Toronto, ON, M4W 1A5.**

David est un des grands spécialistes du polar canadien.

GREGORIOU, Christiana (dir.), **Constructing Crime : Discourse and Cultural Representations of Crime and Deviance**, New York, Palgrave Macmillan, 2012, 264 pages.

PART I: CONSTRUCTING CRIMINAL FACTS_The Devil Drives a Lada: The Social Construction of Hackers as the Cybercriminal; *D.S.Wall*_Scanning Bodies, Stripping Rights? How do UK's Media Discourses Portray Airport Security Measures?; *C.Gregoriou & P.Troullinou*_Narrative and Historical Truth in Delayed Civil Actions for Child Abuse; *T.Ward*_The Edgier Waters of the Era: Gordon Burn's *Somebody's Husband, Somebody's Son*; *M.Colebrook*_PART II: CONSTRUCTING CRIMINAL FICTIONS_Cogito ergo sum: Criminal Logic and Mad-Discourse in *Shutter Island*; *M.E.Iwen*_'ARMAGGEDON WAS YESTERDAY-TODAY WE HAVE A SERIOUS PROBLEM': Pre- and post- millennial Tropes for Crime and Criminality in Fiction by David Peace and Stieg Larsson; *R.Brown*_ 'It's a sin [...] Using Ludwig van like that. He did no harm to anyone, Beethoven just wrote music': The Role of the Incongruent Soundtrack in the Representation of the Cinematic Criminal; *D.Ireland*_Criminal Publication and Victorian Prefaces: Suspending Disbelief in Sensation Fiction; *M.Effron*_PART III: CONSTRUCTING SOCIAL IDENTITIES AND WRONGDOINGS_ Crime through a Corpus: The Linguistic Construction of Offenders in the British Press; *U.Tabbert*_Popular Faces of Crime in Spain; *A.Sinclair*_Reinventing the Badman in Jamaican Fiction and Film; *L.Evans*_Neurotecs: Detectives, Disability and Cognitive Exceptionality in Contemporary Fiction; *S.Murray*_PART IV: CONSTRUCTING GENDERED CRIME _Engendering Violence: Textual and Sexual Torture in Val McDermid's *The Mermaids Singing*; *K.Watson*_Life of Crime: Feminist Crime/Life Writing in Sara Paretsky, *Writing in an Age of Silence*, P.D. James, *Time to be in Earnest: A Fragment of Autobiography*, and Val McDermid, *A Suitable Job for a Woman: Inside the World of Women Private Eyes*; *C.Beyer*_Understanding Aileen Wuornos: Pushing the Limits of Empathy; *M.Koolen*

JACKSON, Christine A., **The Tell-Tale Art : Poe in Modern Popular Culture**, Jefferson (NC), McFarland, 2012, 208 pages.

Greed and guilt, near-indecipherable codes, murder plots born of madness--these motifs drive the best modern mysteries, but they are rooted in the early nineteenth century and the carefully constructed fiction of Edgar Allan Poe. Poe's methods of storytelling and suspense remain relevant, reappearing in detective novels and on screens large

and small. This work examines a wide selection of today's mystery and thriller novels, films, television programs, and video games to explore Poe's ongoing influence on popular entertainment. Authors such as Michael Connelly, Stieg Larsson and Dennis Lehane, television shows like *The Closer* and *Dexter*, and movies from *Laura* and *Vertigo* to *Shutter Island* and *The Girl with the Dragon Tattoo* all receive attention. The popularity of Poe's narratives in these contemporary guises is testimony to his visionary genius.

KIM, Julie H. (ed.), **Murdering Miss Marple : Essays on Gender and Sexuality in the New Golden Age of Women's Crime Fiction**, Jefferson (NC), McFarland, 2012, 244 pages.

*Introduction: Re-Imagining Gender and Sexuality in Women's Crime Fiction*_JULIE H. KIM 1_**Nancy Drew vs. Nancy Clue: Girl Sleuths Discover Their Sexualities**_1. Configuring Space and Sexuality: Nancy Drew Enters *The Bluebeard Room*_MICHAEL G. CORNELIUS 13_2. Not-So-Nice, Indeed: Mabel Maney, Girl Detectives, and Sexual Awakenings_JENNIFER MITCHELL 36_**Long Ago, in Places Far Away: Gender Subversion in Detective Fiction Period Pieces**_3. Repopulating the Margins: Rhys Bowen's Treatment of Gender, History, and Power_KELLEY WEZNER 61_4. Assuming Identities: Strategies of Drag in Laurie R. King's Mary Russell Series_MEGAN HOFFMAN 81_**Genre vs. Gender, Sexuality, Race, and Class**_5. Genre-Bending in Neely's Blanche White Series: Testing the Limits of Crime Fiction_BETSY YOUNG 101_6. "W" Is for Woman: Deconstructing the Private Dick in Sue Grafton's Alphabet Series_HEATH A. DIEHL 120_**Language and Gender, Narrative and Sexuality: Rhetorics of Identity and Desire**_7. Melancholia, Narrative Objectivity and the Eyewitness: The Role of the Narrator in Barbara Vine's *A Dark-Adapted Eye* and *The Minotaur*_ANDREW HOCK SOON NG 143 _8. Postfeminism(s) and Authority in Contemporary Glasgow Police Procedurals _PETER CLANDFIELD 167_**(De)constructed Body and Sexual Psychopathy: Serial Killing of Gender Binaries**_9. Beyond Gender and Sexuality: The Serial Killers of Val McDermid_NEIL MCCAIV 191_10. Neither Victim nor Vixen: Reading the Female Detective's Receding Body and Textual Violence_WINTER S. ELLIOTT 211

LUDEWIG, Anna-Dorothea (dir.), **Im Anfang war der Mord : Juden und Judentum im Detektivroman**, Berlin, Be.bra Wissenschaft

Verlag, 2012, 179 pages. (avec Martin Breit).

Im Fokus steht der Umgang mit Juden und Judentum in Werken jüdischer und nichtjüdischer Schriftsteller aus Europa, Israel und den USA, darunter so unterschiedliche Autoren wie Esmahan Aykol, Friedrich Dürrenmatt, Batya Gur, Friedrich Glauser, Faye Kellerman oder Harri Nykänen. Entstanden ist ein Nachschlagewerk mit Kurzbiografien und Essays zu Autoren und fiktionalen Personen aus den Romanen. Berücksichtigt werden – neben jüdischen Ermittlern – auch Nebenfiguren und Schauplätze.

MAUZ, Andreas & Adrian PORTMAN (dir.), **Unerlöste Fälle : Religion und zeitgenössische Kriminalliteratur**, Würzburg, Königshausen & Neumann, 2012, 258 pages.

MONDAY MURDER CLUB, **A Miscellany of Murder : From History and Literature to True Crime and Television ; a Killer Selection of Trivia**, Avon (MA), Adams Media, 2011, 239 pages.

NIEBUHR, Gary Warren, **Make Mine a Mystery II : A Reader's Guide to Mystery and Detective Fiction**, Santa Barbara, Libraries unlimited, 2011, xiv, 292 pages.

REINHÄCKEL, Heide, **Traumatischen Texturen : der 11 September in der deutschen Gegenwartsliteratur**, Bielefeld, transcript Verlag, 2012, 261 pages.

WATSON, Kate, **Women Writing Crime Fiction, 1860-1880 : Fourteen American, British and Australian Authors**, Jefferson (NC), McFarland, 2012, 260 pages.

Arthur Conan Doyle has long been considered the greatest writer of crime fiction, and the gender bias of the genre has foregrounded William Godwin, Edgar Allan Poe, Wilkie Collins, Emile Gaboriau and Fergus Hume. But earlier and significant contributions were being made by women in Britain, the United States and Australia between 1860 and 1880, a period that was central to the development of the genre. This work focuses on women writers of this genre and these years, including Catherine Crowe, Caroline Clive, Elizabeth Cleghorn Gaskell, Mary Elizabeth Braddon, Mrs. Henry (Ellen) Wood, Harriet Prescott Spofford, Louisa May Alcott, Metta Victoria Fuller Victor, Anna Katharine Green, Celeste de Chabrilan, "Oline Keese" (Caroline Woolmer Leakey), Eliza Winstanley, Ellen Davitt, and Mary Helena Fortune--innovators who set a high standard for women writers to follow.



MINI –DOSSIER : JACK L'ÉVENTREUR

Ce que tous ces ouvrages ont en commun :
1. Ils prétendent avoir découvert l'identité de Jack l'Éventreur. **2. Ils ont tort !**

CARNAC, James, **The Autobiography of Jack the Ripper**, London & New York, Bantam Books, 2012, 320 pages.

Nom présumé du coupable : James Willoughy Carnac qui a laissé un journal dans lequel il avouerait ses crimes.

HODGSON, Peter, **Jack the Ripper through the Mist of Time**, PS Historical Society, 2011, 214 pages.

This book compares the fiction with the reality of those ghastly events, and clearly shows how the real killer has been transformed into a creature of the mind—the 'other' Jack the Ripper. Examination of the victims' mutilations reveals the true nature of 'Jack's' grotesque fantasies. This aspect-coupled with his elementary anatomical knowledge—is used in conjunction with the FBI's appraisal of the case to construct a unique psychological profile. From the long list of candidates the author reveals his prime suspect.

MORRIS, John, **Jack the Ripper : the Hand of a Woman**, Seren, 2012, 208 pages.

Jack the Ripper: The Hand of a Woman is the result of extensive research by author John Morris and his late father. Starting with the many unresolved questions about the murders they concluded that they could be answered if Jack was in reality a woman. But who could she be? The story of their researches includes many twists and turns as they reach an all too plausible conclusion, naming a suspect and answering the question of why the murders started, and just as suddenly stopped.

ROLAND, Paul, **Jack l'Éventreur : premier serial killer**, Champs-sur-Marne, Éditions Encore, (Articles sans C), 2012, 270 pages.

Après avoir réexaminé des centaines de documents officiels de l'époque, Paul Roland mène sa propre enquête et révèle le nom d'un nouveau suspect jusqu'ici inconnu des services de la police londonienne.

WILLIAMS, Tony, **Uncle Jack – A Victorian Mystery**, Cambridge, Pegasus Elliot Mackenzie Publishers, 2011, 246 pages.

C'est l'ancêtre de l'auteur, John Williams, qui est le coupable, promis, juré ! Forcément coupable, comme dirait la Duras !

A SIGNALER (le coin de l'éditeur)

Dans le vol. 8, no 4, été de la revue culturelle québécoise **Entre les lignes**, j'ai piloté un dossier sur le polar scandinave, avec au menu « Le polar Scandinave (Norbert Spehner), pp. 14-17) – 10 incontournables du polar nordique (Norbert Spehner), pp. 18-22 – Sur les traces de Wallander (Marie-Claude Fortin interroge André Gagnon, passionné de Mankell), p. 23 – Auopsie d'un succès (Marie-Claude Fortin), pp. 24-25.

Dans le prochain numéro (no 43, juillet 2012) de la revue québécoise **Alibis**, un article de Norbert Spehner : « Safaris Polars ou Scène de crimes : l'Afrique », avec sur le site de la revue, une vaste bibliographies de polars dont l'intrigue se passe en Afrique noire subsaharienne. Les romans sont présentés par pays. Par ailleurs, au même moment, je mettrai en ligne, sur mes sites habituels (Scribd, Calameo, Academia) (les correspondants seront avisés de la chose en temps et lieu) deux documents bibliographiques assez volumineux : les polars français (ou traduits) où il est question de l'Afrique présentés par ordre alphabétique d'auteur cette fois. Sur ces mêmes sites je mettrai aussi une vaste biblio de près de 1500 titres de polars en anglais sur le même sujet.

A PROPOS DES AUTEURS

ALAVOINE, Bernard (dir), **Pierre Nord, auteur & éditeur** », dans **Rocambole**, no 58, 2012, 176 pages.

Même s'il est un peu oublié aujourd'hui, Pierre Nord tient une place importante dans le paysage du roman populaire du XXe siècle et nous nous devons de le souligner. Ce dossier, dirigé par Bernard Alavoine, est aussi l'occasion de pousser un peu la porte des éditions Fayard où nous reviendrons un jour. Nous examinons donc les auteurs publiés dans la collection « L'Aventure criminelle » avec deux témoignages qui éclairent le rôle de Pierre Nord comme directeur de collection.

ALVAREZ, Marino C., **A Professor Reflects on Sherlock Holmes**, London, MX Publishing, 2012, 180 pages.

ATHANASOURELIS, John Paul, **Raymond Chandler's Philip Marlowe : The Hard-Boiled Detective Transformed**, Jefferson (NC), McFarland, 2012, 208 pages.

This book focuses on Raymond Chandler's creation of Philip Marlowe, a detective whose feeling for community and willingness to compromise radically changed the genre's vigilantism and violence. It compares Chandler's work to early and mid-20th century American detective novels, particularly those by John Carroll Daly, Mickey Spillane, Dashiell Hammett and Ross Macdonald, as well as contemporary British detective fiction, highlighting Chandler's contribution to the American genre.

