

MARGINALIA

Bulletin bibliographique des études sur les littératures et le film populaires n° 103

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



mars 2020

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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... Désormais, on trouvera aussi dans cette partie quelques titres consacrés à la littérature jeunesse

LITTÉRATURE

BAZIN, Laurent, **La Littérature Young Adult**, Clermont-Ferrand, Presses Universitaires Blaise Pascal, (L'opportune), 2019, 63 pages.

Ça aurait pu s'appeler tout simplement Littérature pour ados...Mais n'oublions pas que nous sommes en France, alors la langue française, on s'en f...! Mais trêve de persiflage: Longtemps restreinte à quelques oeuvres voire collections emblématiques, la littérature pour les publics jeunes s'est envolée à la fin du XXe siècle au point d'occuper une place majeure de l'édition contemporaine : du succès planétaire de Harry Potter à la vogue des dystopies, récits de vampire, fictions post-apocalyptiques mais aussi romances sentimentales, une galaxie se met en place avec ses contenus préférentiels comme ses codes de consommation.

BIEKER, Nadine, **Erzählanfängen und Erzählschlüsse im Adoleszenzroman**, Berlin, Wien, et al., Peter Lang, 2019, 358 pages.

Techniques narratives de la littérature pour ados (et pas Young Adult...les Allemands ont le respect de leur langue !).

BOUGIE, Robin, **Cinema Sewer, vol. 7: The Adults Only Guide to History's Sickest and Sexiest Movies**, Godalming, Surrey, (UK), FAB Press, 2020, 192 pages.

The celebrated underground smash that is Cinema Sewer the magazine has been transformed and mutated into CINEMA SEWER: THE BOOK - and following the outstanding popularity of the first six books, VOLUME SEVEN has been unleashed onto a now far-less-unsuspecting world! A mind-melting compilation of gonzo writing, illustration and comics about the most insane, sexy, awkward, cheesy, hilarious, upsetting and jaw-dropping movies in the history of film, Cinema Sewer joyously and shamelessly celebrates the sleazy aspects of bizarre cinematic history.

BUTLER, Catherine & Ann ALSTON (eds.), **Children's Literature in the Long 19th Century**, London, Routledge, 2020, viii, 110 pages.

COX, Jessica, **Neo-Victorianism and Sensation Fiction**, Cham, Switzerland, Palgrave Macmillan, 2019, xi, 251 pages.

This book represents the first full-length study of the relationship between neo-Victorianism and nineteenth-century sensation fiction. It examines the diverse and multiple legacies of Victorian popular fiction by authors such as Wilkie Collins and Mary Elizabeth Braddon, tracing their influence on a range of genres and works, including detective fiction, YA writing, Gothic literature, and stage and screen adaptations. The work traces the afterlife of Victorian sensation fiction, taking in the neo-Gothic writing of Daphne du Maurier and Victoria Holt, contemporary popular historical detective and YA fiction by authors including Elizabeth Peters and Philip Pullman, and the literary fiction of writers such as Joanne Harris and Charles Palliser.

A tous mes correspondants

Signalez-moi toute nouvelle publication (livres ou numéros spéciaux de revue)

Je me ferai un plaisir de les présenter dans le bulletin.

Par contre, je ne recense pas les articles individuels (articles, préfaces, etc)

DUNNIGAN, Sarah & SHU-FANG Lai (eds.), **The Land of Story-Books: Scottish**

Children's Literature in the Long Nineteenth Century, Glasgow, Scottish Literature International, 2019, 445 pages.

ENLONGUÉ, Christian, **Introduction à la littérature jeunesse au Cameroun**, Paris, L'Harmattan, 2019, 208 pages. Préface de Pangop Kameni Alain.

GOODWIN, Elena, **Translating England into Russia: The Politics of Children's Literature in the Soviet Union and Modern Russia**, London, Bloomsbury Academic, 2020, x, 256 pages.

HUBIER, Sébastien & Frédérique TOUDOIRE-SURLAPIERRE (dir.), **Vices pop : Dysfonctionnements dans la pop culture**, Reims, Presses universitaires de Reims, 2019, 165 pages.

HAUSCHILD, Jan-Christoph, **Das Phantom. Die fünf Leben des B. Travens**, Berlin, Edition Tiamat/Verlag Klaus Bittermann, (Critica Diabolis), 2018, 320 pages.

HINTZ, Carrie, **Children's Literature**, London, Routledge, 2020, ix, 187 pages.

HOMBRECHER, Hartmut & Christopher BRÄUER (dir.), **Zeit/Spiegel : Kinder-und Jugendliteratur der Jahre 1925 bis 1945**, Göttingen, Wallstein Verlag, 2019, 198 pages.

HONT, Coco d', **Extreme States: The Evolution of Transgressive Fiction 1960-2000**, New York, London, Routledge Taylor & Francis Group, 2019, viii, 188 pages.

KOPPFELS, Martin von, & Manuel MÜHLBACHER (dir), **Abenteuer: Erzählmuster, Formprinzip, Genre**, Paderborn, Brill & Wilhelm Fink, 2019, 279 pages.

LAWSON LUCAS, Ann, **Emilio Salgari: una mitologia moderna tra letteratura, politica, società**, Firenze, Leo S. Olschki, 2017 - 2019. En trois volumes:
Vol. 1: Fine secolo, 1883-1925: le verita di una vita letteraria, 2017, xiii, 441 pages.
Vol. 2: Fascismo, 1916-1943: lo sfruttamento personale et politico, 503 pages.
Vol. 3: Dopoguerra, 1943-1999: il patrimonio del passato et le sorprese del presente, 2019, ix, 511 pages.

LEROY, Claude (dir.), **Blaise Cendrars et "L'Homme foudroyé"**, Nanterre, Presses

Universitaires de Paris Nanterre, 2019, 179 pages. [Actes de colloque]

MALANDRA, Élodie, **L'Afrique dans les romans pour la jeunesse en France et en Allemagne, 1991-2010: les pièges de la bonne intention**, Paris, Honoré Champion, 2019, 583 pages.

MALTBY, Judith D. & Alison SHELL (eds.), **Anglican Women Novelists: Charlotte Brontë to P. D. James**, London, Oxford, et al., T & T Clark, 2019, xvi, 274 pages.

McINTOSH, Hugh, **Guilty Pleasures: Popular Novelists and American Audiences in the Long Nineteenth Century**, Charlottesville, University of Virginia Press, 2018, 171 pages.
In *Guilty Pleasures*, Hugh McIntosh examines reactions to best-selling fiction in the United States from 1850 to 1920, including reader response to such best-sellers as Uncle Tom's Cabin, Ben Hur, and Trilby as well as fictional representations—from Trollope to Baldwin—of American culture's lack of artistic greatness.

NETTE, Andrew & Iain McINTYRE (eds.), **Sticking it to the Man: Revolution and Counterculture in Pulp and Popular Fiction, 1950-1980**, Oakland (CA), PM Press/None Edition, 2019, 336 pages.
Sticking It to the Man tracks the ways in which the changing politics and culture of the 1950s, '60s, and '70s were reflected in pulp and popular fiction in the United States, the UK, and Australia. Featuring more than three hundred full-color covers, the book includes in-depth author interviews, illustrated biographies, articles, and reviews from more than two dozen popular culture critics and scholars. Among the works explored, celebrated, and analyzed are books by street-level hustlers turned best-selling black writers Iceberg Slim, Nathan Heard, and Donald Goines; crime heavyweights Chester Himes, Ernest Tidyman, and Brian Garfield; Yuppies Anita Hoffman and Ed Sanders; best-selling authors such as Alice Walker, Patricia Nell Warren, and Rita Mae Brown; and a myriad of lesser-known novelists ripe for rediscovery.

Contributors include: Gary Phillips, Woody Haut, Emory Holmes II, Michael Bronski, David Whish-Wilson, Susie Thomas, Bill Osgerby, Kinohi Nishikawa, Jenny Pausacker, Linda S. Watts, Scott Adlerberg, Maitland McDonagh, Andrew Nette, Danae Bosler, Michael A. Gonzales, Iain McIntyre, Nicolas Tredell, Brian Coffey, Molly Grattan, Brian Greene, Eric

Beaumont, Bill Mohr, J. Kingston Pierce, Steve Aldous, David James Foster, and Alley Hector.

PARLEA, Vanezia (dir.), **Iles réelles, îles fictionnelles**, Clermont-Ferrand, Presses Universitaires Blaise Pascal, 2019, 263 pages.

PEASLE, Robert Moses & Robert G. WEINER (eds.), **The Supervillain Reader**, Jackson, University Press of Mississippi, 2019, 416 pages.

Editors Robert Moses Peaslee and Robert G. Weiner collect pieces that explore how the villain is a complex part of narratives regardless of the original source. The Joker, Lex Luthor, Harley Quinn, Darth Vader, and Magneto must be compelling, stimulating, and proactive, whereas the superhero (or protagonist) is most often reactive. Indeed, whether in comics, films, novels, religious tomes, or videogames, the eternal struggle between villain and hero keeps us coming back to these stories over and over again.

PRADÈRE-ASCIONE, Clémentine, **Boris Vian, la fantaisie noire**, Paris, Presses de la Sorbonne Nouvelle, 2019, 304 pages.

"Pourtant, s'entremêlent dans son oeuvre féerie et cruauté, légèreté et inquiétude, imaginaire et réalité. Tantôt féérique, invraisemblable, langagière, comique ou parodique, la fantaisie se heurte à l'intériorité des personnages et à la contamination des êtres et des choses. Elle cède le pas à la noirceur d'un monde étouffant où le fantôme se révèle dans toute sa puissance."

RAMDARSHAN BOLD, Melanie, **Inclusive Young Adult Fiction: Authors of Colour in the United Kingdom**, London, Palgrave Macmillan, 2019, 172 pages.

RUSTIN, Margaret & Michael, **Narratives of Love and Loss in Modern Children's Fiction**, London, Routledge, 2019, xi, 298 pages.

VORONINA, Olga (dir.), **A Companion to Soviet Children's Literature and Film**, Leidan, Boston, Brill, 2020, xiii, 507 pages.

WEGRODZKA, Jadwiga, **Popular Genres and their Uses in Fiction**, Frankfurt am Main, et al., Peter Lang, 2018, 198 page.

The book focuses on popular genres of romance, fantasy, science fiction, dystopia, thriller, and What-if historical fiction in popular books, in artistic literature and on the borderline between the two. The author

analyses the work of writers such as Jennifer Greene, Barbara Delinsky, and Lilian Darcy, Jennifer Lee Carrel, Michael Crichton, Ursula Le Guin, C. S. Lewis, Michel Faber and William Golding.

YAMADA, Marc, **Locating Heisei in Japanese Fiction and Film: The Historical Imagination of the Lost Decades**, London, New York, Routledge, 2020,

This book provides the first interdisciplinary examination of the popular fiction and film of the "lost decades" of Japan's Heisei period (1989-2019).

Presenting original analysis of major Heisei writers, filmmakers, and manga artists, the chapters examine the work of Urasawa Naoki, Kurosawa Kiyoshi, Murakami Haruki, and Shinkai Makoto, among others. Through the work of these cultural figures, the book also explores the struggle to define the history of Heisei—three decades of economic stagnation, social malaise, and natural disaster.

A SIGNALER

IL CORSARONERO Revista salgariana popolare no 28, 2019 Claudio Gallio (dir.)

