

# MARGINALIA

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Bulletin bibliographique des études sur les littératures et le film populaires n° 82

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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

BRUMMETT, Barry, **The Rhetoric in Popular Culture**, Los Angeles, Sage, 2015, 323 pages.  
The Fourth Edition of Barry Brummett's *Rhetoric in Popular Culture* provides readers with in-depth insight into the techniques of rhetorical criticism to analyze the full spectrum of contemporary issues in popular culture. From movies, magazines and advertisements, to social networking sites, music videos and television shows, Dr. Brummett presents key rhetorical concepts and applies them with critical analysis to a variety of exciting examples drawn from today's popular culture.

CAMPBELL, Bruce, GUENTHER-PAL, Alison & Vibeke Rützou PETERSEN (eds.), **Detectives, Dystopias, and Poplit : Studies in Modern German Genre Fiction**, Rochester, New York, Camden House, (Studies in German Literature, Linguistics, and Culture), 2014, 300 pages.

- 1 Introduction: Closing a Bildungslücke - Genre Fiction and Why It Is Important
- 2 German Science Fiction: Its Formative Works and Its Postwar Uses of the Holocaust
- 3 A Future History Out of Time: The Historical Context of Döblin's Expressionist Dystopian Experiment, Berge Meere und Giganten
- 4 Eco-Eschbach: Sustainability in the Science Fiction of Andreas Eschbach
- 5 Murder in the Weimar Republic: Prejudice, Politics, and the Popular in the Socialist Crime Fiction of Hermynia Zur Mühlen
- 6 The Imaginary FBI: Jerry Cotton, the Nazi Roots of the Bundeskriminalamt, and the Cultural Politics of Detective Fiction in West Germany
- 7 Justice and Genre: The Krimi as a Site of Memory in Contemporary Germany
- 8 Detecting Identity: Reading the Clues in German-Language Crime Fiction by Klüpfel and Kobr and Steinfest
- 9 The Pedagogy of Pulp: Liberated Sexuality and Its Consequences Through the Eyes of Vicki Baum's stud. chem. Helene Willfüer
- 10 The Kränzchen Library and the Creation of Teenage Identity
- 11 Close the Border, Mind the Gap: Pop Misogyny and Social Critique in Christian Kracht's Faserland
- 12 Bibliography

## A SIGNALER

FRIGERIO, Vittorio, **La Littérature de l'anarchisme : anarchistes de lettres et lettrés face à l'anarchisme**, Grenoble, ELLUG, (Archives critiques), 2014, 390 pages.

On explore les oeuvres des auteurs appartenant au monde de la culture officielle qui ont mis en scène des anarchistes dans leurs romans - dont Anatole France, Montherlant, Ernest Psichari, Villiers de l'Isle-Adam, Roland Dorgelès et d'autres encore -, pour passer ensuite aux littérateurs proches de l'anarchisme ou actifs dans le mouvement. Reviennent alors les noms de plusieurs écrivains ayant joui en leur temps d'une certaine notoriété - Han Ryner, J. H. Rosny aîné, Jules Lermina, Jehan Rictus -, et ceux de quantité d'autres - Brutus Mercereau, Fernand Kolney, Henri Rainaldy, K. X. et de nombreux novellistes - demeurés presque totalement inconnus en dehors des cercles libertaires.

HOLMES, Diana, David PATTEN, Loïc ARTIAGA & Jacques MIGOZZI (eds.), **Finding the Plot : Storytelling in Popular Fictions**, Newcastle Upon Tyne, Cambridge Scholars, 2013, vii, 341 pages.

Preface - Introduction

### Part I: Theory and Story

Puissance de l'intrigue : Raphaël Baroni

*Storyplaying*: La Machine à fabriquer ses histoires et à consoler son esprit : Jacques Migozzi

L'Enjeu du plaisir dans la réception critique du roman populaire au XIXe siècle : Lise Dumasy-Queffelec

Intrigue, as-tu du coeur? Lecture, plaisir criminel : Paul Bleton

Fictionnalisation et *storytelling* dans la presse tabloid:

le cas du personnel politique : Marc Lits

On the Art of Plotting, and the Reader as Co-conspirator:

Pierre Signac's *Monsieur Cauchemar* (1960) : David Platten

### Part II. Story/History

Les Nomades de la préhistoire : personnages, récits, images et lecteurs : Marc Guillaumie

Can a Tale be Telling Without a Plot? Daudet and the Perils of the Popular : Tim Farrant

Emplotting the Fair: Popular Fiction and the Chicago World's Columbian Exposition (1893) : Brenda Hollweg

Picaresque Plots and Improper Heroines: Popular Historical Sagas in 20th Century France : Diana Holmes

Telling Tales about World War II in Philippe Grimbert's *Un Secret* : Susan Bainbrigg

### Part III: Bending Genres

Le Plaisir du polar et ses paradoxes : Natacha Levet

Trans-Bond-Express, ou les plaisirs mobiles (1953-1965)

Loïc Aratiaga

Courir après les intrigues... dynamique narrative et plaisir du récit dans les fascicules pour la jeunesse des années 1900-1930 : Matthieu Letourneur

Finding the Plot: Storytelling in Popular Fictions vii

Inevitable Plots in the Symbolist Novel? Georges Rodenbach's *Bruges-la-morte* : Richard Hibbitt

Finding the Plot in French *Chanson*: Édith Piaf and the Narrative Song : David Looseley

Rewriting the Plot: Danièle Sallenave's Fiction Reworked Imogen Long

#### **Part IV. In a Spin: Storytelling in the Postmodern Era**

Les Fans et les histoires: construction contemporaine d'un paradigme du récit comme lien : Anne Besson

Du coeur au prisme: mise en intrigue et réflexivité dans la science-fiction contemporaine : Marc Atallah

Telling New Stories? *Twilight* Fan Fiction Pairing Bella and Alice : Malin Isaksson

Dan Brown, or the Paraliterary as the Great Code of Literature : Alexandra Ivanovitch

Postface : Jacques Migozzi

### **A SIGNALER**

KOSLOV, Eugene, **Paralittérature et culture de masse** (Le titre original et le texte sont en russe), Saarbrücken, LAP Lambert Academic Publishing, 2012, 404 pages.

Le phénomène de la paralittérature, avec ses stratégies discursives et de genre inhérentes, est étudié dans ce livre dans le contexte de la culture de masse. Venue avec l'apparition de l'industrie de distraction et la libéralisation du marché de l'information, *la lecture pour se distraire* a connue son triomphe dans les années 90 sur l'espace post-soviétique. Configurations narratives, spécificité sémiotique, mode de réception et relations avec la culture légitime font l'objet d'intérêt de cet ouvrage. (description fournie par l'auteur – nous ne sommes pas en mesure de reproduire ici le texte original en russe)

MEMBRIVES, Eva Parra (ed.), **Trivialidades literarias : reflexiones en torno a la literatura de entretenimiento**, Madrid, Visor Libros, 2013, 550 pages.

### **CURIOSA**

#### **Ces titres qui nous intriguent....**

KHAIR, Tabish, **Comment lutter contre le terrorisme islamiste dans la position du missionnaire**, Paris, les Ed. du Sonneur, 2013.

KHOUGASSIAN, Sandie, **Et Dieu créa le sillon interfessier**, Issy-les Moulineaux, S. Khougassian, 2014, 362 pages.

## **CINÉMA & TÉLÉVISION**

BALLO, Francesco, **Cinema di Buster Keaton : Sherlock Jr.**, Alessandria, Falso-piano, (Falsopianao Cinema)2014, 748 pages.  
BÄR, Peter, et al (eds.), **Die Coen-Brüder im Dialog : Psychanalyse und Filmtheorie (Band 11)**, Giessen, Psychosozial Verlag, 2014, 120 pages.

BURCH, Noël & Geneviève SELLIER, **Ignorées de tous, sauf du public : quinze ans de fictions télévisées françaises, 1995-2010**, Bry-sur-Marne, INA, (Médias histoire), 2013, 320 pages.

A partir du visionnement d'un corpus large de téléfilms français contemporains - environ 400 diffusés entre 1995 et 2010 -, les auteurs analysent les thématiques récurrentes de ces fictions regroupées par genre : du mélodrame à la comédie de moeurs et à ses déclinaisons en comédie dramatique, de boulevard, chronique familiale ou chronique sociale, de la fiction historique aux adaptations littéraires et des biopics aux policiers.

DUFOUR, Éric, **Le Mal dans le cinéma allemand**, Paris, Armand Colin, 2014, 335 pages.

De l'Allemagne de Weimar jusqu'aux années 2000, l'ouvrage montre comment le mal est un véritable fil rouge dans la création cinématographique.

L'expressionnisme des années 1920 invente le film d'horreur et impose la figure d'un mal métaphysique qui contamine l'ensemble du monde. Au même moment naît un cinéma engagé, qui dépeint une nouvelle figure du mal, celle de la fatalité du déterminisme social : prostitution, ascension sociale et chute. Pour le pouvoir nazi, le cinéma est un objet de propagande totale, entre divertissement et idéologie, et le mal est désormais les « autres », qui veulent souiller la pureté de l'Allemagne.

FLINTROP, Michael, **Joe Dante : Spielplatz der Anarchie**, Berlin, Bertz und Fischer, 2014, 356 pages.

FONTANA, Andrea (dir.), **L'ossessione visiva. Il cinema di Ridley Scott**, Roma, Historica, 2014. [à paraître]

FREESE, gene Scott, **Hollywood Stunt Performers, 1910-1970 : A Biographical Dictionary**, Jefferson (NC), McFarland, 2014, vi, 348 pages.

GEROSA, Mario (dir.), **Il cinema di Tony Scott**, Piombino, Edizioni Il Foglio, 2014, 233 pages.

GÖTZ, Maya, **TV-Hero(in)es of Boys and Girls : Reception Studies of Favorite Characters**, Frankfurt am Main, New York, et

al., Peter Lang, 2014, 466 pages.  
 GROB, Norbert, **Fritz Lang : « Ich bin ein Augenmensch »**, Berlin, Propyläen Verlag, 2014, 450 pages.  
 HEIMERL, Theresia, **Helden in Schwartz : Priestbilder im populären Film und TV**, Marburg, Schüren Verlag, 2014, 176 pages.  
 KARA, Sema, Ednis PAVLOVIC, et al., **David Lynch. Der Film als Kunstwerk Analysen und Interpretationen der Filme Lost Highway, Blue Velvet und Mulholland Drive**, München, Science Factory, 2014, 220 pages.  
 KLEINER, Marcus S. & Thomas WILK, **Pop & Mystery : Spekulative Erkenntnisprozesse in Populärkulturen**, Bielefeld, transcript Verlag, 2014, 250 pages.

LEAFE, Martin, **Heiliges Hollywood : Religion, Spiritualität und Geheimwissen in Hollywoods Blockbuster Filmen**, Hamburg, Aurinia Verlag, 2014, 240 pages.  
 Star Wars, Spiderman, Harry Potter, Indiana Jones, The Da Vinci Code Sakrileg, Herr der Ringe, Blade Runner, Der Zauberer von Oz und viele andere erfolgreiche Filme sind ein Beweis dafür. »Heiliges Hollywood« enthüllt den wahren Kern und echten spirituellen Gehalt dieser Filme:

McPADDEN, Mike **Heavy Metal Movies : Guitar Barbarians, Mutant, Bimbos & Cult Zombies Amok in the 666 Most Ear-and Eye-Ripping Big Screams Films Ever**, Brooklyn, Bazillion Point Publishers, 2014, 400 pages.  
 MONNIER, Claude, **Ridley Scott : le cinéma au coeur des ténèbres**, Paris, L'Harmattan, 2014, 250 pages.  
 NELSON, John S., **Politics in Popular Movies : Rhetorical Takes on Horror, War, Thriller, and Scifi Films**, Boulder, Paradigm Publishers, 2014, 224 pages.  
 PROKIC, Tanja, **Takashi Miike**, München, Ed. Text & Kritik, (Film-Konzepte, 34), 2014, 138 pages.  
 SCHMITT, Dominik & Stephanie BLUM, **« Sorry, You Just Got Coened » : das postmodern Kino der Coen Brothers**, Würzburg, Königshausen & Neumann, 2014, 300 pages.  
 SCHNEIDER, Gerhard, et al. (dir.), **David Cronenberg**, Mannheim, Mannheim Filmseminar, 2013, 123 pages.  
 SMITH, Jeff, **Film Criticism, the Cold War and the Blacklist : Reading the Hollywood Reds**, Berkeley, University of California Press, 2014, 368 pages.  
 STADLER, Florian, **Fiction, Film and Indian Popular Cinema : Salman Rushdie's Novels and the Cinematic Imagination**, New York,

Routledge, 2014, xiv, 213 pages.  
 STEWART, Michael (ed.), **Melodrama in Contemporary Film and Television**, New York, Palgrave Macmillan, 2014, 264 pages.  
 TIERCHANT, Hélène, **Musidora : la première vamp**, Paris, Télémaque, (Les influentes), 2014, 253 pages.  
 WHITT, Jan, **Dangerous Dreams : Essays on American Film and Television**, New York, Peter Lang, 2013, ix, 261 pages.



## LITTÉRATURE

BERGMAN, Kerstin, **Swedish Crime Fiction : The Making of Nordic Noir**, Sesto, Mimesis Edizioni, 2014, 192 pages.  
*Swedish Crime Fiction: The Making of Nordic Noir* contextualizes the explosive recent history of the genre, offering newcomers and aficionados insights into the minds of protagonists and their literary creators. This is the first research-based and exhaustive presentation of Swedish crime fiction and its Nordic “neighbours” to an international audience.

BUCKLER, Patricia Prandini (ed.), **Bloody Italy : Essays on Crime Writing in Italian Settings**, Jefferson (NC), McFarland, 2014, vii, 198 pages.  
 Giallo and Noir: Crime Writing in Italy (Patricia Prandini Buckler) 7\_Novels About Mysteries = Mystery Novels? The Years of Lead in Contemporary Italian Literature (Nicole Welgen) 27\_Gomorra, Scarface and the Italian Camorra: Roberto Saviano's Journey into Naples's Organized Crime (Alice Bendinelli) 46\_The Monster of Florence: A Triptych (Patricia Prandini Buckler) 62\_Inspector Montalbano on Stage: The Theatrics of Andrea Camilleri (Thomas A. Van) 85\_For There Were Eunuchs: A Venetian Castrato as Sleuth (Marcia J. Songer) 115\_Mozart on Her Mind, Venice in Her Heart, Mysteries in Her Pen: Donna Leon's Commissario Guido Brunetti Series (Marilyn Rye) 133\_Michael Dibdin's Peripatetic and

Puzzling Aurelio Zen (Patricia Prandini Buckler) 165

**BOLTANSKI, Luc, *Mysteries and Conspiracies : Detective Stories and the Making of Modern Societies*, Cambridge, Polity Press, 2014, 320 pages.**

Through an exploration of the work of the great masters of detective stories and spy novels - G.K. Chesterton, Arthur Conan Doyle, John Le Carré and Graham Greene among others - Boltanski shows that these works of fiction and imagination tell us something fundamental about the nature of modern societies and the modern state.

**BOURGOIN, Stéphane, *Serial Killers*, Paris, Nuart, 2014, 1104 pages.**

Cette édition revue et augmentée pour la quatrième fois est le résultat d'une trentaine d'années de recherches sur ces criminels qui tuent en série sans mobile évident, mais sous l'emprise de pulsions sexuelles le plus souvent ; et qui commettent leurs forfaits en toute impunité pendant des mois, voire des années. L'ouvrage est complété par de nouveaux entretiens et portraits de tueurs, un cahier-photo revisité, une étude sur la "détection de la sérialité", par le colonel de Gendarmerie Joël Vaillant et par une étude sur les nouvelles méthodes d'investigation informatique du FBI.

**CADERA, Susanne M. & Anita Pavic PINTARIC (eds.) *The Voices of Suspense and their Translation in Thrillers*, Amsterdam, New York, Rodopi, 2014, 299 pages.**

Susanne M. Cadera and Anita Pavic Pintaric: *Introduction: Creation of suspense through dialogue and its translation Part I: Creating suspense in literature and film*

Dirk Delabastita: *Thrilled by Trilby? Dreading Dracula? Late-Victorian thrillers and the curse of the foreign tongue*

Sanja \_kific and Rajko Petkovic: *Stylistic and linguistic creation of suspense in Quentin Tarantino's Pulp Fiction and Reservoir Dogs*

Soledad Díaz Alarcón: *The voices of suspense and the French detective novel: Alain Demouzon's Melchior*

Leah Leone: *Reconstructing suspense: Borges translates Faulkner's The Wild Palms*

*Part II: Translation of language variation and foreign language use*

Daniel Linder: *Chester Himes's For Love of Imabelle in Spanish: Josep Elias's "absurdly" overcompensated slang*

José Luis Aja Sánchez: *"Se so' sparati a via Merulana": Achieving linguistic variation and oral discourse in the French and Spanish versions of Quer pasticciaccio brutto de via Merulana (chapter 1)*

Jean Anderson: *Bringing home the banter: Translating "empty" dialogue in exotic crime fiction*

Giuseppe De Bonis: *The semiotic implications of multilingualism in the construction of suspense in Alfred Hitchcock's films*

*Part III: Transferring narrative structure, plot and semiotic elements in translation*

Jenny Brumme: *The narrator's voice in translation: What remains from a linguistic experiment in Wolf Haas's Brenner detective novels*

Guilhem Naro and Maria Wirf Naro: *Reducing distance*

*between characters, narrator and reader. Fictive dialogue in Steinfest's Nervöse Fische and its translation into French*  
Anna Espunya: *Shifting points of view: The translation of suspense-building narrative style*

Karen Seago: *Red herrings and other misdirection in translation*

Laila C. Ahmad Helmi: *Resonant voices: The illocutionary reconstruction of suspense in the translation of dialogue*

Bárbara Martínez Vilinsky: *Analysis of the different features and functions of dialogue in a comparable corpus of crime novels*

Anita Pavic Pintaric and Sybille Schellheimer: *Translating emotions expressed in nonverbal features of dialogues in the novel: Schnee in Venedig*

Camino Gutiérrez Lanza: *English-Spanish subtitling and dubbing (1960s and 1970s): Voices of suspense in Polanski's Repulsion*

**CALANCHI, Alessandra (ed.), *Arcobaleno noir : genesis, diaspora e nuove cittadinanze del noir fra cinema e letteratura*, Giulianova, Galaad edizioni, 2014, 367 pages.**

**COOK, Michael, *Detective Fiction and the Ghost Story : The Haunted Text*, New York, Palgrave Macmillan, 2014, 240 pages.**

*Detective Fiction and the Ghost Story* is the first full-length study to concentrate on the engagement between detective fiction and the ghost story, one of the central relationships in all popular genres. It features works from many of the giants in both traditions including Arthur Conan Doyle, Agatha Christie, M. R. James, John Dickson Carr, Susan Hill and Tony Hillerman. *The Haunted Text* includes a new and lively reading of *The Hound of the Baskervilles*, a comparison between Susan Hill's *The Woman in Black* and the Simon Serrailier novels, and discussions on the ghost-haunted city of Rebus's Edinburgh and Tony Hillerman's novels about the Navajo people of the Southwestern United States.

**DURSTON, Gregory J., *Wicked Ladies : Provincial Women, Crime and the Eighteenth-Century English Justice System*, Newcastle Upon Tyne, Cambridge Scholar Publishing, 2013, 333 pages.**

**LETOURNEUX, Mathieu (dir.), *Lumières sur le noir : décoder le polar*, Nanterre, Presses universitaires de Paris Ouest, 2014, 178 pages.**

Présentation, Matthieu Letourneux

*Le polar, genre et codes*, Natacha Levet et Anissa Belhadjin  
*Autour de Jeunes filles à croquer* de Françoise Guérin  
Françoise Guérin par Maria-Angélica Bailly, Fiona Bargain, Sarah Ben Ali, Mélanie Houvrard, Pierre Michonneau

*L'art délicat du décalage. Cherche jeunes filles à croquer* de Françoise Guérin par Natacha Levet et Anissa Belhadjin  
*Entretien avec Françoise Guérin* par Maria-Angélica Bailly, Fiona Bargain, Sarah Ben Ali, Mélanie Houvrard, Pierre Michonneau

Autour de Quitte ou Double de Cyrille Legendre  
 Cyrille Legendre par Violaine Rivaton, Charline Bernard,  
 Marie-Pierre Filosa, Guillaume Pinçon  
 Entre roman d'aventures et reportage. Quitte ou Double, de  
 Cyril Legendre par Natacha Levet et Anissa Belhadjin  
 Entretien avec Cyrille Legendre par Violaine Rivaton,  
 Charline Bernard, Marie-Pierre Filosa, Guillaume Pinçon  
 Autour de Madame Courage de Serge Quadruppani  
 Serge Quadruppani par Quentin Civiell et Fabien Aviet  
 Le roman noir, entre désenchantement et révolte. Madame  
 Courage, de Serge Quadruppani, par Natacha Levet et  
 Anissa Belhadjin  
 Entretien avec Serge Quadruppani, par Adélaïde Cazali et  
 Marie Trang  
 Autour de Flic ou Caillera, de Rachid Santaki  
 Rachid Santaki met en scène Saint-Denis, par Laura  
 Cecotti, Sabine Leroy, Cécilia Monteiro, Joséphine de  
 Wispelaere, Adrien Sourdin  
 Noires banlieues. Flic ou Caillera, de Rachid Santaki, par  
 Natacha Levet et Anissa Belhadjin  
 Entretien avec Rachid Santaki, par Laura Cecotti, Sabine  
 Leroy, Cécilia Monteiro, Joséphine de Wispelaere, Adrien  
 Sourdin

### A SIGNALER

LACOURBE, Roland, Vincent BOURGEOIS,  
 Philippe FOOZ & Michel SOUPART, **1001  
 chambres closes (Le crime impossible  
 dans tous ses états). Annexes**, Lulu.com  
 (Semper Aenigma, 2014, 530 pages).

Voici mon compte rendu fait pour la revue  
*Alibis*, no 52 (à paraître en automne 2014).

Dans le numéro 49, je vous ai présenté *1001 chambres closes : guide de lecture du crime impossible*, un superbe livre de référence que l'on doit à la passion et au talent de Roland Lacourbe et de ses acolytes Vincent Bourgeois, Philippe Fooz et Michel Soupert. Je vous avais fait part de tout mon enthousiasme et de toute mon admiration pour cet ouvrage solidement documenté et de présentation agréable. Les auteurs ont récidivé en publiant *1001 chambres closes : le crime impossible dans tous ses aspects*, une « annexe » de premier volume qui fait tout de même 530 pages (toute une annexe !) et qui est, dans le format comme dans la présentation toujours aussi élégante, le frère jumeau du premier volume. Je me contenterai ici de vous donner un aperçu du contenu, foisonnant et toujours aussi érudit (on sent toute la passion des auteurs pour cette thématique classique du polar qui a encore de nombreux adeptes). Michael Soupert ouvre le bal avec un rappel historique, un essai intitulé « Les textes précurseurs », de l'histoire biblique du prophète Daniel, jusqu'au roman qui va installer le genre, soit *Le Mystère de la chambre jaune*, de Gaston Leroux. Le même Soupert signe aussi « Alexandre Dumas, plagiaire d'Edgar Allan Poe ? ». Vincent Bourgeois propose « Sherlock Holmes et le problème impossible » où il est question de l'oeuvre originale, mais aussi des émules, des nombreux pastiches. John Pugmire et Philippe Fooz étudient d'abord un cas de figure intéressant : l'assassin

passé-muraille, puis le même Fooz aborde la question du « fantastique dans le crime impossible », avant de nous proposer une incursion dans l'univers de Paul Halter : « Voyage en haltérie ou les territoires de l'inquiétude ». Michel Soupert propose des plans, des croquis, des schémas de scènes de crime tirés des classiques du genre, alors que Roland Lacourbe donne raison à l'adage selon lequel la réalité dépasse parfois la fiction dans « De vrais crimes impossibles (panorama historique) », des affaires criminelles souvent plus comiques que tragiques (la malédiction de la chambre 311 est un pur bijou d'humour noir !). Les auteurs analysent ensuite 33 romans inédits en français, avant d'aborder les récits de Noël Vindry (le juge Allou), Anthony Boucher (le sénateur Banner), Edward Hoch (le docteur Sam Hawthorne). Le chapitre 13 explore les chambres closes et crimes impossibles au cinéma, suivi de la télévision et de la bande dessinée. Le tout est complété par une bibliographie des anthologies françaises et étrangères, d'ultimes découvertes (le thème est inépuisable) et les solutions des romans présentés. (et l'inévitable index, comme il se doit).

Tout comme pour le premier volume, cet ouvrage est disponible à la boutique Lulu : [www.lulu.com/fr.pour](http://www.lulu.com/fr.pour) la somme de 49 euros.

Note : L'infatigable Roland Lacourbe vient aussi de publier *La Grande anthologie des chambres closes et du crime impossible* (Volume 1), Lille, Éditions Manannan, 544 pages. Vingt nouvelles dont quatorze traduites en français pour la première fois et trois autres d'un nouvel auteur de talent.

MACRAKIS, Kristie, **Prisoners, Lovers, and Spies : The Story of Invisible Ink from Herodotus to al-Qaeda**, New Haven, Yale University Press, 2014, 377 pages.

MARTIN, Rebecca (ed.), **Crime and Detective Fiction**, Ipswich, Salem Press, Grey House Publishing, 2013, 265 pages.

On crime and detective fiction -- Critical contexts. From mean streets to imagined world: the development of detective fiction -- Your sin will find you out: critical perceptions of mystery fiction -- From "the case of the pressed flowers" to the serial killer's torture chamber: the use and function of crime fiction sub-genres in Steig Larsson's *The girl with the dragon tattoo* -- A comparative assessment: The conjure-man dies, Blind man with a pistol, and Mumbo jumbo -- Critical readings. Five hundred years of Chinese crime fiction -- Assimilation, innovation, and dissemination: detective fiction in Japan and East Asia -- Latin American crime fiction -- Criminal welfare states, social consciousness, and critique in Scandinavian crime novels -- From "hard-boiled detective" to "fallen man": the literary lineage and post-war emergence of film noir -- The metaphysical detective story -- Native American detective fiction -- American crime fiction readers and the three percent problem.

PANEK, LeRoy, **After Sherlock Holmes : The Evolution of British and American Detective Stories 1891-1914**, Jefferson

(NC), McFarland, 2014, 277 pages.

The appearance of Sherlock Holmes in *The Strand Magazine* in 1891 began a stampede of writers who wanted to emulate, build upon or even satirize Arthur Conan Doyle's work. This book explores the development of detective fiction during the critical period between Conan Doyle's creation of Holmes and the advent of the Golden Age of the detective story during World War I. Both British and American detective writers of the period are surveyed—as well as writers who turned to gentleman burglars and master criminals.

RUAUD, André-François & Julien BÉTAN, **Jack l'Éventreur, les morts**, Montélimar, Les Moutons électriques, (La Bibliothèque rouge), 2014, 352 pages.

Ce livre de référence comporte une étude de Jack l'Éventreur et de ses crimes, en incluant ses étranges prédécesseurs Sweeney Todd et Spring Heeled Jack, le mystère Sherlock Holmes, les principaux suspects, et les crimes de Blackout Jack dans les années 1940 ; avec une large partie de contexte historique sur l'est de Londres et les docks, la réédition des carnets de l'historien français Hippolyte Taine sur Londres en 1871, et deux nouvelles originales. Avec la collaboration de François Angelier, Étienne Barillier, Zo D'Axa, Patrick Marcel, Alexandre Mare, Xavier Mauméjean, Richard D. Nolane, François Peneaud, Hippolyte Taine et Howard Waldrop.