BORAIS, Alexander, **Karel Capeks Poetik der noetischen Detektion im Kontext seiner Pragmatismus- Rezeption**, Hamburg, Disserta Verlag, 2011, 271 pages.

CARR, Molly, **A Sherlock Holmes Who's Who (With of Course Dr. Watson)**, London, MX Publishing, 2012, 268 pages.

COLLECTIF, **Georges Simenon : parcours d'un écrivain belge/Musée des lettres et manuscrits**, Bruxelles, Racine, (Les Racines de l'histoire), 2011, 144 pages.

DUNCAN, Alistair, **An Entirely New Country : Arthur Conan Doyle, Undershaw and the Resurrection of Sherlock Holmes**, London, MX Publishing, 2012, 320 pages.

ESKIN, Stanley G., **Simenon. A Critical Biography**, Jefferson (NC), McFarland, 2012, 318 pages. Rééd. : 1987.

LEMOINE, Michel, **Lumière sur le Simenon de l'Aube**, Liège, Éditions du Céfal, 2012, 257 pages.

McCOY, Andrew & Andre JUTE, **Stieg Larsson, Man, Myth and Mistress**, CreateSpace, 2011, 205 pages.

MURRAY, Michael, **Jacques Barzun : Portrait of a Mind**, Savannah : Beil, 2011, xxvi, 319 pages. [portrait d'un grand critique de polars]

PENZLER, Otto (ed.), **In Pursuit of Spenser : Mystery Writers on Robert B. Parker and the Creation of an American Hero**, Dallas (TX), BenBella Books, (Smart Pop), 2012, 272 pages.

PETZOLD, Peter (dir.), **Der andere Conan Doyle**, Frankfurt am Main, et al., Peter Lang, 2012, 395 pages.

Inhalt/Contents: Elmar Schenkel: Quallen in der Troposphäre: Flug, Phantastik und Moderne in Arthur Conan Doyles «The Horror of the Heights» - Jana Nittel: A Lasting Legacy: An Ecocritical Reading of Arthur Conan Doyle's «When the World Screamed» - Joanna Kokot: Manipulating the Reader: The Strategies of Telling the Story in *The Lost World* by Arthur Conan Doyle - Stefan Lampadius: Evolutionary Ideas in Arthur Conan Doyle's *The Lost World* - Catriona McAra: Of Paper Cut-outs and

Other Worlds: Cottingley, Collage, Cornell, and Conan Doyle - Kati Voigt: A Mathematician in the Fourth Dimension: Professor Moriarty Travels Through Time - Stefan Welz: Brüder in Geist und Tat: A. C. Doyle, R. Kipling, R. Haggard und der Burenkrieg - Till Kinzel: Confronting Barbarism and Religion in *The Tragedy of the Korosko* and *The River War*: Arthur Conan Doyle and Winston Churchill on Violence, Empire, and War in the Soudan - Maria Fleischhack: Undershaw - Karl Hepfer: *Sir Gawain and the Green Knight*: Ein Ritter auf der Suche nach sich selbst - Rudolf Drux: Zwischen Werkstatt und Labor: Zur poetologischen Paradigmatik des Menschenbildners Prometheus in der Goethezeit - Adam Barkman: «No Doubt They Are Substantially Right»: C. S. Lewis and the Calvinists - Christian Schneider: Disreputable Heroes: A Re-examination of Robert E. Howard and His Literature - Juliane Kreppel: Resignation oder Widerspruch? Christoph Meckels «Gedicht in Ermangelung eines Besseren» - Dominik Becher: Edwin Morgans Panoptikum: Stimmen aus dem Werk eines Whittrick.

RIGGS, Cynthia, **Victoria Trumbull's Martha's Vineyard Guide Book**, Martha's Vineyard (MA), Cleveland House, 2011, 178 pages.

RINALDI, Lucia, **Andrea Camilleri : A Companion to the Mystery Fiction**, Jefferson (NC), McFarland, 2012, 185 pages.

This is the first comprehensive reference work in English dedicated to the writing of world-famous Italian mystery writer Andrea Camilleri. It includes entries on plots, characters, dates, literary motifs, and themes from the bestselling author's detective stories and television crime dramas, with special attention given to the serialized policeman Inspector Salvo Montalbano, Camilleri's most famous character. It also equips the reader with background information on Camilleri's life and career and provides a guide to the writings of reviewers and critics.

ROY, Pinaki, **Manichean Investigators : A Postcolonial and Cultural Rereading of the Sherlock Homes and Byomkesh Stories**, New Dehli, Sarup, 2008, 240 pages.

Contents An excuse for criticism. 1. The Manichean investigators. 2. Interpreters of colonialism and resistance. 3. Detectives through the ages. 4. What critics have already said and not yet. 5. Studies in fours Identifying the colonial connotations and the Subaltern reactions in the Sherlock Holmes and Byomkesh Bakshi Canons. 6. Postcolonial investigations into the remaining Sherlocks Holmes and Byomkesh Bakshi stories. 6. Adieu.

Bibliography. Index. The Manichean Investigators A Post colonial and Cultural Rereading of the Sherlock Holmes and Byomkesh Bakshi Stories makes a comparative study from the postcolonial point of view of the different detective novels and short stories written by Arthur Conan Doyle and Saradindu Bandyopadhyay.

TAPPLY, William G., **Sportsman's Legacy**, Amherst (MA), White River, 2011, xxx, 197 pages.

First published in 1993, SPORTSMAN'S LEGACY was the a story of a remarkable relationship between father and son. It could have been the tale of any father and son whose lifelong bond was forged in the outdoors, except that the father was H.G. "Tap" Tapply, who for half a century stood tall among the giants of a generation of beloved sporting writers, including Lee Wulff, Burton Spiller, Ted Trueblood, and others. The son, author William G. Tapply, was revered in his own right as the author of more than 30 mystery novels, including 25 Brady Coyne novels, a dozen outdoor books, and hundreds of articles. This expanded edition includes all of the original book's material, plus more than 60 new photographs; introductions by Bill's son, Mike, and Bill's wife, Vicki; a dialogue between Bill and Philip R. Craig, his co-author on three novels and the author of the J.W. Jackson mysteries; a chapter on tying Tap's Neareneuf fly, and more.

CINÉMA & TÉLÉVISION

BOCQUET, José-Louis & Marc GODIN, **Clouzot cinéaste**, Paris, la Table Ronde, 2011, 541 pages.

L'Assassin habite au 21, Le Corbeau, Quai des Orfèvres, Le salaire de la Peur, Les Diaboliques, Le Mystère Picasso... En seulement douze longs métrages, Clouzot a écrit plusieurs chapitres essentiels de l'histoire du Cinéma. Un portrait de ce cinéaste visionnaire et tyrannique par ceux qui l'ont connu, aimé ou détesté.

CARTER, David Ray, **Conspiracy Cinema : Propaganda, Politics and Paranoia**, s.l. Headpress, 2012, 288 pages.

Each chapter of *Conspiracy Cinema* offers readers an overview of a particular conspiracy theory (the Moon landings, 9/11 etc), with a synopsis of both the 'official' and conspiratorial positions, before moving on to a selection of the worst, the best and the most outlandish films that deal with the issue in question, both considering them as works of documentary filmmaking, and as arguments in their own right.

CONNELLY, Mark, **The IRA on Film and Television : A History**, Jefferson, McFarland, 2012, 273 pages.

The Irish Republican Army (IRA) has for decades pursued the goal of unifying its homeland into a single sovereign nation, ending British rule in Northern Ireland. Over the years, the IRA has been dramatized in motion pictures directed by John Ford (*The Informer*), Carol Reed (*Odd Man Out*), David Lean (*Ryan's Daughter*), Neil Jordan (*Michael Collins*), and many others. Such international film stars as Liam Neeson, James Cagney, Richard Gere, James Mason and Anthony Hopkins have portrayed IRA members alternately as heroic patriots, psychotic terrorists and tormented rebels.

DULÉRY, Antoine, **Flics et voyous : les répliques les plus drôles du cinéma**, Paris, Cherche Midi, (Collection Humour), 2012, 275 pages.

ELLIOTT, Matthew J., **Sherlock Holmes on the Air**, London, MX Publishing, 2012, 356 pages.

A collection of Sherlock Holmes radio scripts with detailed notes on Canonical references, rewrites, influences and the challenges of adapting Conan Doyle's original tales for a 21st Century audience.

HEARN, Marcus, **Chapeau melon et bottes de cuir : l'album souvenir d'un classique de la télévision**, Paris, Hugonn & Muninn, 2011, 160 pages. Avant-propos de Patrick McNee.

JENKINS, Tricia, **The CIA in Hollywood : How the Agency Shapes Film and Television**, Austin (TX), University of Texas Press, 2012, 167 pages.

The CIA in Hollywood offers the first full-scale investigation of the relationship between the Agency and the film and television industries. Tricia Jenkins draws on numerous interviews with the CIA's public affairs staff, operations officers, and historians, as well as with Hollywood technical consultants, producers, and screenwriters who have worked with the Agency, to uncover the nature of the CIA's role in Hollywood. In particular, she delves into the Agency's and its officers' involvement in the production of *The Agency*, *In the Company of Spies*, *Alias*, *The Recruit*, *The Sum of All Fears*, *Enemy of the State*, *Syriana*, *The Good Shepherd*, and more. Her research reveals the significant influence that the CIA now wields in Hollywood and raises important and troubling questions about the ethics and legality of a government agency using popular media to manipulate its public image.

LIARDET, Didier, **Amicalement vôtre : l'apologies des contraires**, Draguignan, Éditions Yris, (Télévision en séries), 2012, 286 pages.

Trente ans après sa première diffusion, *Amicalement vôtre* demeure l'une des séries les plus appréciées des téléspectateurs français, grâce notamment à son tandem d'acteurs vedettes, son célèbre générique d'ouverture et les bases d'une formule mêlant habilement charme, humour et action. Retrouvez l'esprit et le style inimitables de cette série au concept original pour son époque, à travers une étude exhaustive de tous ses éléments constitutifs, un comptereendu de sa production ainsi que le guide complet et commenté de ses 24 épisodes. Vous trouverez également dans cet ouvrage abondamment illustré une biographie détaillée de ses principaux interprètes, Roger Moore, Tony Curtis et Laurence Naismith, ainsi que du créateurproducteur Robert S. Baker et du compositeur John Barry, auteur du thème du générique. L'auteur vous propose aussi un tour d'horizon complet des produits dérivés de la série ainsi qu'une sélection des meilleurs sites internet qui lui sont consacrés.

MÉNÉROUD, Bénédicte, **Les Experts : le guide du série-addict**, Paris, L'Archipel, 2012, 141 pages.

La série *Les Experts* se déroule au sein de la brigade de nuit de la police scientifique de Las Vegas. Gil Grissom (William Patersen) et son équipe de brillants enquêteurs nous entraînent dans leurs étourdissantes enquêtes. Largement récompensée depuis sa sortie aux Etats-Unis, la série est diffusée en France depuis novembre 2001 et a déjà donné lieu à deux dérivés : **Les Experts Miami** et **Les Experts Manhattan**.

NICHOLS-PETHICK, Jonathan, **TV Cops : The Contemporary American Television Police Drama**, New York, Routledge, 2012, 232 pages.

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

NAVARRE, René, **Fantômas c'était moi : souvenirs du créateur de Fantômas en 1913**, Paris, L'Harmattan, (Graveur de mémoire), 2012, 340 pages.
Mémoires présentés et commentés par son petit-fils François-Marie Pons.

René Navarre devient une vedette en France et à l'étranger, grâce à son personnage de Fantômas. Il débute sa carrière dans le théâtre puis entre chez Gaumont où il découvre le cinéma avec Louis Feuillade. En 1915, il fonde sa propre firme et se lance dans des projets audacieux. Un film de propagande, une série de dessins animés et le premier feuilleton hebdomadaire, *La nouvelle Aurore*. La presse le surnomme le Roi du cinéma, à la fois producteur et réalisateur, il contribue à la sortie de nombreux films.

RIVIÈRE, Jean-François, **Le Saint : itinéraire d'un anti-héros**, Draguignan, Éditions Yris, (Télévisions en séries), 2012, 254 pages.

SILVER, Alain, James URSINI & Paul DUNCAN (dir.), **Film noir**, Köln, Paris, et al., Taschen, 2012, 191 pages.

TAKACS, Stacy, **Terrorism TV : Popular Entertainment in Post-9/11 America**, Lawrence University Press of Kansas, 2012, 336 pages.

The Fox-TV series *24* might have been in production long before its premier just two months after 9/11, but its storyline—and that of many other television programs—has since become inextricably embedded in the nation's popular consciousness. This book marks the first comprehensive survey and analysis of War on Terror themes in post-9/11 American television, critiquing those shows that—either blindly or intentionally—supported the Bush administration's security policies.



ÉCRITS SUR L'IMAGINAIRE



SCIENCE-FICTION
FANTASTIQUE FANTASY

LITTÉRATURE

ARENDDT, Dieter, **Märchen-Novellen oder das Ende der romantischen Märchen-Träume**, Tübingen, Francke, 2012, 157 pages.