Fabio Francione, *Martin Eden. Come un film suggerisce un metodo di lavoro*; Alessandro Romano, *Il mio grande viaggio sui mari dell'avventura*; Claudio Gallo&Giuseppe Bonomi, *La Venezia magica e metafisica. Dialogo con Alberto Ongaro in occasione della consegna del Premio "Il corsaronero"*; *Lettere editoriali tra Lorenzo Montano, Arnaldo Mondadori, Umberto Fracchia!*, a cura di Agostino Contò: Claudio Gallo&Giuseppe Bonomi, *Un raffinato moschettiere*; Agostino Contò, *Alle origini del viaggio*; Aya Yoshitomi, *Il corsaro nero in Giappone*; Luca Crovi, *Javier Serra e i misteri del Graal*; traduzione di Rossana Ottolini; Gianluca Miraglia, *I misteri di Yanez de Gomera*; Giovanni Morandini, *Il Salgari tedesco (parte prima)*; Monografica Melville: Dario Pontuale, *L'olimpico e altri templi*; Darwin Pastorin *Con Cesare, Emilio ed Herman a bordo del Pequod*; Alessandro Roffeni, *Lo scrivano Melville*; Maria Letizia Perrini, *Bartebly o della resistenza passiva dello scrivano*; Massimo Turtulici, *Redburn è un romanzo sulla disillusione e sull'innocenza*, Omar di Monopoli, *Un decalogo profondamente «Southern»*; Marcello Simoni, *Il Demone di Cyrano. 3. La leggenda di Nicolas Flamel, alchimista*; Renato Venturelli, *Jean-Pierre Mocky, l'ultimo degli*

indipendenti; Cavalcando l'avventura. Notizie, anticipazioni e curiosità spulciando fra libri, film e polverosi scaffali; a cura di Gino Bedeschi, Giuseppe Cantarosa e Bartolo Tondini.

A SIGNALER

Dossier : Le multiple Georges-J. Arnaud

Le Rocambole, no 88-89
Bulletin des amis du roman populaire
automne-hiver 2020
lerocambole.net

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CINÉMA

ARIÉ, Florence & Alain KORKOS, **Filmer la légende: comment l'Amérique se raconte sur le grand écran**, Paris, Les Prairies ordinaires, 2019, 437 pages.

S'appuyant sur quelque cent trente films, construit selon l'ordre chronologique, 400 ans de cinéma américain reconstitue l'ensemble de l'histoire des États-Unis telle que le cinéma grand public l'a racontée, depuis l'installation des premiers colons en Nouvelle-Angleterre jusqu'au 11 septembre et à la grande récession économique de 2008.

BATISTA, Lelo Jimmy, **Tués par la mort: le dictionnaire des morts incongrues au cinéma**, Vanves, Hachette Heroes, 2019, 284 pages.

De "Mort par abeilles" à "Mort par yo-yo" en passant par "Mort par ballon de basket", "Mort par corde à linge", "Mort par friteuse" et "Mort par liquide d'étanchéité pour pneu", Tués Par La Mort présente les 200 manières les plus incongrues de mourir au cinéma, que ce soit dans un slasher crapoteux, un film de science-fiction tchèque, un porno japonais ou un classique du muet.

BATISTA, Lelo Jimmy, **Robert Mitchum: l'homme qui n'était pas là**, Paris, Capricci, 2019, 124 pages.

BUTTER, Stefan, **Die USA und ihre Bösen: Feindbilder im Amerikanischen Spielfilm 1980-2005**, Bielfeld, transcript, 2020, 834 pages.

CASTLE, Alison (dir.), **Tati: l'intégrale de Jacques Tati en 5 volumes: la vie et l'oeuvre de l'artiste, scénariste et cinéaste légendaire**, Köln, Taschen, 2019, 5 vol.

1: Tati filme - 2: Tati écrit - 3: Tati travaille - 4: Tati explore - 5: Tati parle.

CATO, Nick, **Suburban Grindhouse : From Staten Island to Time Squares and all the Sleaze Between**, Truro (UK), Headpress, 2020, 256 pages.

CHAPEAU, Vincent, **Claude Zidi en toute discrétion**, Paris, Hors Collection, 2019, 380 pages.

DI LALLO, Georges, **Kirk Douglas**, Paris, Riveneuve éditions, 2019, 275 pages.

FRODON, Jean-Michel, **New York, mis en scènes**, Paris, Espaces & Signes, 2019, 125 pages.

Plus de cent films des cinéastes les plus prestigieux, de Charlie Chaplin à Woody Allen, de Samuel Fuller à Martin Scorsese, en passant par John Cassavetes, Francis Ford Coppola ou Jim Jarmusch, sont évoqués dans ce ciné-guide enrichi de nombreuses cartes et de trois index (films, réalisateurs, lieux). Pour retrouver sur place les lieux de scènes inoubliables !

GAROFALO, Marcello, **Il cinema è mito, Vita e film di Sergio Leone**, Roma, Minimum Fax, 2020, 537 pages.

GIORDANO, Isabelle, **Alain Delon, film par film**, Paris, Gallimard, 2019, 239 pages. Avec la participation de Mathieu Guetta.

HILSABECK, Burke, **The Slapstick Camera: Hollywood and the Comedy of Self-Reference**, New York, State University of New York, (Horizons of Cinema), 2020, 206 pages.

JIBOKI, Joséphine, **Objets de cinéma: de Marienbad à Fantômas**, Paris, CTHS, (L'art & l'essai, vol. 20), 2019, 343 pages.

Les objets de cinéma, ce sont les ruines fardées par Jean-Luc Godard, la statue ineffable de L'Année dernière à Marienbad, la

ville toute de verre et d'acier de Jacques Tati, le portrait animé de Pierre Etaix ou encore la Joconde duchampienne de Michel Audiard et même la DS Pop de Fantômas...

JIMENEZ MURGUIA, Salvador, Erica Joan DYMOND & Kristina FENNELY (eds.), **The Encyclopedia of Sexism in American Films**, Lanham (MD), Rowman & Littlefield, 2019, 512 pages.

The Encyclopedia of Sexism in American Films closely examines the many, pervasive forms of sexism in contemporary productions—from clueless comedies to superhero blockbusters. In more than 130 entries, this volume explores a number of cinematic grievances.

KORNBLUTH, Anna, **Marxist Film Theory and Fight Club**, New York, London, Bloomsbury Academic, 2019, 187 pages.

LAQUIDARA, Andrea di, **John Ford e il cinema americano. Ovvero la rimozione di Dioniso**, Milano, Mimesis, 2019, 160 pages.

MATHESON, Sue, **The John Ford Encyclopedia**, Lanham (MD), Rowman & Littlefield, 2019, 456 pages.

MÉJEAN, Jean-Max, **La Grande Vadrouille**, Paris, Gremese, (Les Films sélectionnés), 2020, [parution: avril 2020]

Une monographie sur l'un des plus grands succès du cinéma français, ce qui a définitivement permis d'asseoir le genre de la comédie à la française. La Grande Vadrouille se déroule en 1942, alors qu'un avion anglais est abattu par les Allemands au-dessus de Paris. Les trois pilotes sautent en parachute et atterrissent dans différents lieux de la capitale. En les aidant à passer en zone libre, deux civils bien franchouillards vont devenir malgré eux des héros de la Résistance.

NESS, Richard R., **Encyclopedia of Journalists in Cinema**, Lanham (MD), Rowman & Littlefield, 2020, 532 pages.

From *All the President's Men* to *Zodiac*, some of the most compelling films of the last century have featured depictions of journalists in action.

RICHARDS, Jeffrey, **The Lost Worlds of John Ford: Beyond the Western**, London & New York, Bloomsbury Academic (Cinema & Society), 2019, 352 pages.

RICHARDSON, John, **Making Movie Magic: A Lifetime of Creating Special Effects for James Bond, Harry Potter, Superman & More**, Cheltenham (UK), The History Press, 2020, 288 pages.

SAYED, Lima, **Weisse Helden im Film: der "White Savior Complex" - Rassismus und Weissein im US Kino der 2000er Jahre**, Bielefeld, transcript, 2019, 342 pages.

SIESTRUNCK, René, **Cinéma et montagne: la montagne actrice, figurante et décor** [750 films], Val-des-Prés, Éditions Transhumances, 2019, 201 pages.

TEPA LUPACK, Barbara, **Silent Serial Sensations: The Wharton Brothers and the Magic of Early Cinema**, Ithaca (NY), Cornell University Press, 2020, 408 pages.

UVA, Christian, **Sergio Leone: Cinema as Political Fable**, New York & Oxford, Oxford University Press, 2020, 152 pages.

VAILLANCOURT, Claude, **Hollywood et la politique**, Montréal, Écosociété, 2020, 184 pages.

Hollywood et la politique est un guide critique du cinéma étatsunien des années 1980 à aujourd'hui, illustré par de nombreux exemples, de *Apocalypse Now* aux documentaires de Michael Moore, en passant par les blockbusters les plus significatifs.

VOISIN, Constant, **Sono Sion et l'exercice du chaos: de Toyohashi à Hollywood**, Aix-en-Provence, Rouge Profond, 2019, 444 pages.

VISCOGLIOSI, Fabio, **Harpo**, Arles, Actes Sud, (Un endroit où aller), 2020, 165 pages.

WEDEL, Michael, **Pictorial Affects, Senses of Rupture: on the Poetics and Culture of Popular German Cinema, 1910-1930**, Boston & Berlin, De Gruyter, 2019

Based on the assumption that popular cinema contributed immensely to the breakthrough of a modern audiovisual "culture of the senses" in Germany between 1910 and 1930, *Pictorial Affects, Senses of Rupture* offers close readings of a number of rarely analyzed films, including one of the first cinematic adaptations of the Titanic disaster from 1912 and the German version of *All Quiet on the Western Front* from 1930, 228 pages.

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Parlez-en à vos collègues et amis

WINDRUM, Ken, **From *El Dorado* to *Lost Horizons: Traditionalist Films in the Hollywood Renaissance, 1967-1972***, New York, SUNY Press (Horizons of Cinema), 2019, 218 pages.

WOOD, Bethany, **Women Adapting: Bringing Three Serials of the Roaring Twenties to Stage and Screen**, Iowa City, University of Iowa Press, 2019, 3014 pages.
Bethany Wood examines three well-known stories that debuted as women's magazine serials—*Gentlemen Prefer Blondes*, Edith Wharton's *The Age of Innocence*, and Edna Ferber's *Show Boat*—and traces how each of these beloved narratives traveled across publishing, theatre, and film through adaptation.

TÉLÉVISION

BROWNE, Kate, ***The Golden Girls***, Detroit, Wayne State University Press, (TV Milestones), 2020, 108 pages.

CHANOINAT, Philippe, **Les Séries télé de notre enfance**, Clermont-Ferrand, Autour de la Poire-Val, 2019, 46 pages.

CRÉMIEUX, Anne & Ariane HUDELET, **La Sérialité à l'écran: comprendre les séries cinématographiques et télévisuelles anglophones**, Tours, Presses universitaires François Rabelais, (Sérial), 2020, 300 pages.
A travers l'histoire du cinéma mais aussi de son évolution inter-médiatique suite à l'arrivée de la télévision et d'internet, ainsi que l'analyse d'œuvres comme Hannibal, CSI, *Scream* ou encore *Wolverine*, cet ouvrage éclaire sur les mécanismes et les contraintes de l'écriture audiovisuelle en série.

LAUGIER, Sandra, **Nos vies en séries: les séries, une nouvelle école de philosophie**, Paris, Flammarion, (Climats), 2019, 330 pages.