SALIBRA, Luciana, **Cinquant'anni di « neri » italiani : diacronie linguistica da Scerbanenco alla Valorian**, Acireale, Bonanno, 2014, 158 pages.

SHAW, Bruce, **Jolly Good Detecting : Humor in English Crime Fiction of the Golden Age**, Jefferson (NC), McFarland, 2014, viii, 315 pages.

Introduction 5\_ 1. A Crime Fiction Lineage 31\_ 2. The Crime Fiction of E. C. Bentley (1875-1956) 51\_ 3. The Plush Toy Mystery: A. A. Milne (1882-1956) 78\_ 4. Best of the Farceurs I: Margery Allingham (1904-1966), from Thriller to Detective Novel 92\_ 5. Five Women of the Golden Age 126\_ 6. Best of the Farceurs II: John Dickson Carr (1906-1977) 145\_ 7. Best of the Farceurs III: Edmund Crispin (1921-1978) 170\_ 8. Best of the Farceurs IV: Nancy Spain (1917-1964) 208\_ 9. Continuing the Tradition 237\_10. Conclusion 263

WALSH, Bridget, **Domestic Murder in Nineteenth-Century England : Literary and Cultural Representations**, Farnham, Ashgate, 2014, 185 pages.

**Dernière heure** : Angela Kimyongür & Amy Wigelsworth (eds.), **Rewriting Wrongs : French Crime Fiction and the Palimpsest**, New Castle upon Tyne, Cambridge Scholars, 2014, 215 pages.  
Détails et sommaire dans le prochain numéro

## A PROPOS DES AUTEURS

BROUILLET, Chrystine & Marie-Eve SÉVIGNY, **Sur la Piste de Maud Graham (Promenades et gourmandises)**, Montréal, Parfum d'encre, 2014, 336 pages.

Afin de souligner les vingt-cinq ans de carrière de Maud Graham, la détective fétiche de la québécoise Chrystine Brouillet, un magnifique livre, illustré par les photographies de Renaud Philippe, est paru sous le titre *Sur la piste de Maud Graham. Promenades et gourmandises* (Parfum d'encre). Chrystine Brouillet et Marie-Ève Sévigny, directrice de la Promenade des écrivains, signent cette publication qui présente quarante recettes, des bonnes adresses et huit promenades qui suivent les traces de Maud Graham dans ses enquêtes à Québec et à Montréal et dans ses lieux gourmands préférés. Le Vieux-Port de Québec, la traverse Québec-Lévis, les plaines et le faubourg Saint-Jean-Baptiste, entre autres, se dévoilent sous un autre jour au fil de ces promenades, à la fois littéraires, historiques et gourmandes. [Extrait - adapté - de « Chrystie Brouillet autrement », de Alexandra Mignault, in *les Libraires*, juillet 2014].

COLLECTIF, **James Bond : depuis 1953, les grands événements historiques qui ont inspiré l'oeuvre de Ian Fleming**, Paris, Sophia Publications : Paris-Match, Historia, 2013, 128 pages.

DAY, Barry (ed.), **The World of Raymond Chandler : in His Own Words**, New York, Alfred A. Knopf, 2014, 288 pages.

Chandler never wrote an autobiography or a memoir. Now Barry Day, making use of Chandler's novels, short stories, and letters as well as Day's always illuminating commentary, gives us the life of "the man with no home," a man precariously balanced between his classical English education with its immutable values and that of a fast-evolving America during the years before the Great War, with its resulting changing vernacular.

DUNDAS, Zach, **The Great Detective : The Amazing Rise and Immortal Life of Sherlock Holmes**, New York, Houghton Mifflin Harcourt, 2014, 304 pages.

Through sparkling new readings of the original stories, Dundas explores Conan Doyle's fictional and real-world inspirations and reveals how the Holmes tales laid the groundwork for an infinitely remixable myth, kept alive over the decades by writers, actors, and readers.

ECHTE, Bernard & Manfred PABST (dir.), **Friedrich Glauser : Briefe**, Zürich, Unionsverlag, deux volumes : vol. 1, 1911-1935, 2013, 565 pages, vol. 2, 1935-1938, 1052 pages.

GRIMM, Gunter E., **Friedrich Dürrenmatt**, Marburg, Tectum Verlag, (Literatur Kompakt), 2013, 270 pages.

Der vorliegende Literatur kompakt-Band bietet nicht nur eine Kurzbiografie Dürrenmatts, sondern auch eine Einführung in seine bedeutendsten Dramen, Romane und Erzählungen. Ein Überblickskapitel behandelt zentrale Themen und Motive sowie Dürrenmatts literarische Besonderheiten. Besonders ausführlich widmet sich Gunter Grimm den drei Dramen "Der Besuch der alten Dame", "Die Physiker" und "Der Meteor" sowie dem Kriminalroman "Das Versprechen" und seinen verschiedenen Verfilmungen.

GARDINER, Dorothy , et al (eds.), **Raymond Chandler Speaking**, Milton Keynes, Lightning Source, 2014, 275 pages. [Reed].

Tough-minded and typically idiosyncratic, here is Chandler on Chandler, the mystery novel, writing, Hollywood, TV, publishing, cats, and famous crimes. This skillfully edited selection of letters, articles, and notes also includes the short story "A Couple of Writers" and the first chapters of Chandler's last Philip Marlowe novel, *The Poodle Springs Story*, left unfinished at his death. Paul Skenazy has provided a new introduction for this edition as well as a new selected bibliography.

HSIAO-YEN, Peng & Whitney Crothers DILEY (eds.), **From Eileen Chang to Ang Lee : Lust, Caution**, Milton Park, New York, Routledge, (Academia Sinica on East Asia), 2014, xiv, 216 pages.

In 2007, Ang Lee made an espionage thriller based on the short story "Lust, Caution" by Eileen Chang, China's most famous female author of the twentieth century. The release of the film became a trigger for heated debates on issues of national identity and political loyalty, and brought unexpectedly harsh criticism from China, where Ang Lee was labelled a traitor in scathing internet critiques, whilst the film's leading actress Tang Wei was banned from appearing on screen for two years.

KASIUS, Jennifer **Sherlock Holmes, The Essential Mysteries in One Sitting**, Philadelphia, Running Press Miniature Editions, 2013, 304 pages.

KASIUS, Jennifer, **Agatha Christie's Poirot : The Essential Novels in One Sitting**, Philadelphia, Running Press Miniature Editions, 2014, 304 pages.

Enjoy the essential mysteries spotlighting Agatha Christie's master detective, Poirot—all in one sitting. This miniature volume opens with an introduction and biography of Hercule Poirot, followed by summaries of such classic tales as *Hickory Dickory Death*, *Murder on the Orient Express*, *Death on the Nile*, and *Curtain*.

KASIUS, Jennifer, **Agatha Christie's Miss Marple : The Essential Novels in One**

**Sitting**, Philadelphia, Running Press Miniature Editions, 2014, 304 pages.

Miss Jane Marple, the elderly spinster from St. Mary Mead, is one of mystery fans' most beloved sleuths. She is featured in twelve of Agatha Christie's classic whodunits, all of which are summarized here in this tiny tome. Featuring plot synopses, character profiles, and photographs, this miniature edition gives any mystery lover a chance to cozy up with their favorite cases, from *The Murder at the Vicarage* to *Sleeping Murder*. Perfect for reading in small bites, or devouring all in one sitting!

KUTANI, Kevin Keijo, **Der Kriminalroman als Medium für (allgemeine) Gesellschaftskritik : Am Beispiel des schwedischen Autors Henning Mankell**, Hamburg, Diplomica Verlag, 2014, 116 pages.

MANDY DIBANGOU, Arnaud, **La Transition démocratique dans l'oeuvre essayiste de Manuel Vasquez Montalban**, Saint-Denis, Edilivre, 2014, 424 pages.

SCHARF, Hannah, **Wolf Haas und der Kriminalroman : Unterhaltung zwischen traditionellen Genrestrukturen und Innovation**, Hamburg, Diplomica Verlag, 2014, 116 pages.

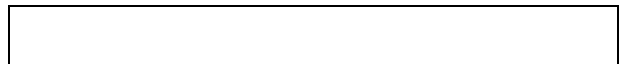
STIEGLER, Bernd, **Spuren, Elfen und anderen Erscheinungen : Conan Doyle und die Photographie**, Fankfurt am Main, Fischer, 2014, 362 pages

SUGARMAN, Sally (ed.), **Sherlock Holmes : The Man and His Worlds**, Shaftsbury (VT), Mountainside Press, 2013, 256 pages.

[Recueil de 21 textes] The individuals in this volume examine some aspects of Holmes' various journeys into other media and genres. The authors of these papers spoke in 2010 at one of many conferences that honor Holmes each year. Not only do they consider the man, but also the many worlds he has inhabited from the 19th century to the 21st and beyond. Scholars, authors, and fans look at a range of issues from technology to Buddhism, as well as suggest what the Holmes phenomenon means.

WESTLAKE, Donald E., **The Getaway Car : A Donald Westlake Nonfiction Miscellany**, Chicago, University of Chicago Press, 2014, 256 pages.

With *The Getaway Car*, we get our first glimpse of another side of Westlake the writer: what he did when he wasn't busy making stuff up. And it's fascinating. Setting previously published pieces, many little seen, alongside never-before-published material found in Westlake's working files, the book offers a clear picture of the man behind the books—including his thoughts on his own work and that of his peers, mentors, and influences.



## CINÉMA & TÉLÉVISION

BROE, Dennis, **Class, Crime and International Film Noir : Globalizing America's Dark Art**, New York, Palgrave Macmillan, 2014, 256 pages.

With judicious comparisons to the rise of noir in Hollywood, Broe details the development of parallel noir strands in France, Britain, Italy, and Japan: he describes how a global political and social situation, similarities in studio mode of production, and genre commonalities gave rise to a form artists employed to express discontent at the failure of a new world to materialize in the wake of the Second World War. Besides being a detailed analysis of global noir, the book is also an auteur study of more neglected works by directors such as Renoir, Antonioni, Rosi, Kurosawa, and Mizoguchi.

BENNETT, John Charles (ed.), **Hitchcock's Partner in Suspense : The Life of Screenwriter Charles Bennett**, Lexington, University Press of Kentucky, 2014, xvi, 279 pages.

Preface / John Charles Bennett -- Sowing the wind -- Duty, honour, country -- Shakespearean actor -- Keith Chesterton: my most unforgettable character -- Sensation -- Alfred Hitchcock and my early talkies -- Alfred Hitchcock: a strange and bewildering character -- Study of the Hitchcock-Bennett partnership / John Charles Bennett -- Cause for alarm -- The British Film Colony and Errol Flynn -- War in his pocket -- A secret agent -- Unto the breach -- Foreign correspondent -- Unconquered -- No escape -- Curtain call -- Where danger lives / John Charles Bennett -- The avenger / John Charles Bennett -- A tribute.

BIESEN, Sheri Chinen, **Music in the Shadows : Noir Musical Films**, Baltimore, The Johns Hopkins University Press, 2014, xii, 210 pages.

In her pioneering study, *Music in the Shadows*, film noir expert Sheri Chinen Biesen explores musical films that use film noir style and bluesy strains of jazz to inhabit a disturbing underworld and reveal the dark side of fame and the American Dream.

BRODERSEN, Johann, **Das Sprechen der Bilder. Über einen neuen postmodernen Filmischen Realismus in der US-Fernsehserie *Breaking Bad***, München, Grin Verlag, 2014, 52 pages.

CADIEUX, Axel, **Une série de tueurs : les serial-killers qui ont inspiré le cinéma**, Nantes, Capricci, (Actualité critique), 92 pages.  
La fascination du cinéma pour les serial killers est aussi ancienne que lui. Simple affaire de promotion ? Exorcisme des traumas d'artistes ? Déguisement de la critique sociale en fait divers ? Axel Cadieux raconte en onze chapitres ces terrifiantes et souvent sordides histoires de cinéma.

COLLETTE, Kevin Bertrand, **Les Ennemis de James Bond : comment détruire le monde avec style**, Rosières-en-Haye, Camion Blanc, (Camion noir), 2014, 223 pages.

Ce modeste ouvrage répertorie donc les plus grands adversaires de James Bond, s'amuse à classer leur folie destructrice, détaille par le menu leurs modus operandi, et les erreurs à ne surtout pas commettre quand on se frotte à l'agent 007. Bref un petit guide non exhaustif pour devenir le parfait futur Maître du Bond...

DIEKMANN, Stefanie, **Six Feet Under**, Zürich, Berlin, Diaphanes, 2014, 95 pages.

DREHER, Christoph, **Breaking Down Breaking Bad : Dramaturgie und Ästhetik einer Fernsehserie**, München, Wilhelm Fink Verlag, 2013, 150 pages.

DUNCAN, Paul (ed.), **The Godfather Family Album**, Köln & Paris, Taschen, 2013, 600 pages. Contient *The Making of the Godfather*, de Mario Puzo.

DURANT, Philippe, **Gabin, Ventura, Delon : les légendes du polar**, Paris, Sonatine, 2014, 250 pages.

Philippe Durant nous retrace en effet ici la passionnante histoire du polar français des années soixante-dix. Flics aux méthodes peu orthodoxes, voyous d'un nouveau genre, notables pompidoliens, partis politiques corrompus... Du *Clan des Siciliens* à *Série Noire*, en passant par *Adieu Poulet*, *Dupont Lajoie*, ou *Police Python*, c'est en effet une époque d'une richesse incroyable que l'auteur retrace ici.

GIORGI, Stefano (dir.), **Il Cinema di Henri-Georges Clouzot**, Piombino, Ass. Culturale il Foglio, 2014, 140 pages.

Henri - Georges Clouzot, (18 agosto 1907 - 12 gennaio 1977) è stato un regista, sceneggiatore e produttore francese, autore tra gli altri di "The Wages of Fear" e "Les Diaboliques", due tra i maggiori film degli anni '50. Trasferitosi dapprima a Parigi, fu in seguito assunto dal produttore Adolphe Osso per lavorare a Berlino, dove curò versioni in lingua francese dei film tedeschi.

GLÜCK, Alexander, **Auf den Spuren des Dritten Mannes in Wien**, Wien, Pichler, 2014, 96 pages.

Harry Lime und die legendäre Zithermelodie von Anton Karas gehören mittlerweile zu Wien wie der Steffl und Sisi. Von Staunenswertem aus dem Dritten- Mann-Museum über die beliebten Wanderungen in Wiens Kanalsystem bis zu überraschenden Geschichten hinter der Geschichte alles, was man über den Dritten Mann wissen muss. Der reich bebilderte Guide widmet sich den Spuren, die der Dritte Mann in Wien hinterlassen hat. Er führt an die Schauplätze des Films und verrät Spannendes von der Entstehungsgeschichte des Hollywood-Klassikers und den Dreharbeiten.

FRANZISKA, Heller, **Alfred Hitchcock. Einführung in seine Filme und Film-ästhetik**, München, Wilhelm Fink Verlag, 2014, 160 pages.

LAM, Anita, **Making Crime Television : Producing Entertaining Representations of Crimes for Television Broadcast**, New York & London, Routledge, 2014, 212 pages.

McELHANEY, Joe (ed.), **A Companion to Fritz Lang**, Malden (MA), John Wiley & Sons, 2014, 500 pages.

Introduction / Joe McElhaney -- Act one: looking, power, interpretation. Raymond Bellour: Why Lang could become preferable to Hitchcock -- Frances Guerin: While not looking: the failure to see and know in Dr. Mabuse, Der Spieler and The testament of Dr. Mabuse -- Nicole Brenez: Symptom, exhibition, fear: representations of terror in the German work of Fritz Lang -- Paul Dobryden: Spies: post-war paranoia goes to the movies -- Olga Solovieva: Identifying the suspect: Lang's M and the trajectories of film criticism -- David Phelps: The medium's re-vision (or the doctor as disease, diagnostic, and cure) -- Act two: myths, legends and tragic visions. Nicholas Baer: Metaphysics of finitude: Der Müde Tod and the crisis of historicism -- Chris Fujiwara: Beyond a reasonable doubt and The caesura -- Thomas Leitch: Lang contra Wagner: Die Nibelungen as anti-adaptation -- Steve Choe: Redemption of revenge: Die Nibelungen -- Phil Wagner: Furious union: Fritz Lang and the American West -- Tom Conley: It was a horserace sorta: fortunes of rancho notorious -- Act three: matters of form. Daniel Morgan: Beyond destiny and design: camera movement in Fritz Lang's German films -- Brigitte Peucker: Fritz Lang: object and thing in the German films -- Anton Kaes: A stranger in the house: Fritz Lang's fury and the cinema of exile -- Will Scheibel: Fritz Lang's modern character: You only live once and The depth of surface -- Steven Rybin: Joan Bennett, Fritz Lang, and the frame of performance -- Vinzenz Hediger: I'd like to own that painting: Lang, Cezanne and the art of omission -- Pamela Robertson Wojcik: Tumbling blocks and queer ladders: notions of home in The big heat -- Paolo Bertetto: Metropolis and the figuration of Eidos -- Act four: rediscoveries and returns. Lutz Koepnick: Not the end: Fritz Lang's war -- Jakob Isak Nielsen: Classic(al) Lang: conflicting impulses in Ministry of fear -- Doug Dibbern: Multiple reflections: The woman in the mirror in Fritz Lang's Cloak and dagger -- Carlos Iosilla: Suspended modernity: on the last five films of Fritz Lang -- Adrian Martin: The limit: House by the river -- Joe McElhaney: Looking for a path: Fritz Lang and Clash by night -- Sam Ishii-Gonzales: Notes on human desire (Lang, Renoir, Zola) -- Tom Gunning and Katharina Lloew: Lunar longings and Rocket fever: rediscovering woman in the moon.

MIKLITSCH, Robert (ed.), **Kiss the Blood off my Hand : On Classic Film Noir**, Urbana, University of Illinois Press, 2014, 296 pages.

Introduction -- Independence unpunished: the female detective in classic film noir / Philippa Gates -- Women and film noir: Pulp fiction and the woman's picture / Julie

Grossman -- The vanishing love song in film noir / Krin Gabbard -- Radio, film noir, and the aesthetics of auditory spectacle / Neil Verma -- Disney noir: "just drawn that way" / J. P. Telotte -- Detour: driving in a back projection, or forestalled by film noir / Vivian Sobchack -- Producing noir: Wald, Scott, Hellinger / Andrew Spicer -- Refuge England: blacklisted American directors and '50s British noir / Robert Murphy -- A little larceny: labor, leisure, and loyalty in the '50s noir heist film / Mark Osteen -- Periodizing classic noir: from Stranger on the third floor to the "thrillers of tomorrow" / Robert Miklitsch.

NAUMANN, Gerd, et al., (dirs.), **Das grosse Album der Edgar-Wallace-Filme – Der prachtvolle Bildband zu den 32 Rialto-Constantin-Filmen der deutsche Kriminalserie 1959-1972**, Berlin, Schwarzkopf & Schwarzkopf, 2014, 472 pages.

NEWMAN, Judie, **Utopia and Terror in Contemporary American Fiction**, New York, Routledge, 2013, xii, 181 pages.

OSTEEN, Mark (ed.), **Hitchcock and Adaptation : on the Page and Screen**, Lanham (MD), Rowman & Littlefield, 2014, xxxviii, 314 pages.

Hitchcock and authorship. Thomas M. Leitch: Hitchcock the author -- Walter Raubicheck and Walter Srebnick: Wrong men on the run: The 39 steps as Hitchcock's espionage paradigm -- Patrick Faubert: the role and presence of authorship in Suspicion -- Hitchcock adapting. Ken Mogg: Melancholy elephants: Hitchcock and ingenious adaptation -- Matthew Paul Carlson: Conrad's The secret agent, Hitchcock's Sabotage, and the inspiration of "public uneasiness" -- Leslie H. Abramson: Stranger(s) than fiction: adaptation, modernity, and the menace of fan culture in Hitchcock's Strangers on a train -- Heath A. Diehl: Reading Hitchcock/reading queer: adaptation, narrativity, and a queer mode of address in Rope, Strangers on a train, and Psycho -- Nicholas Andrew Miller: "Dear Miss Lonelyhearts": voyeurism and the spectacle of human suffering in Rear window -- John Bruns: "The proper geography": Hitchcock's adaptation of Daphne du Maurier's "The birds" -- Tony Williams: From Kaleidoscope to Frenzy: Hitchcock's second British homecoming -- Hitching a ride: the collaborations. Donna Kornhaber: Hitchcock's diegetic imagination, Thornton Wilder, Shadow of a doubt and Hitchcock's mise-en-scène -- Maria A. Judnick: "The name of Hitchcock! the fame of Steinbeck! The legacy of Lifeboat -- Christina Lane and Jo Botting: "What did Alma think?" continuity, writing, editing, and adaptation -- Adapting Hitchcock. Russell J. A. Kilbourn: The second look, the second death: W. G. Sebald's orphic adaptation of Hitchcock's Vertigo -- Dennis R. Perry and Carl H. Sederholm: Dark adaptations: Robert Bloch and Hitchcock on the small screen -- Mark Osteen: Extraordinary renditions: Delillo's Point Omega and Hitchcock's Psycho -- David Seed: The culture of spectacle in American psycho.

RAFFO, Silvio, **Lo schermo oscuro : cinema noir e dintorni**, Milano, Edizioni Bietti, 2014, 257 pages.

1. Tutti i colori del nero. Noir. Dark. Horror
2. Nonsolonoir. Giallo. Thriller. Suspense
3. Il noir classico, hard e metropolitano. La casa assente, la bisca, la città spietata. Amanti disperati in fuga
4. Il noir onirico e psicologico
5. Il noir notturno. Cornell Woolrich, il principe della notte
6. Thriller e suspense all'insegna del noir. Mariti infidi, damsels in distress, bambini "mostruosi"
7. -Il noir fantastico. Jacques Tourneur: i mutanti e l'oltreuomo
8. Schermo delle mie brame. Il mélo-noir. Lady killers, anime in delirio
9. Realtà vince il sogno. Agonia, morte e resurrezione del noir
10. Perversi con stile. Il noir britannico, lo psycho-noir, i fratellini di Norman Bates. L'horror menopausale
11. Gli epigoni del noir postmoderno. Tarantino, Fincher, Lynch: i "barlumi" della Weirdness Sipario nero. Antologia mosaico noir e dintorni 1940-1996 146

RECACHA, Pedro Gutierrez, **Hathaway, Hitchcock, Stroheim, directores catolicos en al Hollywood od clasico**, Madrid, Encuentro Ediciones, 2014, 232 pages.

RICCI, Franco, **The Sopranos : Born under a Bad Sign**, Toronto, Toronto University Press, (Toronto Italian Studies), 2014, 336 pages.

Ricci demonstrates an encyclopedic knowledge of the series, the genre, and their social context in his analysis of the show's complex themes and characters. He explores *The Sopranos'* deep engagement with problems of race, class, gender, and identity, specifically in its portrayal of the Italian-American experience, consumer and media-driven society, and contemporary psychosocial issues. The series' protagonist, Mafia boss and patriarch Tony Soprano, in many ways embodies the anxieties of our age.

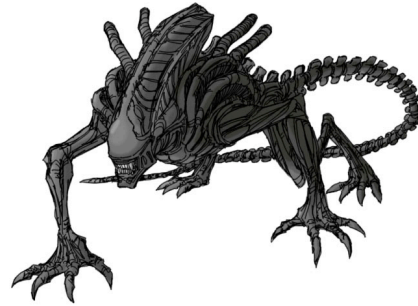
ROLANDEAU, Yannick, **Quentin Tarantino ou le crépuscule de l'image**, Paris, L'Harmattan, 2014, 163 pages.

Les louanges envers le cinéaste Quentin Tarantino ont de quoi surprendre, tant du côté du public que de la critique. En s'appuyant sur de nombreuses scènes et des dialogues-clés, l'auteur reprend les éléments narratifs de ses films et les envisage sous un angle esthétique, politique et socio-économique.

SHAW, Tony, **Cinematic Terror : A Global History of terrorism on Film**, New York, Bloomsbury Academic, 2014, 328 pages.



## ÉCRITS SUR L'IMAGINAIRE



SCIENCE-FICTION  
FANTASTIQUE & FANTASY

## LITTÉRATURE

ABBRUSCATO, Joseph & Tany JONES (eds.), **the Gothic Fairy Tale in Young Adult Literature : Essays on Stories from Grimm to Gaiman**, Jefferson (NC), McFarland, 2014, 216 pages.

Introduction: The State of Modern Fairy Tales (Joseph Abbruscato) 1\_ "Something like you, something like a beast": Gothic Convention and Fairy Tale Elements in David Almond's *Skellig* (Carys Crossen) 11\_ "Baby and I were baked in a pie": Cannibalism and the Consumption of Children in Young Adult Literature (Tanya Jones) 30\_ Orson Scott Card's *Ender's Game*: Authoring Home in Fairyland (Erin Wyble Newcomb) 47\_ Being Nobody: Identity in Neil Gaiman's *The Graveyard Book* (Joseph Abbruscato) 66\_ "She would not think of it": Surviving Incest in Robin McKinley's *Deerskin* (Sarah R. Wakefield) 83\_ "Transform, and twist, and change": Deconstructing *Coraline* (Lisa K. Perdigao) 102\_ "Comparatively innocent": The Terrible Search for Nobility in A Series of Unfortunate Events (Tim Sadenwasser) 123\_ Earning the Right to Wear Midnight: Terry Pratchett's *Tiffany Aching* (Eileen Donaldson) 145\_ "Monstrosity will be called for": Holly Black's and Melissa Marr's *Urban Gothic Fairy Tale Heroines* (Rhonda Nicol) 165\_ Reading in the Dark: Narrative Reframing in the Unheimlich Underworld of Merrie Haskell's *The Princess Curse* (Carissa Turner Smith) 181

ANDEWEG, Agnes & Sue SZLOSNIK (eds.), **Gothic Kinship**, Manchester, Manchester University Press, 2013, 237 pages.

1. Introduction – Agnes Andrew and Sue Zlosnik
2. Matriarchal picture identification in first-wave British Gothic fiction – Kamilla Elliott

3. 'Those most intimately concerned': the strength of chosen family in Elizabeth Gaskell's Gothic short fiction – Ardel Haefele-Thomas
4. The mad woman in the attic of Labuwangi: Couperus and colonial Gothic – Rosemarie Buikema
5. Seed from the east, seed from the west, which one will turn out best? The demonic adoptee in *The Bad Seed* (1954) – Elisabeth Wesseling
6. 'Children misbehaving in the walls!' or, Wes Craven's suburban family values – Bernice M. Murphy
7. Fathers, friends, and families: Gothic kinship in Stephen King's *Pet Semetary* – John Sears
8. Sisterhood is monstrous: Gothic imagery in Dutch feminist fiction – Agnes Andeweg
9. The political uncanny of the family: Patricia Duncker's *The Deadly Space Between* and *The Civil Partnership Act* – Anne Quéma
10. Violent households: the family destabilised in *The Monk* (1796), *Zofloya, or the Moor* (1818), and *Her Fearful Symmetry* (2009) – Joanne Watkiss
11. 'As much a family as anyone could be, anywhere ever': revisioning the family in *Poppy Z. Brite's Lost Souls* – William Hughes
12. Gothic half bloods: maternal kinship in Rowling's Harry Potter series – Ranita Chatterjee
13. 'They fuck you up' – revaluations of the family in contemporary British horror film: *Steven Sheil's Mum & Dad* – Johannes Schlegel

ANDRIOPOULOS, Stefan, **Ghostly Apparitions : German Idealism, The Gothic Novel and Optical Media**, New York, Zone Books, 2013, 235 pages.