BRAGA, Corin, **Les Antiutopies classiques**, Paris, Classiques Garnier, (Lire le XVIIe siècle), 2012, 350 pages.

Cet ouvrage se propose de cerner les causes spécifiques qui ont provoqué, à l'âge de la raison, la réversion de l'utopie en antiutopie. Poursuivant une recherche antérieure (*Du Paradis perdu à l'antiutopie*, 2010), l'auteur essaie de démontrer que, dans la lignée de la censure religieuse, deux autres courants de pensée critique, le rationalisme et l'empirisme, ont porté des coups décisifs à l'optimisme utopique, donnant naissance à des cités du mal et des visions de cauchemar.

CASSOU-NOGUÈS, Pierre, **Lire le cerveau. Neuro/science/fiction**, Paris, Seuil, (Couleur des idées), 2012, 189 pages.

La science-fiction a souvent exploré l'idée d'un "lecteur de cerveaux", appareil qui permettrait de lire directement la pensée dans le cerveau. Plusieurs articles scientifiques récents reprennent et discutent un tel projet. Les chercheurs ici rêvent et ils le savent. Mais ce rêve, ou ce fantôme, pose des questions fondamentales et passionnantes sur ce qu'on dénomme "pensée". Comment concevoir un lecteur de cerveaux ? Quelles seraient ses fonctions ? Quel

usage en ferions-nous ? Comment transformerait-il les relations humaines ? C'est ce qu'il s'agit ici de chercher à comprendre, par le biais de la fiction.

CHAULET ACHOUR, Christine (dir), **À l'aube des Mille et une Nuits. Lectures comparatistes**, Saint-Denis, Presses Universitaires de Vincennes, (Hors Frontière), 2012, 166 pages.

Dans cet ouvrage, *Les Mille et Une Nuits* sont abordées par la voie du comparatisme, approche originale. Sont tour à tour étudiés une autre ancêtre de la fiction narrative : *L'Âne d'or* d'Apulée ; le modèle oriental à l'oeuvre dans le *Manuscrit trouvé à Saragosse* de Jean Potocki ; la prose narrative russe et son usage de la traduction d'Antoine Galland ; le livret d'opéra de Jules Verne, *La Mille et deuxième nuit* ; la radioscopie de la Sultane dans un *Dictionnaire des mythes féminins*. Et pour finir une analyse du rapport entretenu par des écrivaines contemporaines avec ce "modèle" écrasant.

A SIGNALER :

CHELEBOURG, Christian, **Les Écofictions. Mythologies de la fin du monde**, Paris, les Impressions nouvelles, (Réflexions faites), 2012, 256 pages.

Pollution, réchauffement climatique, catastrophes naturelles, épidémies, manipulations génétiques font partie de notre quotidien, engendrant une culpabilité et des angoisses dont nous avons de plus en plus de mal à nous défaire. Les fictions, littérature et cinéma en tête, exploitent ces nouvelles peurs, réactivant d'anciens mythes et créant de nouveaux. À la lumière de plus de deux cents romans, films, bandes dessinées, documentaires, essais ou publicités, Christian Chelebourg démonte pour notre plus grand plaisir les mécanismes de ces écofictions qui nous divertissent autant qu'elles nous effraient, qui nous invitent à méditer sur notre fragilité autant qu'elles nous persuadent de notre puissance.

DAROWSKI, Joseph J., **The Ages of Superman : Essays on the Man of Steel in Changing Times**, Jefferson (NC), McFarland, 2012, 246 pages.

*Preface*_JOSEPH J. DAROWSKI 1_ "Superman Says You Can Slap a Jap!": The Man of Steel and Race Hatred in World War II_ TODD S. MUNSON 5_ Supervillains and Cold War Tensions in the 1950s_ LORI MAGUIRE 16_ Kryptonite, Radiation, and the Birth of the Atomic Age_ PETER LEE 29_ Truth, Justice, and the American Way in Franco's Spain_ LOUIE DEAN

VALENCIA-GARCIA 45_ The Inflexible Girls of Steel: Subverting Second Wave Feminism in the Extended Superman Franchise_THOMAS C. DONALDSON 62_ Black Like Lois: Confronting Racism, Configuring African American Presence_CHRISTOPHER B. ZEICHMANN 78_ Red, White and Bruised: The Vietnam War and the Weakening of Superman_JASON M. LATOUCHE 91_ The Struggle Within: Superman's Difficult Transition into the Age of Relevance_PAUL R. KOHL 103_ "It's Morning Again in America": John Byrne's Re-Imaging of the Man of Steel_DANIEL J. O'ROURKE and MORGAN B. O'ROURKE 115_ The New "Man of Steel" Is a Quiche-Eating Wimp! Media Reactions to the Reimagining of Superman in the Reagan Era_JACK TEIWES 125_ More Human than (Super) Human: Clark Kent's Smallville and Reagan's America_MICHAEL SMITH 143_ The « Triangle Era » of Superman: Continuity, Marketing and Grand Narratives in the 1990s_MATTHEW J. SMITH 156_ Searching for Meaning in « The Death of Superman »_ JOSEPH J. DAROWSKI 166_ Death, Bereavement, and the Superhero Funeral_JOSE ALANIZ 177_ Superman and the Corruption of Power _STEFAN BUCHENBERGER 192_ This Isn't Your Grandfather's Comic Book Universe: The Return of the Golden Age Superman_JEFFREY K. JOHNSON 199_ In a World Without Superman, What Is the American Way?_JOHN DAROWSKI 209_ Traveling Hopefully in Search of American National Identity: The « Grounded » Superman as a 21st Century Picaro_RANDY DUNCAN 218.

EDWARDS, Justin D. & Agnieszka Soltysik MONNET (ed.), **The Gothic in Contemporary Literature and Popular Culture : Pop Goth**, New York, Routledge, 2012, 216 pages.

Introduction: PopGoth Now, *Justin D Edwards and Agnieszka Soltysik Monnet* 1. Love Your Zombie: Horror, Ethics and (post)Humanity, *Fred Botting* 2. Vampires, Mad Scientists, and the Unquiet Dead: TV Ubiquity and the Gothic's Own Demise, *Linnie Blake* 3. Being Human?: Twenty-First Century Monsters, *Monica Germanà* 4. The Monster, Within: *Buffy the Vampire Slayer* and the Anatomy of Redemption, *Stephanie Marriott* 5. Vampirism, Monstrosity, and Negotiations of Race in Francis Lawrence's *I Am Legend*, *Dorothea Schuller* 6. Batman as PopGoth Icon, *Agnieszka Soltysik Monnet* 7. Gothic, Grabbit, and Run: Carlos Ruiz Zafón and the Gothic Marketplace, *Glennis Byron* 8. Adolescence and (Re)capitulation in Stephenie Meyer's *Twilight* Series, *Rachael McLennan* 9. The Monstrous House of Gaga, *Karen Macfarlane* 10. Spectral Liturgy: Of

Goth Parties and Gothic Music, *Isabella van Elferen* 11. Under their Own Steam: Autopoesis and Steampunk Culture, *Gail Ashurst and Anna Powell* 12. "‘Boo!’ to taboo": Burlesque, Circus, Walkabouts, and Museums of Curiosities, *Emma McEnvoy* 13. ‘Forget Nu Rave, We’re Into Nu Grave!’: Styling Gothic in the 21st Century, *Catherine Spooner* Contributors Index.

FISH, Andy, **Werewolves of Wisconsin and Other American Myths, Monsters and Ghosts**, Jefferson (NC), McFarland, 2012, 124 pages.

GOLDMAN, Marlene, **DisPossession : Haunting in Canadian Fiction**, Montréal, McGill-Queen's University Press, 2012, xi, 370 pages. Much of Canada's contemporary fiction displays an eerie fascination with the supernatural. In *DisPossession*, Marlene Goldman investigates the links between spectral motifs and the social and historical influences that have shaped Canada. Incorporating both psychoanalytic and non-traditional methods of literary analysis, Goldman explores the ways in which spectral fictions are an expression of definitive Canadian experiences such as the clashes between invading settler and indigenous populations, the losses incurred by immigration and diaspora, and the alienation of the female body.

HATZENBERGER, Antoine, **Rousseau et l'utopie : de l'état insulaire aux cosmotopies**, Paris, Champion, (Travaux de Philosophie, no 19), 2012, 731 pages.

Au croisement des études rousseauistes et de l'utopologie, cette étude des thèmes et des modèles utopiques au siècle des Lumières (de Voltaire à Kant) révèle une composante importante de l'œuvre de Jean-Jacques Rousseau et permet de ressaisir un moment de transition entre l'âge classique du genre utopique et les utopies modernes.

HAYWOOD FERRERA, Rachel, **The Emergence of Latin American Science Fiction**, Middletown (Conn.), Wesleyan University Press, 2011, xi, 304 pages.

Among the texts discussed are one of the first defenses of Darwinism in Latin America, a tale of a time-traveling history book, and a Latin American *Frankenstein*. Latin American science fiction writers have long been active participants in the sf literary tradition, expanding the limits of the genre and deepening our perception of the role of science and technology in the Latin American imagination. The book includes a chronological bibliography of science fiction published from 1775 to 1920 in all Latin American countries.

HERBE, Sarah, **Characters in New British Hard Science Fiction : with a Focus on Genetic Engineering in Paul McCauley, Alastair Reynolds and Brian Stableford**, Heidelberg, Winter, 2012, 249 pages.

IBRAHIM, Talib M., **Die Darstellung von Naturkatastrophen in der Literatur des 18 und 19 Jahrhunderts**, Marburg, Tectum Verlag, 2011, 295 pages.

JECHOVA-VOISINE, Hana (dir.), **Rêve et utopie dans la littérature tchèque**, Paris, Centre d'études slaves, (Revue des études slaves, t. 82, fasc. 3), 2011, 394 pages.

JOOSEN, Vanessa, **Critical and Creative Perspectives on Fairy Tales : an Intertextual Dialogue between Fairy Tale Scholarship and Postmodern Retellings**, Detroit, Wayne State University Press, 2011, 362 pages.

KELEN, Jacqueline, **Passage de la fée : la légende de Mélusine**, Paris, Desclée de Brouwer, (Littérature ouverte), 2012, 183 pages.

KOVACSHAZY, Cécile, **Simplement double : le personnage double, une obsession du roman au XXe siècle**, Paris, Classiques Garnier, (Perspectives comparatistes), 2012, 420 pages.

Thème central du romantisme, la figure du double reste vivace au XXe siècle mais de façon radicalement différente, ouvrant à de nouvelles formes de récits. L'essai montre la brèche ouverte par Dostoïevski et Stevenson, puis développe les approches où le double est mis à mort (Freud, Nabokov, Aragon). Il dresse une typologie du dédoublement fondée sur les grands mythes gréco-romains de Castor et Pollux, Sosie, Tirésias et Narcisse, pour finalement présenter les formes nouvelles de récit.

LEAVER, Tama, **Artificial Culture : Identity, Technology, and Bodies**, New York, Routledge, 2012, 217 pages.

Building on the rich foundational work on the figures of the cyborg and posthuman, this book situates the artificial in similar terms, but from a nevertheless distinctly different viewpoint. After examining ideas of the artificial as deployed in film, novels and other digital contexts, this study concludes that we are now part of an artificial culture entailing a matrix which, rather than separating minds and bodies, or humanity and the digital, reinforces the symbiotic connection between identities, bodies, and technologies.

LINDAUER, Tanja, **But I Thought all Witches were Wicked : Hexen und Zauberer in der phantastischen Kinder – und Jugend-**

literatur in England und Deutschland, Marburg, Tectum-Verlag, 2012, 422 pages.

Machthungrige oder verwirrte Zauberer, Kinderfresserinnen, lustige Hexen, aber auch Überläufer und Zwischenwesen. Sie alle haben sich einen Platz innerhalb der phantastischen Kinder- und Jugendliteratur erobert. Sie kämpfen gegen Bösewichte, geben gute Ratschläge oder sind sogar selbst diejenigen, die es zu bekämpfen gilt. Hexen und Zauberer gehören in der gegenwärtigen Literatur für Kinder und Jugendliche – woran Rowlings Welterfolg Harry Potter sicherlich nicht ganz unschuldig ist – zu einem der beliebtesten Motive. Doch sind diese magischen Wesen keinesfalls literarische Schöpfungen des 21. Jahrhunderts, ganz im Gegenteil, sie blicken auf eine lange Tradition zurück.

MAAR, Michael, **Hexengewisper : warum Märchen unsterblich sind**, Berlin, Berenberg, 2012, 78 pages.

MANJIKIAN, Mary, **Apocalypse and Post-Politics : The Romance of the End**, Lanham (MD), Lexington Books, 2012, 344 pages.

McGRATH, James F., **Religion and Science Fiction**, Eugene (OR), Pickwick Publications, 2011, viii, 195 pages.