LIFSCHUTZ, Vladimir, **This is the End: Finir une série TV**, Tours, Presses universitaires François Rabelais, (Sérial), 2018, 330 pages.

MILLER, Kelsey, **Nostalgie "Friends": un phénomène depuis 25 ans**, Paris, Harper Collins, 2019, 356 pages.

Enfin une rétrospective complète et très riche qui explore toutes les facettes de cette série devenue culte, de ses origines improbables aux raisons mystérieuses pour lesquelles nous la regardons toujours. Kelsey Miller, journaliste et spécialiste de la culture populaire, nous fait revivre les moments mythiques de la série, analyse ses thématiques et expose les tendances qu'elle a lancées, de l'essor de la culture des coffee-shop au « Friendsgiving », en passant par la coiffure culte des années 90, le *Rachel*.

SAINT-MAURICE, Thibault de, **Des philosophes et des héros: petite balade en philosophie à travers nos personnages favoris**, Paris, First, Hors Collection, 2019, 256 pages.

Que peuvent bien avoir en commun Lucky Luke, Bridget Jones, Tyrion Lannister et Mary Poppins, avec Emmanuel Kant, Jean-Jacques Rousseau, Jean-Paul Sartre, et Friedrich Nietzsche ?

A priori... rien. Et pourtant, tous ces héros à la personnalité attachante et au charisme inimitable agissent – consciemment ou non – avec philosophie lorsqu'ils affrontent l'adversité, défendent leurs valeurs avec dignité et font leurs choix avec témérité. (Re)découvrez la pensée des plus grands philosophes à travers une quarantaine de personnages qui ont bercé votre enfance, vous ont tenus éveillés des nuits entières, ont séché vos larmes, et vous font rêver d'un monde meilleur...

VAN BEUREN, Éric, **Téléchat**, Paris, Tana éditions, 2017, 143 pages. Avec la collaboration de Laure Boyer. Introduction de Philippe Vandel.

**S.V.P SIGNALEZ-MOI TOUT CHANGEMENT
D'ADRESSE: JE NE SUIS PAS DEVIN !**

ROMANS ET FILMS POLICIERS



LITTÉRATURE

ADRIAENSEN, Brigitte & Marco KUNTZ, (eds.)
Narcofficciones en Mexico y Colombia,
Madrid, Iberoamericana, 2016, 258 pages.

BERTONE, Manuel, NICASO, Antonio & Donato
SANTEREMO (dir.), **Rhétorique et représentation de la culture mafieuse. Images, rituels, mythes et symboles**, dans **Cahiers de narratologie**, no 36, 2019.

Manuela Bertone, Antonio Nicaso et Donato Santeramo.

Discours mafieux, culture mafieuse
Laurent Lombard

Au long de l'histoire du mystère : la mafia s'épanchant en mythe

Francesco Valerio Tumbarello

Les Beati Paoli : genèse d'un mythe

Rosario Giovanni Scalia

Mafieux ou héros ? Mythes et motifs tragiques dans Le Parrain et Le Parrain II de Francis Ford Coppola

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Ré-vision de la trilogie du Parrain : anatomie d'un mythe à l'époque des séries télévisées

Walter Zidarič

Don Raffaè de De André/Bubola/Pagani : représentation exemplaire du mafieux généreux aimé par le petit peuple

Charlotte Moge

Il capo dei capi : une représentation polémique de Totò Riina

Céline Masoni

Procès fictionnels et imaginaires périphériques : la série Gomorra dans la réception active des rappeurs français

Marcello Ravveduto

L'imaginaire de la Google generation criminelle : les profils Facebook des jeunes de la Camorra
Marco Soddu

Ritualisme, religion, codes symboliques des associations criminelles en milieu pénitentiaire
Marcel Danesi
Sémiotique judiciaire : crime et signe

COLLECTIF, **Private Eyes II**, vol. 35, no 4, winter 2019-2020. [Janet A. Rudolph, editor]

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Pushing the Private Eye Envelope by Jonathan Woods

San Francisco's Finest—Candy Matson, Yukon 2-8209 by Jack French

Hard-Boiled Halley by Jim Doherty

The Private Eye as Cold-Warrior: Hammer vs. the Hammer and Sickle by J. L. Abramo

AUTHOR! AUTHOR!

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Today or Yesterday's Private Eye? by Jerry Kennealy

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Why I Love PI Novels by D.P. Lyle

Knights in Tarnished Armor by Paul D. Marks

TV PIs Aren't Real—You Know That, Right? by Steve Pease

I'm Baaaack! A Return to My First Love by Robert J. Randisi

Magic Eye by Janet Roger

Discovering A Columbus Private Eye by Andrew Welsh-Huggins

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COLUMNS

Mystery in Retrospect: Reviews by Lesa Holstine, John Dwaine McKenna, L.J. Roberts

The Private Dicks' Decalogue by Jim Doherty

The Children's Hour: Private Eyes by Gay Toltl Kinman

Real Private Eyes by Cathy Pickens

From the Editor's Desk by Janet A. Rudolph

COLLECTIF, **Prix Charles Exbrayat : 30 ans**, Saint-Etienne, Association Souvenir Charles Exbrayat, 2019, 157 pages.

DE LUCA, Andrea, **La scienza, la morte, gli spirit: le origini del romanzo noir nell'Italia fra Otto e Novecento**, Venezia, Marsilio, 2019, 151 pages.

HILLSBURG, Heather, **Urban Captivity Narratives: Women's Writing and Genre in a Post 9/11 Context**, London & New York, Routledge, 2020, ix, 141 pages.

JAMBLINNE, Mathilde de, **La vraie vie des détectives de fiction**, Paris, Éditions Jourdan, 2019, 221 pages.

Mais qui sont ces héros, ces anti-héros, ces détectives professionnels ou non, qui dénouent les enquêtes fictives qui transcendent des millions de lecteurs ? Découvrez, entre autres portraits,...

... le juge Ti, qui a vécu en Chine au V e siècle et est devenu, deux cent ans plus tard, le héros d'un roman policier chinois traduit en anglais... en 1949.

... la manière dont Corentin, héros de la Comédie humaine de Balzac, préfigure le policier détective de fiction qui lui ne succédera pourtant qu'un siècle plus tard.

... les amours secrètes, tumultueuses ou platoniques de Hercule Poirot, John Watson et Joseph Rouletabille.

... le destin de cet orphelin qui se nourrissait de biographies de l'Empereur et qui deviendra donc l'inspecteur... Napoléon Bonaparte.

... les détectives de fictions contemporaines, tous rongés par l'alcool et le désespoir ?

... la manière dont Tommy et Tuppence Beresford ont fait passer Agatha Christie pour une espionne et ont poussé le MI5 à mener une enquête contre elle.

KAUFMANN Alexander L. & Penny VLAGOPOULOS (eds.), **Food and Feast in Modern Outlaw Tales**, New York, Routledge, 2019, vi, 197 pages.

KORD, T. S., **Lovable Crooks and Loathsome Jews: Antisemitism in German and Austrian Crime Writing Before the World Wars**, Jefferson (NC), McFarland & Cie., 2018, vii, 339 pages.

In the years leading up to the World Wars,

Germany and Austria saw an unprecedented increase in the study and depiction of the criminal. Science, journalism and crime fiction were obsessed with delinquents while ignoring the social causes of crime. As criminologists measured criminals' heads and debated biological predestination, court reporters and crime writers wrote side-splitting or heart-rending stories featuring one of the most popular characters ever created—the hilarious or piteous crook. The author examines the figure of the crook and notions of "Jewish" criminality in a range of antisemitic writing, from Nazi propaganda to court reporting to forgotten classics of crime fiction.

ROBIN, Christian, **Sherlock Holmes en Chine: les romans extraordinaires chinois et leur descendance !**, Saintes, Éditions Koikalit, 2018, 113 pages.

Tout amateur de récits de mystères, qu'ils soient policiers ou fantastiques, s'est forcément délecté des enquêtes du juge Ti... et bien sûr de celles du mythique détective consultant Sherlock Holmes.

Mais y a-t-il un lien entre le célèbre juge chinois qui vécut réellement sous la dynastie des Tang et le personnage de fiction imaginé par sir Arthur Conan Doyle? De même les cinq fameux "romans extraordinaires chinois (Au bord de l'eau, Les trois royaumes, Le voyage vers l'Ouest, Fiole en fleur d'or, Le rêve dans le pavillon rouge) ne seraient-ils pas à la source de toute une littérature de genre (aventure, policier, fantastique) d'Europe occidentale principalement? Autrement dit, pour donner un simple exemple, Sherlock Holmes aurait-il existé sans les dossiers du juge Ti?

Le contenu de cet ouvrage apportera des semblants de réponses. En tout cas, il surprendra certainement. Il permettra peut-être de faire la différence entre une filiation des œuvres anciennes chinoises et une littérature contemporaine, et de tristes plagiat qui ne seront pas évoqués ici. Et pourquoi pas, relirait-on ces classiques de l'énigme, de Conan Doyle à Jean Ray, avec un oeil tout neuf.

SMIT, David, **Power and Class in Political Fiction: Elite Theory and the Post-War Washington Novel**, Cham, Switzerland, Palgrave Macmillan, 2019, 188 pages.

THUILIÈRE, Maurice, **Que viva-muera L'Exécuteur: notes de lecture sur une série de romans d'aventures entre les années 1969 et 2013**, Mazan, Éditions MTh, 2018, 75 pages.

WHITE, Duncan, **Cold Warriors: Writers who Waged the Cold War**, London, Little Brown, 2019, 736 pages.

In *Cold Warriors*, Duncan White vividly chronicles how this ferocious intellectual struggle was waged on both sides of the Iron Curtain. Among those involved were George Orwell, Stephen Spender, Mary McCarthy, Graham Greene, Aleksandr Solzhenitsyn, John le Carré, Anna Akhmatova, Richard Wright, Ernest Hemingway, Boris Pasternak, Gioconda Belli, and Václav Havel. Here, too, are the spies, government officials, military officers, publishers, politicians, and critics who helped turn words into weapons at a time when the stakes could not have been higher

A PROPOS DES AUTEURS

ALDRIDGE, Mark, **Agatha Christie's Poirot: The Greatest Detective in the World**, New York, William Morrow, 2020, 400 pages.

ARCE, Maria Laura, **Paul Auster's Ghosts: The Echoes of European and American Tradition**, New York, Lexington Books, 2018, xv, 171 pages.

DEL GRAZIA, Camilla, **No Ghosts Need Apply : Gothic Influences in Criminal Science, The Detective and Doyle's Holmesian Canon**, Brighton (UK), Edward Everett Root, 2020, 200 pages.

This innovative new work highlights how the presence of Gothic elements in the Holmesian Canon problematizes the normative action of the detective. It examines the anxieties which accompanied the changing universe of Victorian and Edwardian society in the context of the development of criminal science. Recently the figure of Sherlock Holmes has been the object of countless re-writings, re-interpretations, and adaptations in a vast array of media including literature, graphic novels, TV series, and cinematic renditions. Central features of classic Gothic novels are considered in relation to the works of Horace Walpole, Anne Radcliffe, Clara Reeve, and Matthew Lewis. Particular attention is paid to specific aspects of the Gothic novel. Specifically its uncanny use of the past and of remote spaces as instruments of suppression, and the characterization of its three main figures: the hero, the persecuted maiden, and the tyrannical villain.

FOURCAULT, Laurent, **Simenon: pas de vie sans les livres**, Gollion, Infolio, 2019, 59 pages.