Stefan Andriopoulos examines the relationships between new media technologies and distinct cultural realms, tracing connections between Kant's philosophy and the magic lantern's phantasmagoria, the Gothic novel and print culture, and spiritualist research and the invention of television.

ARCHER, Leona & Alex STUART(ed.), **Visions of Apocalypse. Representations of the End in French Literature and Culture**, Oxford, Bern, et al., Peter Lang, 2013, vii, 254 pages.

Contents: Daron Burrows: 'Vers la fin croistra la religion': The End of the World According to the Medieval French Prose Apocalypse – Nigel Morgan: Three French Fourteenth-Century Apocalypses as Reinterpretations of English Thirteenth-Century Predecessors – Adeline Lionetto-Hesters: Ronsard's *Bergerie*: From Pastoral Dream to Apocalyptic Reverie – Kathryn Banks: Apocalypse and Literature in the Sixteenth Century: The Case of Rabelais and the Frozen Words – Nathan Parker: Proselytism and Apocalypticism in England Before and After the Act of Toleration of 1689: The French Threat and a Lone Puritan – Michel Arouimi: Rimbaud's Apocalypse: Founding Principles and Literary Repercussions (Bosco, Ramuz) – Marie Vélíkanov: Eschatology in the Poetry of Charles Péguy – Maria Manuel Lisboa: This World is Not the Case: Apocalypse in J.H. Rosny Ainé – Jennifer Rushworth: 'Alors la résurrection aura pris fin': Visions of

the End in Proust's *A la Recherche du temps perdu* – Crispin Lee: Georges Bataille or the Theory and Fiction of Apocalyptic Visions – Ana-Maria M'Enesti: Dialectics of Apocalyptic Imagery in Eugène Ionesco's Plays – Lara Cox: Absurd Visions of the Apocalypse: Adamov, Arrabal and Ionesco and a Politics of Spectatorship for the Postmodern Age – Susannah Ellis: Writing in the Aftermath: The Figure of the *Untermensch* in Antoine Volodine's *Des Anges mineurs* – Tony Thorström: The Corporeal Apocalypse: Antagonistic Visions of the Human Body in Michel Houellebecq's *La Possibilité d'une île* (2005) – Angus MacDonald: New French Horror and the End of the World As We Know It.

ATHANS, Philippe, **The Writing Monsters : How to Craft Believably Terrifying Creatures to Enhance Your Horror, Fantasy and Science Fiction**, Philadelphia, Writer's Digest Books, 2014, 22a pages.

In *Writing Monsters*, best-selling author Philip Athans uses classic examples from books, films, and the world around us to explore what makes monsters memorable--and terrifying. You'll learn what monsters can (and should) represent in your story and how to create monsters from the ground up.

AUDSLEY, Emma & Joe MYNHARDT, **Horror 101 : The Way Forward**, Bloemfontein (Afrique du Sud), Crystal Lake Publishing, 2014, 472 pages.

Horror 101: The Way Forward – a comprehensive overview of the Horror fiction genre and career opportunities available to established and aspiring authors.

Covering aspects such as movies, comics, short stories, ghost-writing, audiobooks, editing, publishing, self-publishing, blogging, writer's block, YA horror, reviewing, dark poetry, networking, collaborations, eBooks, podcasts, conventions, series, formatting, web serials, artwork, social media, agents, and career advice from seasoned professionals and up-and-coming talents, Horror 101 is just what you need to kick your career into high gear.

BACON, Simon & Katarzyna BRONK (eds.), **Undead Memory : Vampires and Human Memory in Popular Culture**, New York, et al., Peter Lang, 2014, xiv, 303 pages.

Contents: Sir Christopher Frayling: Foreword – Leo Ruickbie: Memento (non)mori: Memory, Discourse and Transmission during the Eighteenth-Century Vampire Epidemic and After – Marius Cri an: Vampire Narratives as Juggling with Romanian History: Dan Simmons's *Children of the Night* and Elizabeth Kostova's *The Historian* – Naomi Segal: André Gide, Nosferatu and the Hydraulics of Youth and Age – Hadas Elber-Aviram: Constitutional Amnesia and Future Memory: Science Fiction's Posthuman Vampire – Katharina Rein: Archives of Horror: Carriers of Memory in *Buffy the Vampire Slayer* – Enrique Ajuria Ibarra: Vampire Echoes and Cannibal Rituals: Undead Memory, Monstrosity and Genre in J. M. Grau's *We Are What We Are* – Sorcha Ní Fhlainn: «Old

things, fine things»: Of Vampires, Antique Dealers and Timelessness – Hannah Priest: Pack versus Coven: Guardianship of Tribal Memory in Vampire versus Werewolf Narratives – Angela Tumini: Death and the City: Repressed Memory and Unconscious Anxiety in Michael Almereyda's *Nadja* – Simon Bacon: The Inescapable Moment: The Vampire as Individual and Collective Trauma in *Let Me In* by Matt Reeves.

BAKER, Timothy C., **Contemporary Scottish Gothic : Mourning, Authenticity and Tradition**, New York, Palgrave Macmillan, 2014, 256 pages.

Scotland has long been associated with Gothic literature. Looking at both familiar and neglected contemporary novels by writers including Alasdair Gray, James Robertson, Alice Thompson, John Burnside, Louise Welsh and many others, *Contemporary Scottish Gothic* shows how Scottish authors use Gothic elements in their work to highlight ideas of mortality, community, storytelling and authenticity.

BARD, Christine, Georges BERTIN & Lauric GUILLAUD (dir.), **Figures de l'utopie, hier et aujourd'hui**, Rennes, Presses Universitaires de Rennes, (essais), 2014, 214 pages.

Cet ouvrage explore les figures de l'utopie, tant dans le monde artistique, scientifique littéraire ou social (comme le féminisme) que dans les organisations qui réhabilitent la pensée utopique et ses accomplissements pratiques. Entre capacité personnelle de révolte et convictions partagées, les figures de l'utopie ouvrent des voies inédites à notre humanité dans un contexte de mutations sans précédent, comme elles ont accompagné les bouleversements sociaux du passé.

BERNE, Rosalyn W.(ed.), **Creating Life from Life : Biotechnology and Science Fiction**, Singapore, Pan Stanford Publishing, 2014, 300 pages.[à paraître en octobre]

BLEYMEHL, Jakob, **Beiträge zur Geschichte und Bibliographie der utopische und phantastischen Literatur**, Lüneburg, Dieter von Reeken Verlag, 2014, 257 pages. [Réédition de 1965]

BOST-FIEVET, Mélanie & Sandra PROVINI (dir.), **L'antiquité dans l'imaginaire contemporain – Fantasy, science-fiction, fantastique**, Paris, Classiques Garnier, (rencontres), 2014, 617 pages.

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**BRAWLEY, Chris, Nature and the Numinous in Mythopoetic Fantasy Literature**, Jefferson (NC), McFarland, (Critical Explorations in Science Fiction and Fantasy), 2014, 212 pages.

Preface 1\_ Introduction. Fantasy: Recovering What Was Lost 5\_One. "Quieting the Eye": The Perception of the Eternal through the Temporal in Coleridge's The Rime of the Ancient Mariner 27\_Two. The Ideal and the Shadow: George MacDonald's Phantastes 48\_Three. "Further Up and Further In": Apocalypse and the New Narnia in C.S. Lewis's The Last Battle 71\_Four. The Fading of the World: Tolkien's Ecology and Loss in The Lord of the Rings 93\_Five. Affirming the World that Swerves: The \_Alter-Tales in Algernon Blackwood's The Centaur and Ursula Le Guin's Buffalo Gals and Other Animal Presences 119\_Six. "A daisy is nearer heaven than an airship": The Utopian Vision in Algernon Blackwood's The Centaur 123\_Seven. "Yes. You can keep your eye": Ursula Le Guin's Buffalo Gals and Other Animal Presences 145\_Eight. The Sacramental Vision: Perceiving the World Anew 178

**BROCK, Jason V., Disorders of Magnitude : A Survey of Dark Fantasy**, Lanham (MD), Rowman & Littlefield, (Studies in Supernatural Literature), 2014, 336 pages.

In *Disorders of Magnitude: A Survey of Dark Fantasy*, Jason V Brock analyzes the intersection of literature, media, and genre fiction in essays, reviews, and pioneering interviews. Beginning with the pulp magazines of the 1920s, Brock studies such dynamic figures as H. P. Lovecraft, Forrest J Ackerman, Harlan Ellison, and the Southern California writers known collectively as "The Group"—Ray Bradbury, Charles Beaumont, Richard Matheson, Rod Serling, and William F. Nolan. This collection also includes filmmakers Roger Corman, George Romero, and Dan O'Bannon, and such fantasy artists as H. R. Giger.

**BYRON, Glennis & Dale TOWNSHEND (eds.), The Gothic World**, London & New York, Routledge, 2014, xv, 514 pages.

*The Gothic World* offers an overview of this popular field whilst also extending critical debate in exciting new directions such as film, politics, fashion, architecture, fine art and cyberculture.

**CANAVAN, Gerry (ed.), The Cambridge Companion to American Science Fiction**, Cambridge & New York, Cambridge University Press, 2015 [à paraître].

Machine generated contents note: 1. The mightiest machine: the development of American science fiction from the 1920s to the 1960s Gary Westfahl; 2. Dangerous visions: new-wave and post-new-wave science fiction Darren Harris-Fain; 3. American science fiction after 9/11 David M. Higgins; 4. Afrofuturism in American science fiction Lisa Yaszek; 5. Feminist and queer science fiction in America Alexis Lothian; 6. The futures market: American utopias Mark Bould; 7. American slipstream: science fiction and literary respectability Rob Latham; 8. Hollywood science fiction Sherryl Vint; 9. US superpower and superpowered Americans in science fiction and comic books Matthew Costello; 10. Digital games and science fiction Patrick Jagoda; 11. Fandom and fan culture Karen Hellekson; 12. American frontiers John Rieder; 13. Science, technology and the environment Priscilla Wald; 14. American weird Roger Luckhurst; 15. After America Rebekah C. Sheldon.

**CARSO, Kerry Dean, American Gothic Art and Architecture in the Age of Romantic Literature**, Cardiff, University of Wales Press, (Gothic Literary Studies), 2014, 256 pages.

At the core of this book is an analysis of American architecture in the late eighteenth and early nineteenth centuries, an understudied era. Key figures include Thomas Jefferson, Washington Allston, Alexander Jackson Davis, James Fenimore Cooper, Washington Irving, Thomas Cole, Edwin Forrest, and Nathaniel Hawthorne.

CRAWFORD, Joseph, **The Twilight of the Gothic ? : Vampire Fiction and the Rise of the Paranormal Romance**, Cardiff, University of Wales Press, (Gothic Literary Studies), 2014, 368 pages.

*The Twilight of the Gothic?* explores the history of the paranormal romance genre from its origins in the horror and romance fiction of the 1970s to its expansion into a genre of mainstream fiction over the last ten years. Tracing the genre from its roots in older gothic fiction written by and for women, Joseph Crawford examines the interconnected histories of the genres of gothic and romantic fiction, from the eighteenth-century works of Ann Radcliffe and Jane Austen to Stephenie Meyer's *Twilight* series and the television hit *True Blood*.

CUTOLO, Raffaele, **Into the Woods of Wicked Wonderland : Musicals Revise Fairy Tales**, Heidelberg, Winter Verlag, 2014, 225 pages.

This work explores the dynamics of the metamorphosis that the classical fairy tales have undergone throughout the centuries. Such analysis is conducted from a literary and from a memetic point of view, through an investigation that aims at outlining the role of the fairy tale within the relationship between man's urge for self-narration and the performance of such urge. It specifically focusses on the evolutionary process that links the Grimms' collection, Carroll's Alice books, Baum's 'The Wonderful Wizard of Oz', and Maguire's 'Wicked: The Life and Times of the Wicked Witch of the West' to the musicals that stem from them: Stephen Sondheim's 'Into the Woods', Stephen Schwartz's *Wicked*, and Frank Wildhorn's 'Wonderland'.

DAY, Sara K., Miranda A. GREEN-BARTEET & Amy L. MONTZ (eds.), **Female Rebellion in Young Adult Dystopian Fiction**, Farnham, Ashgate, (Ashgate Studies in Childhood, 1700 to the Present), 2014, xiii, 210 pages.

Introduction; From 'new woman' to 'future girl': the roots and rise of the female protagonist in contemporary young adult dystopias. Part I Reflections and Reconsiderations of Rebellious Girlhood: Girl power and girl activism in the fiction of Suzanne Collins, Scott Westerfeld, and Moira Young, Sonya Sawyer Fritz; 'I'm beginning to know who I am': the rebellious subjectivities of Katniss Everdeen and Tris Prior, Miranda A. Green-Barteet; Of Scrivens and Sparks: girl geniuses in young adult dystopian fiction, Rachel Dean-Ruzicka; Docile bodies, dangerous bodies: sexual awakening and social resistance in young adult dystopian novels, Sara K. Day. Part II Forms and Signs of Rebellion: Gender rolls: bread and resistance in the 'Hunger Games' trilogy, Meghan Gilbert-Hickey; Rebels in dresses: distractions of competitive girlhood in young adult dystopian fiction, Amy L. Montz; The three faces of Tally Youngblood: rebellious identity-changing in Scott Westerfeld's 'Uglies' series, Mary Jeanette Moran; 'Perpetually waving to an unseen crowd': satire and process in *Beauty Queens*, Bridgitte Barclay. Part III Contexts and Communities of Rebellion: Rebellious natures: the role of nature in young adult dystopian female protagonists'

awakenings and agency, Megan McDonough and Katherine A. Wagner; Real or not real - Katniss Everdeen loves Peeta Melark: the lingering effects of discipline in the 'Hunger Games' trilogy, June Pulliam; The incompatibility of female friendship and rebellion, Ann M.M. Childs. Index.

DESPRÉS, Éline & Hélène MACHINAL (dir.), **Posthumains – Frontières, évolutions, hybridités**, Rennes, Presses Universitaires de Rennes, (Interférences), 2014, 348 pages.

Depuis Foucault et son visage de sable, de nombreux philosophes et sociologues ont constaté une fragilisation de l'humain et son possible effacement dans un monde où la nature même du réel est remise en question. Au cours des dernières décennies, de nombreux textes sont venus complexifier la réflexion en la mettant en regard d'une posthumanité. Se repose alors la question de la définition de l'humain, qui semble désormais se penser par une absence, par ce qu'il n'est pas ou ne sera plus.

Note : le sommaire très fourni (impossible à copier/coller et trop long à recopier) est disponible sur le site de l'éditeur.

DOWNEY, Dara, **American Women's Ghost Stories in the Gilded Age**, New York, Palgrave Macmillan, 2014, 224 pages.

Preface -- 1. 'Fitted to a Frame': Picturing the Gothic Female Body -- 2. 'Handled With a Chain': Gilman's 'The Yellow Wall-Paper' and The Dangers of the Arabesque -- 3. 'Dancing Like a Bomb Abroad': Dawson's 'An Itinerant House' and the Haunting Cityscape -- 4. 'Solemnest of Industries': Wilkins' 'The Southwest Chamber' and Memorial Culture -- 5. 'Space Stares all Around': Peattie's 'The House that Was Not' and the (Un)Haunted Landscape - - 6. 'My Labor and My Leisure Too': Wynne's 'The Little Room' and Commodity Culture -- Afterword.

DOLFI, Anna & Stefano (dir.), PRANDI, « **La breccia dell'impensabile** ». **Studi sul fantastico in memoria di Filippo Secchieri**, Ospedaletto, Pisa, Pacini Editore, 2013, 133 pages.

DUNCAN, Hal, **Rhapsody : Notes on Strange Fictions**, Maple Shade, Lethe Press, 2014, 282 pages.

Acclaimed author and critic Hal Duncan turns his analytic eye towards the development and current state of speculative fiction in American and English writing in the pages of *Rhapsody*. Duncan's trademark wry humor and suffer-no-fools approach to critiquing the genre will make this book more than a resource for students of the field-- anyone who enjoys reading tales of the fantastical and strange can find Duncan's insight worthwhile to read again and again.

EISS, Edwin Harry, **Electric Sheep Slouching Towards Bethlehem : Speculative Fiction in a Post Modern World**, New Castle Upon Tyne. Cambridge Scholars Publishing, , 2104, 310 pages.

Speculative Fiction projects real possibilities beyond the

now shattered assumptions, moving through marginalized fictional landscapes - science fiction, fantasy, horror, weird fiction, supernatural fiction, superhero comics, graphic novels, and movies, utopian and dystopian fiction, apocalyptic and post-apocalyptic fiction, Cyber Punk, the New Wave, as well as related static, motion, and virtual arts, including everything from graphic novels to video games.

FENNELL, Jack, **Irish Science Fiction**, Liverpool, Liverpool University Press, (Liverpool Science Fiction Texts & Studies), 2014, 224 pages.

Introduction - 1. Mad Science and the Empire: Fitz-James O'Brien and Robert Cromie - 2. 'Future War' and Gender in Nineteenth-Century Ireland - 3. Nationalist Fantasies of the Early Twentieth Century - 4. States of Emergency: Irish SF During World War Two - 5. The 1960s: Lemass, Modernization and the Cold War - 6. The Wrong History: Bob Shaw, James White and the Troubles - 7. Exotic Doom: the SF of Ian McDonald - 8. The Dystopian Decades: From Recession to Tiger and Back Again - 9. The Shape of Irish SF to Come - Bibliography

FERJAUULT, Jacky, **100 auteurs évoqués par Howard Phillips Lovecraft**, Paris, Éditions L'Oeil de Lynx, (Bulletin de l'université de Miskatonic), 2014, 342 pages.

A partir d'extraits choisis de la correspondance et de citations issues notamment du classique *Épouvante et surnaturel* en littérature, Jacky Ferjault établit une liste des cent auteurs les plus importants aux yeux d'H.P. Lovecraft et confronte un extrait de leur prose à ce qu'en dit Lovecraft. Une importante notice bibliographique complète chaque fiche, établie grâce à la persévérance de Rémy Lechevalier.

FINCH, Sheila, **Myths, Metaphors and Science Fiction : Ancient Roots of the Literature of the Future**, Seattle (WA), Acqueduct Press, 2014, 126 pages

FROMMER, Jeremy & Rick SCHWARTZ, **The Art of Omni**, Brooklyn, Powerhouse Books, 2014, 224 pages.

GUILLAUD, Lauric & Jean-Paul DEBENAT, **L'Imaginaire face au nazisme - Le cauchemar de fer**, Paris, Le Temps présent, 2014, 206 pages. Postface de Jean-Charles Pichon.

L'Imaginaire face au nazisme traite des sources occultes du national-socialisme. On constate dans ce livre que les sociétés secrètes jouèrent un rôle actif afin de préparer l'Allemagne au national-socialisme. Nombre d'auteurs dans le domaine de l'anticipation et/ou du fantastique, eux-mêmes membres ou proches des sociétés secrètes, contribuèrent à mettre en valeur la notion de « Surhomme ». L. Guillaud propose à cet égard un tableau comparatif entre les concepts énoncés par le romancier E. Bulwer-Lytton dans *La Race à venir* et les propos d'Adolf Hitler.

HALEY, Guy, **SF Chronicles : A Visual History of the Galaxy's Greatest Science Fiction**, Richmond (Ontario), Firefly Books, 2014, 576 pages. Préface de Stephen Baxter.

*Sci-Fi Chronicles* is a truly international guide, with entries focusing on everything from Hollywood blockbusters to Russian cult classics, and from European literature to Australian franchises. It is perfect for dipping into, while its memory-jogging mentions and illustrations make it impossible to put down. It will delight long-standing sci-fi aficionados, yet with a scope that extends from vintage volumes to amazing anime, *Sci-Fi Chronicles* will also entrance a younger generation.

HOEVELER, Diane Long, **the Gothic Ideology : Religious Hysteria and Anti-Catholicism in British Popular Fiction, 1780-1880**, Cardiff, University of Wales Press, (Gothic Literary Studies), 2014, 352 pages.

Why have generations of readers been intrigued and entertained by tales of evil or persecuted nuns, lecherous monks, dank torture chambers, and haunted, ruined abbeys? *The Gothic Ideology* argues that the British Protestant imaginary, in order to modernize and secularize, needed an "other" against which it could define itself as a culture and a nation with distinct boundaries. *The Gothic Ideology* is the first scholarly book to examine the literary and historical origins and uses of these themes, analyzing at the same time their importance in gothic literatures intended for the British lower and middle classes from 1780 to 1880.

HOGLE, Jerrold E. (ed.), **The Cambridge Companion to the Modern Gothic**, New York, Cambridge University Press, 2014, 304 pages.

Part I. The Gothic and Modernity: 1. Introduction: modernity and the proliferation of Gothic Jerrold E. Hogle; 2. Modernist Gothic John Paul Riquelme; 3. Contemporary Gothic and the law Susan Chaplin; Part II. The Gothic and the Modern Body: 4. Gothic configurations of gender Avril Horner and Sue Zlosnik; 5. The 'queer limits' in the modern Gothic E. L. McCallum; 6. Teen Gothic Glennis Byron and Sharon Deans; Part III. The Gothic and Modern Media: 7. Cinema of the Gothic extreme Elisabeth Bronfen; 8. American film noir Charles Scruggs; 9. Technogothics of the early twenty-first century Isabella Van Elferen; Part IV. Multi-cultural and Global Gothic: 10. Gothic and the politics of race Maisha L. Wester; 11. The Gothic in North American 'subcultures' Carlos Gallego; 12. The postcolonial Gothic Ken Gelder; 13. Asian Gothic Katarzyna Ancuta; 14. The Gothic and magical realism Lucie Armitt; Guide to further reading; Guide to further viewing.

HOWARD, John, **Touchstones : Essays on the Fantastic**, U.K., Alchemy Press, 2014, 294 pages.

Twenty-two essential essays on The Fantastic, including: In Smoke and Soot I Will Worship, The Ghosts of Sauk County, Portrait in Moonlight, A World of Great Majesty, A Collision of World-Views, A Torrent of Eldritch Terrors, The Edge of Running Water, A Universe Shot Through

with Invisible Forces, After the Great Destruction, Against the Spirit, Ecstasy and Boundaries, Old England, New England, In Lonely Places, Story-Telling Wonder-Questing Mortal Me, The Edge of Shadows, The Ninefold Kingdom; and on writers Fritz Leiber, Robert Bloch, August Derleth, Arthur Machen and many others...

HOWARTH, Michael, **Under the Bed Creeping : Psychoanalyzing the Gothic in Children's Literature**, Jefferson (NC), McFarland, 2014, xi, 181 pages.

This book explores how Gothicism is crucial in helping children progress through different stages of growth and development. It examines five famous texts—Christina Rossetti's *Goblin Market*, Carlo Collodi's *Pinocchio*, Neil Gaiman's *Coraline*, three versions of *Little Red Riding Hood*, and J.M. Barrie's play and then novel *Peter and Wendy*—incorporating renowned psychologist Erik Erikson's landmark theories on psychosocial stages of development.

HROTIC, Steven Michael, **Religion in Science Fiction : The Evolution of an Idea and the Extinction of a Genre**, New York, Bloomsbury Academic (Scientific Studies of Religion : Inquiry and Explanation), 2014, 240 pages.

Steven Hrotic investigates the representations of religion in 19th century proto-science fiction, and genre science fiction from the 1920s through the end of the century. Taken together, he argues that these stories tell an overarching story—a 'metanarrative'-of an evolving respect for religion, paralleling a decline in the belief that science will lead us to an ideal (and religion-free) future.

HOUSTON, Chloe, **The Renaissance Utopia : Dialogue, Travel and the Ideal Society**, Farnham, Ashgate, 2014, 190 pages.

A study of European utopias in context from the early years of Henry VIII's reign to the Restoration, this book is the first comprehensive attempt since J. C. Davis' *Utopia and the Ideal Society* (1981) to understand the societies projected by utopian literature from Thomas More's *Utopia* (1516) to the political idealism and millenarianism of the mid-seventeenth century. Where Davis concentrated on understanding utopias historically, Renaissance Utopia also seeks to make sense of utopia as a literary form, offering both a new typology of utopia and a new history of European humanist utopianism.

IANNUZZI, Giulia, **Fantascienza italiana : riviste, autori, dibattiti dagli anni Cinquanta agli anni Settanta**, Milano, Mimesis, 2014, 359 pages.

JONES, David J., **Sexuality and the Gothic Magic Lantern : Desire, Eroticism and Literary Visibilities from Byron to Bram Stoker**, New York, Palgrave, Macmillan, 2014, 240 pages.

This fascinating study explores the multifarious erotic themes associated with the magic lantern shows, which

proved the dominant visual medium of the West for 350 years, and analyses how the shows influenced the portrayals of sexuality in major works of Gothic fiction. It offers vivid, new readings of works as varied as Charlotte Brönte's *Villette* and Bram Stoker's *Dracula*, and even uses clues suggested by magic lantern references to discover the meaning of the amorous entanglement described in the last extant stanzas of Byron's *Don Juan*.

KHAIR, Tabish & Johan HÖGLUND (eds.), **Transnational and Postcolonial Vampires : Dark Blood**, New York, Palgrave Macmillan, 2013, xiv, 227 pages.

Foreword: Empire's Vampires; *E.Boehmer* Introduction: Transnational and Postcolonial Vampires; *J.Höglund & T.Khair* Postcolonial Dread and the Gothic: Refashioning Identity in Sheridan LeFanu's 'Carmilla' and Bram Stoker's *Dracula*; *R.A.Smart* Celebrating Difference: The Vampire in African-American and Caribbean Women's Writing; *G.Wisker* Canada, Quebec and David Cronenberg's Terrorist-Vampires; *J.D.Edwards* Citational Vampires: Transnational Techniques of Circulation in *Irma Vep*, *Blood: The Last Vampire* and *Thirst*; *K.Gelder* The Man-Eating Tiger and the Vampire in South Asia; *T.Khair* Postcolonial Vampires in the Indigenous Imagination: Philip McLaren and Drew Hayden Taylor; *M.Clark* Bilqis the Vampire Slayer: Sarwat Chadda's British Muslim Vampire Fiction; *C.Chambers & S.Chaplin* Gothic Politics and the Mythology of the Vampire: Brendan Kennelly's Postcolonial Inversions in *Cromwell: A Poem*; *M.Beville* Militarizing the Vampire: *Underworld* and the Desire of The Military Entertainment Complex; *J.Höglund* Neo-imperialism and the Apocalyptic Vampire Narrative: Justin Cronin's *The Passage*; *G.Byron & A.Stephanou* Afterword: Meditation on the Vampire; *D.Punter*

KILLEEN, Jarlath, **The Emergence of Irish Gothic Fiction : History, Origins, Theories**, Edinburgh, Edinburgh University Press, 2014, vii, 240 pages.

This book provides a robustly theorised and thoroughly historicised account of the 'beginnings' of Irish gothic fiction, maps the theoretical terrain covered by other critics, and puts forward a new history of the emergence of the genre in Ireland.

KLAUS, Anne, **Child Saviors in English Fantasy for Children and Young Adults**, Trier, WVT Wissenschaftlicher Verlag Trier, 2014, 304 pages. [à paraître]

KLÜSENER, Bea, **Konzepte des Bösen in der englischen Erzählliteratur des 19. Jahrhunderts**, Würzburg, Königshausen & Neumann, 2014, 435 pages.