The dark dreamlife of postmodern theology : Delicatessen, The city of lost children, and Alien resurrection / Joyce Janca-Aji -- Sorcerers and supermen : old mythologies in new guises / C.K. Robertson -- Star trekking in China : science fiction as theodicy in contemporary China / Eriberto P. Lozada, Jr. -- Science playing God / Alison Bright MacWilliams -- Looking out for no. 1 : concepts of good and evil in Star trek and The prisoner / Elizabeth Danna -- Robots, rights, and religion / James F. McGrath -- Angels, echthroi, and celestial music in the adolescent science fiction of Madeleine L'Engle / Gregory Peppone -- Uncovering embedded theology in science fiction films : K-PAX revealed / Teresa Blythe.

REINHARDT, Udo, **Mythen – Sagen – Märchen: eine Einführung mit exemplarischen Motivreihen**, Freiburg, et al., Rombach, 2012, 592 pages.

RODRIGUEZ, Jaime Alejandro, **Narratopedia : reflexiones sobre narrativa digital, creacion colectiva y cibercultura**, Bogota, Pontificia Universidad Javeriana, 2011, 275 pages.

SCALA, Mark W. (ed.), **Fairy Tales, Monsters, and the Genetic Imagination**, Nashville, Frist Center for the Visual Arts,

Vanderbilt University Press, 2012, 160 pages.
 Artists in the exhibition -- Lenders to the exhibition --
 Fairy tales, monsters, and the genetic imagination /
 Mark W. Scala -- Fairy-tale collisions / Jack Zipes --
 Metamorphoses of the monstrous / Marina Warner --
 The extant vamp (or the) ire of it all : fairy tales and
 genetic engineering / Suzanne Anker -- Plates --
 Checklist of the exhibition.

SCHMEINK, Lars & Astrid BÖGNER (eds.),
**Collision of Realities. Establishing
 Research on the Fantastic in Europe**,
 Berlin, Walter de Gruyter, 2012, 400 pages.

SCHMEINK, Lars & Hans-Harald MÜLLER (eds.),
**Fremde Welten. Wege und Räume der
 Fantastik im 21. Jahrhundert**, Berlin, Walter
 de Gruyter, 2012, 500 pages.

Ces deux volumes ont été publiés par la GfF,
 (Gesellschaft für Fantastikforschung), société
 allemande pour la recherche sur le fantastique
 fondée en 2010.

<http://www.fantastikforschung.de/cms/index>

A SIGNALER :

SMITH, Andrew & William HUGHES (eds.), **The
 Victorian Gothic : an Edinburgh
 Companion**, Edinburgh, Edinburgh University
 Press, 2012, 258 pages.

Acknowledgements; Notes on Contributors;
 Introduction: Locating the Victorian Gothic - Andrew
 Smith and William Hughes; Realism and the
 Victorian Gothic: Objects of Terror Transformed -
 Martin Willis; Sensation Fiction: A Peep Behind the
 Veil - Laurence Talairach-Vielmas; Victorian Gothic
 Pulp Fiction - Jarlath Killeen; Victorian Gothic
 Drama - Diane Long Hoeveler; Victorian Gothic
 poetry: The Corpse's Text - Caroline Franklin and
 Michael Franklin; The Victorian Ghost Story - Nick
 Freeman; Victorian Gothic and National Identity -
 Avril Horner; The Victorian Gothic and Gender -
 Carol Margaret Davison; Queer Victorian Gothic -
 Ardel Thomas; Victorian Gothic Death - Andrew
 Smith; Science and the Gothic - Kelly Hurley;
 Victorian Medicine and the Gothic -William Hughes;
 Imperial Gothic - Patrick Brantlinger; Fin de Siècle
 Gothic - Vicky Margree and Bryony Randall; Index.

SOLOVIOVA-HORVILLE, Daniela, **Les Vampires : du folklore slave à la littérature occidentale**, Paris, L'Harmattan, (Littératures comparées), 2011, 366 pages.

La vision contemporaine du vampire - véhiculée en grande partie par le cinéma, les jeux vidéo, la publicité ou la fiction - réduit souvent cette figure imaginaire au rang de buveur de sang. Cet ouvrage se propose d'étudier la façon dont cette représentation

FASTITOCALON VOL 2 NO 1

THE EUROPEAN TRADITION OF SCIENCE
 FICTION : Issues 1 & 2

Thomas Honegger & Fanfan Chen :Introduction
Articles

Roger Bozzetto (Aix, France)

Perspectives on the Standard French Theory of the
 Fantastic

Denis Mellier (Poitiers, France)

From the Double to the Third: Poetics and Politics of
 the Fantastic. Towards the Commonness of the
 Fantastic

Michael Hemsley (Hualien, Taiwan)

Some Sort of Plank, Some Sort of Tapestry: The
 Arthurian Poetry and Painting of David Jones

Marie-Noëlle Biemer (Frankfurt, Germany)

William Morris: *Primus Inter Fantastes?*

Antje vom Lehn (Tübingen, Germany)

Harry Potter, *Spiderwick* and the Tradition of the
 Bestiary

Marcin Rusnak (Wrocaw, Poland)

Playing with Death. Humorous Treatment of Death-
 related Issues in Terry Pratchett's and Neil Gaiman's
 Young Adult Fiction

Dimitra Fimi (Cardiff, Wales)

Between Greece and Northwestern Europe: The Fairy
 Tales of Penelope Delta

Kuniko Uemura (Kobe, Japan)

The Robot Fantasy – The Case of Osamu Tezuka

stéréotypée du vampire a pu peu à peu se constituer dans l'imaginaire occidental. Pour cela, il examine les particularités de la vision slave du vampirisme et retrace les étapes de sa migration au sein de la société et de la littérature occidentales aux XVIIIe et XIXe siècles.

SUAREZ HERMAN, Carolina, **La Poética de la Ambigüedad y la narrativa fantástica latinoamericana**, Madrid, Pliegos, (Pliegos de ensayo, 221), 2011, 479 pages.

WAGNER, Sven, **The Scientist as God : A Typological Motif, 1818 to the Present**, Heidelberg, Universitätsverlag Winter, 2012, 263 pages.

Ever since the publication of Mary Shelley's 'Frankenstein', in which the protagonist desires to "pour a torrent of light into our dark world" by assuming the role of creator, writers have been fascinated with the motif of the scientist as God – that is, of the scientist who seeks to rival God by engaging in such projects as creating life, resurrecting the dead,

and freeing humans from sin. The present study explores the scientist-as-God motif in a wide range of literary texts, spanning different genres (fiction, drama), periods (Romantic to Postmodern), and national literatures (British, American, Canadian).

ZANGRANDI, Silvia, **Cose dell'atro mondo : percorsi nella letteratura fantastica italiana del Novecento**, Bologna, Archetipo, (Coriandoli), 2011, 227 pages.

A PROPOS DES AUTEURS

AURAX-JONCHIERE, Pascal, **Barbey d'Aurevilly et l'écriture : formes et signes**, Caen, Lettres Modernes Minard, 2011, 314 pages.

BARRATT, Bethany, **The Politics of Harry Potter**, New York, Palgrave Macmillan, 2012, 288 pages.

Introduction: Politics in the World of Harry Potter
_Purebloods and Mudbloods: Race, Species and Power
_Death eaters and Dark Wizards: Terror and Counterterror
_The Order of the Phoenix: Intelligence, Counterintelligence, and Secret Agencies
_The DA (Dumbledore's Army): Resistance from Below
_'By Order of the Hogwarts High Inquisitor': Bases of Authority
_Azkaban: Discipline, Punishment and Human Rights
_Grunnings and Galleons: Consumerism and Capitalism
_The Only One He Ever Feared: The Nature of War
_Harry Potter in the Political World

BOFFY, Chloé, **À la Croisée des mondes : paradis perdu et retrouvé**, Wissembourg, C. Boffy, 2012, 109 pages. [A propos de Philip Pullman]

BONNEFILS, Philippe, **Mesures de l'Ombre : Baudelaire, Flaubert, Laforgue et Verne**, Villeneuve d'Ascq, Presses universitaires du Septentrion, 2012, 203. Rééd : 1987.

BUCKLEY, Michael, **The Sisters Grimm : A Very Grimm Guide**, New York Abrams/Amulet Books, 2011, 128 pages.

CRAWFORD, William Gary (ed.), **Insufficient Answers : Essays on Robert Aickman**, Baton Rouge, 2010, 51 pages.

www.gwccgothicpress.com

DICK, Philip K., **Ubik : The Screenplay**, New York, Mariner Books, 2012, 192 pages.

DOSSIER : **Les Arts de la représentation**, in **Revue Jules Verne**, no 33/34, 2012.

DUFTY, David F., **How to Build an Android : The True Story of Philip K. Dick. Dick's Robotic Resurrection**, New York, H. Holt, 2012, 288 pages.

FORNET-PONSE, Thomas (dir.), **Tolkien and the Middle Ages**, Düsseldorf, Scriptorum Oxioniae, 2011, 325 pages.

FOURNEL, Jean-Louis, **La Cité du Soleil et les territoires des hommes. Le savoir du monde chez Campanella**, Paris, Albin Michel, 2012, 360 pages.

Le dominicain Tommaso Campanella (1568-1639), éternel prisonnier, pourchassé sans trêve par le pouvoir espagnol et par l'Inquisition, régulièrement accusé d'hérésie, mais qui clame sans relâche son orthodoxie, a laissé une oeuvre considérable et difficilement classable, dont le titre le plus célèbre, La cité du soleil, est présenté généralement comme une utopie, sans que soient bien considérés sa filiation à l'oeuvre célèbre de Thomas More et son rapport avec le contexte européen des premières années du XVII^e siècle. Jean-Louis Fournel propose ici une analyse approfondie et nouvelle de la vie et de la pensée de Campanella. Il les aborde dans leur véritable contexte, la grande mutation de l'Europe sous domination hispanique.

HARRISON, Kim, **The Hollows Insider : New Fiction, Facts, Maps, Murders, and More in the Worlds of Rachel Morgan**, New York, Harper Voyager, 2012, 320 pages.

New York Times bestselling author Kim Harrison has won legions of fans with her sexy supernatural novels featuring bounty-hunting witch Rachel Morgan. And now comes a unique look inside her beloved Hollows series that no fan should miss.

KEYES, Daniel, **Algernon, Charlie et moi : trajectoire d'un écrivain**, Paris, Nouveaux Millénaires, 2011, 221 pages. Suivi de la nouvelle « Des Fleurs pour Algernon ».

MADER, Ilona, **Metafiktionale Elemente in Walter Moer's Zamonien-Romanen**, Marburg, Tectum Verlag, 2012, 183 pages.

McCARTEN, Tom (ed.), **Kurt Vonnegut : The Last Interviews and Other Conversations**, Brooklyn (NY), Melville House, 2011, 168 pages.

MILLER, Elizabeth & Dacre STOKER (eds.), **The Lost Journal of Bram Stoker**, London, The Robson Press, 2012, 256 pages.

Recently a long-lost journal belonging to Dracula author Bram Stoker was discovered in his great-grandson Noel's dusty attic. Published now to coincide with the centenary of Stoker's death, the text of this stunning find, written between 1871 and 1881, mostly in his native Dublin, will captivate scholars of Gothic literature and Dracula fans

alike. Painstakingly transcribed and researched, the journal offers intriguing new insights into the complex nature of the man who wrote *Dracula* more than one hundred years ago. Assisted by a team of scholars and Stoker historians, Dacre Stoker and Professor Elizabeth Miller neatly connect the dots between the contents of the journal and Bram Stoker's later work, most significantly *Dracula*.

NISTAL, Gloria, **Espejos, laberintos, bibliotecas y otras cifras : la estetica de Borges**, Madrid, Sial, 2010, 274 pages.

OSUGA, Saori, **Séraphita et la Bible. Sources scripturaires du mysticisme balzacien**, Paris, Honoré Champion, (Romanisme et modernités), 2012, 448 pages.

Séraphita (1833-1835) est une oeuvre mystique d'Honoré de Balzac, dans laquelle le romancier condense le sentiment religieux qu'il a nourri dès sa jeunesse. Dans ce récit, il introduit abondamment les citations et les images bibliques, d'une part, les pensées mystiques et théosophiques, d'autre part. Cette étude tente de mettre en lumière diverses sources bibliques et mystiques du texte balzacien, ainsi que sa propre lecture et interprétation.

REI, Matteo, **Materia e sogno : l'universo immaginario di Raul Brandao**, Alessandria, Edizioni dell'Orso, (Biblioteca mediterranea : Studi, 4), 2011, xxiii, 358 pages.

RICHARDSON, Bill, **Borges and Space**, Oxford, et al., Peter Lang, (Hispanic Studies), 2012, x, 256 pages.

Contents: Aleph - City: Poetry and Cityscape - Death, a Compass and Human Spatiality - Immortality and the Timeless City - Deixis: Deixis and Space - The Warrior and the Englishwoman Change Sides - Location, Death, and the Labyrinth of Ibn-Hakam - Space, Time and Identity in the Garden of Forking Paths - Identity: We are *where* we are - in the South - Argentine Locations and the Marking of Identity - Power: Representational Space and the Magic Ruins - The Movements of a Would-be Wizard - Power, Powerlessness and Political Space - Cosmos: Babel and the Limits of the Universe - Otherworldliness and Tlön.