FRENZEL, Charlott, **Metaphysische Abenteuer: Transzendenz bei Friedrich Glauser**, Berlin, Frank & Timme, 2019, 255 pages.

GEAT, Marina, **Simenon et Fellini: paradoxes et complicités épistolaires**, Paris, L'Harmattan, 2019, 172 pages.

GÖHRE, Frank & Alf MAYER, **King of Cool. Die Elmore-Leonard-Story**, Hamburg, Cultur-Books Verlag, 2019, 240 pages.

GROHMAN, Alexis, **Las reglas del juego de Arturo Perez-Reverte**, Murcia, Universidad de Murcia, Servicio de Publicaciones, 2019, 331 pages.

MANNING, Toby, **John Le Carré and the Cold War**, London & New York, Bloomsbury Academic, 2020, viii, 239 pages.

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

MARTINETTI, Anne, **Sur la piste de Sherlock Holmes**, Paris, Hugo & Cie, 2020, 192 pages.

On l'imagine souvent comme le détective londonien par excellence, ne sortant de son antre du 221b Baker Street que pour traquer de mystérieux criminels. Voilà qui ne reflète que très peu son univers imaginaire et géographique.

Et en partant sur la piste de Sherlock, c'est évidemment celle de Sir Conan Doyle que nous suivons, tant les univers se juxtaposent. Avec eux, nous allons arpenter restaurants et clubs de Londres, la verte campagne d'Angleterre (Devonshire, Cornouailles, Downs), mais aussi la Suisse où Sherlock disparaîtra, l'Allemagne, le Portugal et nous traverserons les océans pour les Etats-Unis (Une étude en rouge), le continent africain...Bel album illustré

CINÉMA & TÉLÉVISION

BRION, Patrick, **Encyclopédie du film policier & thriller: USA 1961-2018**, Paris, Éditions de la Martinière, 2019, 747 pages.
Fait suite à **L'Encyclopédie du film noir: USA 1912-1960**, 2018.

CANOVA, Gianni (dir.), **Alfred Hitchcock. Il cinema al bordi del nulla**, Milano, Skira, 2019, 149 pages. Il existe une version en anglais: **Alfred Hitchcock: Cinema on the Edge of Nothing** Skira, 2019, 152 pages.

A SIGNALER

CASTA, Isabelle Rachel (dir.), **Enquêtes et réels. En quête du réel**, dans *Revue des Lettres Modernes*, no 2020-3, (Séries policières), Paris, Lettres Modernes Minard, 2020.

- Isabelle Rachel Casta, « Exeunt omnes »
- Jean Bessière, « Quelques notes sur les liens du réalisme et de l'enquête et sur les questions qu'ils posent, ou : des conditions minimales du roman policier et de leurs propriétés définitoires »
- Christiane Connan-Pintado, « À l'ombre des jeunes filles en cave »
- Suzanne Bray, « Comprendre les abysses du mal. Les tueurs en série Fred et Rose West dans la fiction de Phil Rickman »
- Thierry Jandrok, « L'enquête, entre désirs singuliers et demande politique »
- Luce Roudier, « "Il faut tuer utile". Fait divers et parodie sanglante dans Les Contre-Enquêtes du Commissaire Liberty de Raphaël Majan »
- Daniel Compère, « Tout est vrai. Les enquêtes d'Ann Rule »
- Cédric Hannedouche, « La une comme fabrique du crime à la Belle Époque, un principe sériel »
- Désiré Nyéla, « La vie à bout portant. Du polar à la sauce noire »
- Guillaume Gomot, « Un cadavre dans le placard... Delphine de Vigan à l'épreuve du réel ? »

DEIGHAN, Samm, **M**, Leighton Buzzard, Auteur Publishing, (Devil's Advocates), 2019, 106 pages.

Fritz Lang's first sound feature, *M* (1931), is one of the earliest serial killer films in cinema history and laid the foundation for future horror movies and thrillers, particularly those with a disturbed killer as protagonist. Peter Lorre's child killer, Hans Beckert, is presented as monstrous, yet sympathetic, building on

themes presented in the earlier German Expressionist horror films like *The Cabinet of Dr. Caligari* and *The Hands of Orlac*. Lang eerily foreshadowed the rising fascist horrors in German society, and transforms his cinematic Berlin into a place of urban terror and paranoia.

DEYO, Nathaniel, **Film Noir and the Possibilities of Hollywood**, Cham, Palgrave Macmillan, (Palgrave Close Readings in Film and Television), 2020. [juillet 2020].

Built around close readings of 11 noir films, this book seeks to refresh our understanding of "film noir" by returning to the films themselves.

KLUY, Alexander, **Alfred Hitchcock**, Stuttgart, Verlag Philip Reclam, 2019, 100 pages.

LEHMAN, Hauke, **Affect Poetics of the New Hollywood: Suspense, Paranoia, and Melancoly**, Berlin, Boston, De Gruyter, vii, 274 pages.

PADILLA, Mark William, **Classical Myth in Alfred Hitchcock's *Wrong Man* and *Grace Kelly* Films**, Lanham (MD), Lexington Books, 2019, xi, 371 pages.

REBHANDL, Bert, **Der Dritte Man: die Neuentdeckung eines Filmklassikers**, Wien, Czernin Verlag, 2019, 127 pages.
[A propos du film *Le Troisième homme*]

RONGIER, Sébastien, **Alma a adoré: Psychose en héritage**, Paris, Marest, 2019, 171 pages.

C'est sans doute la scène la plus célèbre de toute l'histoire du cinéma, la fameuse « scène de la douche » de *Psychose* ; son influence a donné lieu à d'innombrables hommages, de De Palma à Coppola, de Gus Van Sant à D. Fincher, des séries *Bates Motel* aux oeuvres d'artistes contemporains. Le phénomène est décortiqué dans *Alma a adoré*. Mettant en lumière l'importance du film d'Alfred Hitchcock, Sébastien Rongier démontre la primauté de ce pur « effet-cinéma ».

SULLIVAN, Christopher, **The Complete Inspector Lewis**, Independently Published, 2020, 346 pages.

A companion book to the successful TV show, *Inspector Lewis*. This book covers all 33 episodes. It includes reviews, location and music information plus much more. *Inspector Lewis* was a sequel to the hugely popular

Inspector Morse series. Inspector Lewis starred Kevin Whately as Lewis and Laurence Fox as James Hathaway.

WASSON, Sam, **The Big Goobye: Chinatown and the Last Years of Hollywood**, New York, Flatiron Books, 2020, 416 pages.

Chinatown is the Holy Grail of 1970s cinema. Its twist ending is the most notorious in American film and its closing line of dialogue the most haunting. Here for the first time is the incredible true story of its making.

In Sam Wasson's telling, it becomes the defining story of the most colorful characters in the most colorful period of Hollywood history. Here is Jack Nicholson at the height of his powers, as compelling a movie star as there has ever been, embarking on his great, doomed love affair with Anjelica Huston. Here is director Roman Polanski, both predator and prey, haunted by the savage death of his wife, returning to Los Angeles, the scene of the crime, where the seeds of his own self-destruction are quickly planted. Here is the fevered dealmaking of "The Kid" Robert Evans, the most consummate of producers. Here too is Robert Towne's fabled script, widely considered the greatest original screenplay ever written. Wasson for the first time peels off layers of myth to provide the true account of its creation.

WILLIS, Joseph T., **Threatened Masculinity from British Fiction (1880-1915) to German Cinema**, New York & London, Routledge, 2019, 191 pages.

MINI-DOSSIER



COLLECTIF, **James Bond. Histoire - Secrets - Philosophie - Héros**, numéro hors-série, **Le Point Pop**, 2020, 96 pages.

Notre mission sur ce numéro : dépasser le phénomène commercial pour explorer la nature profonde du mythe 007, son histoire, ses secrets et sa philosophie.

COLETTE, Kevin Bertrand, Tony CRAWLEY & Frédéric-Albert LÉVY, **Les 8 visages de James Bond**, Paris, Éditions de l'Histoire, 2020, 240 pages.

Jamais une telle enquête n'avait été réalisée à ce jour. Les auteurs Frédéric- Albert Lévy, Kevin Bertrand Collette et Tony Crawley, tous passionnés depuis des années de la série des films du célèbre agent, nous entraînent à l'intérieur de l'univers de James Bond. Ils nous font découvrir de quelle façon chaque comédien a été choisi, ce qu'il a apporté à la série : réalisme, fantaisie, comédie. Nous sommes aussi invités dans les coulisses des tournages et, au passage, nous récupérons des anecdotes et des confidences. L'ouvrage se veut aussi un hommage au créateur Ian Fleming qui lui-même collabora avec les services secrets britanniques.

EVIN, Guillaume, **James Bond - La légende en 25 films**, Paris, Hugo Image, 2020.

- Les 25 films détaillés (production, casting, tournage...) et analysés par le spécialiste français de l'agent 007

- Les secrets de tournage du dernier épisode de la série, Mourir peut attendre

- Une iconographie exceptionnelle - plus de 600 documents visuels (photos de promotion, affiches...) dont des photos inédites issues de la collection privée de Guy Hamilton (réalisateur de quatre James Bond dont Goldfinger)

- Des annexes

MOORE, Roger & Gareth OWEN, **Bond par Bond**, Antony, Du May, 2019, 223 pages.

MORGENSTERN, Danny, **Unnützes James Bond Wissen**, Ludwigsburg, Cross Cult, 2020, 320 pages.

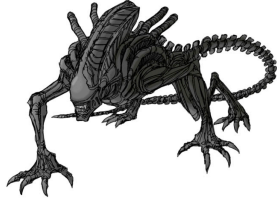
ROBINSON, Ben, **The James Bond Film Guide**, Hero Collector, 2020, 288 pages.

SALISBURY, Mark, **No Time to Die: The Making of the Film**, London, Titan Books, 2020, 192 pages.

This lavish coffee table hardback takes readers behind the scenes of the 25th official James Bond film and reveals the locations, characters, gadgets, weapons, and cars of *No Time To Die*, with exclusive on-set photography, concept art, costume designs, stunt breakdowns, and more, accompanied by cast and crew interviews.



ÉCRITS SUR L'IMAGINAIRE



**SCIENCE-FICTION
FANTASTIQUE & FANTASY**

LITTÉRATURE

ALDER, Emily, **Weird Fiction and Science at the Fin de Siècle**, Cham, Palgrave Macmillan, (Palgrave Studies in Literature, Science and Medicine), 2020, 250 pages.

Reading Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr Hyde* (1886) as an inaugural weird tale, the author goes on to analyse stories by Arthur Machen, Edith Nesbit, H. G. Wells, William Hope Hodgson, E. and H. Heron, and Algernon Blackwood to show how this radical fantasy mode can be scientific, and how sciences themselves were often already weird.

ASHLEY, Mike, **Science Fiction Rebels: The Story of The Science-Fiction Magazines from 1981 to 1990**, Liverpool, Liverpool University Press, 2020, 384 pages.

This volume charts a significant revolution throughout science fiction, much of which was driven by the alternative press, and by new editors at the leading magazines. The period saw the emergence of the cyberpunk movement, and the drive for, what David Hartwell called, 'The Hard SF Renaissance', which was driven from within Britain. Ashley plots the rise of many new authors in both strands: William Gibson, John Shirley, Bruce Sterling, John Kessel, Pat Cadigan, Rudy Rucker in cyberpunk, and Stephen Baxter, Alistair Reynolds, Peter Hamilton, Neal Asher, Robert Reed, in hard sf. He also shows how the alternative magazines looked to support each other through alliances, which allowed them to share and develop ideas as science-fiction evolved.