LAVENDER, Isiah (ed.), **Black and Brown Planets : The Politics of Race in Science Fiction**, Jackson, University Press of Mississippi, 2014, 156 pages.

Black and Brown Planets embarks on a timely exploration of the American obsession with color in its look at the sometimes contrary intersections of politics and race in science fiction. The contributors explore science fiction worlds of possibility, lifting blacks, Latin Americans, and indigenous peoples out from the background of this historically white genre. This collection considers the role of race and ethnicity in our visions of the future.

LÉVY, Clément, **Territoires postmodernes : géocritique de Calvino, Echenoz, Pynchon et Ransmayr**, Rennes, Presses universitaires de Rennes, (Interférences), 2014, 280 pages. Préface de Bertrand Westphal.

Cette étude de quatre œuvres marquantes d'auteurs emblématiques du mouvement postmoderne apporte une contribution importante à la géocritique et aux théories de l'espace qui fleurissent aujourd'hui dans le domaine de la littérature générale et comparée. Elle analyse ces notions dans les descriptions de villes utopiques des *Città invisibili* d'Italo Calvino, dans la course folle de l'héroïne des *Grandes Blondes*, de Jean Echenoz, dans les espaces subjonctifs de la Zone que parcourent les personnages de *Gravity's Rainbow*, de Thomas Pynchon, et dans les déserts rocheux du grand roman d'après-guerre de Christoph Ransmayr, *Morbus Kitahara*.

MAMCZAK, Sascha, **Die Zukunft : eine Einführung**, München, Heyne Verlag, 2014, 112 pages.

Seit es Menschen gibt, denken sie über die Zukunft nach. Aber heißt über die Zukunft nachzudenken auch, diese Zukunft zu »gestalten«? Was ist das eigentlich: die Zukunft? Ein Raum, in dem wir die Ängste und Hoffnungen der Gegenwart deponieren? Oder etwas, das wir verstehen, ja vielleicht sogar erfinden können? Sascha Mamczak, Herausgeber der »Heyne Science Fiction«-Reihe, gibt sich auf Spurensuche.

MAYER, Sylvia & Alexa Weik von MOSSNER (eds.), **The Anticipation of Catastrophe : Environmental Risk in North American Literature and Culture**, Heidelberg, Winter Verlag, 2014, 227 pages.

The first section focuses on representations of the risk of global climate change in several climate change novels; the second section concentrates on the representation of the nuclear risk in non-fictional and fictional texts as well as in film; the third section draws particular attention to the relevance of genre in the representation of a variety of environmental risks, genres ranging from poetry to posthuman fiction to Hollywood disaster movies and video games.

MEEHAN, Paul, **The Vampire in Science Fiction Film and Literature**, Jefferson (NC), McFarland, 2014, 224 pages.

This book is the first to examine the history of vampires in science fiction. The first part considers the role of science and pseudo-science, from late Victorian to modern times, in the creation of the vampire, as well as the "sensation

fiction" of J. Sheridan Le Fanu, Bram Stoker, Arthur Conan Doyle and H.G. Wells. The second part focuses on the history of the science fiction vampire in the cinema, from the silent era to the present. More than sixty films are discussed, including films from such acclaimed directors as Roger Corman, David Cronenberg, Guillermo del Toro and Steven Spielberg, among others.

MONLEON, Jose B., **A Specter is Haunting Europe : A Sociohistorical Approach to The Fantastic**, New York, Princeton University Press, 2014, 188 pages.

Monleon pays particular attention to the development of the fantastic in Spain, whose unique economic and cultural conditions form a distinct background against which to test his paradigm for the development of the genre in the rest of Europe. This study touches upon a wide range of works, including those by Boquer, BazNBn, Galdos, Alarcon, Maupassant, Shelley, Poe, and James, as well as etchings by Goya.

MORIN, Christina & Niall GILLESPIE (ed.), **Irish Gothics : Genres, Forms, Modes and Traditions, 1760-1890**, New York, Palgrave Macmillan, 2014, 232 pages.

Introduction: De-limiting the Irish Gothic; Christina Morin and Niall Gillespie1. Theorizing 'Gothic' in Eighteenth-Century Ireland; Christina Morin2. The Irish Protestant Gothic Imaginary: The Cultural Contexts for the Gothic Chapbooks, published by Bennett Dugdale, 1800-1805; Diane Long Hoeveler3. Irish Jacobin Gothic, c. 1796-1825; Niall Gillespie4. Suffering Rebellion: Irish Gothic Fiction, 1799-1830; Jim Shanahan5. The Gothicization of Irish Folklore; Anne Markey6. Maturin's Catholic Heirs: Expanding the Limits of Irish Gothic; Richard Haslam7. J.S. Le Fanu, Gothic, and the Irish Periodical; Elizabeth Tilley8. 'Whom We Name Not': The House by the Churchyard and its Annotation; W.J. Mc Cormack9. Muscling Up: Bram Stoker and Irish Masculinity in The Snake's Pass; Jarlath Killeen10. 'The Old Far West and the New': Bram Stoker, Race, and Manifest Destiny; Luke Gibbons.

MUSSNUG, Florian & Matthew REZA (eds.), **The Good Place : Perspectives on Utopia**, New York, et al., Peter Lang, (New Comparative Criticism), 2014, 264 pages.

Contents: Florian Mussgnug: Introduction: Utopian / World / Literature – Gillian Beer: 'Our Natural Loneliness': Solitude and Utopia – Laura Caretti: She Exits to Utopia – Matthew Beaumont: The Bourne Identity: On Utopian Psychopathology – Neil ten Kortenaar: Utopia, Village, Nation-State – Simona Corso: Pastoral, History and Utopia – Simona Micali: Alternate History: Travels to Elsewher – Francesco Giusti: Nature as Definitive Utopia, or the End of the Subject – Gioachino Chiarini: Utopia *ante litteram* – Maria Di Battista: The Great Good Place – Julien Zanetta: Utopian Collections: Goncourt and Huysmans Against the Grain – Matthew Reza: Struggling Against Utopia: Defoe, Wells, Atwood – Giovanni de Leva: Vasco Pratolini's Neighbourhood as Utopia – André Hansen: Strategy Games

in Margaret Atwood's *Oryx and Crake* – Vita Fortunati: Afterword: Time for Meta-Utopia?

NEVAREZ, Lisa A. (ed.), **The Vampire Goes to College : Essays on Teaching with the Undead**, Jefferson (NC), McFarland, 2014, viii, 247 pages. Foreword by Sam George.

Foreword\_Sam George 1\_Introduction\_Lisa A. Nevarez 5\_Part I: Teaching the Historical Vampire\_"Legitimizing" Vampire Fiction as an Area of Literary Study by Sue Weaver Schopf 9\_"But why do they have fangs?" The Cultural History of the Vampire as a Teaching Strategy in the Literature Classroom by Heide Crawford 21\_Taking Dracula's Pulse: Historicizing the Vampire by Lisa Lampert-Weissig 32\_Part II: Teaching the Diverse Vampire\_Outside/In: Using Vampires to Explore Diversity and Alienation in a College Classroom by U. Melissa Anyiwo 45\_"Can you blush?" Racing the Vampiric Body by Crystal Boson 56\_Unknowable and Immeasurable: Queer Studies, Assessment and the Ever Resistant Vampire by Seri I. Luangphinit 67\_The Vampire Cult of Eternal Youth by Jean R. Hillabold 78\_Part III: Writing the Vampire\_Stories That Sparkle in Sunlight: Using Twilight to Teach Writing by Amy Hodges 93\_Vampire Literature: The Missing Component in Writing for the Sciences by Neena Cinquino 102\_Fangs in the Cornfields: Teaching Vampire Literature to Nontraditional Students in the Composition Classroom by Vicky Gilpin 111\_Part IV: Teaching the Textual Vampire\_Text Pairing, Setting, and Vampire Literature: Teaching Bram Stoker's Dracula and Stephen King's 'Salem's Lot by Alissa Burger 123\_Timely ... or Timeless? Teaching the Twilight Saga by Heather Duerre Humann 136\_A Tale of Three Draculas: Teaching Evolution and Genre Conventions by Murray Leeder 146\_Cherokee, Creole and Mormon, Oh My! A Look at Vampire and Religious Representations for the Literature Classroom by Alisha M. Chambers 154\_National Literature to RPGs: Vampires in the Polish Classroom by Michal Wolski 167\_Part V: Engaging the Student\_Team Edward! Team Eric! Team Critical Thinking! Teaching the New American Vampire to First Year Undergraduates by Candace R. Benefiel and Catherine Coker 177\_Luring Online Students with the Power of the Vampire by Anne Daugherty and Jerri L. Miller 192\_Blood, Lust and Transformation: Vampires in the Community College Classroom by Leslie Ormandy 204\_In the Cultural Shadows: Insights from a Media and Cultural Studies Course by Rita Turner 218\_Blogging the Undead: Information Literacy and Vampire Literature in an Honors Seminar by Lisa A. Nevarez 231

NIKOLAVITCH, Alex, **Cosmonautes ! Les conquérants de l'espace**, Montélimar, Les Moutons électriques, (La bibliothèque des miroirs), 2014, 176 pages.

L'espace et ses conquérants ont fait rêver nos pères, et les pères de nos pères depuis des siècles et même des millénaires. Avant même que son nez devienne proverbial pour son aérodynamisme, Cyrano explorait la Lune. Jules Verne et H.G. Wells nous l'ont décrochée. Tous les grands héros, de Tintin à Mickey, en passant par le Spirit et l'Espégle Lili, ont tenté de l'atteindre, et y sont souvent

parvenus. Comment notre civilisation a-t-elle tourné le dos aux mondes lointains, et pourquoi ne délègue-t-elle plus que des machines pour aller les explorer ? L'homme a-t-il encore sa place dans ces espaces infinis ?

NOVA, Nicolas, **Futurs ? La panne des imaginaires technologiques**, Montélimar, les Moutons électriques, (La bibliothèque des miroirs), 2014, 160 pages.

Cet ouvrage montre comment d'autres champs que la science-fiction explorent des futurs possibles. En s'intéressant à notre rapport aux objets numériques, il montre ainsi comment artistes, designers, programmeurs ou architectes permettent un renouveau des imaginaires technologiques. Avec des interviews exclusives de Warren Ellis, Bruce Sterling, James Bridle, etc. Un article inédit de Bruce Sterling. Une postface de David Calvo.

PACKER, Sharon & Jody PENNINGTON (eds.), **A History of Evil in Popular Culture : What Hannibal Lecter, Stephen King and Vampires Reveal About America**, Santa Barbara, Praeger, 2014, 825 pages.

Covering screen media such as film, television, and video games; print media that include novels and poetry; visual media like art and comics; music; and political polemics, the essays in this book address an eclectic range of topics. The diverse authors include Americans who left the United States during the Vietnam War era, conservative Christian political pundits, rock musicians, classical linguists, Disney fans, scholars of American slavery, and experts on Holocaust literature and films. From portrayals of evil in the television shows *The Wire* and *24* to the violent lyrics of the rap duo Insane Clown Posse to the storylines of the *Lord of the Rings* and *Harry Potter* books, readers will find themselves rethinking what evil is—and how they came to hold their beliefs.

PALMAS JAUZE, Daisy de, **Les Dragons de la fantasy : legs du passé et renouveau**, Paris, les Éditions du Panthéon, 2014, 275 pages.

Qu'il vole, crache du feu, couve un trésor, se métamorphose, tout cet imaginaire investit les romans de Fantasy contemporains. La créature d'écaillés devient un élément notoire, voire indispensable, à ce type de récit. L'auteure analyse l'omniprésence de cette figure et son aisance insolite à se fondre dans notre monde moderne et technologique.

PARIS, Rita, Elisabetta SETARI, Nunzio GIUSTOZZI (dirs.), **Mostri. Creature fantastiche della paura e del mito**, Milano, Mondadori Electa, 2014, 230 pages. Catalogo della Mostra tenuta a Roma nel 2013-2014.

PASQUALICCHIO, Nicola (dir.), **La meraviglia e la paura. Il fantastico nel teatro europeo (1750-1950)**, Roma, Bulzoni, (Biblioteca teatrale) 2013, 390 pages.

PEEREN, Esther & Maria del Pilar BLANCO (dirs.), **The Spectralities Reader : Ghosts**

**and Haunting in Contemporary Culture Theory**, London, Bloomsbury Academic, 2013, xii, 569 pages.

Conceptualizing spectralities / María del Pilar Blanco and Esther Peeren -- The spectral turn / María del Pilar Blanco and Esther Peeren -- Spectrographies / Jacques Derrida and Bernard Stiegler -- État présent: hauntology, spectres and phantoms / Colin Davis -- from Introduction: The spectral turn / Jeffrey Andrew Weinstock -- Preface: On textual haunting / Julian Wolfreys -- from The contemporary London Gothic and the limits of the "spectral turn" / Roger Luckhurst -- Spectropolitics: ghosts of the global contemporary / María del Pilar Blanco and Esther Peeren -- from Her shape and his hand / Avery F. Gordon -- from Life, sovereignty, and terror in the fiction of Amos Tutuola / Achille Mbembe -- Spectral housing and urban cleansing: notes on Millennial Mumbai / Arjun Appadurai -- from ( ) of Ghosts / Peter Hitchcock -- The ghost in the machine: spectral media / María del Pilar Blanco and Esther Peeren -- To scan a ghost: the ontology of mediated vision / Tom Gunning -- from Introduction to haunted media / Jeffrey Sconce -- from Modes of avisuality: psychoanalysis -- X-ray -- cinema / Akira Mizuta Lippit -- Preface: Radio phantasms, phantasmic radio / Allen S. Weiss -- from Chair creaks, but no one sits there / David Toop -- Spectral subjectivities: gender, sexuality, and race / María del Pilar Blanco and Esther Peeren -- from Ghostwriting / Gayatri Chakravorty Spivak -- Queer spectrality: haunting the past / Carla Freccero -- from Introduction: Raising the dead / Sharon Patricia Holland -- from Indian ghosts and American subjects / Renée L. Bergland -- Possessions: spectral places / María del Pilar Blanco and Esther Peeren -- Buried alive / Anthony Vidler -- To give memory a place: contemporary Holocaust photography and the landscape tradition / Ulrich Baer -- A geography of ghosts: the spectral landscapes of Mary Butts / David Matless -- On the uses and disadvantages of living among specters / Giorgio Agamben -- Haunted historiographies / María del Pilar Blanco and Esther Peeren -- A history of Unrest / Judith Richardson -- The other country: Mexico, the United States, and the gothic history of conquest / Jesse Aleman -- Seeing ghosts: The turn of the screw and art history / Alexander Nemerov -- Index.

PÉRON, Goulven, **Le Graal : la naissance d'un mythe**, Port Vendre, ar Strobinieller, 2014, 117 pages.

RAINER, Karin Angela, **Neue Ansätze, Analysen und Lesearten der phantastische Literatur** [Typische und atypische Repräsentationen : Frauen und phantastische Literatur : Einblicke in die phantastische Stadtliteratur Wiens, Frankfurt am Main, PL Academic Research, 2014, 494 pages.

RAYMENT, Andrew, **Fantasy, Politics, Post-modernity : Pratchett, Pullman, Miéville and Stories of the Eye**, Amsterdam, Rodopi, 2014, 276 pages.

The books are true while reality is lying..." Championing the popular Fantasy genre on the same terms as its readers,

Rayment casts a critical eye over the substance and methods of political critique in the Fantasy novels of Terry Pratchett, Philip Pullman and China Miéville.

REDLING, Ellen & Christian SCHNEIDER (dirs.), **Gothic Transgressions : Extension and Commercialisation from Shakespeare to Steampunk**, Münster, Lit Verlag, 2014, 240 pages.

REYES, Xavier Aldana, **Body Gothic : Corporeal Transgression in Contemporary Literature and Horror Film**, Cardiff, University of Wales Press, (Gothic Literary Studies), 2014, 272 pages.

Ever since horror became wildly popular in the 1970s, journalists have warned against the dangers of increasingly explicit forms of violent entertainment. Xavier Aldana Reyes takes a different stance in *Body Gothic*, celebrating the transgressive qualities of this genre. Reyes considers relevant popular literary and filmic movements of the past three decades and reads them as updates in a long gothic tradition that goes back to the eighteenth century. *Body Gothic* contains case studies of key texts in splatterpunk, body horror, the new avant-pulp, the slaughterhouse novel, torture porn, and surgical horror.

ROAS, David & Ana CASAS (dir.), **Visiones de lo fantástico en la cultura española (1900-1970)**, Benalmádena Costa, Málaga : E.D.A. Libros, D.L. 2014. 232 pages.

ROBERTS, Chris, **Gothic : The Evolution of a Dark Culture**, London, Goodman Fiell, 2014, 224 pages.

ROGERS, Brett M. & Benjamin Eldon STEVENS (eds.), **Classical Traditions in Science Fiction**, Oxford, New York, Oxford University Press, 2014 [à paraître].

Science fiction's rosy-fingered dawn. The lunar setting of Johannes Kepler's *Somnium*, science fiction's missing link / Dean Swinford -- Lucretius, Lucan, and Mary Shelley's *Frankenstein* / Jesse Weiner -- Virgil in Jules Verne's *Journey to the center of the earth* / Benjamin Eldon Stevens -- Mr. Lucian in suburbia: links between the true history and the first men in the moon / Antony Keen -- Science fiction 'classics'. A complex Oedipus: the tragedy of Edward Morbius / Gregory S. Bucher -- Walter M. Miller, jr.'s *A Canticle for Leibowitz*, *The Great Year*, and *The Ages of Man* / Erik Grayson -- Time and self-referentiality in *The Iliad* and Frank Herbert's *Dune* / Joel Christensen -- Disability as rhetorical trope in classical myth and *Blade Runner* / Rebecca Raphael -- Classics in space. Moral and mortal in *Star Trek: The Original Series* / George Kovacs -- Hybrids and homecomings in *The Odyssey* and alien resurrection / Brett M. Rogers -- Classical antiquity and western identity in *Battlestar Galactica* / Vincent Tomasso -- Ancient classics for a future generation? Revised Iliadic epiphanies in Dan Simmons' *Ilium* / Gaël Grobéty -- Refiguring the Roman Empire in *The Hunger Games* trilogy / Marian Makins -- Jonathan Hickman's *Pax Romana* and

the end of antiquity / W. Marshall.

SARAT, Austin, Lawrence DOUGLAS & Martha Merrill UMPHREY (eds.), **Law and the Utopian Imagination**, Stanford (CA), Stanford Law Books, 2014, 185 pages.

Law and the utopian imagination : an introduction / Lawrence Douglas, Austin Sarat, and Martha Merrill Umphrey -- The one and only law : Walter Benjamin, utopianism and the Second Commandment / James R. Martel -- Law, utopia, event : a constellation of two trajectories / Johan van der Walt -- "What about peace?" : Cotton Mather's millennium and the rise of international law / Nan Goodman -- Globus terraqueus : cosmopolitan law and "fluid geography" in the utopian thinking of Immanuel Kant and Joseph-Pierre Proudhon / Diane Morgan -- Dystopian narratives and legal imagination : tales of noir cities and dark laws / Shulamit Almog.

SCHWARTZ, Matthias, **Expeditionen in andere Welten : sowjetische Abenteuerliteratur und Science Fiction von der Oktoberrevolution bis Ende der Stalinzeit**, Köln, Bohlau, 2014, 684 pages.

Abenteuerliteratur und Science Fiction gehörten in der Sowjetunion zu den beliebtesten Literaturgattungen. Hier konnten die Wunsch- und Schreckensbilder der eigenen Gegenwart in ferne und exotische Welten projiziert werden. Zugleich war diese "Boulevardliteratur" umstritten. Abenteuerliteratur galt als ideologisch problematische Koloniallektüre, während Science Fiction den offiziellen Wissenschafts- und Zukunftsoptimismus herausforderte. Erstmals wird dieser vernachlässigte Bereich populärer Literatur hier betrachtet.

STEPHANOU, Aspasia, **Reading Vampire Gothic through Blood : Bloodlines**, New York, Palgrave Macmillan, 2014, 256 pages.

*Reading Vampire Gothic Through Blood* examines the promiscuous circulations of blood in science and philosophy, vampire novels, films and vampire communities to draw a vascular map of the symbolic meanings of blood and its association with questions of identity and the body. Stephanou seeks to explain present-day biotechnologies, global neoliberal biopolitics and capitalism, feminine disease and monstrosity, race, and vampirism by looking to the past and analysing how blood was constituted historically.

STEINBORN, Julia, **Geister & Gespenster im 18 Jahrhundert : Literatur, Religion, Philosophie, Theater**, München, Grin Verlag, 96 pages.

THORNE, Russ, **Dystopia : Post-Apocalyptic Art, Fiction & The Movies**, London (UK), Flame Tree Publishing,(Gothic Dreams), 2014, 128 pages. Foreword Pat Mills.

Dystopian worlds created in art, books, movies, TV shows and even music have always been hugely popular, stemming from such fantastic literature as *1984* and *Day of*

*the Triffids*, but their popularity is, if possible, increasing. This exciting new book explores why we are so captivated by gritty, violent worlds and looks at how recent releases such as *The Hunger Games* have created an incredible snowball effect, encouraging new works and reminding us of the classics. Fantastic contemporary artwork by a range of great artists features alongside punchy text, bringing to life dystopian worlds full of cyberpunk fashion where the cameras are always watching...

TOWNSEND, Dale, **Terror and Wonder : The Gothic Imagination**, London, The British Library Publishing Division, 2014, 224 pages.

Terror and Wonder, which accompanies a major exhibition at the British Library, is a collection of essays that trace the numerous meanings and manifestations of the Gothic across time, tracking its prominent shifts and mutations from its eighteenth-century origins, through the Victorian period, and into the present day. Edited and introduced by Dale Townsend, and consisting of original contributions by Nick Groom, Angela Wright, Alexandra Warwick, Andrew Smith, Lucie Armitt and Catherine Spooner, *Terror and Wonder* provides a compelling and comprehensive overview of the Gothic imagination over the past 250 years.

TRACY, Ann B., **The Gothic Novel, 1790-1830 : Plot Summaries and Index to Motifs**, Lexington, The University Press of Kentucky, 2014, 226 pages.

WHITE-LEGOFF, Myriam (dir.), **Merveilleux et spiritualité**, Paris, PUPS, (Traditions et croyances), 2014, 246 pages.

Les études sont organisées en quatre parties. La première est consacrée au Moyen Âge ; elle rassemble les articles de Jeff Rider, « Le Merveilleux et la spiritualité dans l'œuvre de Chrétien de Troyes », de Mireille Demaules, « Merveilleux et spiritualité dans le Roman de Flamenca », de Karin Ueltschi, « Théologies de la merveille : le sacre du Livre », et de Christine Ferlampin-Acher, « Le luiton et la fée dans les textes narratifs des XIV<sup>e</sup> et XV<sup>e</sup> siècles : la merveille et l'invention du folklore, de la spiritualité du Graal aux esprits familiers ». La deuxième partie évoque la rencontre du merveilleux et de la spiritualité dans l'expérience ou l'altérité, avec les contributions de Li Xiaohong, « Le dragon, animal fantastique dans l'histoire chinoise », de Claire Kappler, « En chemin avec Le pèlerinage des oiseaux de Farid od-din 'Attâr, histoire d'une métamorphose », de Gérard Chandès, « Sonorités du merveilleux et du spirituel, Booz endormi ». La troisième partie traite des problématiques propres aux XIX<sup>e</sup>-XXI<sup>e</sup> siècles grâce aux réflexions de François Raviez, « Les Martyrs de Chateaubriand ou le merveilleux chrétien au risque du roman », de Pierre Longuenesse, « Merveilleux et surnaturel dans le théâtre de W. B. Yeats : Du profane au sacré, du cymbalum mundi à la résurrection », de Tania Collani, « Merveilleux de l'esprit réel : une lecture des interventions surréalistes », d'Aude Bonord, « Aux sources de la fiction. Merveilleux hagiographique et pensée spirituelle de la littérature au XX<sup>e</sup> siècle (Joseph Delteil, Blaise Cendrars, Sylvie Germain, Pierre Michon), de

Sandrine Marchand, « Deux récits teintés de rouge, Naufrages de Yoshimura Akira et « Nuit au clair de lune » de Wang Wen-hsing ». La quatrième partie se concentre sur la fantasy, expression très contemporaine du merveilleux, avec Isabelle Olivier, « L'Histoire sans fin ou le réenfantement par le merveilleux », Marie Burkhardt, « La Merveille chez Hobb : entre fascination et répulsion », d'Emmanuelle Poulain-Gautret, « Les dieux anciens chez Guy Gavriel Kay ».

WILT, Judith, **Ghosts of the Gothic : Austen, Eliot and Lawrence**, Princeton (NJ), Princeton University Press, 2014, 326 pages.

In a fascinating study of what, during the last decade, rekindled an avid readership, Judith Wilt proposes a new theory of Gothic fiction that challenges its reputation as merely a formula to be outgrown or a stock of images for the creation of terror. Emphasizing instead its status as an enduring component of the imagination, she establishes the Gothic as the "mothering" form for three other popular genres--detective, historical, and science fiction.

WISNIEWSKA, Dorota & Agnieszka LOWCZANIN (dir.), **All that Gothic**, Frankfurt am Main, et al., Peter Lang, 2014, 286 pages.

Contents: Weronika Laszkiewicz: Perversity in the Selected Works of Edgar Allan Poe – Marek Wilczynski: From Scratch Once More or, Sam Lawson Restarts the American Gothic – Wit Pietrzak: From Faustus to Azathoth: H. P. Lovecraft's «Dreams in the Witch-House» (of Modernity) – Zofia Kolbuszewska: Gothic Metalepsis and Ekphrastic Horror: Self-Conscious Reflection on the Ambivalent Cultural Status in Stephen King's «The Road Virus Heads North» – Dorota Filipczak: Loveless Legacies: Gothic Mothers and Haunted Daughters in Postcolonial Literature – Anna Branach-Kallas: Reading (Post-) Colonial Terror within Gothic Aesthetics: The Conceptual Limits of Postcolonial Gothic in Canadian Aboriginal Fiction – Monika Kocot: The Haunting of the House in Charlotte Perkins Gilman's «The Yellow Wallpaper» – Krzysztof Kosecki: Hermann Hesse's *Steppenwolf* as a Modern Gothic Tale: A Cognitive Poetic Perspective – Yvonne Leffler: «Nature is the Church of Satan.» The Gothic Topography in Contemporary Scandinavian Horror Novels and Films – Agnieszka Lowczanin: Antonia and the Male Gaze. Imaging Femininity in M. G. Lewis's *The Monk* – Tomasz Fisiak: Who's Afraid of Carmilla? Le Fanu's «Carmilla»: Gender and Power – Sara Tavassoli: Grotesque Revived: Monstrosity in Angela Carter's *Nights at the Circus* – Agnieszka Kotwasińska: Body out of (Human) Bounds: Lesbian Transformations in Contemporary Horror Fiction – Jadwiga Wegrodzka: E. Nesbit and the Gothic Mode in Children's Fiction – Barbara Braid: Gothic Subversions of Heterosexual Matrix in Sarah Waters's *Affinity* – Marta Goszczynska: Floating Worlds, Splintered Narratives and Unstable Identities: The Spectral Return of the Gothic in Sarah Waters's *Fingersmith* – Elisabeth Bronfen: Gothic Dispatches from War Zones – Ewa Partyka: Gothic Elements in Vampire Films by Hammer Film Productions – Agnieszka Rasmus: Peter Bogdanovich's *Targets*: The Old Gothic Monster vs. the New Villain – Katarzyna Malecka: «I've seen bodies

shining like stars»: Making a Case for Necrophilia in Lynne Stopkewich's *Kissed* – Elena Baeva: As Gothic As It Gets? E. Elias Merhige's *Shadow of the Vampire* - A Gothic Film on the Gothic Nature of Film – Agnieszka Izdebska: Gothic Convention and the Aesthetics of Failure.