ROBILLARD, Anne & Claudia, **A.N.G.E. : personnel autorisé seulement**, Longueuil, Wellan, 2011, 278 pages.

Ce guide s'adresse à toutes les personnes qui posent des questions sur les nombreux personnages, la hiérarchie de l'Agence Nationale de Gestion de l'Étrange, les prophéties ou sur la trame des événements dont traite la série A.N.G.E. L'ange vous

dévoile ses secrets les mieux gardés...

SAXENA, Vandana, **The Subversive Harry Potter : Adolescent Rebellion and Containment in the J.K. Rowling Novels**, Jefferson (NC), McFarland, 2012, 218 pages.

The seven books in J.K. Rowling's Harry Potter series bring together a variety of aspects of young adult fiction and portray youthful rebellion as well as cultural containment and an adolescent's negotiations through these conflicting forces. This detailed study of Harry Potter explores the limits of the formulaic structure of adolescent fantasy fiction and also examines the impulse of exploration, subversion, and resistance contained within the formula. Within both subversion and containment in the narrative, young adult fantasy becomes an embodiment of the experience of adolescence--its angst, rebellion and also its journey of personal maturation.

STOREY, Neil R., **The Dracula Secrets : Jack the Ripper and the Darkest Sources of Bram Stoker**, Stroud (UK), The History Press Limited, 2012, 304 pages.

Since its publication in 1897, there have been suggestions that the fictional exploits of "Dracula" were closely associated with "Jack the Ripper" than a "Transylvanian Count". Historian Neil Storey provides the first British-based investigation of the sources used by Stoker and paints an evocative portrait of Stoker, his influences, friends and the London he knew in the late 19th century. Among Stoker's group of friends, however, were dark shadows. Storey explores how Stoker created *Dracula* out of the climate of fear that surrounded the Jack the Ripper murders in 1888. Add to this potent combination the notion that Stoker may have known Jack the Ripper personally and hid the clues to this terrible knowledge in his book. The premise is seductive and connects some of the giants of stage and literature of late Victorian Britain.

CINÉMA & TÉLÉVISION

BASSIOR, Jean-Noël, **Space Patrol : Missions of Daring in the Name of Early Television**, Jefferson (NC), McFarland, 2012, 448 pages.

Before *Star Trek*, there was *Space Patrol*. Science fiction television has its roots in this live, action-packed series that captured the imagination of Americans from 1950 to 1955, when space travel was just a dream. This book explores the freewheeling spirit of live TV, where anything could go wrong

before millions of viewers--and often did. It spotlights (often in personal interviews) the risk-taking *Space Patrol* cast and crew who laid vital groundwork for television today. Included are episode logs for both television and radio shows as well as a complete guide to *Space Patrol* memorabilia.

BEATTY, Scott, ***The Avengers : The Ultimate Guide to Earth's Mightiest Heroes***, New York, DK Publishing, 2012, 200 pages.

BEECROFT, Simon, ***Star Wars : les héros de la saga***, Paris, Nathan, 2012, 208 pages.

BRIMMCOMBE-WOOD, Lee, ***Aliens – Colonial Marines Technical Manual***, London, Titan Books, 2012, 160 pages.

BLAKE, Linnie, ***The Wounds of Nations : Horror Cinema, Historical Trauma and National Identity***, Manchester, Manchester University Press, 2012, 232 pages.

The Wounds of Nations explores the ways in which horror films allow international audiences to deal with the horrors of recent history--from genocide to terrorist outrage and nuclear war to radical political change. Far from being mere escapism or titillation, it shows how horror (whether it be from 1970s America, 1980s Germany, post-Thatcherite Britain or post-9/11 America) is in fact a highly political and potentially therapeutic film genre that enables us to explore, and potentially recover from, the terrors of life in the real world.

BOOY, Miles, ***Love and Monsters : The Doctor Who Experience 1979 to the Present***, London, I. B. Tauris, (Investigating Cult TV), 2012, xi, 236 pages.

Scholar and Who fan Miles Booy has written the first historical account of the public interpretation of Doctor Who. *Love and Monsters* begins in 1979 with the publication of *Doctor Who Weekly*, the magazine that would start a chain of events that would see creative fans taking control of the merchandise and even of the programme's massively successful twenty-first century reboot. From the twilight of Tom Baker's years to the newest Doctor, Matt Smith, Miles Booy explores the shifting meaning of Doctor Who across the years - from the Third Doctor's suggestion that we should read the Bible, via costumed fans on television, up to the 2010 general election in Britain. This is also the story of how the ambitious producer John Nathan-Turner, assigned to the programme in 1979, produced a visually-excessive programme for a tele-literate fanbase, and how this style changed the ways in which Doctor Who could be read. The Doctor's world has never been bigger, inside or out!

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

This work explores the relationship between twenty-five enduring works of horror literature and the classic films that have been adapted from them. Each chapter delves into the historical and cultural background of a particular type of horror--hauntings, zombies, aliens and more--and provides an overview of a specific work's critical and popular reception. Among the print-to-film titles discussed are *Frankenstein*, *Dracula*, *Doctor Jekyll and Mr. Hyde*, *The Masque of the Red Death*, *The Hound of the Baskervilles*, *The Phantom of the Opera*, *Psycho*, *The Exorcist*, and *The Shining*.

BROWNING, John Edgar, ***Graphic Horror : Movie Monster Memories***, Schiffer Publishing, 2012, 176 pages. Foreword : David J. Skal. Afterword : Chelsea Quinn Yarbro.

Freddy, Jason, Frankenstein, and Dracula are just a few of the thrilling movie monsters in this illustrated, collectible reference guide. Monsters from major as well as minor horror films are brought back to life through domestic and international posters, movie stills, and publicity shots. Engaging commentary from leading horror fiction writers, editors, anthologists, and scholars accompany more than 400 movie posters and publicity stills from the early 20th century through to the present day.

BURK, Graeme & Robert SMITH ?, ***Who is the Doctor : The Unofficial Guide to Doctor Who- The New Series***, Toronto, ECW Press, 2012, 440 pages.

Penned by the authors of the famed sci-fi series' fanzine collections, this entertaining combination of episode guides and essays is a must-have for all Doctor Who aficionados. The handbook explores all facets of the six most recent seasons, providing an essential companion for the show's avid fans and casual viewers alike. The history of everything related to Doctor Who is touched upon, from Daleks and Cybermen to the eight Classic Series Doctors. Delving into a top-rated series that has made stars out of its actors, gained fame internationally, and encompasses the genres of horror, science fiction, comedy, action, and historical adventure, this all-inclusive guide also features behind-the-scenes tidbits and in-depth analyses of the series' latest installments.

CABELL, Craig, ***The Doctor Who's Who : The Story Behind Every Face of the Iconic Time Lord***, London, John Blake, 2012, 256 pages.

CLARK, Mark, **Star Trek FAQ : Everything Left to Know about the First Voyages of the Starship Enterprise**, New York, Applause Theatre & Cinema Books, 2012, 414 pages.

DIAL-DRIVER, Emily, Sally EMMONS & James M. FORD (eds.), **Fantasy Media in the Classroom**, Jefferson (NC), McFarland, 2012, 270 pages.

Table of Contents

Preface EMILY DIAL-DRIVER *Introduction* JIM FORD

I. Seeing the Classics in a New Light: Using Fantasy as a Lens in Traditional Classes Pop Pedagogy JESSE STALLINGS _Added Interest, Added Value LAURA GRAY _Bruce, Bill, and Barack CAROLYN ANNE TAYLOR

II. Integrating New Works: Using Fantasy to Enrich Traditional Classes Flights of Fantasy JIM FORD _Fusion Curriculum EMILY DIAL-DRIVER _"We're Not in Kansas Anymore" SALLY EMMONS _Critical Thinking and Post-Apocalyptic Literature MARY M. MACKIE _Corruptible Power FRANCES E. MORRIS and EMILY DIAL-DRIVER _ Breaching Barriers Between Work and Play SHAKA MCGLOTTEN _ Fantasy Classics: Hobbits and Harry in Interdisciplinary Courses JIM FORD

III. New Directions: The Joys of Fantasy Classes Hansel, Gretel, and Coraline J. RENEE COX _The Fantastic Classroom: Teaching *Buffy the Vampire Slayer* EMILY DIAL-DRIVER _Buffy Versus Bella: Teaching about Place and Gender JACQUELINE BACH, JESSICA BROUSSARD and MELANIE K. HUNDLEY _Brave New Classroom: Using Science Fiction to Teach Political Theory KENNETH S. HICKS _Incarnations of Immortal Creations EMILY DIAL-DRIVER _Conclusion JIM FORD

DUREAU, Christian, **Les Interprètes de Tarzan, le roi de la jungle**, Paris, Éditions Didier Carpentier, (Stars écran), 2012, 128 pages.

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

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

FRY, Jason, **Star Wars : The Essential Guide to Warfare**, New York, Lucas Books, 2012, 256 pages.

GINN, Sherry, **Power and Control in the Television World of Joss Whedon**, Jefferson (NC), McFarland, 2012, 198 pages.

GIMELLO-MESPLOMB, Frédéric (dir.), **Les Cinéastes français à l'épreuve du genre fantastique. Socioanalyse d'une production artistique**, Paris, L'Harmattan, (Logiques sociales), 2012, 356 pages.

Introduction - Frédéric Gimello-Mesplomb : Produire un film de genre fantastique en France, entre hétérotopie artistique et quête de légitimité. Analyse d'une tension identitaire dans le champ de la création.

OBJETS FANTASMATIQUES : THÈMES, CORPS ET FIGURES

Chapitre 1 - Albert Montagne : Le mythe des docteurs fous dans le cinéma fantastique français. À propos des *Yeux sans visage* **Chapitre 2** - Corinne Vuillaume : Méphisto, père indigne ? : La figure du diable dans le cinéma français

Chapitre 3 - Roxane Hamery : Rhétorique du double : les figures inquiétantes de Jean-Louis Barrault **Chapitre 4** - Hélène Fleckinger : La « méchante femme » : Sur le personnage d'Irma Vep dans *Les Vampires* de Louis Feuillade

Chapitre 5 - Dick Tomasovic : Figures extatiques : Georges Méliès, du théâtre magique au cinéma fantastique

LES ARTISANS DE L'IMAGINAIRE : une SOCIO-ANALYSE du PROCESSUS de CRÉATION

Chapitre 6 - Serène Delmas : Cinéma fantastique et cinéma d'exploitation en France: *Le Loup des Malveneur* de G. Radot (1942)

Chapitre 7 - Enrico Castronovo : Sur le seuil du fantastique: *Orphée* de Jean Cocteau (1959)

Chapitre 8 - Eric Gatefin : Aux frontières de l'étrange. Aspects de l'imaginaire fantastique dans les projets non réalisés de Jacques Tourneur

Chapitre 9 - Gilles Bouchard-Arus : Le cinéma fantastique belge : Harry Kümel et *Malpertuis* (1972)

Chapitre 10 - Giorgana M. Colvile : Malle surréaliste : *Black Moon* (1975)

Chapitre 11 - Éric Lacombe : Le fantastique de Roman Polanski : *Le Locataire* (1976)

Chapitre 12 - Isabelle Marinone : Le surréalisme au service du fantastique. Jean Rollin, un cinéaste «parallèle»

Chapitre 13 - Carole Wrona : Le doute d'un *Simple mortel*. À propos du film de Pierre Jolivet (1991)

Chapitre 14 - Claudine Le Pallec Marand : Les limites du genre. Le cinéma fantasmatique de François Ozon

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Au croisement de l'histoire du cinéma et de l'étude des pratiques culturelles, cet ouvrage interroge les genres cinématographiques. En dépit d'un corpus relativement important, allant des films de Cocteau à ceux de Ozon, la question de l'existence d'un cinéma fantastique français n'a jamais été travaillée par la critique savante de cinéma. Le genre fantastique au cinéma n'en finit pas de traîner une géographie mouvante semblant peu concerner une production française riche pourtant de 400 longs métrages.

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Space Oddities examines the representation of women in outer space films from 1960 to 2000, with an emphasis on films in which women are either denied or given the role of astronaut. Marie Lathers traces an evolution in this representation from women as aliens and/or "assistant" astronauts, to women as astronaut wives, to women as astronauts themselves. Many popular films from the era are considered, as are earlier films (from *Aelita Queen of Mars* to *Devil Girl From Mars*) and historical records, literary fiction, and television shows (especially *I Dream of Jeannie*). Early 1960s attempts by women pilots to enter the Space Race are considered as is the media drama surrounding the death of Christa McAuliffe.