AURAIX-JONCHIERE, Pascale, Frédéric CALAS (eds.), **La Belle au bois dormant en ses métamorphoses: textualité, transtextualité, iconotextualité**, Clermont-Ferrand, Centre de recherches sur les littératures et la sociopoétique, Maison des sciences de l'homme, 2018, 290 pages.

BARRET, J. K., **Untold Futures: Time and Literary Culture in Renaissance**, Ithaca, Cornell University Press, 2019, 264 pages.

The history of the future that Barret reconstructs looks beyond futures implicitly dismissed as impossible or aftertimes defined by inevitability and fixed perspective. Chapters on Philip Sidney's *Old Arcadia*, Edmund Spenser's *The Faerie Queene*, William Shakespeare's *Titus Andronicus*, *Antony and Cleopatra*, and *Cymbeline*, and John Milton's *Paradise Lost* trace instead a persistent interest in an indeterminate, earthly future evident in literary constructions that foreground anticipation and expectation.

BAZIN, Laurent, **La Dystopie**, Clermont-Ferrand, Presses universitaires Blaise Pascal, (l'Opportune), 2019, 63 pages.

Les dystopies sont partout, ou presque : romans pour ados ou pour adultes, films et séries télévisées, jeux vidéo, publicités... Mais la dystopie, au fond, c'est quoi ? Qu'est-ce qui la distingue de l'utopie comme de la contre-utopie ? Comment expliquer un tel engouement pour des univers aussi sombres et souvent même morbides ? En quoi cette fascination nous permet-elle de mieux comprendre le monde contemporain ? Cet ouvrage fait le point sur un genre devenu un phénomène culturel sans précédent : son histoire - plus ancienne qu'on le croit souvent, son fonctionnement narratif et symbolique, ses thèmes préférentiels et ses enjeux (politiques, philosophiques, scientifiques ou encore sociétaux).

BEAL, Eleanor & Jonathan GREENAWAY (eds.), **Horror and Religion: New Literary Approaches to Theology, Race and Sexuality**, Cardiff, University of Wales Press, (Horror Studies), 2019, 222 pages.

Introduction

1. 'Headlong into an Immense Abyss': Horror and Calvinism in Scotland and the United States - Neil Syme
2. The Blood is the Life: An Exploration of the Vampire's Jewish Shadow - Mary Going
3. Decadent Horror Fiction and Fin-de-Siècle Neo-Thomism - Zoë Lehmann Imfeld
4. 'Let the Queer One in': The Performance of

the Holy, Innocent and Monstrous Body in Vampire Fiction – Rachel Mann

5. More or Less Human, or Less is More Humane?: Monsters, Cyborgs and Technological (Ex)tensions of Edenic Bodies – Scott Midson

6. Horror and the Death of God – Simon Marsden

7. Aboriginal Ghosts, Sacred Cannibals and the Pagan Christ: Consuming the Past as Salvation in Wilson Harris's *Jonestown* – Eleanor Beal

8. Reconfiguring Gothic Anti-Catholicism: Faith and Folk-Horror in the Work of Andrew Michael Hurley – Jonathan Greenaway

9. 'Deliver Us from Evil': David Mitchell, Repetition and Redemption – Andrew Tate
Bibliography.

BRUGUÉ, Lydia & Auba LOMPART (eds.), **Contemporary Fairy-Tale Magic: Subverting Gender & Genre**, Leiden & Boston, Brill, 2020. [à paraître]

BULFIN, Ailise, **Gothic Invasion: Imperialism, War and Fin-de-siècle Popular Fiction**, Cardiff, University of Wales Press, 2018, xi, 292 pages.

What do tales of stalking vampires, restless Egyptian mummies, foreign master criminals, barbarian Eastern hordes and stomping Prussian soldiers have in common? As *Gothic Invasions* explains, they may all be seen as instances of invasion fiction, a paranoid fin-de-siècle popular literary phenomenon that responded to prevalent societal fears of the invasion of Britain by an array of hostile foreign forces in the period before the First World War.

BUSS, Jared S., **Willy Ley: Prophet of the Space Age**, Gainesville, University Press of Florida, 2010, 336 pages.

BYRNE, Aisling, **Otherworlds: Fantasy and History in Medieval Literature**, Oxford & New York, Oxford University Press, 2019, 212 pages.

CASTRO, Ingrid E. & Jessica CLARK (eds.), **Child and Youth Agency in Science Fiction: Travel, Technology, Time**, Lanham (MD), Lexington Books, 2019, x, 294 pages. Afterword by Gary Westfahl.

Child and Youth Agency in Science Fiction: Travel, Technology, Time intersects considerations about children's and youth's agency with the popular culture genre of science fiction. As scholars in childhood studies and beyond seek to expand understandings of

agency in children's lives, this collection places science fiction at the heart of this endeavor. Retellings of the past, narratives of the present, and new landscapes of the future, each explored in science fiction, allow for creative reimaginings of the capabilities, movements, and agency of youth.

COCKER, Cait (ed.), **The Global Vampire: Essays on the Undead in Popular Culture Around the World**, Jefferson (NC), McFarland, (Critical Explorations in Science Fiction and Fantasy), 2020, 251 pages.

Preface (and In Memoriam) 1

Introduction—Texts and Contexts: The Global Vampire in Popular Culture (Cait Coker) 3

The Americas and Canada Biting, Sex and Blood: The New American Vampire Narrative (Candace R. Benefiel) 11

"I'll give you blood to drink": The New Vampire in Novels About the Salem Witch Trials (Marta María Gutiérrez-Rodríguez) 23

Wes Craven's Vampire in Brooklyn: A Passing Narrative (Kendra R. Parker) 35

The Transmediated Lesbian Vampire: LGBTQ Representation in a Contemporary Adaptation of J. Sheridan Le Fanu's *Carmilla*: Natalie Krikowa 48

Éternelle Colonization: The Figure of the Vampire as Colonizing Factor in 21st-Century Québec (Maureen-C. LaPerrière and Julien Drainville) 60

Europe and the Mediterranean: "The creatures of the night, what bad jokes they make!": Racism, "True" Humor and the Nationalistic Vampire on Film (Simon Bacon) 77

Amid and Beyond Gender(s): The Vampire as a Locus of Gender Neutrality in John Ajvide Lindqvist's *Let the Right One In* (Marie Levesque) 90

The Economic Miracle and the Italian Undead in *Tempi duri per i vampiri* (Fernando Gabriel Pagnoni Berns) 104

"Time is an abyss": The Role of History in Werner Herzog's *Nosferatu* (1979) (Thomas Prasch) 116

There's Water Here: Cities, Safety and the Global Environment in Jim Jarmusch's *Only Lovers Left Alive* (Karen E. Viars) 128

Asia and Australia From Sunnydale to Seoul: The Vampire "Fan" in Korean Dramas (Cait Coker) 143

"Don't adjust your life to mine": Moon Child, Homoeroticism and the Vampire as Multifaceted Other (Miranda Ruth Larsen) 153

Aboriginal Australian Vampires and the Politics of Transmediality (Naomi Simone Borwein) 165

"In need of vitamin sea": The Emergence of Australian Identity Through the Eyes and Thirst

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Globalism: Real and Virtual Worlds?
The Ecohorror of The Strain: Plant Vampires
and Climate Change as a Holocaust (Tatiana
Prorokova-Konrad) 189
"Set to drain": Vampirism as Mechanic and
Metaphor in The Elder Scrolls IV: Oblivion
(Trevor Dodge) 200
Afterword (Amanda Jo Hobson and U. Melissa
Anyiwo)

CROSSEN, Carys, **The Nature of the Beast:
Transformations of the Werewolf from the
1970s to the Twenty-First Century**, Cardiff,
University of Wales Press, (Gothic Literature
Studies), 2019, xi, 280 pages.

The werewolf in popular fiction has begun to
change rapidly. Literary critics have observed
this development and its impact on the
werewolf in fiction, with theorists arguing that
the modern werewolf offers new possibilities
about how we view identity and the self.
Although this monograph is preoccupied with
the same concerns, it represents a departure
from other critical works by analysing the
werewolf's subjectivity/identity as a work-in-
progress.

COUDRAY, **Musée des animaux et monstres
marins dans la littérature**, Bordeaux,
Éditions Zéraq, 2019, 144 pages.

COURCELLES, Dominique de, **La Raison du
merveilleux à la fin du Moyen âge et dans
la première modernité**, Paris, Classiques
Garnier, 2019, 391 pages.

SOLARIS

**L'anthologie permanente des littératures
de l'imaginaire
no 213, vol. 45, no 3, hiver 2020
162 pages.**

Des textes de **fiction** de Chloé Jo Bertrand
(**Prix Joël Champetier**), Sylvain Lamur,
Geneviève Blouin, Michèle Laframboise, Hugues
Morin.

Un **article** de Mario Tessier (les Carnets du
futurible) : La Transmission sans-fil ou la radio
eb science et fiction+ les **rubriques**
habituelles (Littéranautes + Lectures)

Avec des **illustrations** d'Émilie Léger, Suzanne
Morel et Laurine Spehner (couverture).

www.revue-solaris.com

COLLECTIF, **Arthurian Fantasy/Fantaisie
arthurienne**, dans **Fantasy Arts and
Studies**, no 7, 2019.

Edito, *de/by Justine Breton*

Fiction. Soupes, chaudrons et enfants
sages, *de/by Christophe Germier*

Fiction. Les Dragons de Merlin, *de/by Céline
Dannappe*

Article. From Morgan Le Fay to Morgaine: the
Visibility of Women from Malory's *Le Morte
Darthur* to Marion Zimmer Bradley's *The Mists
of Avalon*, *de/by Jeanne-France Bignaux*

Fiction. La Dame au Lys, *de/by Olivier Boile*

Fiction. La Fée de Llyn Ogwen, *de/by Hadrian
McPherson*

Article. The Evolution of the Arthurian Love
Triangle, *de/by C. Palmer-Patel*

Article. Guinvere : la Dame Blanche de Jean-
Jouis Fetjaine, *de/by Héléne Cordier*

Fiction. La Planète de Lanval, *de/by Louise
Sbretana*

Fiction. Yvain ou la harpe de Boismaudit, *de/by
Morgane Derenty-Camenen*

Fiction. Jusqu'à la lie, *de/by Macha Tanguy*

Article. La Série britannique *Merlin*, du
prophète omniscient au sorcier en
formation, *de/by Marie Hamel*

Fiction. Le Sommeil d'Avalon, *de/by Elena
Natrochvili*

Fiction. De Camlann à Avallach, d'Avalon à la
Vérité, *de/by Anthony Boulanger*

BD/Comics. Dans les bois de Camelot, *de/by
Guillaume Labrude*. Ce numéro est illustré par

Antoine Pelloux, Guillaume Labrude et
Véronique Thill qui a signé la couverture.

COLLECTIF, **Les Littératures maudites, 3**,
Paris, Les Éditions de l'Oeil du Sphinx, (Les
études du Dr Armitage), 2019, 221 pages.

Conan Doyle était un choix particulièrement
pertinent car il nous parle à la fois
de littérature de genre et de la métapsychique
de son temps auquel il adhéra sans
réserve. Au fil des pages du présent ouvrage,
le lecteur découvrira Doyle fervent
spirite et promoteur des « photographies
d'esprits » qui furent tant prisées au début
du siècle dernier. Lauric Guillaud évoque les
mondes perdus, aventure littéraire
empruntant autant à la science qu'à
l'imagination.