YOTOV, Lubomir, **The Uses of the Late Victorian and Neo-Victorian Gothic : An Analysis of the Applications of Gothic in Selected Works**, Saarbrücken, AV Akademischesverlag, 2014, 84 pages.

## A PROPOS DES AUTEURS

ACKERMAN, Viviana, **El divino desorden : claves para leer a Borges**, Buenos Aires, Capital Intelectual, 2014, 272 pages.

ANDRE-DRIUSSI, Michael, **Handbook of Vance Space**, Albany (CA), Sirius Fiction, 2014, 216 pages.

A dictionary-style guide to the science fiction worlds of Jack Vance. A souvenir of the worlds you have visited in the past! A planning guide for your next excursion off world! A handy survival manual for unexpected occasions! A reference work on the science fiction of award-winning Grand Master Jack Vance! A handbook!

ARGENTIERI, Niccolo, **La piu grande avventura. Figure del tempo nelle storie di Peter Pan e Harry Potter**, Roma, Bonanno, (Oltre la linea), 2013, 144 pages.

AUTHIER, Christian, Isabelle JARRY, et al., **George Orwell**, Paris, Le Magazine littéraire (Nouveaux regards), 2014, 143 pages.

BANERJEE, Suparna, **Science, Gender and History : The Fantastic in Mary Shelly and Margaret Atwood**, Newcastle upon Tyne, Cambridge Scholar Publishing, 2014, 160 pages.

BEAR, Greg & Gardner DOZOIS, **Multiverse : Exploring Poul Anderson's Worlds**, Burton (MI), Subterrean Press, 2014, 400 pages.

BEIGNON, Élodie, **Le Dracula de Stoker : les métamorphoses du comte**, Rosières-enHaye, Camion Blanc, (Camion Noir), 2014, 239 pages.

**NDLR : je lui décerne sans hésiter le prix de la couverture la plus hideuse du siècle !**

L'œuvre qu'est Dracula semble plus complexe qu'il n'y paraît car elle véhicule des décennies voire des siècles de croyances obscures dont la littérature a par la suite enjolivé et romancé les origines. Ainsi, cette œuvre devenue mondialement connue, presque plus que son auteur lui-même, fut reprise de diverses manières, déformée, étriquée, remodelée au fil des siècles, autant sur le plan littéraire, cinématographique, théâtral que musical... C'est pourquoi

il semble nécessaire et essentiel de revenir sur ce que fut originellement le personnage du comte Dracula tel que Stoker l'a dépeint et ainsi nous interroger sur les origines de la métamorphose tant littéraire que visuelle du personnage du comte, de sa création sous la plume de son auteur à nos jours. Pour cela, l'auteur reprend dans ces pages le portrait du comte Dracula peint par Bram Stoker, puis l'évolution, sa métamorphose cinématographique et visuelle (notamment au travers de la version de F.F. Coppola), pour enfin terminer sur une œuvre contemporaine : Dracula l'Immortel, suite écrite par un descendant de Bram Stoker, son arrière-petit-neveu : Dacre Stoker. [Un nullissime navet ! NDLR]

BENINCASA, Davide, Eufemia GRIFFO, **L'eredita di Dracula. Liriche gotiche sull'amore oltre il tempo**, Roma, Edizione della Sera, 2014, 160 pages.

BIALACHOWSKI, Artur Robert, **Zur Rechtfertigung des Grausamen in den Kinder-und Hausmärchen der Brüder Grimm**, Wrocław, Quaestio, 2013, 118 pages.

BINDING, Paul, **Hans Christian Andersen : European Witness**, New Haven & London, Yale University Press, 2014, ix, 482 pages.

CANTALUPO, Barbara, **Poe and the Visual Arts**, University Park (Penn.), Penn State University Press, 2014, 184 pages.

CARDIN, Matt & Thomas LIGOTTI, **Born to Fear : Interviews with Thomas Ligotti**, Burton (MI), Subterrean Press, 2014, 248 pages.

COLLINS, Paul, **Edgar Allan Poe : The Fever Called Living**, New York, Houghton Mifflin Harcourt, New Harvest (Icons), 2014, 144 pages.

DRAULT, David, **Zweispältige Zukunftsvisionen. Das Autorenpaare Steinmüller und die ostdeutsche utopische Science Fiction**, Marburg, Tectum Verlag, 2014, 337 pages.

David Draut analysiert, wie Angela und Karlheinz Steinmüller Utopie im Science Fiction-Gewand schreiben und weshalb die Auflösung des Gegensatzes Natur vs. Kultur die zentrale Rolle spielt. Findet hierbei eine Annäherung an die Postmoderne statt?

ELLER, Jonathan R., **Ray Bradbury Unbound**, Urbana, University of Illinois Press, 2014, 336 pages.

FABI, Eleonora, **La sessualita del vampiro. Carmilla tra ambiguita e malinconia**, Roma, Universitalia, 2014, 146 pages.

FRICKE, John, **The Wonderful World of OZ : An Illustrated History of the American**

**Classic**, Camden (Maine) , Down East Books, 2014, 168 pages.

This book documents that magical journey through beautiful photographs of the world's largest collection of Oz memorabilia. Whether it's first-edition covers, a munchkin costume, or the Wicked playbill, the iconic items on these pages tell the story of America's most beloved fairy tale. Come over the rainbow and see why there truly is no place like Oz.

GARGIULO, Roberto, **Dracula l'impalatore. La biografia di Vlad Tepes principe della Valacchia**, Bologna, Minerva Edizioni, 2013, 272 pages.

GENTZ, Anna, **Jorge Luis Borges als Autorfigur in Literatur und Medien**, München, Mosenstein & Vannerdat, 2014, 452 pages.

GIBSON, Brian, **Reading Saki : The Fiction of H. H. Munro**, Jefferson (NC), McFarland, 2014, 296 pages.

#### A SIGNALER

GUILLAUD, Lauric, **Des Mines du roi Salomon à la quête du Graal : H. R. Haggard (1856-1925)**, Paris, M. Houdiard, 2014, 198 pages.

Les mondes perdus de H. Rider Haggard réactivent l'imaginaire médiéval, créant une « nouvelle » mythologie, celle d'une Afrique nourrie de fantasmes millénaires. Tel un chroniqueur des derniers siècles du Moyen Âge, Haggard décrit moult « races » monstrueuses ou fabuleuses. Au cœur des ténèbres africaines, on redécouvre des mondes enfouis : peuples terrifiants, ruines énigmatiques, faune inconnue. Sur cette Afrique véritablement « fantôme » se projettent les mythes et les croyances d'antan, exhumant les dieux païens et la liberté noire des désirs inassouvis. Ce glissement de l'Afrique « réelle » à une Afrique mythique est évident chez Haggard, mais aussi chez E. R. Burroughs (Tarzan) et R.E. Howard (Solomon Kane).

Au moment où la fantasy triomphe aujourd'hui universellement dans l'édition ou le cinéma, il était nécessaire de mettre en lumière l'influence médiévale sur le roman d'aventures britannique au XIXe siècle, en particulier dans l'œuvre passionnante de Rider Haggard – une influence qui n'est pas près apparemment de s'éteindre.

HOGAN, David J., **The Wizard of Oz FAQ : All That's Left to Know about Life According to Oz**, Milwaukee (WI), Applause Theatre & Cinema Books, 2014, 450 pages.

JOOSEN, Vanessa (ed.), **Grimm's Tales Around the Globe : The Dynamics of their International Reception**, Detroit, Wayne State University Press, 2014, 312 pages.

KILLEEN, Jarlath (ed.), **Bram Stoker : Centenary Essays**, Dublin, Four Courts Press, 2014, 206 pages.

The main aim of the collection is to read Stoker in the round, expanding the critical focus away from an exclusive obsession with *Dracula* and taking account of the full extent of Stoker's writing, from his other Gothic novels, *The Lair of the White Worm* and *The Snake's Pass*, to his short stories and journalism, and his romances *Miss Betty*, *Lady Athlyne* and *The Shoulder of Shasta*. Where *Dracula* is considered, new scholarship is presented by the leading experts on that novel.

**Contributors:** Valeria Cavalli (TCD), David Floyd (Charleston Southern U), Christopher Frayling (Royal College of Art), Andrew J. Garavel SJ (Santa Clara U), William Hughes (Bath Spa U), Darryl Jones (TCD), Jarlath Killeen (TCD), Elizabeth Miller (ind.), Paul Murray (ind.), Carol A. Senf (Georgia IT), David J. Skal (ind.).

MATURO, Graciela, **Julio Cortazar : razon y revelacion**, Buenos Aires, Biblos, 2014, 298 pages.

McGANN, Jerome J., **The Poet Edgar Allan Poe : Alien Angel**, Cambridge (MA), Harvard University Press, 2014, 256 pages.

McINNIS, Gilbert, **Kurt Vonnegut : Fiction and Science in the Modern World**, Santa Barbara (CA), Praeger Publishers, 2014, 208 pages.

PATTERSON, William H., **Robert A. Heinlein : In Dialogue with his Century, vol. 2 –The Man Who Learned Better, 1948-1988**, New York, Tor Books, 2014, 672 pages.

POLCINI, Valentina, **Dino Buzzati and Anglo-American Culture : The Re-Use of Visual and Narrative Texts in His Fantastic Fiction**, Newcastle on Tyne, Cambridge Scholars Publishing, 2014, 218 pages.

PRATCHETT, Terry, **A Slip of the Keyboard : Collected Non-Fiction**, London, Doubleday (UK), 2014, 336 pages.

PRATCHETT, Terry, **The Folklore of Discworld : Legends, Myths, and Customs with Helpful Hints from Planet Earth**, New York, Anchor Books, 2014, 528 pages.

PROTHERO, James & Donald T. WILLIAMS, **Gaining a Face : The Romanticism of C. S. Lewis**, Newcastle upon Tyne, Cambridge Scholars Publishing, 2014, 105 pages.

RATHJEN, Friedhelm, **Arno Schmidt lesen : Orientierungshilfe für Erstleser und Wegweiser im Literaturdschungel**, Südwesthörn, Ed. Rejoyce, 2014, 268 pages.

ROBB, Brian J., **A Brief Guide to The Hunger Games**, London, Constable and Robinson, 2014, 288 pages.

The story behind Suzanne Collins's bestselling dystopian trilogy for young adults A comprehensive and compelling guide to Suzanne Collins's bestselling young-adult, dystopian trilogy *The Hunger Games*, *Catching Fire* and *Mockingjay*. Already a publishing phenomenon to rival Harry Potter (over 50 million copies sold), there are three

sequels to the 2012 blockbuster movie of *The Hunger Games* scheduled for release between 2013 and 2015; *Mockingjay Part 1* is due to be released in November 2014. Robb explores the inspiration behind the books, the author, the themes and influences of the three books, the movie adaptations and their cultural impact, the books' legacy and spin-offs.

ROSSETTI, William Michael, **The Diary of Dr. John William Polidori, 1816**, Cambridge, Cambridge University Press, 2014, 228 pages.

SCARPONI, Marco, **Dracula, il principe delle tenebre, analisi di un mito**, Roma, Galassia Arte, 2013, 90 pages.

SCHMID, Hans, **Frankenstein : eine Literatur – Film und Familiengeschichte in zwei Bänden**, München, Belleville Verlag, 2014, 560 pages. Vol. 1 (1818-1931), 560 pages, Vol. 2, (1931-2013), 560 pages.

SIGLER, Carolyn (ed.), **Lewis Carroll's Alice in Wonderland : A Documentary Volume**, Detroit, Gale Learning, (Dictionary of Literary Biography), 2014, xxv, 466 pages.

STOTT, Andrew McConnell, **The Poet and the Vampyre : The Curse of Byron and the Birth of Literature's Greatest Monsters**, New York, Pegasus Books, 2014, 464 pages.

Love affairs, literary rivalries, and the supernatural collide in an inspired journey to Lake Geneva, where Byron, the Shelleys, and John Polidori come together to create literature's greatest monsters.

#### MINI-DOSSIER STANISLAS LEM

SWIRSKI, Peter & Waclaw M. OSADNIK (eds.), **Lemography : Stanislaw Lem in the Eyes of the World**, Liverpool, Liverpool University Press, (Liverpool Science Fiction Texts & Studies), 2014, 256 pages.

SWIRSKI, Peter (ed.), **Stanislaw Lem : Life and Selected Letters**, Liverpool, Liverpool University Press, (Liverpool Science Fiction Texts & Studies), 2014, 256 pages.

TROWBRIDGE, Serena, **Christina Rossetti's Gothic**, London, Bloomsbury, 2013, viii, 207 pages.

VARRIN, Alexandra, **Une semaine dans la vie de Stephen King**, Paris, Éditions Leo Scheer, 2014, 244 pages.

Curiosa. Du 12 au 16 novembre 2013, Stephen King a passé une semaine à Paris pour promouvoir son nouveau livre, *Docteur Sleep*. L'occasion pour des milliers de lecteurs de rencontrer leur auteur fétiche, et pour Alexandra Varrin de transformer cet événement exceptionnel en véritable quête identitaire et introspective. Au cours des cinq rendez-vous qui jalonnent cette semaine, elle se replonge dans l'oeuvre monumentale de son idole, et poursuit, tout en interrogeant

notre rapport à la fiction, son propre autoportrait.

ZANGRILLI, Franco, **Un mondo fuori chiave : il fantastico in Pirandello**, Firenze, Franco Cesati editore, 2014, 223 pages.

ZANGRILLI, Franco, **L'oscura foresta. Simboli del fantastico in Landolfi**, Caltanissetta, Sciascia, 2013, 240 pages.

#### DOSSIER : TOLKIEN

BARTOLINI, Simonetta, **Il « fanciullino » nel bosco di Tolkien. Pascoli : la fiaba, l'epica e la lingua**, Firenze, Polistampa, 2013, 80 pages.

BERNTHAL, Craig, **Tolkien's Sacramental Vision : Discerning the Holy in Middle Earth**, Second Spring Books (Uk), 2014, 316 pages.

B.S.C., (sic), **Tolkien, fantasia e vita. Brevi saggi sull'autore del Signore degli Anelli**, Pozzuoli, Photocity.it, 2014, 125 pages.

COLLECTIF, **J.R.R. Tolkien, le seigneur des écrivains**, in Lire (Hors Série), avec RTL, 2014, 98 pages. Dossier réalisé en collaboration avec Laure Blanchelande, Julien Bisson, Sophie Benamon, Marc Riglet, Vincent Ferré, Baptiste Liger, Nathalie Riché Hubert Artus.

CONRAD-O'BRIAIN, Helen & Gerard HYNES (eds.), **Tolkien : The Forest and the City**, Dublin, Four Courts Press, 2013, 197 pages.

Presented in a clear, approachable style, and drawing on a wide variety of critical approaches, from philology to eco-criticism, this collection explores the interaction of culture and nature that imbues J.R.R. Tolkien's secondary world with the immediacy of our own. Contents include: forests as places of transformation in The Lord of the Rings \* fractures, corruption, and decay: understanding speculative cities through imagery of Minas Tirith, Minas Morgul, and Metropolis \* Tolkien's use of riddles in The Hobbit \* cultural materialism and the reverse discourse of the wild in Tolkien's The Hobbit \* Goths and Romans in Tolkien's imagination \* empire, deforestation, and the fall of Numenor \* an introduction to the etiquette of Middle-earth \* inscribing tragedy on the landscape of Middle-earth in The Children of Hurin \* the forest and the city: the dichotomy of Tolkien's Istari \* 'raw forest' versus 'cooked city': Levi-Strauss in Middle-earth \* Hobbits and the Arts and Crafts Movement \* the forests and trees: Sal and Ian in Faerie \* the party tree and its roots in the Spanish Civil War \* Tolkien and Dante's Earthly Paradise: encl

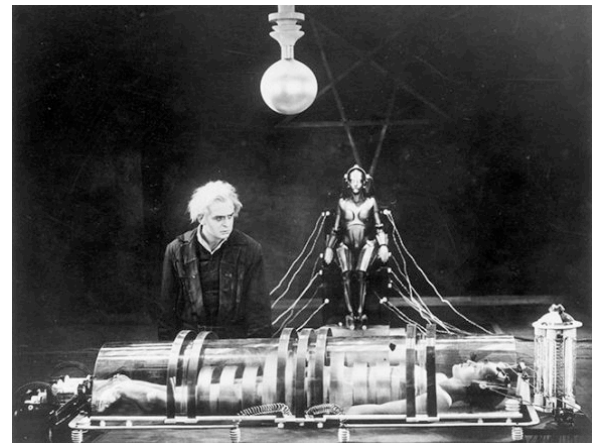
GIANNATEMPO, Stefano, **Il Vangelo secondo Tolkien. Dalla Terra di Mezzo alla teologia pop**, Milano, Claudiana, (Nostro tempo), 2014, 112 pages.

HAMMOND, Wayne G. & Christina SCULL, **The Lord of the Rings : A Reader's Companion**, New York, HarperCollins, 2014, 976 pages.

NICOLAY, Theresa Freda, **Tolkien and the Modernists : Literary Responses to the Dark New Days of the 20th Century**, Jefferson (NC), McFarland, 2014, 277 pages.

During a pivotal moment in the history of Western culture, both Tolkien and his contemporaries—the literary modernists—engaged with the past in order to make sense of the present world, especially in the wake of World War I. While Tolkien and the modernists share many of the same concerns, their responses to the crisis of modernity are often antithetical. While the work of the modernists emphasizes alienation and despair, Tolkien's work underscores the value of fellowship and hope.

#### CINÉMA & TÉLÉVISION



BASSO, Francesco, **Lucio Fulci. Le origini dell'horror**, Piombino, Ass. Culturale Il Foglio, 2013, 150 pages.

BENSHOFF, Harry M., **A Companion to the Horror Film**, Malden (MA), John Wileys and Sons, 2014, 608 pages.

Approaches and contexts. Cognitive and philosophical approaches to horror / by Aaron Smuts -- Horror and psychoanalysis: an introductory primer / by Chris Dumas -- Gender and sexuality haunts the horror film / by Daniel Humphrey -- The horror film as social allegory (and how it comes undone) / by Christopher Sharrett -- Avenging the body: disability in the horror film / by Travis Sutton -- Horror reception/audiences / by Matt Hills -- A's, b's, quickies, orphans, and nasties: horror films in the context of distribution and exhibition / by Kevin Heffernan -- Horror and the censors / by Julian Petley -- The form of horror. Carl Dreyer's corpse: horror film atmosphere and narrative by Robert Spadoni -- Horror sound design / by William Whittington -- Mellifluous terror: the discourse of music

and horror films / by Joe Tompkins -- A history of the (western) horror film. Horror before "the horror film" / by Harry Benshoff -- Classical Hollywood horror / by John Edgar Browning -- Horror in the 1940s / by Mark Jancovich -- Science fiction and horror in the 1950s / by Steffen Hantke -- The gothic revival (1957-1974) / by Rick Worland -- International horror in the 1970s / by Peter Hutchings -- Slasher films and gore in the 1980s / by James Kendrick -- Millennial fears: abject horror in a transnational context / by Adam Charles Hart -- Torture porn: 21st century horror / by Isabel C. Pinedo -- Selected international horror cinemas. Spanish horror cinema / by Ian Olney -- Italian horror and the mezzogiorno giallo / by Xavier Mendik -- Recent trends in Japanese horror cinema / by Jay Mcroy -- South Korean horror cinema / by Daniel Martin -- Sisterhood of terror: the monstrous feminine of Southeast Asian horror cinema / by Andrew Hock Soon Ng -- Selected archetypes, hybrids, and crossovers. Vampires and transnational horror / by Dale Hudson -- Trash horror and the cult of the bad film / by I. Q. Hunter -- "Moody three": revisiting Ken Russell's *The Devils* / by Joan Hawkins -- Horror's otherness and ethnographic surrealism: the case of *The Shout* / by Adam Llowenstein -- The documentary impulse and reel/real horror / by Caroline Joan S. Picart.

BERTUZZI, Valentina & Antonio F. FAMILIARI, **Nuclear Movies. Percorsi del nucleare nel cinema di fantascienza**, Reggio Calabria, Citta del Sole Edizioni, 2013, 72 pages.  
BIONDI, Beniamino, **Sangue Nudo. Il cinema terminale di Hisayasu Sato**, Roma, Libellula Edizioni, 2013, 89 pages.

BLISS, Michael, **Invasion USA : The Essential Science Fiction Films of the 1950s**, Lanham, Rowman & Littlefield, 2014, 188 pages.

Introduction -- Sleepwalking: Invaders from mars -- His little town: Invasion of the body snatchers -- Ecce humanitas: The day the earth stood still -- We don't like your kind here: It came from outer space -- Welcome to my nightmare: I married a monster from outer space -- Two aliens from inner space: Kronos and The thing from another world -- Invading from space and slouching into it: When worlds collide, The war of the worlds, Conquest of space -- Spiritual enhancement: the incredible shrinking man.

BOCCIA, Luigi (dir.), **The Walking Dead. L'evoluzione degli zombie in tv, nel fumetto e nel videogioco**, Roma, Universitalia, (Collana Horror Project), 2013, 120 pages.

CAYON, Ramon Alfonso, **Dario Argento**, Madrid, T & Editores, 2014, 244 pages.

CHIAVINI, Roberto, G. Filippo Pizzo & Michele TETRO, **Guida di fantascienza. Storia, protagonisti, personaggi, curiosita**, Bologna, Odoia, 2014, 352 pages.

CLAYTON, Wickham (dir.), **Screening Twilight : Critical Approaches to a Cinematic Phenomenon**, London, Tauris, 2014, xiv, 216 pages.

Chapter 1 | Mute Monsters and Vocal [Fan] Critics: Genre and Reception

Guilty Pleasures: Twilight, snark and ironic fandom *Francesca Haig*

'Cue the Shrieking Virgins?': The Critical Reception of the Twilight Saga *Mark Jankovich*

The Twilight Saga: Genre and Reception *Nia Edwards-Behi*

Chapter 2 | Werewolves, Lions and Lambs: Creating and Subverting the Myth

Why Twilight Sucks And Edward Doesn't: Contemporary Vampires and the Sentimental Tradition *Judith Kohlenberger*

The Lore of the Wild *Dr Caroline Ruddell*

Northwest Small Town Gothic: Location and Space in the Twilight Films *Dr Ian Conrich*

Chapter 3 | Romancing the Tomb: Gender and Sexuality

My distaste for Forks': Twilight, oral gratification and self-denial *Ruth O'Donnell*

Of Masochistic Lions and Stupid Lambs: The Ambiguous Nature of Sexuality and Sexual Awakening in Twilight *Marion Rana*

'Venus in Fangs': Negotiating Masochism in Twilight *Mark Adams*

Chapter 4 | The Politics of Pallor: Post-colonialism and Racial Whiteness

The Cullens: The Mimicry of the Post-Colonial Vampire *Simon Bacon*

Racial Whiteness and Twilight *Ewan Kirkland*

Chapter 5 | Slash and Burn: Deviating Fandom and Rewriting the Text

Twilight's Queer Communities: Family and Fandom *R. Justin Hunt*

Projected Interactivity and All Human Twilight Fanfic *Brigid Cherry*

Normal Female Interest in Vampires and Werewolves  
Bonking: Slash and the Reconstruction of Meaning *Bethan Jones*

COLLECTIF, **Alien the Archive : The Ultimate Guide to the Classic Movies**, London, Titan Books, 2014, 320 pages.

*Alien* is a science fiction milestone and one of the most thrilling, terrifying, and beautiful film franchises of all time. *Alien: The Archive* is the first complete book of the stunning artwork and photography from all four films.

COCHRAN, Tanya R., Sherry GINN & Paul ZINDER (eds.), **The Multiple Worlds of Fringe : Essays on the J. J. Abrams Science Fiction Series**, Jefferson (NC), McFarland, 2014, 277 pages.

Introduction 1\_Part I: Humanity\_ "The Whole World Is Their Lab": The Scientist as Villain, \_the Scientist as Hero (Val Nolan) 13\_ Nothing but Tech: Cyborgs and the Human Question (Paul Zinder) 31\_Women with the Agency: Dana Scully, Temperance Brennan and Olivia Dunham (Rhonda

V. Wilcox) 43\_ "We Were Trying to Make You More Than You Were": The Singularity, Transhumanism and Shapeshifting (Zak Bronson) 60\_Part II: Duality\_Same ... Yet Other: Interpersonal Communication Across Alternate Worlds (Eleanor Sandry) 77\_ "You're a Smart Boy. But There Is Much You Don't Know": A Quantitative Examination of Intelligence, Wisdom and Family Relationships (Heather M. Porter) 93\_Myth(re)making and Border Crossings: Exploring the Classical \_Predecessors (Scott Daley) 108\_Nature vs. Nurture: The Psychology of the Twins at the Apple's \_Core (Sherry Ginn) 124\_Part III: Genre\_ "You Don't Even Need the Island to Be Weird": J. J. Abrams and the Weirder of the Small Screen (Stan Hunter Kranc) 139\_Asking the Biopunk Questions: Opposition and Interrogation in Olivia Dunham and Walter Bishop (Jennifer McStotts) 155\_The Television Musical: An Alternate Universe of Storytelling (Christopher M. Culp) 173\_ "This Means Bodies": Body Horror and the Influence of David Cronenberg (Bronwen Calvert) 186\_Part IV: Viewership\_Observation on the Fringe: September's Observation and Narrative \_Participation as a Template for Viewer Agency (Julie L. Hawk) 201\_Teasing the Audience: Construction of Meaning Through the \_Opening Title Sequence (Victor Hernandez-Santaolalla and Javier Lozano Delmar) 209\_Paratextual Mediation: Fox, Fandom and \_Death-Slot Fridays (Tanya R. Cochran) 225\_Appendix: Fringe Episode List 243

CODELUPPI Vanni (dir.) , **Mostri. Dracula, King Kong, Alien, Twilight e altre figure dell'immaginario**, Milano, Franco Angeli, (Comunicazione e societa), 2013, 128 pages.

COZZI, Luigi, **Il cinema di fantascienza tra Batman...Superman e le crociere siderali**, Roma, Profondo Rosso, 2013, 740 pages.

COZZI, Luigi, **Frankenstein contro Superman**, Roma, Profondo Rosso, 2013, 392 pages.

COZZI, Luigi, **Il cinema dimentico : fantastico e horror nel film italiani dal 1895 al 1960**, Roma, Profondo Rosso, 2014, 417 pages.

DAVIES, Ann, Deborah SHAW & Dolores TIERNEY (eds.), **The Transnational Fantasies of Guillermo del Toro**, New York, Palgrave Macmillan, 2014, 228 pages.

Foreword; Paul Julian Smith\_Introduction; Dolores Tierney, Deborah Shaw, and Ann Davies\_PART I: DEL TORO'S PRINCIPLES AND PRACTICES\_1. "There is No such Thing": Del Toro's Metafictional Monster Rally; Glenn Ward\_2. Guillermo del Toro's Monsters: Matter Out of Place; Ann Davies \_3. Myth and Monstrosity: The Dark Realms of H. P. Lovecraft and Guillermo del Toro; Rebecca Janicker\_PART II: DEL TORO'S ENGLISH-LANGUAGE WORKS\_4. "This is Something New . . . Or—Something Very, Very Old": The Strain Trilogy in Context; Simon Bacon\_5. Adapt or Die: Mimicry and Evolution in Guillermo del Toro's English-Language Films; Peter Hutchings\_6. Of Monstrous Masses and Hybrid Heroes: Del Toro's English-Language films; Laura Podalsky\_7.