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Pt. 1. Genre -- "Famine for food, expectation for content": Jane Eyre as intertext for the "Twilight" saga / Anne Morey -- Fantasy, subjectivity, and desire in Twilight and its sequels / Jackie C. Horne -- Postfeminist fantasies: sexuality and femininity in Stephenie Meyer's "Twilight" series / Kristine Moruzi -- Narrative intimacy and the question of control in the "Twilight" saga / Sara K. Day -- Bridges, nodes, and bare life: race in the "Twilight" saga / Alexandra Hidalgo -- Girl culture and the "Twilight" franchise / Catherine Driscoll -- Pt. 2. reception -- "Twilight" fans represented in commercial paratexts and inter-fandoms: resisting and repurposing negative fan stereotypes / Matt Hills -- Coming to a violent end: narrative closure and the death drive in Stephenie Meyer's "Twilight" series / Rachel DuBois -- The giddyshame paradox: why "Twilight's" anti-fans cannot stop reading a series they (love to) hate / Sarah Wagenseller Goletz -- Between Twi-Hards and Twi-Haters: the complicated terrain of online "Twilight" audience communities / Anne Gilbert -- Pt. 3. Adaptation -- "I'd never given much thought to how I would die": uses (and the decline) of voiceover in the "Twilight" films / Katie Kapurch -- Traveling in the same boat: adapting Stephenie Meyer's Twilight, New Moon, and Eclipse to Film / Mark D. Cunningham -- Adaptation and

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DOSSIER : THE HUNGER GAMES



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Acknowledgments : "It's Like the Bread. How I Never Get Over Owing You for That." ix

Introduction: Let *The Hunger Games and Philosophy* Begin! 1

Part one : having an eye for beauty is not necessarily a weakness : the art of resisting the

Capitol

1. "The Final Word on Entertainment": Mimetic and Monstrous Art in the Hunger Games 8_*Brian McDonald*

2. "Somewhere between Hair Ribbons and Rainbows": How Even the Shortest Song Can Change the World 26_*Anne Torkelson*

3. "I Will Be Your Mockingjay": The Power and Paradox of Metaphor in the Hunger Games Trilogy 41_*Jill Olthouse*

Part two : we're fickle, stupid beings : hungering for morality in an immoral world.

4. "The Odds Have Not Been Very Dependable of Late": Morality and Luck in the Hunger Games Trilogy 56_*George A. Dunn*

5. The Joy of Watching Others Suffer: Schadenfreude and the Hunger Games 75_*Andrew Shaffer*

6. "So Here I Am in His Debt Again": Katniss, Gifts, and Invisible Strings 90_*Jennifer Culver*

Part three : I am as radiant as the sun : the natural, the unnatural and not-so-weird science

7. Competition and Kindness: The Darwinian World of the Hunger Games 104_*Abigail Mann*

8. "No Mutt Is Good"—Really? Creating Interspecies Chimeras 121_*Jason T. Eberl*

Part four : Peeta Bakes, I hunt : what Katniss can teach us about love, caring and gender.

A Love through a Stoic Lens 134_*Abigail E. Myers*

10. "She Has No Idea. The Effect She Can Have.": Katniss and the Politics of Gender 145_*Jessica Miller*

11. Sometimes the World Is Hungry for People Who Care: Katniss and the Feminist Care Ethic 162_*Lindsey Issow Averill*

Part five. As long as you can find yourself, you will never starve. How to be yourself when it's all a big show.

12. Why Does Katniss Fail at Everything She Fakes? Being versus Seeming to Be in the Hunger Games Trilogy 178_*Dereck Coatney*

13. Who Is Peeta Mellark? The Problem of Identity in Panem 193_*Nicolas Michaud*

Part six : here's some advice, Stay alive. A tribute's guide to the morality and logic of warfare

14. "Safe to Do What?": Morality and the War of All against All in the Arena 206_*Joseph J. Foy*

15. Starting Fires Can Get You Burned: The Just-War Tradition and the Rebellion against the Capitol 222_*Louis Melançon*

16. The Tribute's Dilemma: The Hunger Games and Game Theory 235_*Andrew Zimmerman Jones*

Part seven : it must be very fragile if a handful of berries can bring it down : the political philosophy of Coriolanus Snow.

17. Discipline and the Docile Body: Regulating Hungers in the Capitol 250_*Christina Van Dyke*

18. "All of This Is Wrong": Why One of Rome's

Greatest Thinkers Would Despise the Capitol
265_Adam Barkman

19. Class Is in Session: Power and Privilege in Panem
277_Chad William Timm

Contributors: Our Resistance Squadron 291

Index: "A List in My Head of Every Act of Goodness I've Seen Someone Do" 297

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Ce guide décrypte le monde post-apocalyptique créé par Suzanne Collins. Un futur dans lequel des garçons et des filles participent à un jeu où il faut lutter à mort pour éliminer ses concurrents... Comment survivre à la fin du monde ? Peut-on se rebeller dans des régimes totalitaires ? Les Hunger Games pourraient-ils exister un jour ? Quelles sont les bases scientifiques et philosophiques des romans ? Quelles sont les sources d'inspiration de la série, de la Rome antique aux romans comme 1984 ? Voici quelques-unes des questions auxquelles ce livre répond.

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COMER, Todd A. & Joseph Michael SOMMERS (eds.), **Sexual Ideology in the Works of Alan Moore**, Jefferson (NC), McFarland, 2012, 234 pages.

Table of Contents__ Preface and Acknowledgments 1_Introduction: *The Polarizing of Alan Moore's Sexual Politics*_TODD A. COMER and JOSEPH MICHAEL SOMMERS.

Part I: The "Low Form": Moore and the Complex Relationships of the Comic Book Superhero_1. Libidinal Ecologies: Eroticism and Environmentalism in *Swamp Thing*_BRIAN JOHNSON 16_2. Green Love, Red Sex: The Conflation of the Flora and the Flesh in *Swamp Thing*_MATTHEW CANDELARIA 28_3. When "One Bad Day" Becomes *One Dark Knight*: Love, Madness, and Obsession in the Adaptation of *The Killing Joke* into Christopher Nolan's *The Dark Knight*_JOSEPH MICHAEL SOMMERS 40_4. "Don't laugh, Daddy, we're in love": Mockery, Fulfillment, and Subversion of Popular Romance Conventions in *The Ballad of Halo Jones*_KATE FLYNN 52_5. The Love of Nationalism, Internationalism and Sacred Space in *Watchmen*_KARL MARTIN 65__

Part II: The Vicious Cabaret of Love, Sexual Desire ... and Torture_6. Theorizing Sexual Domination in *From Hell* and *Lost Girls* Jack the Ripper versus Wonderlands of Desire_ZOE BRIGLEY-THOMPSON 76_7. "Do you understand how I have loved you?" Terrible Loves and Divine Visions in *From Hell*_MERVI MIETTINEN 88_8. Body Politics: Unearthing an

Embodied Ethics in *V for Vendetta*_TODD A. COMER 100_9. The Poles of Wantonness: Male Asexuality in Alan Moore's Film Adaptations_EVAN TORNER 111_10. Reflections on the Looking Glass: Adaptation as Sex and Psychosis in *Lost Girls*_NICO DICECCO 124__

Part III: Victorian Sexualities and the *Ecriture Feminine*: Women Writing and the Women of Writing_11. "Avast, Land-Lubbers!" Reading *Lost Girls* as a Post-Sadeian Text_K. A. LAITY 138_12. The Undying Fire: Erotic Love as Divine Grace in *Promethea*_CHRISTINE HOFF KRAEMER 150_13. "It came out of nothing except our love": Queer Desire and Transcendental Love in *Promethea*_PAUL PETROVIC 163_14. Self-Conscious Sexuality in *Promethea*_ORION USSNER KIDDER 177_15. I Remain Your Own: Epistolomory in "The New Adventures of Fanny Hill"_LLOYD ISAAC VAYO 189__*Afterword: Disgust with the Revolution*_ANNALISA DI LIDDO 201.

CHAPMAN, James, **British Comics : A Cultural History**, London, Reaktion Books, 2011, 303 pages.

"British Comics: A Cultural History" is the first historical study of these cherished British comic papers and magazines and their place in our society, from their origins in the late Victorian period to the present day. Beginning with the first comic superstar, the likeable rogue Ally Sloper, cultural historian James Chapman traces the rise of comic publishing and comic reading in Britain. "British Comics" considers the major genres, including schoolgirl fantasies, boys' adventure, sports and war stories. The heyday of British comics came in the 1950s and '60s when titles such as *Eagle* and *School Friend* sold nearly a million copies a week. A new breed of violent comics appeared in the 1970s, including the controversial *Action* and cult favourite *2000AD*, and in the 1980s came the rise and fall of adult comics such as *Warrior*, *Crisis*, *Deadline* and *Revolver*. Chapman discusses alternative comics such as *Viz*, and analyses the work of contemporary British comic writers including Alan Moore, Ian Edginton, Warren Ellis and Garth Ennis whose success has prompted a renaissance of British comics. Examining both the creators of comics and their readers, Chapman argues that British comics have a distinctive identity in their own right that is different from the comic books of America, France and Japan.

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Table of Contents

Introduction: Reading Crossover_JAKE JAKAITIS and JAMES F. WURTZ

1__PART I: WAYS OF READING_1. Michael Chabon's Amazing Adventures with Dark Horse Comics_JOHN JOSEPH HESS 25_2. The Comic Modernism of George Herriman_DANIEL STEIN 40_3. Fantastic Alterities and *The Sandman*_JULIA ROUND 71_4. Thirty-Two Floors of Disruption: Time and Space in Alan Moore's "How Things Work Out"_RIKKE PLATZ CORTSEN

PART II: READING ETHNICITY_5. Picturing Books: Southern Print Culture in Howard Cruse's *Stuck Rubber Baby*_DAVID BORDELON 107_6. Iconoclastic Readings and Self-Reflexive Rebellions in Marjane Satrapi's *Persepolis* and *Persepolis* 2_PAMELA J. RADER 123_7. Drawing the Trauma of Race: Choices and Crises of Representation in Art Spiegelman's *Maus*_LUMINITA DRAGULESCU 138_8. *Mezclando* (Mixing) the "Facts" and the Power of the Image in *Latino USA*_ELLEN M. GIL-GOMEZ

PART III: READING THE HERO_"3X2(9YZ)4A": Stasis and Speed in Contemporary Superhero Comics_MARTYN PEDLER 177_10. My Wonder Woman: The "New Wonder Woman," Gloria Steinem, and the Appropriation of Comic Book Iconography_ANDREW J. FRIEDENTHAL 188_11. Paneling Rage: The Loss of Deliberate Sequence_MICHAEL P. MILLINGTON.

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This study views American history from 1938 to 2010 through the lens of superhero comics, revealing the spandex-clad guardians to be not only fictional characters but barometers of the place and time in which they reside.

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La bande dessinée semblait née pour devenir un genre littéraire visuel exigeant, apte à raconter des histoires d'une manière totalement neuve. Il a pourtant fallu près d'un siècle pour qu'elle devienne consciente de sa propre existence et qu'on la nomme : illustrés, bandes dessinées, comics, funnies, fumetti, tebeos, historiétas ou mangas ... Un peu partout, ce succès populaire s'est accompagné de condescendance, de méfiance ou de mépris. Des générations de collectionneurs et de passionnés ont peu à peu cherché à démontrer les qualités de la bande dessinée, en l'amenant dans les salles de ventes ou les musées, en fondant des clubs ou des revues. Des auteurs se sont attachés à traiter des thèmes adultes ou importants et à produire des œuvres d'une qualité artistique impossible à nier, tandis que des théoriciens se sont passionnés pour l'extraordinaire potentiel technique de son langage. Paradoxalement, ces démonstrations se sont parfois faites au prix d'un dénigrement de la culture populaire de la bande dessinée.

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Zur Einführung: Die Sprache(n) der Comics

Martin SCHÜWER: Laute malen: Zum Status der Schrift in Comics

Gino FREZZA: Figurazione del parlato e immagine

statica-dinamica nei fumetti
Christin SANCHEZ-STOCKHAMMER: Comic-
sprache - leichte Sprache?
Marcus MÜLLER: „Halt's Maul Avereil!" -
Die Inszenierung multimodaler Interaktion im Comic
Daniela PIETRINI: Le rôle des déictiques dans la
narrativité du roman graphique français contemporain
Fabio GADDUCCI e Mirko TAVOSANIS: La
scrittura non standard nei fumetti italiani
Fabio Rossi: Dannate lingue del Paz! Osservazioni
linguistiche sui fumetti di Andrea Pazienza
Nelson PUCCIO AN(A)TROponimi & TOPOnimi -
Namenkundliche Bemerkungen zu den Nomina
propria in den deutschen und italienischen Disney-
Comics
Christian GRÜNNAGEL: *Astérix* désenchanté ou un
mythe revisité : *Vae victis!*
Wolfgang K. HÜNIG: Gegenseitige Karikierungen
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Sergio BRANCATO : II fumetto post-seriale.
Trasformazioni dei comics tra storia e autobiografia.

ROBINSON, Jerry, **The Comics : an Illustrated History of Comic Strip Art 1895-2010**, Milwaukie (OR), Dark Horse Books, 2011, 394 pages.