Jocelin Morisson théorise cette spiritualité
laïque que le chaos du monde et les plus
récentes découvertes scientifiques semble faire
émerger, Claude Arz, l'Enchanteur,
nous plonge dans l'Histoire oubliée de Dion
Fortune et de la bataille magique
d'Angleterre, occultisme patriotique et rempart
magique contre les nazis, histoire

aussi étonnante qu'authentique. L'artiste Camille Renversade, qui nous a livré la plus belle des expositions sur l'univers de Doyle, évoque aux côtés de Dominic Marquet la cryptozoologie, les légendes et les folklores qui imprègnent l'oeuvre du créateur du personnage du Professeur Challenger, tandis que le Chevalier Altamont Dupin nous plonge avec délice dans les pastiches de Holmes qui ont finalement construit, plus que le canon littéraire, l'image archétypale du détective. Michèle Malka-Lazès nous livre le récit personnel et inspiré des sujets atteints d'Alzheimer qui côtoient le vestibule de la mort tandis que Daniel Sangsue, nous invite à un voyage littéraire du côté des fantômes et apparitions. Joslan F. Keller investigate avec une rigueur toute holmesienne, l'étrange affaire ufologique d'Harravilliers, sans doute une des rencontres rapprochées parmi les plus solides et documentée. L'ardennais Romuald Leterrier explore quant à lui l'intelligence des plantes, la conscience végétale et les visions chamaniques, nous conduisant de la jungle aux étoiles.

DEATS, Sara Munson, **The Faust Legend: from Marlowe and Goethe to Contemporary Drama and Film**, Cambridge, et al., Cambridge University Press, 2019, xi, 264 pages.

DONATO, Antonio, **Italian Renaissance Utopias: Doni, Patrizi and Zuccolo**, Cham, Palgrave Macmillan, 2019, 318 pages.
This book provides the first English study (comprehensive of introductory essays, translations, and notes) of five prominent Italian Renaissance utopias: Doni's *Wise and Crazy World*, Patrizi's *The Happy City*, and Zuccolo's *The Republic of Utopia*, *The Republic of Evandria*, and *The Happy City*.

DURAFOUR, Jean-Michel, **Nous resterons pour vivre et mourir, avec les loups-garous: confession théorique**, Aix-en-Provence, Rouge Profond, (Débords), 2019, 171 pages.

Le lecteur tient entre ses mains un écrit-garou entremêlant la théorie du cinéma et l'analyse des films avec la part vécue qui se rejoue alors, indéfiniment, dans un autre plan de l'expérience, mais aussi avec des réflexions, des aphorismes sur les images, l'homme, l'animal...[...] ... une manière de récit intime, illicite, à travers leurs images dans de nombreux films : de George Wagner à John

Landis ou Michael Mann, en passant par Terence Fisher, Eugène Green, Jacques Tourneur, Alain Resnais, Philippe Grandrieux, Apichatpong Weerasethakul, Éric Rohmer, Cecil B. DeMille, Wes Craven – et bien d'autres.

FETJAINE, Jean-Louis, **La Science-fiction pour les nuls**, Paris, Pour les nuls, 2019, 563 pages.

Il y a les voyages dans l'espace ou dans le temps, les vaisseaux intergalactiques et les invasions extraterrestres, les robots et les androïdes, les savants fous, les super-héros, l'intelligence artificielle et les mutants... L'univers de la science-fiction est d'une richesse sans limites ! Partez à la découverte de l'histoire de ce genre avec ses précurseurs - Jules Verne et Mary Shelley -, ses auteurs plus modernes - Kim Stanley Robinson ou Pierre Bordage -, et sous toutes ses formes : romans, BD, comics et mangas, films et jeux vidéo...

GENDRON, Corinne & Michel PIERSSENS (dir.), **Entreprises et science-fiction**, dans **Entreprises et Histoire**, no 96, Paris, éditions Eska, 2020.

Irène Langlet, *Les SF d'entreprise: visualiser, déplacer, construire*

Ève Lamendour, *Interdit de rêver ou l'impossible utopie*

Sonia Adam-Ledunois et Sébastien Damart, *L'entreprise fragmentée décodée par la science-fiction*

Isabelle Lacroix, *Politique et éthique des grandes entreprises: l'univers dystopique des Blade Runner 2019 et 2049*

Barbara Czarniawska et Bernward Joergens, *Do robots and companies get along in science-fiction?*

Thomas Michaud, *Le contrôle des mondes virtuels par les entreprises, des fictions cyberpunks au roman Player One*

Aurélien Acquier, *La grande entreprise technologique: durabilité, politique et science-fiction*

Pierre-Antoine Marti, *Des «gogos» au «réseau». Persistances et évolutions des représentations de l'entreprise dans la science-fiction*

Anne-Laure Saives, Édouard Le Maréchal et Gaëlle Brayer, *Science-fiction et prospective stratégique: un détour créatif?*

Michel Pébureau (propos recueillis par Roger Nougaret), *Le banquier et la Science-fiction L'entreprise au prisme de la science-fiction*. Avec Patrick Johnson, Ève Lamendour, Isabelle Moretti et Malika Older. Débat animé par Corinne Gendron et Michel Pierssens

Philippe Meyzie. Document: *L'alimentation future selon Robida*

GERBER, Richard, **Utopian Fantasy: A Study of English Utopia Fiction Since the End of the Nineteenth Century**, London & New York, Routledge, 2019, 184 pages.

This book, originally published in 1955 and reissued in 1973, is a study of the flourishing of an ancient literary form which had only recently been recognized and systematically studied as a proper genre – utopian fiction. Beginning with the imaginary journeys of writers like H. G. Wells at the end of the nineteenth century, Professor Gerber traces the evolving themes and forms of the genre through their culmination in the sophisticated nightmares of Aldous Huxley and George Orwell.

GITTINGER L., Juli, **Personhood in Science Fiction: Religious and Philosophical Considerations**, Cham, Palgrave Macmillan, 2019, 245 pages.

Classic and modern sci-fi texts are engaged, as well as film and television. This book argues that science fiction allows us to examine the profound question of personhood through its speculative and imaginative nature, highlighting issues that are already visible in our present world.

GALANT, Justyna & Marta KOMSTA (eds.), **Strange Vistas: Perspective on the Utopians**, New York, Oxford, et al., Peter Lang, 2019, 166 pages.

The essays examine the concept of utopia in a variety of contexts, such as philosophy, translation, music, social and political issues, like workers' movements and ideology, exploring global utopian fiction from medieval Persian poetry, through late 19th- and early 20th-century narratives, to contemporary Russian and British dystopian novels. Taken together, the texts attest to the lasting allure of the hopeful utopian visions as well as to the pertinence of the dystopian warnings contained in the darker fictive scenarios and social speculations.

HAINES, Christian, **A Desire called America: Biopolitics, Utopia and Literary Commons**, New York, Fordham University Press, 2019, 246 pages.

Through Walt Whitman, Emily Dickinson, William S. Burroughs, and Thomas Pynchon, Haines brings to light a radically different version of the American dream.

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ARTICLES

Michael Nicholson. A Singular Experiment: Frankenstein's Creature and the Nature of Scientific Inquiry

J.P. Telotte. Pondering the "Pulp Paradox": Pal, Paramount, and the SF Pulps

Jaak Tomberg. Morality and Amoralism in Ba(udri)llard's Crash: A Poetic Perspective

Sunyoung Ahn. The Everyday Life of Artificial Intelligence: The Humanism of Ted Chiang's The Lifecycle of Software Objects

Paul Scott. From Contagion to Cogitation: The Evolving Television Zombie

REVIEW-ESSAYS

Patrick A. McCarthy. Reading Dystopian Novels in the Trump Era: Horan's Desire and Empathy in Twentieth-Century Dystopian Fiction and Han/Triplett/Anthony's Worlds Gone Awry

<https://www.depauw.edu/sfs/index.htm>

HASLAM, Jason W., **Gender, Race and American Science Fiction : Reflections on Fantastic Identities**, London & New York, Routledge, 2018, xii, 235 pages.

Focusing on the interplay of whiteness and its various 'others' in relation to competing gender constructs, chapters analyze works by Nathaniel Hawthorne, Mary E. Bradley Lane, Edgar Rice Burroughs, Philip Francis Nowlan, George S. Schuyler and the Wachowskis, Frank Herbert, William Gibson, and Octavia Butler.

HORAN, Thomas, **Desire and Empathy in Twentieth-Century Dystopian Fiction**, Cham, Switzerland, Palgrave Macmillan, (Palgrave Studies in Utopianism), 2018, 212 pages.

This book assesses key works of twentieth-century dystopian fiction, including Katharine Burdekin's *Swastika Night*, George Orwell's *Nineteen Eighty-Four*, and Margaret Atwood's *The Handmaid's Tale*, to demonstrate that the major authors of this genre locate empathy and morality in eroticism.

JOYCE, Ashlee, **The Gothic in Contemporary British Trauma Fiction**, Cham, Palgrave Macmillan, 2019, vii, 233 pages.

This book examines the intersection of trauma and the Gothic in six contemporary British novels: Martin Amis's *London Fields*, Margaret Drabble's *The Gates of Ivory*, Ian McEwan's *Atonement*, Pat Barker's *Regeneration* and *Double Vision*, and Kazuo Ishiguro's *Never Let Me Go*. In these works, the Gothic functions both as an expression of societal violence at the turn of the twenty-first century and as a response to the related crisis of representation brought about by the contemporary individual's highly mediated and spectatorial relationship to this violence.

KARKULEHTO, Sanna, Essi VARIS & Aino-Kaisa KOISTINEN (eds.), **Reconfiguring Human, Nonhuman and Posthuman in Literature and Culture**, New York, Routledge, 2020, xiii, 286 pages.

The time has come for human cultures to seriously think, to severely conceptualize, and to earnestly fabulate about all the nonhuman critters we share our world with, and to consider how to strive for more ethical cohabitation. *Reconfiguring Human, Nonhuman and Posthuman in Literature and Culture* tackles this severe matter within the framework of literary and cultural studies.

LEDUC, Amanda, **Disfigured: On Fairy Tales, Disability and Making Sense**, Toronto, Coach House Books, 2020, 250 pages

Challenges the ableism of fairy tales and offers new ways to celebrate the magic of all bodies. "Leduc persuasively illustrates the power of stories to affect reality in this painstakingly researched and provocative study that invites us to consider our favorite folktales from another angle.

LEVY, Joel, **Reality Ahead of Schedule: How Science Fiction Inspires Science Fact**, Smithsonian Books, 2019, 223 pages.

Science fiction starts with science and extrapolates possibilities. But how, and how often, does science fiction influence the course of science and technology? Levy does an admirable job of teasing apart this relationship by exploring the history of science fiction and tracing the origins of many ideas which came to dominate science over the years: H.G. Wells envisioned the atom bomb and tanks, for example; credit cards were predicted in a work written in 1888; and Star Trek gave us ideas for 3D printing, telecommunications, and health apps.

LOTHIAN, Alexis, **Old Futures: Speculative Fiction and Queer Possibility**, New York, New York University Press, 2018, ix, 333 pages.

Examining speculative texts from the 1890s to the 2010s, from Samuel R. Delany to *Sense8*, Lothian considers the ways in which early feminist utopias and dystopias, Afrofuturist fiction, and queer science fiction media have insisted that the future can and must deviate from dominant narratives of global annihilation or highly restrictive hopes for redemption.

LUOKKALA, Barry R., **Exploring Science Fiction through Science Fiction**, Cham, Springer, 2019, 335 pages.