*Pacific Rim*: Reception, Readings and Authority; Niamh Thornton\_PART III: DEL TORO'S SPANISH-LANGUAGE WORKS\_8. Reflected Horrors: Violence, War and the Image in Guillermo del Toro's *El espinazo del diablo / The Devil's Backbone* (2001); Miriam Haddu\_9. Transnational Political Horror in *Cronos* (1993), *El espinazo del diablo* (2001) and *El laberinto del fauno* (2006); Dolores Tierney\_10. Between Fantasy and Reality: the Child's Vision and Fairy tales in Guillermo del Toro's Hispanic trilogy; Juan Carlos Vargas

DE SIMONE, Valerio, **Final Girl. L'eroina dell'horror e dello slasher**, Roma, Aracne, 2013, 248 pages.

DOTTORINI, Daniele, **Filmare dall'abisso. Sul cinema di James Cameron**, ETS, (Clockwork. Gente di cinema), 2013, 130 pages.

FARAGO, Andrew, **Teenage Mutant Ninja Turtles : The Ultimate Visual History**, San rafael (CA), Insight Editions, 2014, 184 pages.

FARGHATY, Nadine (ed.), **Unraveling Resident Evil : Essays on the Complex Universe of the Games and Films**, Jefferson (NC), McFarland, 2014, 277 pages.

Introduction: Unraveling the Resident Evil Universe 1\_From Necromancy to the Necrotrophic: Resident Evil's Influence on the Zombie Origin Shift from Supernatural to Science (Tanya Carinae Pell Jones) 7\_Survival and System in Resident Evil (2002): Remembering, Repeating and \_Working-Through (Daniel Muller) 19\_Why They Keep Coming Back: The Allure of Incongruity (Adam M. Crowley) 34\_Opening Doors: \_Art-Horror and Agency (Stephen Cadwell) 45\_Survival Horror, Metaculture and the Fluidity of Video Game Genres (Broc Holmquest) 62\_The Strong, Silent Type: Alice's Use of Rhetorical Silence as Feminist Strategy (Suzan E. Aiken) 80\_ "My name is Alice and I remember everything!" Surviving Sexual Abuse in the Resident Evil Films (James Stone) 99\_The Woman in the Red Dress: Sexuality, Femmes Fatales, the Gaze and Ada Wong (Jenny Platz) 117\_Chris Redfield and the Curious Case of Wesker's Sunglasses (Nicolas J. Lalone) 135\_Through the \_Looking-Glass: Interrogating the "Aliceness" of Alice (Hannah Priest) 150\_Thank You for Making Me Human Again: Alice and the Teaching of Scientific Ethics (Kristine Larsen) 167\_Zombies, Cyborgs and Wheelchairs: The Question of Normalcy Within Diseased and Disabled Bodies (JL Schatz) 186\_ "I barely feel human anymore": Project Alice and the Posthuman in the Films (Margo Collins) 201\_ "Six Impossible Things Before Breakfast": Living Memory and Undead History (Simon Bacon) 216

FERRARI, Lucia, **La soggettività cyborg, Filosofia e cinema cyberpunk**, Trento, Tangram Edizione Scientifiche, 2013, 158 pages.

FRAYLING, Christopher, **The 2001 File : Harry Lange and the Design of the**

**Landmark Science Fiction Film**, London, Reel Art Press, 2014, 288 pages.

FRITSCHÉ, Sonja, **The Liverpool Companion to World Science Fiction Film**, Liverpool, Liverpool University Press, (Liverpool Science Fiction Texts & Studies), 2014, 256 pages.

GIOIA, Edvige, **Il mito di Dracula. D'all'oscurità delle origini, ai meandri dell'inconscio al buio della sala cinematografica**, Roma, Aracne, 2013, 228 pages.

HARMES, Marcus K., **Doctor Who and the Art of Adaptation : Fifty Years of Storytelling**, Lanham (MD), Rowman & Littlefield, 2014, 244 pages.

HURWITZ, Matt, **Rise of the Planet of the Apes and Dawn of the Planet of the Apes : The Art of the Film**, London, Titan Books, 2014, 176 pages.

HUGHES, Howard, **Outer Limits : The Filmgoers Guide to the Great Science Fiction Films**, London, I. B. Tauris, 2014, 320 pages.

IMPERIALE, Giacinto Giona, **Figure bibliche nel cinema. Moloch, Golem e Faust Nella Settima Arte**, Bologna, Lupo editore, 2014, 264 pages.

KATTELMAN, Beth A. & Magdalena HODALSKA (eds.), **Frightful Witnessing : The Rhetoric and (Re)presentation of Fear, Horror and Terror**, Freeland, Inter-Disciplinary Press, 2014, 204 pages.

KURWINKEL, Tobias, Philip SCHMERHEIM & Anita KURWINKEL (eds.), **Harry Potter Intermedial : Untersuchungen zu den (Film-)Welten von Joanne K. Rowling**, Würzburg, Königshausen & Neumann, 2014, 307 pages.

P. Schmerheim / T. Kurwinkel: Einleitung - I. Musik und Sound in Harry Potter - M. Wedel: Magische Resonanzen. Harry Potter, der Fantasy-Blockbuster und die Ästhetik des "Digital Surround Sound" - D. Clem: Music, Magic, and the Intermedial Gap; or How Music Aids the Adaptation Process in the 'Harry Potter' Films - II. Harry Potter als intermediales Phänomen - M. V. Petes: 'Harry Potter', the book that lived. Wie ein Buch zum Ereignis wird - I. Mende: Spiel und Sinnggebung - intertextuelle Referenzen in den 'Harry Potter'-Büchern und ihren filmischen Adaptionen - J. Malcher: Knallrumpfige Kröter in Hogwarts - die Übertragung von Eigennamen in der Übersetzung der 'Harry Potter'-Reihe - A. Gierke: Das Märchen als moderner Totentanz - Gedanken zu Joanne K. Rowlings 'The Tale of the Three Brothers' und seiner filmischen Adaption - III. Motive und Motivkomplexe in Harry Potter - H. Lexe: ... for Neither Can Live While the Other Survives... Die magische Verbindung zwischen den Antagonisten als Grundmotiv der 'Harry Potter'-Serie - A. Kurwinkel: Landschaft als "spectacle" und "metaphor": Überlegungen zur Funktionalisierung der Natur- und Landschaftsaufnahmen in den Harry Potter-Filmen - H.

Nagel: Zeitreisen in 'Harry Potter and the Prisoner of Azkaban' - IV. Figurenkonstellationen in Harry Potter - M. Joannidis / N. Wepler: Gefunden und Verloren: Vaterfiguren in den 'Harry Potter'-Filmadaptionen am Beispiel von Albus Dumbledore und Sirius Black - M. Heimeshoff / F. Kugelmann: Weniger böse als gedacht? Figurenzeichnung in 'Harry Potter' - V. Harry Potter als politische Parabel - H. J. Hennig: Halbblüter und Zwischenwesen: Rassismus in 'Harry Potter' - K. Staab / J. Malcher: "For the Greater Good". Die filmische Adaption faschistischer Elemente in 'Harry Potter' - Sequenzprotokolle - Auswahlbibliografie (zusammengestellt von Alina Gierke)

LANGHAGEN, Christian & Peter OSTERIED, **Supernatural : der inoffizielle Guide zur TV-Serie**, Stuttgart, Panini, 192 pages.

LAVERY, David, **Joss Whedon, a Creative Portrait : fom Buffy the Vampire Slayer to Marvel's The Avengers**, London, I. B. Tauris, 2014, xv, 278 pages.

LEONFORTE, Stefano, **A qualcuno piace l'horror. Il cinema della Hammer Films**, Palermo, LEIMA Edizioni, 2014, 272 pages.

LOMUSCIO, Francesco, **Zombi. Oltre 900 titoli per non riposare in pace**, Roma, Universitalia, 2013, 488 pages.

LUPI, Gordinao, **Storia del cinema horror italiano. Da Mario Bava a Stefano Simone**, Piombino, Ass. culturale Il Foglio, 2013, 340 pages.

MANK, Gregory W., **The Very Witching Time of Night ; Dark Alleys of Classic Horror Cinema**, Jefferson (NC), McFarland, 2014, 444 pages.

The book covers unusual and often surprising areas of horror film history: (1) The harrowingly tragic life of *Dracula's* leading lady, Helen Chandler, as intimately remembered by her sister-in-law. (2) John Barrymore's 1931 horror vehicles *Svengali* and *The Mad Genius*, and their rejection by the public. (3) The disastrous shooting of 1933's *Murders in the Zoo*, perhaps the most racy of all Pre-Code horror films. (4) A candid interview with the son of legendary horror star Lionel Atwill. (5) The censorship battles of *One More River*, as waged by *Frankenstein* director James Whale. (6) The adventures (and misadventures) of Boris Karloff as a star at Warner Bros. (7) The stage and screen versions of the horror/comedy *Arsenic and Old Lace*. (8) Production diaries of the horror noirs *Cat People* and *The Curse of the Cat People*. (9) *Frankenstein Meets the Wolf Man* revisited. (10) Horror propaganda: The production of *Hitler's Madman*. (11) Horror star John Carradine and the rise and fall of his Shakespearean Repertory Company. (12) The *Shock! Theatre* television phenomenon. And (13) A Tribute to Carl Laemmle, Jr., producer of the original Universal horror classics, including an interview with his lady friend of almost 40 years.

MARZANO, Michele, **La Morte come spettacolo. Indagine sull'horror reality**, Milano, Mondodari, (Piccolo Biblioteca Oscar), 2013, 71 pages.

McDONALD, Keith & Roger CLARK, **Guillermo del Toro : Film as Alchemic Art**, New York, Bloomsbury Academic, 2014, 248 pages.

MOORE, David J., **World Gone Wild : A Survivor's Guide to Post-Apocalyptic Movies**, Atglen (PA), Schiffer Pub., 2014, 432 pages.

MURATORE, Giulio, **Italia Horror Underground. Indagine e retroscena di un fenomeno marginale**, Roma, Universitalia, 2013, 228 pages.

KERR, Gordon, **Cthulhu : Dark Fantasy, Horror & Supernatural Movies**, London, Flame Tree Publishing, 2014, 128 pages. Foreword by John Harlacher.

In this exciting new book, punchy text describes how fantasy art, literature, movies and even games have been influenced by the terrifying Cthulhu, accompanied by powerfully atmospheric artworks

NAGEL, Henriette, **Zukunft war Gestern : Zeitreisemodelle im Film**, Frankenthal, Mühlbeyer Filmbuchverlag, 2014, 96 pages.

PASANISI, Francesco, **Exploitation. Lo sguardo che uccide**, Roma, Universitalia, (Horror Project), 2013, 130 pages.

PASCALE, Amy, **Joss Whedon : Geek King of the Universe : A Biography**, London, Aurum Press, 2014, 448 pages.

POHLMAYER, Markus, **Science Fiction – filmisch-literarisches Exil des Göttlichen**, Hamburg, Igel verlag, 2014, 140 pages.

RANZATO, Emilio, **Wrong Turn. Cinema horror americano da Psycho a Le colline hanno gli occhi**, Roma, Sovera Edizioni, (Ciak si scrive), 2013, 144 pages.

RICHARDS, Justin, **Doctor Who. The Shakespeare Notebooks**, New York, Harper Design, 2014, 224 pages.

ROSENTHAL, Moritz, **Das Monster im Blick. Repräsentationen des Weiblichen im Horrorfilm**, Frankenthal, Mühlbeyer Filmbuchverlag, 2014, 96 pages.

SABELLI, Giacomo, **Argentophobia. Caratteristiche e peculiarità nella filmografia di Dario Argento**, Roma, Universitalia, 2013, 228 pages.

SANCHEZ GONZALEZ, Juan Luis, **Tim Burton y sus mundos de fantasia**, Madrid, Jaguar, 2014, 320 pages.

SCHÄRTL, Thomas & Jasmin HASSEL, **Nur Fiktion ? Religion, Philosophie und Politik im Science Fiction Film der Gegenwart**, Münster, Aschendorff Verlag, 2014, 192 pages.

## A SIGNALER

**ROY, Simon, Ma vie rouge Kubrick, Montréal, Boréal, (Liberté grande), 2014, 176 pages.**

*The Shining*, de Stanley Kubrick, cette histoire étrange située dans un hôtel où s'installent hors saison un écrivain, sa femme et leur garçon aux pouvoirs extrasensoriels, a impressionné une foule de spectateurs depuis sa sortie en 1980. C'est à l'âge de dix ans que Simon Roy a découvert ce film, médusé par une réplique : « Tu aimes les glaces, canard ? » Depuis, il l'a revu au moins quarante-deux fois, sans doute parce qu'il « contient les symptômes tragiques d'une fêlure » qui l'habite depuis des générations. La relation méticuleuse entretenue avec le maléfique récit lui aura permis d'intégrer les éléments troubles de sa « généalogie macabre », d'en accuser le coup. Un ouvrage singulier, stupéfiant.

SCHATZ, Thorsten, **Star Wars in 60 minuten**, München, Thiele Verlag, 2014, 112 pages.

SCHWETTMANN, Eckhard, **Die Perry Rhodan Chronik. Biographie der grössten Science Fiction Serie der Welt**, band 4, Höfen, Hannibal Verlag, 2014, 656 pages.

SCOTT, Cavan, **Doctor Who : Wit, Wisdom and Time Wimey Stuff – The Quotable Doctor Who**, London, BBC Books, 2014, 352 pages.

SEITZ, Christina, **Die Hexe im Film. Die Rezeption eines Sterotyps aus Antike, Mittelalter und Früher Neuzeit in US-amerikanischen Kino- und Fernsehproduktionen**, Kiel, Solivagus-Verlag, 2014, 432 pages.

SKRODZKA, Aga, **Magic Realist Cinema in East Central Europa**, Edinburgh, Edinburgh University Press, 2014, xviii, 190 pages.

SNELSON, Tim, **Phantom Ladies : Hollywood Horror and the Home Front**, New Brunswick (NJ), Rutgers University Press, 2014, 224 pages.

Introduction: Horror on the home front -- Rebecca meets the Wolfman at RKO: the emergence of the female monster cycle, 1942-1943 -- Series, sequels and double bills: the evolution of the female monster cycle, 1943-1944 -- "A" class monsters: the escalation into prestige productions, 1944-1945 -- From whatdunit to whodunit: the postwar psychologization of horror, 1945-1946 -- Conclusion: Only for the duration.

SULLIVAN, Robert W., **Cinema Symbolism : A Guide to Esoteric Imagery in Movies**, Burke V., Rocket Productions, 2014, 465 p.

TENTORI, Antonio, **H. P. Lovecraft e il cinema**, Roma, Profondo Rosso, 2014, 240 pages.

TELOTTE, J. P., **Science Fiction TV**, New York, London, Routledge, 2014, vii, 223 pages.

.Introduction: Why SFTV? -- A brief history of American SFTV -- Key series: Captain video and the development of a SFTV audience -- SFTV: industrial and narrative models -- Key series: the Twilight zone and the plastic anthology mode -- Cultural issues and SFTV -- Key series: Battlestar galactica: a new wagon train and its baggage -- SFTV audiences -- Key series: Farscape: character and audience -- Boundary crossings: SFTV in a hybrid mode -- Key series: Fringe: narrative at the borders -- Conclusion: new directions for SFTV -- SFTV: questions for discussion -- Notes -- A select SFTV videography -- A select SFTV bibliography.

TIMPONE, Anthony, **Fangoria Cover to Cover**, Forest Hill, Cemetery Dance Publications, 2014, 400 pages.

THORNE, Russ, **Cult Horror : Fantasy Art, Fiction & The Movies**, London, Flame Tree Publishing, (Gothic Dreams), 2014, 128 pages.

From demons and supernatural chills, through psychos and slashers, to body horror, monsters, zombies and vampires, Cult Horror discusses the curious, hilarious and grisly films that have been awarded the 'cult' badge over the years, alongside iconic and moody film stills and posters.

TOLLE, Nathaniel, **Pumpkin Cinema : The Best Movies for Halloween**, Atglen (PA), Schiffer Publishing, 2014, 176 pages.

TOWLSON, Jon, **Subversive Horror Cinema : Countercultural Messages of Films from Frankenstein to the Present**, Jefferson (NC), McFarland, 2014, vii, 246 pages. Foreword by Jeff Lieberman.

Horror cinema flourishes in times of ideological crisis and national trauma—the Great Depression, the Cold War, the Vietnam era, post-9/11—and this critical text argues that a succession of filmmakers working in horror—from James Whale to Jen and Sylvia Soska—have used the genre, and the shock value it affords, to challenge the status quo during these times. Spanning the decades from the 1930s onward it examines the work of producers and directors as varied as George A. Romero, Pete Walker, Michael Reeves, Herman Cohen, Wes Craven and Brian Yuzna and the ways in which films like *Frankenstein* (1931), *Cat People* (1942), *The Woman* (2011) and *American Mary* (2012) can be considered “subversive.”

VUILLAUME, Corinne, **Les Enfers, une interrogation filmique**, Paris, éditions du Cerf, (7<sup>e</sup> art), 2013, 483 pages.

Cet ouvrage se propose de suivre l'histoire iconographique des enfers traditionnels, de 1895 à nos jours, pour tenter d'en dévoiler quelques survivances et métamorphoses. Que devient la représentation des enfers au cinéma au début du XXe siècle, dans un contexte culturel bouillonnant, où les traditions religieuses sont encore vivaces ? Quels éléments iconographiques perdurent ? Que retiennent les réalisateurs

de ce vaste imaginaire, à la fois charismatique et moralisateur ?

WADDELL, Calum, **Robocop : The Definitive History**, London, Titan Books, 2014, 224 pages.

WEE, Valerie, **Japanese Horror Films and their American Remakes : Translating Fear, Adapting Culture**, New York, Routledge/Taylor & Francis Group, 2014, 258 pages.

WENDE, Johannes, **Der Tod im Spielfilm : eine exemplarische Analyse**, München, et+k, 2014, 412 pages.

WHITMAN, Glen & James P. DOW Jr. (eds.), **Economics of the Undead : Zombies, Vampires and the Dismal**, Lanham (MD), Rowman & Littlefield, 2014, 298 pages.

Introduction: grave thoughts on the dismal science / by Glen Whitman and James Dow -- Soulless mates -- Human girls and vampire boys, Part 1: looking for Mr. Goodbite / by Glen Whitman -- Human girls and vampire boys, part 2: 'til death do us part / by Glen Whitman -- Apocalyptonomics -- Packing for the zombie apocalypse / by James Dow -- Is it still a fallacy when zombies break the windows? / by Steven Horwitz and Sarah Skwire -- To truck, barter and eat your brains!!! : pursuing prosperity in a post-productive world / by Brian Hollar -- What happens next? : endgames of a zombie apocalypse / by Kyle William Bishop, David Tufte, and Mary Jo Tufte -- Order, coordination, and collective action among the undead / by Jean-Baptiste Fleury and Alain Marcil -- Blood money -- Investing secrets of the undead / by James Dow -- Zombification insurance / by Eleanor Brown and Robert Prag -- Monsters of capital : vampires, zombies, and consumerism / by Lorna Piatti-Farnell -- Trading with the undead: a study in specialization and comparative advantage / by Darwyn Deyo and David T. Mitchell -- Buy or bite? / by Enrique Guerra-Pujol -- To shoot or to stake, that is the question : the market for anti-vampire weapons / by Charlotte Weil and Sébastien Lecou -- Taxation of the undead: non-sentient entities / by Joseph Mandarino -- The dead body politic tragedy of the blood commons : the case for privatizing the humans / by Glen Whitman -- Zombies as an invasive species / by Michael E. O'Hara -- What would the reasonable man do in a world gone mad? / by Brian Hollar -- Brain-dead vs. undead : public ignorance and the political economy of responses to vampires and zombies / by Ilya Somin -- Sinking our teeth into public policy economics : a taste of immortality / by Fabien Medvecky -- Where oh where have the vampires gone? : an extension of the tiebout hypothesis to the undead / by A.L. Phillips, M.C. Phillips, and G.M. Phillips -- Brain food -- The economics of bloodlust / by Ian Chadd -- Between gods and monsters : reason, instinct, and the artificial vampire / by Daniel Farhat -- Killing time : Dracula and social discoordination / by Hollis Robbins -- Pop culture bibliography --

WILDERMUTH, Mark E., **Gender, Science Fiction Television, and the American Security State, 1958-Present**, New York, Palgrave Macmillan, 2014, 320 pages.

The author uses science fiction shows from WWII through the present as a lens to explore the most essential aspects of the security regime, as the genre consistently focuses on technologies of mediation, communication, and war. As American security became increasingly dependent on technology to help shape the consciousness of its populace and to defend them from the technological threats posed by other countries, shows like *The Twilight Zone*, *Star Trek*, and *The X-Files* both promoted the regime's gendered logic and raised significant questions about that logic and the gendered roles it supported to maintain the security of the state.

WILLIAMS, Tony, **Hearths of Darkness : The Family in the American Horror Film**, Jackson, University Press of Mississippi, 2014, 368 pages.

Introduction: family assault in the American horror film -- Classical shapes of rage: universal and beyond -- Lewton or "the ambiguities" -- To *Psycho* and beyond: the Hitchcock connection -- Return of the native: the satanic assaults -- Far from Vietnam: the family at war -- Sacrificial victims -- Chain saw massacres: the apocalyptic dimension -- The return of Kronos -- *Poltergeist* and *Freddy's nightmares* -- The King adaptations -- Into the nineties -- Postscript.

ZACCARO, Samuele, **La notte piu lunga del mondo. Evil dolls movies pupazzi, bambole e manichini nel cinema horror**, Roma, Universalitalia, 2014, 346 pages.

ZANICHELLI, Massimo, **Fino all'ultima goccia. Il cinema dei vampiri da *Dracula* a *True Blood***, Milano, Mimesis, 2014, 210 pages.

ZELATTI, Paolo, **American Nightmares. Conversazioni con i maestri del New Horror**, Roma, Profondo Rosso, 2014, 656 pages.



## BANDES DESSINÉES DESSINS ANIMÉS



ALLEGRI, Mario & Claudio GALLO (dir.), **Fumetto, cinema, televisione, teatro Atti del Convegno.**, Verona, Delmiglio, (Furioclasse), 2014, 120 pages,  
ANDREANI, Nicola, **Il graphic novel. Il fumetto spiegato a mio padre**, Eboli, Nicola Pesce Editore, (L'arte delle nuvole), 2014, 237 pages.

ANONYME, **Animationsfilm**, Marburg, Schüren Verlag, 2014, 192 pages.

ATALLAH, Marc (dir.), **Les Super-héros**, Chambéry, ActuSf & Yverdon-les-Bains, Maison d'Ailleurs, (Les collections de la Maison d'Ailleurs, 2), 2014, 95 pages.

Les super-héros ont investi nos grands – et petits – écrans : l'industrie hollywoodienne semble en effet intéressée, depuis une décennie, à nous raconter les exploits de *Spider-Man*, *Superman* ou *Batman*. Pourtant, et malgré cette somme de récits renversants, nous ne connaissons pas grand-chose à la tradition dans laquelle s'inscrivent ces personnages hauts en couleur et qui, depuis les années 1930, a produit quantité de super-héros mais aussi, et surtout, quantité d'histoires d'individus en prise avec leurs pouvoirs – ou ceux des autres. C'est à cette tradition méconnue et aux courants symboliques souterrains qui l'informent, qu'est dédié cet ouvrage :

De l'autre côté du miroir, préface par Marc Atallah, directeur de la Maison d'Ailleurs

Les super-héros, histoire d'un renouvellement, par Frédéric Jaccaud, conservateur en charge des collections de la Maison d'Ailleurs, écrivain

Itinéraire du super-héros, par Francis Valéry, chercheur associé à la Maison d'Ailleurs

Du papier à l'écran : la révolution numérique, par Frédéric Maire, directeur de la cinémathèque suisse

*Superman, Batman & Co... mics !*, par Marc Atallah

BABIC, Annessa Ann, **Comics as History, Comics as Literature : Roles of the Comic Book in Scholarship**, Madison (WI), Fairleigh Dickinson University, 2014, x, 262 pages.

BALZER, Jens & Lambert WIESING, **Outcault : die Erfindung des Comics**, Bochum, Bachmann, 2013, 103 pages. [2<sup>e</sup> édition, 2009] Das erstmalige Auftreten des Yellow Kid im gelben Nachthemd in Richard Felton Outcaults Zeitungcomic Down Hogan's Alley gilt vielen Comicforschern als Geburtsstunde des Mediums. Jens Balzer und Lambert Wiesing gehen dieser These kritisch nach und reflektieren dabei insbesondere die Bedeutung der Sprechblase für das Zeichensystem der Comics.

BARBIERI, Daniele, **Breve Storia della letteratura a fumetti**, Roma, Carocci, 2014, 200 pages. [ed. or., 2009]

BEASI, Melinda (ed.), **Manga : Introduction, Challenges, and Best Practices**, Milwaukee (OR), Dark Horses Books, 2014, 144 pages.

BENDIS, Brian Michael, **Words for Pictures : The Art and Business of Writing Comics and Graphic Novels**, New York, Watson-Guptill Publications, 2014, 224 pages.

BERLATSKY, Noah, **Wonder Woman : Bondage and Feminism in the Marston/Peter Comics, 1941-1948**, New Brunswick (NJ), Rutgers University Press, 2015, 232 pages.

Comics expert Noah Berlatsky takes us on a wild ride through the *Wonder Woman* comics of the 1940s, vividly illustrating how Marston's many quirks and contradictions, along with the odd disproportionate composition created by illustrator Harry Peter, produced a comic that was radically ahead of its time in terms of its bold presentation of female power and sexuality.

BOOKER, M. Keith (ed.), **Comics through Time : A History of Icons, Idols, and Ideas**, Santa Barbara, Greenwood, 2014, 1922 pages, en 4 volumes.

BOUCHER, François Emmanuel, David SYLVAIN & Maxime PRÉVOST (dir.), **Mythologies du superhéros - Histoire, physiologie, géographie, intermédialités**, Liège, Presses de l'Université de Liège, 2014, 260 pages.

#### Sommaire :

François-Emmanuel Boucher, Sylvain David et Maxime Prévost – Introduction : L'Essence mythologique du superhéros

#### Histoire

Michaël Meyer (Université de Lausanne) – Le spectacle des superpouvoirs : Héritages forains, culturistes et magiques dans la monstration des pouvoirs des superhéros de l'âge d'or (1938–1945)

Maxime Prévost (Université d'Ottawa) – Mais où sont les superhéros d'antan ? Porthos, Obélix et la puissance

rétrospective

Natacha Levet (Université de Limoges) – Sherlock Holmes, du surhomme au superhéros

#### Physiologie

Marc Atallah (Université de Lausanne) – Pour une sémiotique de la transformation : Quelques superhéros face à leurs origines

Anthony Glinoe (Université de Sherbrooke) – La dynamique d'un groupe superhéroïque : Les Uncanny X-Men

Jean-Pierre Thomas (York University) – Acta est fabula : La mort de la mort dans la bande dessinée de superhéros

Ruth-Ellen St. Onge (University of Toronto) – La série Preacher : Un superhéroïsme divinement subversif

#### Géographie

Mathieu Bélisle (Collège Jean-de-Brébeuf) – Le superhéros à l'ère du soupçon : L'exemple de Superdupont

Amandine D'Azevedo (Université Sorbonne Nouvelle – Paris III) – Superhéros indiens : mythologie hindoue et modèle américain Le cinéma populaire comme laboratoire d'un héros national

Vincent Manigot (INALCO / Tokyo University of Foreign Studies) – Les androïdes dans l'oeuvre de Tezuka Osamu : Des superhéros en lutte contre l'eugénisme ?