ROUVIÈRE, Nicolas (dir.), **Bande dessinée et enseignement des Humanités**, Grenoble, ELLUG, (Didaskein), 2012.
Table des matières

Introduction

1. De la BD-prétexte à l'étude du médium pour lui-même : enjeux pédagogiques et obstacles culturels

Une urgence iconologique qui dure : l'enseignement de la BD dans les manuels de collège : *BERNARD TABUCE*

La BD à l'École : un leurre pédagogique en Belgique francophone : *JEAN-MAURICE ROSIER*

De l'éradication de l'« illustré gangster » à l'analyse de bandes dessinées en classe (1929-2009) : ruptures et continuité : *HARRY MORGAN*

Un médium à la croisée des théories éducatives : bande dessinée et enjeux d'enseignement
MARIANNA MISSIOU

2. La bande dessinée en classe de littérature : quel projet éducatif et quelle didactique pour interroger les oeuvres ?

Étudier une oeuvre intégrale en bande dessinée au cycle 3 : quelles spécificités didactiques ? : *NICOLAS ROUVIÈRE*

L'étude d'un album de BD au cycle 3 : l'exemple de *Petit Vampire va à l'école* : *ANGÉLIQUE PERRONET*

Instruire et plaire : le projet éducatif et culturel d'Yvan

Pommaux : *CHRISTIANE CONNAN-PINTADO*

À propos des albums de BD adaptés de romans : de la transposition littéraire à la transposition didactique
JEAN-PAUL MEYER

Fables en BD : la contrainte du texte : *BRIGITTE LOUICHON*

Image, didactique, mémoire : Proust à travers quelques bandes dessinées : *GUILLAUME PERRIER*

3. Bande dessinée et enseignement de l'histoire : quel usage pour quels apprentissages ?

Dire l'indicible : la Shoah dans la bande dessinée. Approches historiographique, littéraire et didactique : *SYLVIE DARDAILLON*

De cases en classe, étudier une fiction historique en bande dessinée : C'était la guerre des tranchées de Jacques Tardi : *VINCENT MARIE*

La propagande dans la bande dessinée sous l'Occupation : de la recherche à l'exploitation pédagogique : *THIERRY CRÉPIN*

Histoire culturelle et bande dessinée : pistes méthodologiques et propositions pédagogiques pour questionner la BD en tant que document historique
JOËL MAK DIT MACK

4. L'étude de la bande dessinée en cours de langue et civilisation

L'étude d'*Astérix* en contexte germanophone : la part de l'obstacle interculturel : *MARC BLANCHER*

Enseigner la bande dessinée à Toronto : questions de traditions : *JEAN-PIERRE THOMAS*

Des corps, des visages et des voix : quelques pistes pédagogiques pour une analyse en classe des représentations du terrorisme dans *Trilogia del terrorismo. Il commissario Spada* (G. De Luca et G. Gonano, 1979) : *SYLVIE MARTIN-MERCIER*

Éléments de réflexion pour l'exploitation du récit de bande dessinée dans la pratique de l'espagnol langue étrangère : *Estraperlo y tranvía* d'Alfonso López : *TATIANA BLANCO-CORDON*

Conclusion.

SANSONETTI, Paul-Georges, **Hergé et l'énigme du pôle : l'incroyable face cachée de la plus célèbre BD**, Grenoble, le Mercure Dauphinois, 2011, 517 pages.

Le présent livre propose des clefs de lecture - et de décodage - répondant aux multiples interrogations que suscite l'oeuvre d'Hergé (« initié du Pélican d'Or » avec Edgar P. Jacobs). Ainsi, quelle est cette « puissance occulte » gouvernant clandestinement finance et destinée des nations ? La Syldavie se voudrait-elle gardienne de « la plus longue mémoire » (qu'évoque Nietzsche) ? Sous couvert de science, l'expédition lunaire ne masque-t-elle pas un audacieux projet d'ordre spirituel ? Burlesque républicain bananière (du moins apparemment), le San Theodoros scellerait-il une alliance entre monde

amérindien et mystère johannite ? Enfin, appelant bien d'autres questions, le château de Moulinsart, voué au visionnaire de l'Apocalypse par la société Angélique, doit-il être perçu comme un reflet du Pôle et, de la sorte, l'émanation du Centre suprême ?

SCHMITZ-EMANS, Monika, **Literatur-Comics : Adaptationen und Transformationen der Weltliteratur**, Berlin, Walter de Gruyter, 2012, 433 pages.

Der Comic unterhält zur Literatur enge Beziehungen, die in den Kapiteln dieses Bandes anhand von Beispielen ausführlich analysiert werden. Im Mittelpunkt stehen dabei Adaptionen literarischer Texte durch Comiczeichner, die aus dem Kanon des internationalen Literaturcomics ausgewählt, exemplarisch vorgestellt und theoretisch reflektiert werden. Die Monographie wird der Comic- und der Intermedialitätsforschung wichtige Impulse verleihen.

SPINAZZOLA, Vittorio (dir.), **Graphic novel : l'età adulta del fumetto**, Milano, Il Saggiatore : Fonzione A. e A, Mondadori, 2012, 318 pages.

THOMAS, Lynne M. & Sigrid ELLIS (eds.), **Chicks Dig Comics : A Celebration of Comic Books by the Women who Love Them**, Des Moines (Iowa), Mad Norwegian Press, 2012, 208 pages.

Gail Simone (Birds of Prey) and Carla Speed McNeil (Finder) describe how they entered the comics industry. Colleen Doran (A Distant Soil) reveals her superhero crush, while Jill Thompson (Scary Godmother) confesses to being a comics junkie. Jen Van Meter (Hopeless Savages) sings the praises of 1970s horror comics, and Seanan McGuire (the October Daye series) takes sides in the Jean Grey vs. Emma Frost battle. Other contributors include Marjorie Liu (Dark Wolverine), Rachel Edidin (Dark Horse Comics), Jill Pantozzi (Newsarama), Kelly Thompson (Comic Book Resources), and SF/F authors Sara Ryan, Delia Sherman, Sarah Monette, and Elizabeth Bear. Also featured: an introduction by Mark Waid (Kingdom Come) and exclusive interviews with Amanda Conner (Power Girl), Louise Simonson (Power Pack), Greg Rucka (Queen & Country), and Terry Moore (Strangers in Paradise).

TYE, Larry, **Superman : The High-Flying History of America's Most Enduring Hero**, New York, Random House, 2012, 448 pages.

VAN LENTE, Fred & Ryan DUNLAVEY, **Comic Book History of Comics**, IDW Publishing, 2012, 224 pages.

For the first time ever, the inspiring, infuriating, and

utterly insane story of comics, graphic novels, and manga is presented in comic book form! The award-winning Action Philosophers team of Fred Van Lente and Ryan Dunlavey turn their irreverent-but-accurate eye to the stories of Jack Kirby, R. Crumb, Harvey Kurtzman, Alan Moore, Stan Lee, Will Eisner, Fredric Wertham, Roy Lichtenstein, Art Spiegelman, Herge, Osamu Tezuka - and more! Collects Comic Book Comics #1-6.

VALLET, Dominique, **BD de Kiosque & Science Fiction**, Mont-St-Sulpice, Éditions Temps Impossible, 2012, 160 pages.

275 entrées qui couvrent de manière exhaustive toutes les séries et tous les super-héros de SF dans les petits formats vendu en kiosque.

VASQUEZ, Laura, **El oficio de las vinetas : la industria dela historieta argentina**, Buenos Aires, Paidós, 2010, 351 pages.

VESSELS, Joe E., **Drawing France : French Comics and the Republic**, Jackson, University Press of Mississippi, 2012, 304 pages.

In *Drawing France: French Comics and the Republic*, author Joel E. Vessels examines the trek of BD from its being considered a fomenter of rebellion, to a medium suitable only for semi-literates, to an impediment to education, and most recently to an art capable of addressing social concerns in mainstream culture.

WALLACE, Daniel, **The Joker : A Visual History of the Clown Prince of Crime**, New York, Universe, 2011, 208 pages.

A comprehensive look at the greatest comic book villain . . . ever. Since his first appearance in 1940's *Batman #1*, the Joker stands alone as the most hated, feared, and loved villain in the DC Universe. Though his true origins may be unknown, the Clown Prince of Crime's psychotic appearances in hundreds of comic books has shaped the way we look at Batman, comic books, and ourselves.

WANDKTE, Terrence R., **The Meaning of Superhero Comic Books**, Jefferson (NC), McFarland, 2012, 270 pages.

For decades, scholars have been making the connection between the design of the superhero story and the mythology of the ancient folktale. Moving beyond simple comparisons and common explanations, this volume details how the workings of the superhero comics industry and the conventions of the medium have developed a culture like that of traditional epic storytelling. It chronicles the continuation of the oral/traditional culture of the early

20th century superhero industry in the endless variations on Superman and shows how Frederic Wertham's anti-comic crusade in the mid-1950s helped make comics the most countercultural new medium of the 20th century.

WILLMOTT, Glenn, **Modern Animalism : Habitats of Scarcity and Wealth in Comics and Literature**, Toronto, University of Toronto Press, 2012, 160 pages.

Modern Animalism explores representations of the human-animal 'problem creature' in a broad assortment of literature and comics from the late nineteenth century to the present — including authors such as Woolf, Joyce, Lawrence, Moore, Murakami, Pullman, Coetzee, and Atwood, and comics creators such as McCay, Herriman, Miyazaki, and Morrison.

WHITE, Mark D., **The Avengers and Philosophy : Earth's Mightiest Thinkers**, Hoboken (NJ), John Wiley & Sons, (The Blackwell Philosophy and Pop Culture Series), 2012, 240 pages.

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Part one : what would an Avenger do ?

1 Superhuman Ethics Class with the Avengers Prime
Mark D. White

2 Shining the Light on the Dark Avengers : *Sarah Donovan and Nick Richardson*

3 The Avengers: Earth's Mightiest Family : *Jason Southworth and Ruth Tallman*

Part Two : who is an Avenger ?

4 Superhero Identity: Case Studies in the Avengers
Stephen M. Nelson

5 I Am Made of Ink: She-Hulk and Metacomics : *Roy T. Cook*

6 The Self-Corruption of Norman Osborn: A Cautionary Tale : *Robert Powell*

Part three : should the Avengers do more than avenge ?

Forgivers Assemble! : *Daniel P. Malloy*

8 Gods, Beasts, and Political Animals:

Why the Avengers Assemble : *Tony Spanakos*

9 Cap's Kooky Quartet: Is Rehabilitation Possible?
Andrew Terjesen

Part four : Do the Avengers go too far ?

10 Fighting the Good Fight: Military Ethics and the Kree-Skrull War : *Christopher Robichaud*

11 Secrets and Lies: Compromising the Avengers' Values for the Good of the World
Louis P. Melançon

12 The Avengers and S.H.I.E.L.D.: The Problem with Proactive Superheroics : *Arno Bogaerts*

Part five: What kind of world do the Avengers live in ?

13 Can Kang Kill His Past Self?

The Paradox of Time Travel : *Andrew Zimmerman Jones*

14 "No Other Gods Before Me": God, Ontology, and Ethics in the Avengers' Universe : *Adam Barkman*

15 Love Avengers Style: Can an Android Love a Human? : *Charles Klayman*

16 The Way of the Arrow: Hawkeye Meets the Taoist Masters : *Mark D. White*

Appendix: Why Are There Four Volumes of *Avengers*?

YOE, Craig (ed.), **Krazy Kat and the Art of George Herriman : A Celebration**, New York, Abrams ComicArt, 2011, 175 pages.

YORK, Chris & Rafiel (eds.), **Comic Books and the Cold War, 1946-1962**, Jefferson (NC), McFarland, 2012, 231 pages.

Preface 1 *Introduction: Frederic Wertham, Containment, and Comic Books*_CHRIS YORK and RAFIEL YORK 5__

Part 1 : Containing communism, Controlling the Atom

1. Lights, Camera, Action 101: A Brief Lesson on How to See an Atomic Bomb_NATHAN ATKINSON 19_2. Decrypting Espionage Comic Books in 1950s America_PETER LEE 30_3. "He Was a Living Breathing Human Being": Harvey Kurtzman's War Comics and the "Yellow Peril" in 1950s Containment Culture_CHRISTOPHER B. FIELD 45_4. "I Can Pass Right Through Solid Matter!": How the Flash Upheld American Values While Breaking the Speed Limit_FREDERICK A. WRIGHT 55_5. Jack Kirby's *Challengers of the Unknown*: Establishing Order in an Age of Anxiety_PHILLIP PAYNE and PAUL J. SPAETH 68_6. Red Menace on the Moon: Containment in Space as Depicted in Comics of the 1950s_JOHN DONOVAN 79__

Part two : Containing sexuality in the Cold War

7. Girls Who Sinned in Secret and Paid in Public: Romance Comics, 1949-1954 _JEANNE GARDNER 92_ 8. Rebellion in Riverdale_RAFIEL YORK 103_9. The Amazon Mystique: Subverting Cold War Domesticity in *Wonder Woman Comics*, 1948-1965_RUTH MCCLELLAND-NUGENT 115_10. The Girls in White: Nurse Images in Early Cold War Era Romance and War Comics_CHRISTOPHER J. HAYTON and SHEILA HAYTON 129_11. Horror Camp: Homoerotic Subtext in EC Comics_DIANA GREEN

Part three : The problem of consensus :

12. "Dedicated to the Youth of America": Deviant Narration in *Crime Does Not Pay*_CHRIS YORK 156_13. *MAD's* Guest Writers_LAWRENCE RODMAN 169_14. Beyond the Frontier: *Turok*,

Son of Stone and the Native American in Cold War America_CHRIS YORK 179_15. East Europeans in the Cold War Comic *This Godless Communism*_ALEXANDER MAXWELL 190_16. *The Fantastic Four: A Mirror of Cold War America*_RAFIEL YORK.