How does Einstein's description of space and time compare with *Doctor Who*? Can James Bond really escape from an armor-plated railroad car by cutting through the floor with a laser concealed in a wristwatch? What would it take to create a fully intelligent android, such as *Star Trek's* Commander Data?

Exploring Science Through Science Fiction addresses these and other intriguing questions, using science fiction as a springboard for discussing fundamental science concepts and cutting-edge science research.

MÄÄTTÄ, Jerry, BISHOP, Katherine E. & David HIGGINS (eds.), **Plants in Science Fiction, Speculative Vegetation**, Cardiff, University of Wales Press, (New Dimensions in Science Fiction), 2020, 272 pages.

Plants in Science Fiction is the first-ever collected volume on plants in science fiction. Its original essays argue that plant-life in SF is transforming our attitudes toward morality, politics, economics, and cultural life at large; questioning and shifting our understandings of institutions, nations, borders, and boundaries; erecting - and dismantling - new visions of utopian and dystopian futures.

MARGREE, Victoria, **British Women's Short Supernatural Fiction, 1860-1930: Our Own Ghostliness**, Cham, Palgrave Macmillan, 2019, 203 pages.

This book explores women's short supernatural fiction between the emergence of first wave feminism and the post-suffrage period, arguing that while literary ghosts enabled an interrogation of women's changing circumstances, ghosts could have both subversive and conservative implications. Haunted house narratives by Charlotte Riddell and Margaret Oliphant become troubled by uncanny reminders of the origins of middle-class wealth in domestic and foreign

exploitation. Corpse-like revenants are deployed in Female Gothic tales by Mary Elizabeth Braddon and Edith Nesbit to interrogate masculine aestheticisation of female death. In the culturally-hybrid supernaturalism of Alice Perrin, the 'Marriage Question' migrates to colonial India, and psychoanalytically-informed stories by May Sinclair, Eleanor Scott and Violet Hunt explore just how far gender relations have really progressed in the post-First World War period. Study of the woman's short story productively problematises literary histories about the "golden age" of the ghost story, and about the transition from Victorianism to modernism.

MARIGNY, Jean & Jacques FINNÉ (dir.), **Nouvelles histoires de femmes vampires**, Dinan, Terre de brume, (Terres fantastiques), 2019, 224 pages.

Les textes réunis ici, parfois antérieurs à Dracula, plongent tous dans le passé. Pas de rayon laser, pas de jeux spatio-temporels, mais des vampires ordinaires, traditionnels. Des histoires qui fleurent l'ancien, même si elles annoncent parfois certains aspects du présent - L'Innominato, dans "Les Derniers Seigneurs de Gardonal", n'est-il pas l'ancêtre des super-héros contemporains ? Il y a plus que ce retour en arrière. Dans les huit nouvelles de cette anthologie, les vampires cèdent galamment leur place aux "vampirettes". Telles quelles, ces Nouvelles Histoires de Femmes Vampires prolongent et renouvellent un volume, paru jadis, qui attendait son frère jumeau... Ces Histoires de Femmes Vampires sont proposées, présentées et traduites par deux des principaux spécialistes du fantastique et de la littérature vampirique, Jacques Finné et Jean Marigny. Préface: "Les femmes vampires" (Jean Marigny) - "Du côté des auteurs" (Jacques Finné).

Ce même Jacques Finné a fait paraître une autre anthologie : **L'Étreinte de glace: et autres histoires surnaturelles écrites par des victoriennes**, Paris, Éditions Corti, (Domaine Romantique), 2009, 294 pages.

Les auteures retenues ont été plus ou moins célèbres, Gertrude Atherton, La femme et la Mort, (56 livres publiés), Gertrude Bacon, La grotte, (première en de nombreux domaines), Mrs. Alfred (Louisa) Baldwin, Sérénade muette, (dont les " aurait pu " jalonnent la vie), Mary Elizabeth Braddon, L'étreinte de glace, (romancière à succès, auteure de 90 romans et 150 nouvelles), Amelia B. Edwards, Une nuit dans la Forêt noire, (touche à tout de génie), Edith Nesbit, Le pavillon, (pionnière de la

littérature pour enfants, où on la cantonne toujours), Margaret Oliphant, Le portrait, (pilier du Blackwood magazine et romancière reconnue), Mrs. Henry (Ellen) Wood, Dormir... peut-être rêver... (l'une des auteures les plus vendues et traduites de sa génération : cinq millions d'exemplaires).

Avec une longue présentation des auteures, pp. 253-292.

MAY, Markus, Michael BAUMANN, Robert BAUMGARTNER & Tobias EDER (dir.), **Den Drachen denken: liminale Geschöpfe als das Andere der Kultur**, Bielefeld, transcript Verlag, 2019, 239 pages.

»A dragon is no idle fancy« - J.R.R. Tolkiens Maxime ist noch immer aktuell: Der Drache erscheint kulturübergreifend als eine liminale Gestalt, oszillierend zwischen tierischen und menschlichen Aspekten. Durch die Konfrontation mit dem Drachen wird die Begegnung mit dem Fremden im Eigenen, mit dem Tierischen im Menschen intensiver inszeniert als bei allen anderen Fabelwesen.

MIKICS, David (ed.), **The American Canon: Literary Genius from Emerson to Pynchon**, New York, Library of the Americas, 2019, 424 pages.

Recueil de texte d'un célèbre critique littéraire américain. Parmi les auteurs qui ont pratiqué la SF ou le fantastique: Edgar Allan Poe, Nathaniel Hawthorne, Ursula K, Le Guin, Toni Morrison et Thomas Pynchon.

MILLER, Gavin, **Science Fiction and Psychology**, Liverpool, Liverpool University Press, 2020, 304 pages.

Science Fiction and Psychology goes beyond such incidental observations and engagements to offer an in-depth exploration of science fiction literature's varied use of psychological discourses, beginning at the birth of modern psychology in the late nineteenth century and concluding with the ascendance of neuroscience in the late twentieth century.

MORGAN, Glyn, **Imagining the Unimaginable : Speculative Fiction and the Holocaust**, New York & London, Bloomsbury Academic, 2020, 222 pages.

Imagining the Unimaginable examines popular fiction's treatment of the Holocaust in the dystopian and alternate history genres of speculative fiction, analyzing the effectiveness of the genre's major works as a lens through which to view the most prominent historical trauma of the 20th century. It surveys a range of British and American authors, from science

fiction pulp to Pulitzer Prize winners, building on scholarship across disciplines, including Holocaust studies, trauma studies, and science fiction studies.

MUKHERJEE, Upamanyu Pablo, **Final Frontiers: Science Fiction and Techno-Science in Non-Aligned India**, Liverpool, Liverpool University Press, 2019, 192 pages.

This is the first book-length study of the relationship between science fiction, the techno-scientific policies of independent India, and the global non-aligned movement that emerged as a response to the Cold War and decolonization.

Info d'Anne Besson

Elle assure la direction d'un gros site internet "Fantasy, retour aux sources" pour les éditions numériques de la BnF

<https://fantasy.bnf.fr/>

NALLY, Claire, **Steampunk: Gender, Subculture, and the Neo-Victorian**, New York, Bloomsbury Academic, 2019, 290 pages.

What is steampunk? Fashion craze, literary genre, lifestyle - or all of the above? Playing with the scientific innovations and aesthetics of the Victorian era, steampunk creatively warps history and presents an alternative future, imagined from a nineteenth-century perspective. In her interdisciplinary book, Claire Nally delves into this contemporary subculture, explaining how the fashion, music, visual culture, literature and politics of steampunk intersect with theories of gender and sexuality.

NEVINS, Jess, **Horror Fiction in the 20th Century: Exploring Literature's Most Chilling Genre**, Santa Barbara (CA), Praeger Publishers, 2020, 277 pages.

Beginning with the modern genre's roots in the 19th century, the book proceeds to cover 20th-century horror literature in all of its manifestations, whether in comics, pulps, paperbacks, hardcover novels, or mainstream magazines, and from every country that produced it. The major horror authors of the century receive their due, but the works of many authors who are less well-known or who have been forgotten are also described and analyzed. In addition to providing critical assessments and judgments of individual authors and works, the book describes the evolution of the genre and the major movements within it.

OBERHAUSER, Daniel, **Extraterrestrial Languages**, Cambridge (MA), The MIT Press, 2019, x, 252 pages.

The endlessly fascinating question of whether we are alone in the universe has always been accompanied by another, more complicated one: if there is extraterrestrial life, how would we communicate with it? In this book, Daniel Oberhaus leads readers on a quest for extraterrestrial communication. Exploring Earthlings' various attempts to reach out to non-Earthlings over the centuries, he poses some not entirely answerable questions: If we send a message into space, will extraterrestrial beings receive it? Will they understand? What languages will they (and we) speak? Is there not only a universal grammar (as Noam Chomsky has posited), but also a grammar of the universe?

ORLÉANS, Matthieu, commissaire, avec la collaboration de Florence TISSOT, **Vampires: cinéma, littérature, beaux-arts, séries**, Paris, RMN-Grand Palais, 219, 256 pages.

Publié à l'occasion de l'exposition présentée à la Cinémathèque française, Paris, du 9 octobre 2019 au 19 janvier 2020.

PALARDY, Diana Q., **The Dystopian Imagination in Contemporary Spanish Literature and Film**, Cham, Palgrave Macmillan, 2018, xi, 235 pages.

This close reading of texts and films by Ray Loriga, Elia Barceló, Ion de Sosa, José Ardillo, David Llorente, Eduardo Vaquerizo, and Ricardo Menéndez Salmón offers insights into the creative ways that these authors and directors use spatial constructions to capture the dystopian imagination.

PUNTER, David (ed.), **The Edinburgh Companion to Gothic and the Arts**, Edinburgh, Edinburgh University Press, 2019, xx, 492 pages.

The Gothic in all its artistic forms and ramifications is traced from the medieval to the twenty-first century. From architecture, painting and sculpture through music, ballet, opera and dance to installation art and the graphic novel, each of the 33 chapters reflects on and weighs in on the ways in which the Gothic is taken up in the art forms and modes under examination. An Introduction discusses Gothic as a changing cultural form across the centuries with deep psychological roots. This is followed by sections on: architectural arts; the visual arts; music and the performance arts; the literary arts; and media and cultural arts.

RAND, Harry, **Rumpelstiltskin's Secret: What Women didn't Tell the Grimms**, London & New York, Routledge, 2020, xii, 274 pages.

The story hides, in plain sight, criticism of workplace sexual harassment—centuries before society took notice of the indignity. Rumpelstiltskin tells a feminist tale with lessons for men and women, about what women said to each other when they thought their private conversation and complaints passed unnoticed. In the story's different versions, the Brothers Grimm, who recorded the tale, missed women's wry observations.

RICH, Mark, **Toys in the Age of Wonder: Science Fiction, Society and the Symbolism of Play**, Jefferson (NC), McFarland, 2020.

Exploring realms belonging to childhood, literature, science, and history, this innovative study weaves together the histories of wonder tales and children's toys, focusing specifically on their modern aspects and how they reflect and express the social attitudes of that time period beginning around 1859 and ending around 1957.

ROBERTSON, Michael, **The Last Utopians: Four Late Nineteenth-Century Visionaries and their Legacy**, Oxford, Princeton University Press, 2018, viii, 318 pages.