#### Intermédialités

François-Emmanuel Boucher (Collège militaire royal, Kingston) et Sylvain David (Université Concordia) – Les Invincibles : Grands pouvoirs, grande irresponsabilité

Célia Sauvage (Université Sorbonne Nouvelle – Paris III) – Entre héroïsme et normalité : Négocier sa super-identité au quotidien

Luc Vaillancourt (Université du Québec à Chicoutimi) – Spider-Man: Turn Off the Dark. Intermédialité et identité du superhéros. + Bibliographie

BROWN, Mary K., **Stranger Than Life : Cartoon and Comics, 1970-2013**, Seattle (WA), Fantagraphic Books, 2014, 237 pages.

CARLA, Filippo, **Caesar, Attila und Co. : die Comics und die Antike**, Verlag Philipp von Zabern in Wissenschaftliche Buchgesellschaft, 2014, 141 pages.

CHELEBOURG, Christian (dir.), **Disney, l'homme et les studios**, dans *Cahiers Robinson*, Université d'Artois, no 25, 2014.

Christian CHELEBOURG : Walt Disney ou la possibilité d'un rêve - William MOEBIUS : Contact et coordination des corps dans l'animation Disney - Dick TOMASOVIC :

Disney, danse, dessin. Une conception chorégraphique de l'animation - Arnaud MAILLET : Regard, pièges et fascination chez Walt Disney - Maryse PETIT : À propos de Fantasia : création et mise en anima - Isabelle LIMOUSIN : Mickey au musée d'art moderne - Sébastien

BERTRAND : The Lion King ou la tragédie du pouvoir Samuel MINNE : La pédagogie de Merlin : indétermination générique et vision du genre - Laurent DEOM : Walt Disney et le pseudo-émerveillement - Nathanaël

WADBLED : Le merveilleux quotidien de Mary Poppins Pierre-Éric JEL : Disney à l'ombre du polar - Adela

TALAVERA : De la féerie de Cocteau aux objets danseurs

de Disney - Barbara CISE : Disney Princess : élaboration et destin d'une figure topique - Caroline KLENSCH  
Adaptez, adaptez ! Il en restera toujours quelque chose  
Francis MARCOIN : Les vies multiples de Scrooge Mc Duck - Christine PREVOST : Disney et la géographie de la nostalgie

CHUTE, Hillary & Patrick JAGODA (eds.), **Comics & Media**, Chicago, Chicago University Press, 2014, 284 pages. [Critical Inquiry : vol. 40, no 3 : Special Issue].

Loaded with full-color reproductions of work by such legends as R. Crumb, Art Spiegelman, Alison Bechdel, Chris Ware, Daniel Clowes, and Lynda Barry, the book addresses the place of comics in both a contemporary and historical context. Essays by such high-profile figures as Tom Gunning, N. Katherine Hayles, Patrick Jagoda, and W. J. T. Mitchell address a stunning range of topics, including the place of comics in the history of aesthetics, changes to popular art forms, digital humanities, and ongoing tensions between new and old media. The result is a substantial step forward for our understanding of what comics are and can be, and the growing place they hold in our culture.

COLLECTIF, **Caricaturistes : fantassins de la démocratie**, Arles, Actes Sud, 2014, 416 pages. Préface de Plantu.

COLLECTIF, **La Grimace du monde – Le fantastique entre Bosch, Brueghel et la bande dessinée**, Grenoble, Glénat, 2014, 192 pages.

Le fantastique, plus souvent du côté de l'Enfer que du Paradis, apparaît comme un état permanent de notre culture visuelle. Monstres hybrides, lumières de l'au-delà, apparitions, fureur ou fusion des éléments : ces ingrédients constitutifs de l'imaginaire fantastique ont traversé les siècles, suscitant tour à tour terreur, émerveillement, sidération, fascination chez le spectateur ou le lecteur. On les retrouve dans la peinture flamande du XVI<sup>e</sup> siècle comme dans la bande dessinée d'aujourd'hui. L'exposition organisée par la fondation Glénat, « La Grimace du monde » propose un rapprochement entre ces deux formes d'art. À cette occasion, ce beau livre à l'iconographie très riche propose des regards croisés sur la peinture flamande et la bande dessinée. Un face-à-face inédit pour tous les amateurs de fantastique !

COUVREUR, Daniel, **Belvision : le Hollywood européen du dessin animé**, Bruxelles, le Lombard, 2013, 268 pages + 2 DVD Vidéo.

DACHEUX, Éric (dir.), **Bande dessinée & lien social**, Paris, CNRS Éditions, (les Essentiels d'Hermès) 2014, 128 pages

La bande dessinée est une représentation du monde qui donne à voir notre monde de représentation. C'est un art reconnu par le public et les mondes de la culture. C'est aussi un plaisir né du jeu entre la vision de l'auteur et celle du lecteur. C'est, enfin, un média méconnu : un dispositif sensible créateur de sens et de lien social. Dans cette

optique, les textes réunis dans cet Essentiel montrent comment la BD rend compte des interactions politiques et économiques quotidiennes et la façon dont elle prend place dans nos imaginaires. Une invitation à plonger avec délice dans la chair du monde, au rythme des illustrations de Stéphane Heuet.

DAROWSKI, Joseph J., **X-Men and the Mutant Metaphor : Race & Gender in the Comic Books**, Lanham (MD), Rowman & Littlefield Publishers, 2014, 242 pages.

In *X-Men and the Mutant Metaphor: Race and Gender in the Comic Books*, Joseph J. Darowski thoroughly analyzes *The Uncanny X-Men*, providing its historical background and dividing the long-running series into distinct eras. Each chapter examines the creators and general plot lines, followed by a closer analysis of the principal characters and key stories. The final chapter explores the literal use of race and gender rather than the metaphorical or thematic ways such issues have been addressed. This analysis includes insights gained from interviews with several comic book creators, and dozens of illustrations from the comic book series.

DAROWSKI, Joseph J. (ed.), **The Ages of Wonder Woman : Essays on the Amazon Princess in Changing Times**, Jefferson (NC), McFarland, 2014, viii, 240 pages.

Introduction 1\_William Marston's Feminist Agenda by Michelle R. Finn 7\_A Most Thrilling Struggle: Wonder Woman as Wartime and Post-War Feminist by Donna B. Knaff 22\_Containing Wonder Woman: Fredric Wertham's Battle Against the Mighty Amazon by Craig This 30\_Wonder Woman Comic Books and Military Technology After Sputnik by Lori Maguire 42\_Cold War Fantasies: Testing the Limits of the Familial Body by Joan Ormrod 52\_Retiring Romance: The Superheroine's Transformation in the 1960s by Francinne Valcour 66\_What a Woman Wonders: This Is Feminism? by Jason LaTouche 79\_Wonder Woman's Lib: Feminism and the "New" Amazing Amazon by Paul R. Kohl 90\_Not Quite Mod: The New Diana Prince, 1968-1973 by Peter W. Lee 101\_The Near-Awakening of Diana Prince by W. C. Bamberger 117\_"I No Longer Deserve to Belong": The Justice League, Wonder Woman and The Twelve Labors by Joseph J. Darowski 126\_"Steve Trevor, Equal?" Wonder Woman in an Era of Second Wave Feminist Critique by Ruth McClelland-Nugent 136\_Working Girl: Diana Prince and the Crisis of Career Moves by Matthew J. Smith 151\_Backlash and Bracelets: The Patriarch's World, 1986-1992 by D. R. Hammontree 163\_The Dark Amazon Saga: Diana Meets the Iron Age by Nicole Freim 174\_Super-Wonder: The Man of Steel and the Amazonian Princess as the Ultimate 1990s Power Couple by Jeffrey K. Johnson 184\_War, Foreign Policy and the Media: The Rucka Years by Fernando Gabriel Pagnoni Berns 194\_Out of the Refrigerator: Gail Simone's Wonder Woman, 2008-2010 by Alison Mandaville 205\_Greek, Roman or American? Wonder Woman's Roots in DC's \_New 52 by John Darowski and Virginia Rush 223

DAROWSKI, Joseph J. (ed.), **The Ages of The Avengers : Essays on the Earth Mightiest Heroes in Changing Times**, Jefferson (NC), McFarland, 2014, 212 pages.

Preface (Joseph J. Darowski) 1\_The Cuban Missile Crisis in Four Colors: "The Avengers Meet ... 'Sub-Mariner'" as an Allegory to Armageddon (Liam Webb) 5\_"The Avengers always stand ready to do their part": The Avengers and the Vietnam War (Lori Maguire) 12\_"The Kree-Skrull War" and the Growth of Uncertainty in the Cold War Era (Paul R. Kohl) 25\_Earth's Mightiest (Dysfunctional) Family: The Evolution of The Avengers Under Jim Shooter (Jason Sacks) 31\_Madonna's Birth and God's Death: Marvel Comics, the Death of God Movement, and the Religious Climate of the 1970s (Nathan Gibbard) 45\_"The Korvac Saga": Exiles from Reason and Fragments of a Contemporary Mythology (Giacomo Matteo Miniussi; translated by Laurie Schwartz) 56\_Stung by Stigmatization: Yellowjacket and Wasp Dis/Reassembled in the Age of Reagan (Peter W. Lee) 65\_Everything Old Is New Again: Figuring Out Who the Enemy Is in the 1980s (Jason LaTouche) 79\_The Earth's Mightiest Heroes and America's Post-Cold War Identity Crisis (John Darowski) 92\_The Spy King: How Christopher Priest's Version of the Black Panther Shook Up Earth's Mightiest Heroes (Todd Steven Burroughs) 103\_The Ultimates as Superheroes in the Age of Social Media and Celebrity (Morgan B. O'Rourke) 120\_"No!" Great Lakes Avengers and the Uses of Enfreakment (Jose Alaniz) 139\_The Uncivil Debate Within Marvel's Civil War (Mark Edlitz) 155\_Islamic Invaders: Secret Invasion and the Post-9/11 World of Marvel (Dyfrig Jones) 165\_"The one with the kids on the island": Avengers Arena and Teenage Dystopian Fiction (Joseph J. Darowski) 178

DAROWSKI, Joseph J. (ed.), **The Ages of The X-Men : Essays on the Children of the Atom in Changing Times**, Jefferson (NC) McFarland, 2014, 248 pages.

Introduction 1\_Origin of the Species: Popular Science, Dr. Hermann Muller and the X-Men (Brad J. Ricca) 5\_"Evil mutants will stop at nothing to gain control of mankind!" X-Men, Communists and Cold War Containment Culture (John Darowski) 17\_Call for Community: Charles Xavier's School for Gifted Youngsters as Hippie Community Experience (Jean-Philippe Zanco) 30\_When Business Improved Art: The 1975 Relaunch of Marvel's Mutant Heroes (Joseph J. Darowski) 37\_From Kitty to Cat: Kitty Pryde and the Phases of Feminism (Margaret Galvan) 46\_Days of Future Past: Segregation, Oppression and Technology in X-Men and America (Clancy Smith) 63\_"Mutant hellspawn" or "more human than you"? The X-Men Respond to Televangelism (Jacob Rennaker) 77\_From Terrorist to Tzadik: Reading Comic Books as Post-Shoah Literature in Light of Magneto's Jewish Backstory (Nicholas Pumphrey) 91\_Sexy Art, Speculative Commerce: The X-Men #1 Launch Extravaganza (Timothy Elliott and Robert Dennis Watkins) 105\_Fatal Attractions: Wolverine, the Hegemonic Male and the Crisis of Masculinity in the 1990s (Gerri Mahn) 116\_Generation X: Mutants Made to Order (David Allan Duncan) 128\_What Happens "After Xavier"? Millennial Fears and

the Age of Apocalypse (Jeff Geers) 145\_Race and Violence from the "Clear Line School": Bodies and the Celebrity Satire of X-Statix (Adam Capitanio) 153\_Mutating Metaphors: Addressing the Limits of Biological Narratives of Sexuality (Christian Norman) 165\_Grant Morrison's Mutants and the Post-9/11 Culture of Fear (Eric Garneau and Maura Foley) 178\_From Columbine to Xavier's: Restaging the Media Narrative as Superhero Fiction (Nicolas Labarre) 189\_No Mutant Left Behind: Lessons from New X-Men: Academy X (Rich Shivener) 203\_Autism and the Astonishing X-Men (Todd Kimball Mack) 213\_Prophet of Hope and Change: The Mutant Minority in the Age of Obama (Morgan B. O'Rourke and Daniel J. O'Rourke) 223

DELLA, CASA, Luca, et al., (dir), **Future film festival 2014. Festival internazionale di cinema, animazione e nuove tecnologie**, Roma, Amici del Future Film Festival, 2014, 96 pages.

DELORMAS, Jérôme, (dir.), **Motion Factory ; les ficelles du monde animé**, Paris, Gaité lyrique, Pyramid NTCV, 2014, 112 pages.

DENIS, Sébastien, et al., (dir.), **Archives et acteurs des cinémas d'animation en France**, Paris, L'Harmattan, 2014, 273 pages.

On pourrait espérer que cet ouvrage constitue, pour les chercheurs à venir, un instantané, un aperçu précis de la recherche sur le cinéma d'animation français dans sa diversité. Tout en se félicitant de l'intérêt croissant pour les cinémas d'animation dans leur pluralité, ses instigateurs ont souhaité concentrer leurs efforts sur le cas français qui, d'une part, semble représenter un hétérogène et problématique révélateur de tensions et, d'autre part, offre un champ encore parcouru de vides et de blancs.

**Note : long sommaire détaillé sur le site de l'éditeur.**

DONY, Christophe, Tanguy HARBRAND & Gert MESSTERS (dir.), **La Bande dessinée en dissidence / Comics in Dissent - Alternative, indépendance, auto-édition / Alternative, Independence, Self Publishing**, Liège, Presses Universitaires de Liège, ACME, 2014, 220 pages.

Erwin Dejasse, Le regard cosmopolite et rétrospectif de la bande dessinée alternative

Tanguy Habrand, Les Indépendants de la bande dessinée : Entre édition établie et édition sauvage

Charles Hatfield, Do Independent Comics Still Exist in the US and Canada?

Jean-Matthieu Méon, Tisser d'autres liens ? Pratiques éditoriales et discours critique de l'éditeur PictureBox : Indépendance et champ de la bande dessinée

Christophe Dony, Reassessing the Mainstream vs. Alternative/Independent Dichotomy, or, the Double Awareness of the Vertigo Imprint

Rudi de Vries, Balancing on the "Clear Line:" Between Selecting and Being Selected Independent Comics Publishing in the Netherlands: The Case of Joost Swarte

and Oog & Blik

Gert Meesters, *The Reincarnation of Independent Comics Publishing in Flanders in the 21st Century: Bries and Oogachtend as Deceivingly Similar Cases*

Sylvain Lesage, *L'édition sans éditeurs ? La bande dessinée franco-belge au prisme de l'auto-édition, années 1970-1980*  
Benoît Berthou, *Pour une autre commercialisation de la bande dessinée : Étude sur La Gazette du Comptoir des Indépendants*

Thierry Groensteen, *De l'An 2 à Actes Sud, une alternative à l'alternative Témoignage d'un éditeur.*

EISENTEIN, Sergueï, **Walt Disney**, Belval, Circé, (Circé poche), 2013, 119 pages.

FERRARI, Paolo & Marco PRANDI, **Guida al fumetto italiano. Autori, personaggi, storie**, Bologna, Odoia (Odoia Library), 2014, 480 pages.

Questa Guida al fumetto italiano porta in scena 30 tra i più importanti fumettisti e illustratori nostrani, mettendoli sotto la luce di un riflettore per raccontarne le tappe del percorso artistico ed evidenziarne le influenze che attingono alla letteratura, al cinema, alla storia.

FICARRA, John (ed.), **Inside MAD**, New York, Time Home Entertainment, 2013, 256 pages.  
Introduction by Judd Apatow.

FURNISS, Maureen, **Art in Motion : Animation Aesthetics**, Eastleigh (UK), John Libbey, 2014, xii, 276 pages.

GRAVETT, Paul & John Harris DUNNING, **Comics Unmasked : Art and Anarchy in the UK**, London, British Library, 2014, 192 pages.

GUAL BORONAT, Oscar, **Vinetas de posguerra : los comics como fuente para el estudio de la historia**, Valencia, Universitat de Valencia, 2013, 175 pages.

HAGUE, Ian, **Comics and the Senses : A Multisensory Approach to Comics and Graphic Novels**, London & New York, Routledge, 2014, 199 pages.

HANLEY, Tim, **Wonder Woman Unbound : The Curious History of The World's Most Famous Heroine**, Chicago, Chicago Review Press, 2014, 320 pages.

HARVEY, Robert C., **Insider Histories of Cartooning : Rediscovering Forgotten Famous Comics and their Creators**, Jackson, University Press of Mississippi, 2014, 224 pages.

Many fans and insiders alike have never heard of Bill Hume, Bailin' Wire Bill, Abe Martin, AWOL Wally, the *Texas History Movies*, or the Weatherbird at the *St. Louis Post-Dispatch*. And many insiders do not know why we call comic books "comics" even though lots of them are not at all funny. Robert C. Harvey, cartoonist and a veteran comics critic, author of several histories of comics and biographies of cartoonists, tells forgotten stories of a dozen now

obscure but once famous cartoonists and their creations. He also includes accounts of the cartooning careers of a groundbreaking African American and a woman who broke into an industry once dominated by white men.

HILLIARD, Richard, **The Resurrection of the Horror Comics in the 1960's and the 1970's** [An Examination of the Artists who Brought Illustrated Horror Back from the Grave], Saarbrücken, LAP, Lambert Academic Publishing, 2014, 132 pages.

This manuscript examines the history of the horror comic's demise, and its rebirth at the hands of a group of determined and talented individuals. Through previously published articles, research and new interviews, the author hopes to tie together disparate events, and profile their architects to recount a rebellious time. A time when writers and illustrators sought avenues around issues of censorship and brought horror comics slithering back to life.

HOHLBAUM, Christopher, **Kafka in Comic**, Würzburg, Koenigshausen & Neumann, 2014, 420 pages.

Christopher Hohlbaum untersucht in seiner Dissertation den Transfer und die Transformation von Kafkas Text „Die Verwandlung“ in Crumb/Mairowitz Comic „Verwandlung“. Ihn interessieren hier vor allem die semantischen Übertragungen und/oder Verschiebungen und die Text-Bild-Relationen.

HOPPENSTAND, Gary (ed.), **The Graphic Novel**, Ipswich, Salem Press, (Critical Insights), 2014, 232 pages.

This volume in the Critical Insights series provides a historically based introduction to the contemporary graphic novel as a piece of literature. Specific attention is given to the narrative genre in four types (or subgenres) of graphic novels: the superhero graphic novel, the horror graphic novel, the crime graphic novel, and the reality/fantasy graphic novel. The narrative in each section covers the history and the current state of the subgenre and looks at its evolution from a novel-length story with captioned art panels to the current comic-book medium. The remainder of this volume presents 10 essays that examine a variety of titles in great detail, including Will Eisner's *A Contract with God* (1978), Frank Miller's *The Dark Knight Returns* (1986), Max Allan Collins' *Road to Perdition* (2002), and Marjane Satrapi's *Persepolis* (2003).

JASZOLTOWSKI, Saskia, **Animierte Musik – Beseelte Zeichen : Tonspuren anthropomorpher Tiere in Animated Cartoons**, Stuttgart, Steiner, 2013, 206 pages.

JOHNSON, Jeffrey K., **Superheroes in Crisis : Adjusting to Social Change in the 1960s and 1970s**, Rochester (NY), RIT Press, 2014, 14 pages.

As the founding fathers of the superhero comic books, Superman and Batman have defined a genre of American mythology from the mid-twentieth century to the present.

The author describes how the Man of Steel and the Dark Knight dealt with their midlife crises brought on by the cultural and social changes of the 1960s and 1970s. Johnson describes how the superheroes' problems and adaptations mirror much of American societal changes during that time.

JOHNSON, Jimmy, **Inside the Whimsy Work : My Life with Walt Disney Productions** [edited by Greg Ehrbar and Didier Ghez], Jackson, University Press of Mississippi, 2014, xviii, 196 pages.

KOTTHAUS, Carolin, **Grimm, Disney und die Wandlung der Geschlechterrollen : eine Gender-Studie zwischen Märchenbuch und Zeichentrickfilm**, Hamburg, Bachelor + Master Publishing, 2014, 60 pages.

KNIGHT, Cher Krause, **Power and Paradise in Walt Disney's World**, Gainesville (FL), University Press of Florida, 2014, 240 pages.

LEGAYET, Alexis, **Sidonie Tournesol : autour de quelques papiers et paroles perdues de Sidonie Tournesol exhumés et commentés**, Paris, L'Harmattan, 2014, 190 pages.

Sidonie Tournesol, vous connaissez ? Non, évidemment... Malgré sa lutte et ses cris, la soeur du célèbre professeur n'a jamais trouvé d'existence sociale. Si injustement mise en scène par le célèbre Hergé, elle s'incarne ici dans le monde du réel et révèle la vérité sur son frère aimé : Tryphon Tournesol n'est pas un "zouave".

LIGHTMAN, Sarah, **Graphic Details : Jewish Women's Confessional Comics in Essays and Interviews**, Jefferson (NC), McFarland, 2014, 277 pages.

The comics within capture in intimate, often awkward, but always relatable detail the tribulations and triumphs of life. In particular, the lives of 18 Jewish women artists who bare all in their work, which appeared in the internationally acclaimed exhibition "Graphic Details: Confessional Comics by Jewish Women." The comics are enhanced by original essays and interviews with the artists that provide further insight into the creation of autobiographical comics that resonate beyond self, beyond gender, and beyond ethnicity.

MASLON, Laurence, **Superheroes : Capes, Cows, and the Creation of Comic Book Culture**, New York, Crown Archetype, 2013, 304 pages.

PACKARD, Stephan (ed.), **Comics & Politik**, Berlin, Bachmann, 2014, 495 pages.

PERCHIAZZI, Francesco, **Fare cinema disegnato. Il cartoon animato spiegato a mio nipote**, San Marco Evangelista, La Torre Editrice, (Manuali), 2013, 92 pages.

PICAUD, Carine, **Astérix de A à Z**, Paris, Bibliothèque Nationale de France, 2013, 207 pages.

POTTS, Carl, **The DC Comics Guide to Creating Comics : Inside the Art of Visual Storytelling**, New York, Watson-Guptill Publications, 2013, 192 pages. Introduction by Jim Lee.

REUSSER-ELZINGRE, Aurélie & Alain CORBELLARI (dir.), **Le Moyen-Age en bulles**, Gollion (Suisse), Éditions Infolio, 2014, 282 pages.

Entre historiographie érudite et roman populaire, réalisme et légende, merveilleux et heroic fantasy, la BD médiévalisante a inventé une manière à elle d'emprunter aux genres les plus variés, de réécrire le passé ou de détourner les documents pour le plus grand bonheur de ses lecteurs. Les contributions réunies dans cet ouvrage offrent des études thématiques et transversales, ainsi que des discussions sur des oeuvres et des séries qui ont fait date dans l'histoire de la BD. Au résultat, une étude pointue et actuelle sur la réception du moyen-âge dans la culture contemporaine.

ROBB, Brian J., **A Brief History of Superheroes**, London, Constable & Robinson, 2014, 304 pages.

ROBBINS, Trina, **Pretty in Ink : North American Women Cartoonists, 1893-2013**, Seattle (WA), Fantagraphics, 2014, 200 pages.

With the 1896 publication of Rose O'Neill's comic strip *The Old Subscriber Calls*, in *Truth Magazine*, American women entered the field of comics, and they never left it. But, you might not know that reading most of the comics histories out there. Trina Robbins has spent the last thirty years recording the accomplishments of a century of women cartoonists, and *Pretty in Ink* is her ultimate book, a revised, updated and rewritten history of women cartoonists, with more color illustrations than ever before, and with some startling new discoveries.

ROUND, Julia, **Gothic in Comics and Graphic Novels : A Critical Approach**, Jefferson (NC), McFarland, 2014, viii, 260 pages. Foreword by David Punter.

Part One offers an historical approach to British and American comics and Gothic, summarizing the development of both their creative content and critical models, and discussing censorship, allusion and self-awareness. Part Two brings together some of the gothic narrative strategies of comics and reinterprets critical approaches to the comics medium, arguing for an holistic model based around the symbols of the crypt, the spectre and the archive. Part Three then combines cultural and textual analysis, discussing the communities that have built up around comics and gothic artifacts and concluding with case studies of two of the most famous gothic archetypes in comics: the vampire and the zombie.

ROUVIÈRE, Nicolas, **Le Complexe d'Obélix**, Paris, Presses universitaires de France, 2014, 273 pages. Préface d'Anne Goscinnny.

Lorsque l'on demandait à René Goscinny quel personnage d'Astérix avait sa préférence, le scénariste répondait sans hésiter : « Obélix, car c'est celui qui a le plus de facettes, le plus de traits de caractère différents. » Naïf, brutal et psychologiquement fragile, Obélix est une figure enfantine dont la logique déconcertante nous renvoie sans cesse à l'histoire de notre propre développement.

RUH, Brian, **Stray Dog of Anime : The Films of Mamoru Oshii**, New York, Palgrave Macmillan, 2014, 332 pages.

Upon its US release in the mid-1990s, *Ghost in the Shell*, directed by Mamoru Oshii, quickly became one of the most popular Japanese animation films, or anime, in the country. Despite these accolades, Oshii is known as a contrarian within anime, a self-proclaimed 'stray dog,' with a unique cinematic vision. Working in both live-action film and animation, directing everything from absurdist comedy to thrillers to meditations on the nature of reality, Oshii defies the confines of genre and form.

SCHIKOWSKI, Klaus, **Der Comic. Geschichte, Stile, Künstler**, Stuttgart, Reclam Verlag, 2014, 292 pages.

SCHNEIDER, Christian W., **Framing Fear : The Gothic Mode in Graphic Literature**, Trier, WWT Wissenschaftlicher Verlag Trier, 2014, 290 pages.

SCHOELL, William, **The Horror Comics : Fiends, Freaks, and Fantastic Creatures, 1940-1980**, Jefferson (NC), McFarland, 2014, 288 pages.

Preface 1\_Part I: The Golden Age, Pre-1956 3\_One: American Comics Group (ACG) 5\_Two: EC Comics 19\_Three: Prize Comics 42\_Four: Atlas, Timely and Marvel 52\_Five: DC, Fawcett, Charlton and Harvey 67\_Six: Ace and \_Ajax-Farrell 92\_Seven: Avon, \_Better/Nedor, Comic Media and More 105\_Eight: Key, St. John's, Story, Quality, Smaller and Canadian Publishers 119\_Part II: The Silver Age, 1956-1969 137\_Nine: Marvel, DC and Charlton 139\_Ten: Dell and Gold Key 158\_Part III: The Bronze Age, 1970-1983 173\_Eleven: Dracula, Frankenstein and Werewolf by Night 175\_Twelve: Man-Thing, Morbius and More 193\_Thirteen: DC's Horror Anthologies 209\_Fourteen: More Sinister Houses 223\_Fifteen: Phantom Strangers and Swamp Things 237\_Sixteen: Charlton, Gold Key and Atlas 248\_Bibliography 271

SCOTT, Cord A., **Comics and Conflict : Patriotism and Propaganda from WWII Through Operation Iraqi Freedom**, Annapolis, (MD), Naval Institute Press, 2014, 224 pages.