A signaler :

Les recherches sur la bande dessinée s'enrichissent d'une revue de référence sur la plate-forme revues.org, à l'initiative de Benoit Berthou : **Comicalités. Études de culture graphique** entend interroger la spécificité ainsi que l'évolution des modes d'expression, de production et de réception de la bande dessinée, de l'illustration, de la caricature, du dessin animé. Résolument interdisciplinaire, son comité scientifique accueille des articles qui sont évalués par un vivier d'experts et publiés au fil de l'eau.

<http://comicalités.revues.org>

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ANTONOV, Viktor, **The Prodigies : une voie nouvelle dans le cinéma d'animation**, Grenoble, Glénat, 2011, 159 pages.

ANON., **Disney Princess : The Ultimate Guide to the Magical Worlds**, New York, Dorling Kindersley, 2011, 144 pages.

BARRÉ, Patrick (dir.), **Georges Schwitzgebel peintre et cinéaste d'animation**, Paris, L'Harmattan, (Cinémas d'animation), 2012, 81 pages.

BARRETT, Armand & Keith SCHOLEY, **Félins : le making of**, Paris, Hachette livre, 2012, 205 pages.

BROCKSCH, Franziska, **The Sound of Disney : Filmmusik in ausgewählten Walt Disney Zeichentrickfilmen**, Marburg, Tectum Verlag, 2012, 113 pages.

BUKANAN, Scott, **The Poetics of Slumberland : Animated Spirits and the**



Animating Spirit, Berkeley, University of California Press, 2012, xvii, 266 pages.
CAMP, Brian & Julie DAVIS, **Anime Classic Zettai ! 100 Must-See Japanese Animation Masterpieces**, Kindle Edition, Stone Bridge Press, 2011, 2309 Kb.

CAVALIER, Stephen, **The World History of Animation**, London, Aurum Press, 2011, 416 pages.

CAVALLARO, Dani, **Art in Anime : The Creative Quest as Theme and Metaphor**, Jefferson (NC), McFarland, 2012, 242 pages.

This critical study explores anime's relationship with art from a twofold perspective. Drawing from categories as varied as romance, comedy, slice of life drama, science fiction, bildungsroman, and school drama, it examines anime's representation of characters pursuing diverse artistic activities and related aesthetic visions, focusing closely on the concepts of creativity, talent, expressivity and experimentation.

CAVALLERO, Dani, **CLAMP in Context : A Critical Study of the Manga and Anime**, Jefferson (NC), McFarland, 2012, 204 pages.

Since its debut manga *RG Veda*, CLAMP has steadily asserted itself as one of the most widely renowned teams of manga artists, leaving a durable imprint in every established genre while also devising novel formulas along the way. Endowed not only with stylistic distinctiveness but also comprehensive cultural structure, CLAMP's output is distinguished by unique worldbuilding flair and visual vitality...

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COGAN, Brian, **Deconstructing South Park : Critical Examinations of Animated Transgression**, Lanham (MD), Lexington

Books, (Critical Studies in Television), 2011, 254 pages.

COLLECTIF, **Art of Marvel Studios**, New York, Marvel, 2011, 912 pages.

DASTUGUES, Gérard et Bernadette REY MIMOSO-RUIZ (dir.), **Le Dessin animé ou les métamorphoses du réel**, dans **Inter-Lignes**, numéro spécial, Institut catholique de Toulouse, 2012.

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Nicolas THYS

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Christelle ODOUX

Le « cinéma du son stylisé » : le travail visuel et musical de Ladislav Starewitch et Daniel Lesur dans *Fleur de fougère* : Jérôme ROSSI

Les mondes représentés de quelques contes merveilleux animés. Motifs et figures : Julia NUSSBAUMER

Kéryty, la maison des contes, ou le conte des métamorphoses. :Eric HENDRYCKS

Les intermèdes musicaux dans *Les Mondes engloutis*

Hervé de LA HAYE

La 2^{ème} *Rhapsodie Hongroise* de Liszt et le *cartoon*

Philippe GONIN

Scott Bradley, la parodie comme cruauté : Laurent MARTY

Between Science and Garbage de Pierre Hébert et Bob Ostertag ou le cinéma d'animation et la musique électronique à l'ère du recyclage : David MARRON

Métamorphose du réel politique et transfiguration d'une idiosyncrasie cubaine dans *Vampiros en la Habana*, 1985 de Juan Padrón : Marie-Christine SEGUIN

Quino, tiers interprétant et scénariste argentin des métamorphoses du réel dans *Le monde de Mafalda* (1993), dessin animé de Juan Padrón : Duarte MIMOSO-RUIZ

Persepolis, les métamorphoses du réel :Bérénice BONHOMME

« Le feu qui tombe goutte à goutte » ou les métamorphoses de la lumière dans *Le Tombeau des lucioles* : Julie GALLEGO

Mémoire et métamorphose : *Valse avec Bachir* (2008) : Bernadette REY MIMOSO-RUIZ

Poétique de la ville dans les dessins animés japonais des années 1980 :Frank JAVOUREZ

Dialectique de l'animé du Robot : Super robot et Real robot : Atsushi KUMAKI

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FLEISCHER, Richard, **Out of the Inkwell : Max Fleischer and the Animation Revolution**, Lexington, The University Press of Kentucky, 2011, 232 pages. Ed. or. : 2005.

FOY, Joseph J (ed.), **Spongebob Squarepants and Philosophy : Soaking up Secrets**, Chicago, Open Court, (Popular Culture and Philosophy), 2011, 192 pages.

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GOLDMARK, Daniel & Charlie KEIL (eds.), **Funny Pictures : Animation and Comedy in Studio-Era Hollywood**, Berkeley, University of California Press, 2011, viii, 331 pages.

GRAY, Richard J. & Betty KAKLAMANIDOU (eds.), **The 21st Century Superhero. Essays on Gender, Genre, and Globalization in Film**, Jefferson (NC), McFarland, 2012, 212 pages.

*Introduction*_RICHARD J. GRAY II and BETTY KAKLAMANIDOU

1__Part 1. Globalization_Exceptional Recognition: The U.S. Global Dilemma in *The Incredible Hulk*, *Iron Man*, and *Avatar*_ANTHONY PETER SPANAKOS _"You Took My Advice About Theatricality a Bit ... Literally": Theatricality and Cybernetics of Good and Evil in *Batman Begins*, *The Dark Knight*, *Spider-Man*, and *X- Men*_JOHANNES SCHLEGEL and FRANK HABERMANN
_Power, Choice, and September 11 in *The Dark Knight*_CHRISTINE MULLER

_Part 2. Gender_The Mythos of Patriarchy in the *X-Men* Films_BETTY KAKLAMANIDOU

_Vivacious Vixens and Scintillating Super- Hotties: Deconstructing the Superheroine_RICHARD J. GRAY II _Evolving Portrayals of Masculinity in Superhero Films: *Hancock*_CHRISTINA ADAMO

_Part 3. Genre_Genre and Super- Heroism: Batman

in the New Millennium_VINCENT M. GAINÉ
_Super- Intertextuality and 21st Century
Individualized Social Advocacy in *Spider- Man* and
*Kick- Ass*_JUSTIN S. SCHUMAKER _The
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DAVIS _*Smallville*: Super Puberty and the
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HOFFMAN, Eric (ed.), **Cerebus the Barbarian
Messiah. Essays on the Epic Graphic of
Dave Sim and Gerhard**, Jefferson (NC),
McFarland, 2012, 238 pages.

In December 1977, struggling Canadian comic book
artist Dave Sim self-published the first issue of
Cerebus the Aardvark, a *Conan the Barbarian* satire
featuring a foul-tempered, sword-wielding creature
trapped in a human world. Over the next 26 years,
Sim, and later collaborator Gerhard, produced an epic
6,000-page graphic novel, the longest-running
English language comic series by a single creative
team. They revolutionized the comics medium by
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JOUBERT-LAURENCIN, Hervé, **Quatre films
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Storyteller - Genndy Tartakovsky : from
Russia to Coming-of-Age Animator - Tex
Avery : Hollywood's Master of Screwball
Cartoons - William Hanna and Joseph
Barbera : The Sultans of Saturday Morning
- Walter Lantz : Made Famous by a
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MACLEAN, Fraser, **Setting the Scene : The
Art and Evolution of Animation Layout**, San

Francisco, Chronicle Books, 2011, 260 pages.
Foreword by Pete Docter.

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MÉRIGEAU, Lucie, **Bill Plympton : portrait
d'un serial cartoonist**, Paris, Bazaar & Co.,
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**That's All Folks ? Ecocritical Readings of
American Animated Features**, Lincoln,
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Showing us enviro-toons in their cultural and
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the changing perceptions of the relationship between
humans and the environment and a new
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A.Lacassagne, T.Nieguth, & F.Dépelteau _Shrek
in the classroom _Representing political regimes in the
Shrek trilogy; *A.Lacassagne* Big (and green) is better:
Shrek and female body image; *M.Ryan* _Green
consciousness: Earth-based myth and meaning in
Shrek; *J.Caputi* _'Happiness is just a teardrop away':
A Neo-Marxist interpretation of *Shrek*; *A.Spencer,*
J.Renner & A.Kruck *Shrek* in context _The mouse is
dead, long live the ogre: *Shrek* and the boundaries of
transgression; *D.Downes & J.Madeley* _Kantian
cosmopolitanism and the DreamWorkification of the
next generation; *M.Vardalos* _An evolutionary
psychological perspective on *Shrek* and Fiona;
G.Brewer _*Shrek* as a non-human transactor and
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pages.

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Minneapolis, University of Minnesota Press,
2011, xxv, 213 pages.

STEWART, James B., **Le Royaume enchanté**, Paris, Sonatine, 2011, 650 pages.

Prenant pour fil rouge l'empire Disney, depuis toujours synonyme d'opacité, l'auteur nous invite à une véritable épopée shakespearienne en nous confiant les détails jusqu'ici inédits d'une partie d'échecs géniale, qui, entre 1984 et 2004, a opposé, à coups de millions de dollars, les grands noms de l'industrie du cinéma, de Barry Diller à Jeffrey Katzenberg, en passant par Steve Jobs, Michael Ovitz ou les frères Weinstein. Personnage principal de cette histoire pleine de bruit et de fureur : Michael Eisner, PDG de Disney, chef d'entreprise le mieux payé des Etats-Unis, mi-Machiavel, mi-roi Lear, qui, au fil des années, de luttes fratricides en trahisons diverses, de manipulations en machinations, a peu à peu érigé la paranoïa en véritable méthode de management.

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Section II: Science, Technology, Mathematics and Medicine_5.

The Promise of Things to Come: Disneyland and the Wonders of Technology, 1954-58_A. BOWDOIN VAN RIPER _6. A Nation on

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Introduction

Section 1: Spectacle

Chapter 1: Monica Silveira Cyrino, "This is Sparta! The Reinvention of the Epic in Zach Snyder's 300."

Chapter 2: Kirsten Thompson, "Philip Never Saw Babylon: 360 Degree Vision and the Historical Epic in the Digital Era."

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Chapter 10: Philip Wagner, "Passing Through Nightmares: Cecil B. DeMille's The Plainsman and

the Epic Discourse in New Deal America."

Chapter 11: Bruce Babington, "Epos Indigenized: The New Zealand Wars Film From Rudall Hayward to Vincent Ward."

Section 4: The Family Epic

Chapter 12: Bhaskar Sarkar, in "Epic Melodrama, or Cine-Maps of the Global South."

Chapter 13: Anne Gselvik, "Black Blood: There Will Be Blood."

Section 5: The Body in the Epic

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A SIGNALER :

FRIGERIO, Victor, **Dumas l'irrégulier**, Limoges, Presses de l'Université de Limoges et du Limousin, (Médiatextes), 2011, 190 pages. Préface de Claude Schopp.



L'oeuvre et la vie d'Alexandre Dumas père ont connu des hauts et des bas impressionnants. De provincial parfaitement inconnu à étoile montante du premier romantisme ; de maître du théâtre moderne à inspirateur de navets de série B ; de roi incontesté du feuilleton, adoré par des millions de lecteurs, à exemple flagrant pour les enfants des écoles de comment il ne faut surtout pas écrire ; de vieux mulâtre fatigué, survivant à peine aux dépens d'un public provincial peu exigeant, à brillante incarnation posthume de la France multiculturelle, installé depuis 2002 au Panthéon. Homme-orchestre, écrivain inspiré mais également imprésario de lui-même, administrateur, publiciste et personnalité médiatique avant la lettre, Dumas mêle une apparente simplicité de bon aloi avec une identité à facettes multiples, qui en font un personnage crucial pour comprendre l'évolution de la littérature et des médias dans l'âge moderne.

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