STEIN, Daniel (ed.), **From Comic Strips to Graphic Novels : Contributions to the Theory and History of Graphic Narratives**, Berlin, De Gruyter, 2013, vi, 416 pages.

TOMBLAINE, Philippe, **Spirou, aux sources du S : une analyse de la mythologie et des références internes de la série Spirou & Fantasio**, Paris, Éditions de l'Harmattan, 2014, 273 pages.

C'est en avril 1938 que Spirou devient l'emblème des éditions Dupuis. Pendant 75 ans, le fameux groom va profiter d'une succession d'existences, entre les mains d'auteurs confirmés tels Jijé, Franquin, Fournier, ... Pourtant à l'inverse de ceux de Tintin ou d'Astérix, l'univers de Spirou n'avait jusqu'ici jamais été analysé dans son ensemble. Enrichi d'interviews inédites, le présent ouvrage vient pallier cette lacune : aux sources d'un "S" symbolique, voici Spirou expliqué au travers de thèmes liés tels que la science, la Seconde Guerre mondiale ou la notion de sérialité.

#### MINI-DOSSIER BATMAN

WAINER, Alex. M., **Soul of the Dark Knight : Batman as Mythic Figure in Comics and Film**, Jefferson (NC), McFarland, 2014, 277 p.

This is a book about the comics genre and language, how these were used to create Batman, and how that character's longevity is largely due to the medium's unique formal qualities. It argues that Batman's core appeal is his mythic nature which allows him to transcend changes in reader tastes, the vicissitudes of the comics industry, and the changing media landscape. While including some historical elements, it is mostly a study of how the formal aspects of comics are able to evoke uniquely mythic qualities that have made Batman such a long-lived cultural phenomenon and how efforts to adapt these qualities into other media, particularly live-action feature films, have succeeded or failed based on the strategies employed.

YOCKEY, Matt, **Batman**, Detroit, Wayne State University Press, (TV Milestones Series), 2014, vii, 147 pages.

BC's action-comedy series *Batman* (1966-68) famously offered a dual address in its wildly popular portrayal of a comic book hero in a live action format. Children uncritically accepted the show's plots and characters, who were guided by lofty ideals and social values, while adults reacted to the clear parody of the values on display. In *Batman*, author Matt Yockey argues that the series served as a safe space for viewers to engage with changing attitudes about consumerism, politics, the Vietnam war, celebrity, race, and gender during a period when social meaning was increasingly contested in America.



# WESTERNS



BRONCANO, Manuel, **Religion in Cormac McCarthy's Fiction : Apocryphal Borderlands**, New York, Routledge, 2014, xv, 179 pages.

This book addresses the religious scope of Cormac McCarthy's fiction, one of the most controversial issues in studies of his work. Current criticism is divided between those who find a theological dimension in his works, and those who reject such an approach on the grounds that the nihilist discourse characteristic of his narrative is incompatible with any religious message.

CARTER, Matthew, **Myths of the Western : New Perspectives on Hollywood's Frontier Narrative**, Edinburgh, Edinburgh University Press, 2014, 246 pages.

*Myth of the Western* re-invigorates the debate surrounding the relationship between the Western and frontier mythology, arguing for the importance of the genre's socio-cultural, historical and political dimensions. Taking a number of critical-theoretical and philosophical approaches, Matthew Carter applies them to prominent forms of frontier historiography.

CAMPBELL, Neil, **Post-Westerns : Cinema, Region, West**, Lincoln (NB), University of Nebraska Press, (Postwestern Horizons), 2013, x, 415 pages.

Neil Campbell examines the haunted inheritance of the Western in contemporary U.S. culture. His book reveals how close examination of certain postwar films—including *Bad Day at Black Rock*, *The Misfits*, *Lone Star*, *Easy Rider*, *Gas Food Lodging*, *Down in the Valley*, and *No Country for Old Men*—reconfigures our notions of region and nation, the Western, and indeed the West itself.

FISHER, Austin, **Radical Frontiers in the Spaghetti Western : Politics, Violence and Popular Italian Cinema**, London, I. B. Tauris, 2014, vi, 304 pages.

Establishing the backdrop of post-war Italy in which the Roman studio system actively blended Italian and American culture, Austin Fisher looks in detail at the works of Damiano Damiani, Sergio Sollima, Sergio Corbucci, Giulio Questi and Giulio Petroni and how these directors reformatted the Hollywood Western to yield new resonance for militant constituencies and radical groups.

FITZGERALD, Michael Ray, **Native Americans on Network TV : Stereotypes, Myths, and The « Good Indian »**, Lanham (MD), Rowman & Littlefield, 2014, xlv, 233 pages.

In *Native Americans on Network TV: Stereotypes, Myths, and the "Good Indian,"* Michael Ray FitzGerald argues that the colonial power of the U.S. is clearly evident in network television's portrayals of Native Americans. FitzGerald contends that these representations fit neatly into existing conceptions of colonial discourse and that their messages about the "Good Indian" have become part of viewers' understandings of Native Americans. In this study, FitzGerald offers close examinations of such series as *The Lone Ranger*, *Daniel Boone*, *Broken Arrow*, *Hawk*, *Nakia*, and *Walker, Texas Ranger*.

FRENCH, Jack & David S. SIEGEL (eds.), **Radio Rides the Range : A Reference Guide to Western Drama on the Air, 1928-1967**, Jefferson (NC), McFarland, 2014, x, 232 pages.

Foreword : Will Hutchins.

This is a comprehensive encyclopedia to the more than 100 radio programs portraying the American West, in fact and fiction, heard by generations of listeners from the Great Depression through the Cold War era. The book includes both the popular and lesser known series, as well as would-be offerings that never made it past the audition stage. Each entry describes the series, the extent to which it was based on actual facts, the audience it was written for, and its broadcast history.

HELDT, Guido, et al, (dir.), **Ennio Morricone**, München, text & kritik, 2014, 169 pages.

LILLEY, James D., **Cormac McCarthy : New Directions**, Albuquerque, University of New Mexico Press, 2014, 360 pages.

MANCINI, Matteo, **Spaghetti Western. La proliferazione del genere** Piombino, Ass. Culturale il Foglio, 2014, 350 pages.

MOSCATI, Italo, **Sergio Leone. Quando il cinema era grande**, Torino, Lindau, 2014, 277 pages.

SPECK, Oliver C., **Quentin Tarantino's Django Unchained : The Continuation of Metacinema**, New York, Bloomsbury Academic, 2014, 328 pages.

UEDING, Gert & Klaus RETTNER (dir.), **Karl-May Handbuch**, Würzburg, Königshausen & Neumann, 2013, 641 pages.

## RÉCITS DE GUERRE



ABELE, Elizabeth, **Home Front Heroes : The Rise of a New Hollywood Archetype, 1988-1999**, Jefferson (NC), McFarland, 2014, 263 pages.

This book traces the effects of the feminist and civil rights movements in the construction of Hollywood action heroes. Starting in the late 1980s, action blockbusters regularly have featured masculine figures who choose love and community over the path of the stoic loner committed solely to duty. The American heroic quest of the past 25 years increasingly has involved a reclamation of home, creating a place for the Hero at the hearth, part of a more intimate community with less restrictive gender and racial boundaries.

ALDEN, Nathasha, **Reading Behind the Lines : Postmemory in Contemporary British War Fiction**, Manchester & New York, Manchester University Press, 2014, vii, 228 pages.

Focusing on war fiction, Alden builds upon current scholarship on historical fiction and memory studies, and extends the field by exploring how the use of historical research within fiction illuminates the ways in which we remember and recreate the past.

ASHE, Laura & Ian PATTERSON (eds.), **War and Literature**, Cambridge, Brewer, (Essays and Studies), 2014, xii, 254 pages.

Acts of vengeance, acts of love : crusading violence in the twelfth century / Susann A. Throop -- Peril, flight and the Sad Man : medieval theories of the body in battle / Katie L. Walter -- "Is this war?" : British fictions of emergency in the Hot Cold War / James Purdon -- Crossing the Rubicon : history, authority and civil war in twelfth-century England / Catherine A.M. Clarke -- "The reader myghte lamente" : the sieges of Calais (1346) and Rouen (1418) in chronicle, poem and play / Joanna Bellis -- Shakespeare's casus belly, or, Cormorant war, and the wasting of men on Shakespeare's stage / Andrew Zurcher -- Unnavigable kinship in a time of conflict : Loyalist calligraphies, sovereign power and the "muckle honor" of Elizabeth Murray Inman / Carol Watts -- Proclaiming the war news : Richard Caton Woodville and Herman Melville / Tom F. Wright -- A feeling for numbers : representing the scale of the war dead / Mary A. Favret -- The guilt of the noncombatant and W.H. Auden's "Journal of an airman" / Rachel Galvin -- Does Tolstoy's War and peace make

modern war literature redundant? / Mark Rawlinson.

BEAUVILLARD, Ariane & Laurent BIHL, **La Grande Guerre au petit écran : les imaginaires télévisuels de la Première Guerre Mondiale**, Lormont, Le Bord de l'eau, 2014, 195 pages.

D'ores et déjà, la rareté des scènes de tranchées dans les feuillets ou téléfilms, la relative abondance des fictions dans lesquelles la guerre est présente depuis la société civile de l'arrière comme "rumeur lointaine et invisible" du champ de bataille constitue un phénomène surprenant, à corréliser avec la surreprésentation des images de tranchées dans l'offre documentaire.

BROWNLON, Kevin, **En Angleterre occupée : journal d'un tournage**, Grandvilliers, La Tour verte, (La Muse celluloid), 2014, 271 pages.

BURUMA, Ian, **Theater of Cruelty : Art, Film, and the Shadows of War**, New York, New York, Review of Books, 2014, 425 pages.

One way that people respond to power and cruelty, Buruma argues, is through art, and the art that most interests him reveals the dark impulses beneath the veneer of civilized behavior. This is what draws him to German and Japanese artists such as Max Beckmann, George Grosz, Ernst Ludwig Kirchner, Mishima Yukio, and Yokoo Tadanori, as well as to filmmakers such as Werner Herzog, Rainer Werner Fassbinder, Kurosawa Kiyoshi, and Hans-Jürgen Syberberg. All were affected by fascism and its terrible consequences; all "looked into the abyss and made art of what they saw."

BARBIÉRI, Boris, **14-18 au cinéma – les 50 grands films de la Grande Guerre**, Passy, les éditions de Passy, 2014, 118 pages.

Quatre-vingt dix ans après la signature de l'Armistice, que reste-t-il de 14-18, la terrible boucherie (10 millions de morts) dont le XXe siècle serait sorti tout entier ? Une réflexion sur la construction de l'Histoire, un regain d'intérêt pour la . guerre au quotidien . vécue par les poilus et... des films. Des centaines de films, de tous horizons temporels et géographiques. Dans cet ouvrage, qui se veut avant tout un guide pratique, accessible à tous, nous en avons sélectionné cinquante. Des incontournables bien sûr : Charlot soldat (Charles Chaplin, 1918), La Grande Parade (King Vidor, 1925), La Grande Illusion (Jean Renoir, 1937) ou Les Sentiers de la gloire (Stanley Kubrick, 1957). Mais aussi des incunables et des raretés, comme les oeuvres du flamboyant Rex Ingram (Les Quatre Cavaliers de l'Apocalypse, 1921; Mare Nostrum, 1926) ou, plus près de nous, Le Tigre du ciel (Jack Gald,1976).

COKER, Christopher, **Men at War : What Fiction Tells Us About Conflict, from the Iliad to Catch-22**, New York, Oxford University Press, 2014, ix, 325 pages.

An absolute truth -- Warriors. Achilles ; Aeneas ; Hadji Murat ; "Lucky Jack" Aubrey ; Vollmer. -- Heroes. Henry Fleming ; Brigadier Gerard ; Bourne ; Robert Jordan ; Malaparte. -- Villains. Colonel Feraud ; Colonel Moredock

; General Cummings ; Dr. Strangelove ; Judge Holden. -- Survivors. Falstaff ; Svejik ; Yossarian ; Kien ; Flashman. -- Victims. Philoctetes ; Colonel Chabert ; Paul Baumer ; Guy Crouchback ; Billy Pilgrim. -- War is kind: a final summing up.

CAPECCHI, Giovanni, **Lo straniero nemico fratello : letteratya italiane e Grande Guerra**, Bologna, CLUEB, 2013, 298 pages.

CIOCCIA, Stefania, **Vietnam & Beyond : Tim O'Brien and the Power of Storytelling**, Liverpool, Liverpool University Press, 2014, 248 pages.

DONALD, Ralph & Karen MacDONALD **Women in War Films : From Helpless Heroine to G.I. Jane**, Lanham (MD), Rowman & Littlefield, 2014, 344 pages.

The book covers an array of war films distributed in the United States, including *Hearts of the World*, *Wings*, *Mata Hari*, *Mrs. Miniver*, *Casablanca*, *Cry "Havoc," Since You Went Away*, *The Best Years of Our Lives*, *From Here to Eternity*, *The Americanization of Emily*, *M\*A\*S\*H*, *Coming Home*, *Courage under Fire*, *G.I. Jane*, and *Zero Dark Thirty*. Featuring an extensive filmography, *Women in War Films* will appeal to scholars of gender studies, history, and film, as well as to readers interested in the evolving portrayals of females in military-related cinema.

FACCIOLI, Alessandro & Alberto SCANDOLA (dir.), **A Fuoco l'obiettivo ! il cinema e la fotografia raccontano la grande Guerra**, Roma, Associazione italiana per le ricerche di storia del cinema & Bologna, Paolo Emilio Persinai, 2014, 221 pages.

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FINSETH, Ian Frederick (ed.), **The American Civil War : A Literary and Historical Anthology**, New York & London, Routledge, Taylor & Francis Group, 2013, xvi, 352 pages.

GHIGI, Giuseppe, **Le ceneri del passato : il cinema racconta la Grande Guerra**, Soveria Manneti, Rubbettino, 2014, 261 pages.

GODO, Emmanuel, **Pourquoi nous battons-nous ? 14-18, les écrivains face à leur guerre**, Paris, les éditions du Cerf, 2014, 375 pages.

HARRIS, Mark, **Five Came Back : A Story of Hollywood and the Second World War**, New York, Penguin, 2014, 528 pages.

No industry professionals played a bigger role in the war than America's most legendary directors: Ford, Wyler, Huston, Capra, and Stevens. Between them they were on the scene of almost every major moment of America's war, and in every branch of service—army, navy, and air force; Atlantic and Pacific; from Midway to North Africa; from Normandy to the fall of Paris and the liberation of the Nazi death camps; to the shaping of the message out of Washington, D.C.

HAVARDI, Jeremy, **Projecting Britain at War : The National Character in British World War II Films**, Jefferson (NC), McFarland, 2014, vii, 224 pages.

This detailed chronological analysis of British World War II movies from 1939 until the present explores how films projected recognizable stereotypes of British national character and how the times in which a film was made shaped its perspectives. Several chapters look at films made during and immediately after the war. In depictions of the Home Front, characters display resolve as well as emotional restraint and present an image of an undivided society cooperating to fight evil. By contrast, duty and service are the paramount virtues of combat films while spy melodramas exemplify the British love of improvisation.

KELLER, Thomas (dir.), **La Première Guerre Mondiale : un siècle plus tard culture et violence**, Aix-en-Provence, Université d'Aix-Marseille, 2014, 277 pages.

LAROCHE, Josepha, **La Grande Guerre au cinéma : un pacifisme sans illusions**, Paris, L'Harmattan, (Chaos international), 2014, 149 pages.

Cet ouvrage analyse vingt films pacifistes dédiés à la Grande Guerre. Josepha Laroche montre combien tout en étant de nationalités, d'époques et de genres différents, ils ont tous su transmettre l'enfer vécu et subi par des millions de soldats. Grâce à la puissance de leur transposition artistique, ils ont ainsi réussi à dire l'indicible.

LINDEPERG, Sylvie, **Les Écrans de l'ombre : la Seconde Guerre Mondiale dans le cinéma français, 1944-1969**, Paris, Points, 2014, 567 pages. [2<sup>e</sup> édition augmentée]

Quels usages le cinéma fait-il du passé ? Telle est la question qui sous-tend cet ouvrage consacré aux représentations filmées de la Seconde Guerre mondiale. Analysant la naissance puis la postérité des mythologies héroïques forgées par les films français de la Libération, l'auteure révèle comment l'histoire des "années noires" fut l'enjeu d'une vaste bataille de mémoire cinématographique.

MARIS, Bernard, **L'Homme dans la guerre : Maurice Genevoix face à Ernst Jünger**, Paris, Grasset, 2013, 174 pages.

MICHALCZYK, John & Raymond G. HELMICK (eds.), **Through a Lens Darkly : Films of Genocide, Ethnic Cleansing, and Atrocities**, New York, Peter Lang, 2013, 283 pages.

Contents: Jordan Jennings: «Make His Paths Straight»: Removing the Indian Obstacle to US Expansion – Marilyn J. Matelski: *Stagecoach* (1939) and the Image of «Indians» in John Ford's Films – Nancy Lynch Street: *Bury My Heart at Wounded Knee* (2007): The Epic Fall of the American Indian – Dikran M. Kaligian: The Armenian Genocide: History and Turkish Government Denial – Devin O. Pendas: *Atom Egoyan's Ararat* (2002) and the Critique of Diplomatic Reason – Paul Bookbinder: *Everyone's Not Here* (1987): Families of the Armenian Genocide – You Guo (Joseph) Jiang, SJ: The Rape of Nanking from a Chinese Perspective – Rebecca Nedostup: *City of Life and Death* (Nanjing! Nanjing! 2009) and the Silenced Nanjing Native – Jeremy Clarke, SJ: *Nanking* (2007): «A Question of Righteousness» – John J. Michalczuk: The Growing Consciousness of the Shoah through Film: For Better or Worse – John J. Michalczuk: *Night and Fog* (1955): A Microcosm of the Genocide – Jeffrey Gutierrez: A Note on Image and Sound in *Memory of the Camps* (1985) – James Bernauer, SJ: The Flawed Vision in Claude Lanzmann's *Shoah* (1985) and the *Corrective Lens* of Pierre Sauvage – Melanie Murphy: *The Architecture of Doom* (1991): Blueprint for Annihilation – Kevin P. Spicer, CSC: *Amen*. (2002), the Catholic Church, and the Holocaust – Diana Elise Araujo: A Jewish Mother in the Ghetto in the Shadow of Genocide: Fred Wiseman's *The Last Letter* (La Dernière Lettre, 2002) – Michael Resler: *Saviors in the Night* (2009): German Loyalty - to the Reich or to Humanity? – John J. Michalczuk: The Complicity of the French in *The Roundup*

(La rafle, 2010) and *Sarah's Key* (2010) – John J. Michalczuk: Cambodia: The Bones Cry Out! – John J. Michalczuk: Epic Genocide: Roland Joffé's *Killing Fields* (1984) – John J. Michalczuk: Who Are the «Enemies of the People»? – Raymond G. Helmick, SJ: Ethnic Cleansing – Charles David Tauber, MD: The Balkan Conflict and Its Psychological Ramifications – Cynthia Simmons: *Snow* (Snijeg, 2008): So That a Trace Remains – John J. Michalczuk: Srebrenica: Graves Cry Out – Trevor Laurence Jockims: *Sarajevo Ground Zero* (1994): SaGA's Films of Crimes and Resistance Produced Under Siege, 1992–1993 – Eve Spangler: No Exit: Palestinian Film in the Shadow of the *Nakba* – John H. Stanfield, II: Rwanda: Where the Genocidal Devil Ran So Wild – Zine Magubane: Saviors and Survivors: Western Passivity, African Resistance, and the Politics of Genocide in *Hotel Rwanda* (2004) – Sara L. Rubin: Specificity in Genocide Portrayal on Film: *Sometimes in April* (2005) – John J. Michalczuk: Village Justice: *In the Tall Grass* (2006) – Nada Mustafa Ali: Making Sense of Sudan's Conflicts – Ajak Mabior: No Heaven on Earth: *Lost Boys of Sudan* (2003) – John J. Michalczuk: Eyewitness to Genocide in Darfur: *The Devil Came on Horseback* (2007) – Willy Moka-Mubelo, SJ: Atrocities and Exploitation in the Democratic Republic of Congo – David Northrup: A Reign of Terror in the Congo Free State: *Congo: White King, Red Rubber, and Black Death* (2004).

MORRIS, John, **Culture and Propaganda in World War II : Music, Film and the Battle for National Identity**, London, I.B. Tauris, 2014, 248 pages.

A cultural history of music in wartime based on detailed archival research, *Culture and Propaganda in World War II* analyses the use of music in the work of British and German film-makers and will be essential reading for historians, musicians, film scholars and propaganda analysts.

RITZENHOFF, KAREN A. & Jakub KAZECKI (eds.), **Heroism and Gender in War Films**, New York, Palgrave Macmillan, 2014, 288 pages.

Historical leaders and celebrities: their role in mythmaking in the cinema. Mary pickford's WWI patriotism: a feminine approach to wartime mythical Americanness / Clémentine Tholas-Disset -- The reluctant hero: negotiating war memory with modern-day myths in Passchendaele / Janis L. Goldie -- A hero or a villain, a terrorist or a liberator? the filmic representations of Gavrilo Princip since the late 1960s / Tara Karajica -- Hollywood's war myths in the 1940s and 1950s. No women! only brothers: propaganda, studio politics, and the fighting 69th / Rochelle Sara Miller -- The postwar anxiety of the American pin-up: William Wyler's *The best years of our lives* / Lesley C. Pleasant -- Ideologies, nationality, and war memory . Germany's heroic victims: the cinematic redemption of the Wehrmacht soldier on the Eastern Front / Brian E. Crim -- Balls and bullets: a people's humor as an aesthetic stratagem in *Golpe de estadio* / Claudia Aburto Guzmán -- From saviors to rapists: G.I.s, women, and children in Korean war films / Hye Seung Chung -- Men, women and trauma: heroes and anti-

heroes. I don't know how she lives with this kitchen the way it is: military heroism, gender, and race in *Brothers* (2004 and 2009) / Debra White-Stanley -- The gendered geometry of war in Kathryn Bigelow's *The Hurt Locker* / Janet S. Robinson -- Rebel tribes and tyrannical regimes: myth and spectacle in *The Hunger Games* / Jessica Wells -- *Mulan* (1998) and *Hua Mulan* (2009): national myth and trans-cultural intertextuality / Jinhua Li -- Historical reality, authenticity of experience, and cinematic representation. What shall the history books read?" Quentin Tarantino's bastardized histories and corporeal inscriptions / Tiel Lundy -- There's something about Maya: on being/becoming a heroine and the "war on terror" / Charles-Antoine Courcoux.

TAM, King-Fai, Timothy Y. TSU & Sandra WILSON (eds.), **Chinese and Japanese Films on the Second World War**, New York & Oxford, Routledge, 2014, 184 pages.

This book examines representations of the Second World War in postwar Chinese and Japanese cinema. Drawing on a wide range of scholarly disciplines, and analysing a wide range of films, it demonstrates the potential of war movies for understanding contemporary China and Japan. It shows how the war is remembered in both countries, including the demonisation of Japanese soldiers in postwar socialist-era Chinese movies, and the pervasive sense of victimhood in Japanese memories of the war.

VELJKA, Ruzicka Kenfel, Roig RECHOU & Blanca ANA (eds.), **The Representations of the Spanish Civil War in European Children's Literature (1975-2008)**, Frankfurt, Peter Lang, 2014, 303 pages.

Contents: Blanca-Ana Rechou/Veljka Ruzicka Kenfel: The Spanish Civil War in European Children's Literature – Mar Fernández Vázquez: Comparative Study of the Project Corpus – Eulalia Agrelo Costas: Agustín Fernández Paz - A Tribute to the Memory of the Broken Dreams – Pedro C. Cerrillo Torremocha: The Reality of the War – M<sup>a</sup> del Carmen Ferreira Boo/Isabel Mociño González: The Representation of The Spanish Civil War in Marina Mayoral's Juvenile Narrative Works – Ramón F. Llorens García: *Cielo abajo*: The Civil War as Seen by an Adolescent – Mari Jose Olaziregi Alustiza: Gernika Revisited: Representation of the Spanish Civil War in Basque Children and Young Adults' Literature – Blanca-Ana Roig Rechou: *Aqueles anos do Moncho* and the Early Years of the Story of the Civil War in Galician Children's Literature – César Sánchez Ortíz: The War as Depicted in Juan Fariás's Works: The Example of *Años difíciles* – Caterina Valriu Llinàs: War and Post-War in Catalan Young Adults Narrative: Chronicles from the Silence – M<sup>a</sup> Jesús Barsanti Vigo/M<sup>a</sup> José Corvo Sánchez: German Children's Literature on the Spanish Civil War: Works and Authors – Francesca Blockeel: Els Pelgrom (The Netherlands): *De Eikelvreters* – The Acorn Eaters – Javier de Agustín Guijarro: The Spanish Civil War in a Particular Fictionalised Story for the Francophone Youth – José António Gomes/Ana Margarida Ramos/Sara Reis da Silva: Between History and Fiction: *A Casa de Eulália* by Manuel Tiago – Sanja Lovrić: Two Perspectives on the Spanish

Civil War in Croatian Texts for Young Adults – Ana María Pereira Rodríguez: The Spanish Civil War in the English Literature for Children: A Case Study – Ana Margarida Ramos/José António Gomes/Sara Reis da Silva: The Narrative of Adventures and the Spanish Civil War: A Reading of *Os Imbatíveis em Salamanca* (1994) by Manuela Moniz Lopes and Cremilde Madaíl – Sara Reis da Silva/José António Gomes/Ana Margarida Ramos: Cross-Story(ies): Fictional Historiographical Construction in *Campos de Lágrimas* by José Jorge Letria – Celia Vázquez García: References to the Spanish Civil War in English Children's Literature: *Tell the Moon to Come Out* by Joan Lindgard – María Jesús Agra Pardiñas/Carmen Franco Vázquez: Imagery in the Spanish Children's Literature.

**L'AMOUR, TOUJOURS L'AMOUR...  
SANS OUBLIER LE SEXE !**

Petite sélection coquine, pour finir en beauté...

DUE, Reidar, **Love in Motion : Erotic Relationship in Film**, London & New York, Wallflower Press, 2013, viii, 180 pages.

ILLOUTZ, Eva, **Hard-Core Romance : Fifty Shades of Grey, Best-Sellers, and Society**, Chicago, University of Chicago Press, 2014, 104 pages.

JAYASHREE, Kamble, **Making Meaning in Popular Romance Fiction**, New York, Palgrave, Macmillan, 2014, 224 pages.

SCHASCHEK, Sarah, **Pornography and Seriality : The Culture of Producing Pleasure**, New York, Palgrave Macmillan, 2014, xiii, 219 pages.

TACHOU, Frédéric, **Et le sexe entra dans la modernité – Photographie « obscène » et cinéma pornographique primitif, aux origines d'une industrie**, Paris, Klincksieck, 2014, 454 pages.

TODD, Erica, **Passionate Love and Popular Cinema : Romance and Film Genre**, New York, Palgrave Macmillan, 2014, x, 171 pages.

WILLIAMS, Linda, **Screening Sex : une histoire de la sexualité sur les écrans américains**, Nantes, Capricci éditions, 2014, 258 pages.