The Last Utopians delves into the biographies of four key figures--Edward Bellamy, William Morris, Edward Carpenter, and Charlotte Perkins Gilman—who lived during an extraordinary period of literary and social experimentation. The publication of Bellamy's *Looking Backward* in 1888 opened the floodgates of an unprecedented wave of utopian writing. Morris, the Arts and Crafts pioneer, was a committed socialist whose *News from Nowhere* envisions a workers' Arcadia. Carpenter boldly argued that homosexuals constitute a utopian vanguard. Gilman, a women's rights activist and the author of "The Yellow Wallpaper," wrote numerous utopian fictions, including *Herland*, a visionary tale of an all-female society.

SPIEGEL, Simon, **Bilder einer Besseren Welt: die Utopie im nichtfikionalen Film**, Marburg, Schüren Verlag, 2019, 432 pages.

SPIEGEL, Simon, REITER, Andrea & Marcy GOLDBERG (eds.), **Utopia and Reality: Documentary, Activism and Imagined Worlds**, Cardiff, University of Wales Press,

(New Dimensions in Science Fiction), 2020, 304 pages.

STEIN, Karen F. & Louisa Mackay DEMERJIAN (eds.), **Future Humans in Fiction and Film**, Newcastle upon Tyne, Cambridge Scholars Publishing, 2018, xx, 181 pages.

This book will appeal to everyone who reads science fiction or thinks about science and its impact on our lives. It raises profound economic, ethical, political, sociological, and psychological questions. It explores our fears and fantasies as it examines a range of fictions, films, and TV programs that speculate about the possibilities of humans in the future.

STÖLLNER, Heinrich, **Die Zukunft von Gestern**, Lüneburg, Dieter von Reeken Publishers, 2019, 512 pages.

Sous-titré: "Science-Fiction-Series in den Utopia und Terra-Reihen der 1950er bis 1989er Jahre.

SUSLOV, Mikhail & Per-Arne BODIN (eds.), **The Post-Soviet Politics of Utopia: Language, Fiction and Fantasy in Modern Russia**, New York & London, I. B. Tauris, 2019, x, 362 pages.

More than 700 'utopian' novels are published in Russia every year. These utopias – meaning here fantasy fiction, science fiction, space operas or alternative history – do not set out merely to titillate; instead they express very real Russian anxieties: be they territorial right-sizing, loss of imperial status or turning into a 'colony' of the West.

SYLVOS, Françoise (dir.), **Utopies et dystopies coloniales**, Sainte-Clotilde (La Réunion), Éditions K'A, (Méné), 2019, 29 pages.

TALAIRACH, Laurence, **Gothic Remains: Corpses, Terror and Anatomical Culture, 1764-1897**, Cardiff, University of Wales Press, 2019, xiii, 290 pages.

The Gothic has always been fascinated with objects carrying with them a sense of horror - the decomposing body, the rigid corpse, the bleeding statue, the spectral skeleton - capable of creating a sublime form of beauty.

The historicist reading of canonical and less known Gothic texts which is proposed throughout *Gothic Remains*, explored through the prism of anatomy, seeks to offer new insights into the ways in which medical practice and the medical sciences informed the aesthetics of pain and death typically read

therein, and the two-way traffic that emerged between medical literature and literary texts.

TARR, Anita C. & Donna R. WHITE (eds.), **Posthumanism in Young Adult Fiction: Finding Humanity in a Posthuman World**, Jackson, University of Mississippi Press, 2018, 290 pages.

In *Posthumanism in Young Adult Fiction: Finding Humanity in a Posthuman World*, editors Anita Tarr and Donna R. White collect twelve essays that explore this new discipline's relevance in young adult literature. Adolescents often tangle with many issues raised by posthumanist theory, such as body issues. The in-betweenness of adolescence makes stories for young adults ripe for posthumanist study. Contributors to the volume explore ideas of posthumanism, including democratization of power, body enhancements, hybridity, multiplicity/plurality, and the environment, by analyzing recent works for young adults, including award-winners like Paolo Bacigalupi's *Ship Breaker* and Nancy Farmer's *The House of the Scorpion*, as well as the works of Octavia Butler and China Miéville.

TIMBERLAKE, John, **Landscape and the Science Fiction Imaginary**, Cardiff, University of Wales, 2018, 250 pages.

John Timberlake focuses on the notion of science fiction as an "imaginary topos," one that draws principally on the intersection between landscape and historical/prehistorical time.

TOMBLAINE, Philippe, **Paranormal ! Une enquête aux frontières de l'inexpliqué**, Bordeaux, Les Moutons électriques, (Bibliothèque des miroirs), 2010, 272 pages.

Tout sur le paranormal, depuis la mode du spiritisme jusqu'aux films fantastiques, en passant par les magiciens et X-Files. De l'histoire du surnaturel à la culture geek.

TOWNSHEND, Dale, **Gothic Antiquity: History, Romance, and the Architectural Imagination, 1760-1840**, Oxford, Oxford University Press, 2019, xviii, 405 pages.

UNTERHOLZER, Bernhard, **Die Erfindung des Vampirs: Mythenbildung zwischen populären Erzählungen vom Bösen und wissenschaftlicher Forschung**, Wiesbaden, Harrassowitz Verlag, 2019, 372 pages.

VENTURA, Patricia & Edward K. CHAN (eds.), **Race and Utopian Desire in American**

Literature and Society, Cham, Palgrave Macmillan, 2019, xxix, 311 pages.

VINCI, Tony M., **Ghost, Android, Animal: Trauma & Literature Beyond Human**, New York, & London, Routledge, 2019, 230 pages.

Investigating how literary representations of ghosts, androids, and animals engage traumatic experience, this book revisits canonical texts by William Faulkner and Toni Morrison and aligns them with experimental and popular texts by Shirley Jackson, Philip K. Dick, and Clive Barker.

WAUGH, Robert H., **The Tragic Thread in Science Fiction**, New York, Hippocampus Press, 2019, 236 pages.

For decades, Robert H. Waugh has been a scintillating critic of fantasy, horror, and science fiction. A leading analyst of H. P. Lovecraft, Waugh now brings his critical talents to the assessment of an array of fantasy and science fiction writers, past and present. In a trilogy of essays, Waugh studies David Lindsay's pioneering novel *A Voyage to Arcturus* (1920), probing its relations to the work of Goethe and its distinctive vocabulary. Two essays discuss the largely ignored work of Olaf Stapledon, while another pair of essays examine key novels by Arthur C. Clarke. Subsequent pieces reveal Waugh's acumen in analyzing the work of William Gibson (*Neuromancer*), the *Fafhrd* and *Gray Mouser* stories and other works by Fritz Leiber, and parallels between Leiber's work and that of James Tiptree, Jr. The book concludes with a rumination on Lovecraft's collaborative science fiction story "In the Walls of Eryx." Waugh illuminates the complexities of all these authors' works with effortless elegance and panache.

WESTFAHL, Gary, **The Rise and Fall of American Science Fiction, from the 1920 to the 1960s**, Jefferson (NC), McFarland, 2019, x, 301 pages.

By examining important aspects of science fiction in the twentieth century, this book explains how the genre evolved to its current state. Close critical attention is given to topics including the art that has accompanied science fiction, the subgenres of space opera and hard science fiction, the rise of SF anthologies, and the burgeoning impact of the marketplace on authors. Included are in-depth studies of key texts that contributed to science fiction's growth, including Philip Francis Nowlan's first Buck Rogers story, the first published stories of

A. E. van Vogt, and the early juveniles of Isaac Asimov, Arthur C. Clarke and Robert Heinlein.

WESTFAHL, Gary & Gregory BENFORD (eds.), **Science Fiction and the Dismal Science: Essays on Economics in and of the Genre**, Jefferson (NC), McFarland, 2020, 290 pages.

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WISEMAN, Sam, **Locating the Gothic in British Modernity**, Clemson, Clemson University Press, 2019, 257 pages.

Beginning with the quintessentially urban Gothic space of fin de siècle London, as represented in classic texts such as Dracula and Arthur Machen's *The Great God Pan*, the study proceeds to ask how the themes and energies which emerge in this moment evolve throughout the early twentieth century. In the ghost stories of authors like M.R. James, the Edwardian era witnesses an uncanny return to the rural English landscape, in which modernity encounters the re-emergence of suppressed fears and forces. After World War One, London again experiences a renewal of Gothic themes, with figures such as D.H. Lawrence and T.S. Eliot representing the city as a stricken and desolate space, haunted by the trauma and ghosts of the recent conflict. That legacy of violence and loss is also evident in rural representations of place in the 1920s and 1930s, along with a renewed interest in supernaturalism and paganism found in authors like Sylvia Townsend Warner and Mary Butts.

WIT, Sébastien, **Romans du hasard: I. Calvino, Ph. K. Dick, M. Saporta**, Rennes, Presses universitaires de Rennes, (Interférences), 2019, 218 pages.

ZELDENRUST, Lydia, **The Mélusine Romance in Medieval Europe: Translation, Circulation, and Material Contexts**, Cambridge, D. S. Brewer, 2020, 272 pages.

A SIGNALER

Au moment de boucler le numéro, j'ai eu l'information suivante sur cette nouveauté :

CHASSAY, Jean-François & Isabelle BOOF-VERMESSE (dir.), **L'Âge des postmachines**, Montréal, Presses de l'Université de Montréal, (Cavales), 2020, 306 pages.

Depuis l'Antiquité, avec le mythe de Galatée, l'objet qui s'anime traverse les âges et les arts. Comment l'imaginaire contemporain s'est-il emparé de la machine ? Sa représentation, sa symbolique, les récits qui lui sont associés sont évidemment tributaires de ceux de la société en général, du discours sur le progrès, du rapport à la technique. L'évolution des technologies du numérique et ses

conséquences imprévisibles pour l'humanité ont rendu nécessaire le débat philosophique portant sur nos rapports avec elle. La machine est inséparable du sujet qui la crée, et les théories et les fantasmes autour d'une posthumanité ou du transhumanisme sont autant de réponses à cette symbiose imaginée ou réelle.

Pour comprendre la spécificité et l'identité de la machine – ou plutôt des machines –, cet ouvrage convoque non seulement la littérature et le cinéma, mais il explore aussi sa matérialisation dans les arts plastiques, les réseaux sociaux, les dispositifs écraniques, la bande dessinée et les jeux vidéo. En tout, dix-sept textes où se côtoient automates, intelligences artificielles et postmachines dans différents milieux – *in vivo*, *in vitro*, *in silico* – dont certains relèvent de dispositifs et de systèmes auto-engendrés.

Ce livre fait partie d'un projet pilote de [libre accès](#) réalisé en collaboration avec la Direction des bibliothèques de l'UdeM. Les versions numériques sont téléchargeables gratuitement.

MINI-DOSSIER ÉCOFICTIONS & APOCALYPSE

ANDERSEN, Greger, **Climate Fiction and Cultural Analysis: A New Perspective on Life in the Anthropocene**, New York, Routledge, 2020, 154 pages.

Focusing primarily on English and German language fictions, *Climate Fiction and Cultural Analysis* shows how Western climate fiction sketches various affective and cognitive relations to the world in its utilization of a small number of recurring imaginaries, or imagination forms.

BARTOSCH, Roman, **Literature, Pedagogy, and Climate Change: Texts Models for Transcultural Ecology**, Cham, Palgrave Macmillan, 2019, 179 pages.

The book develops a concept of transcultural ecology that understands fiction and interpretation as text models that help address the various and incommensurable scales inherent to climate change.

DiPAOLO, Marc, **Fire and Snow: Climate Fiction from the Inklings to *Game of Thrones***, Albany (NY), SUNY Press, 2018, xiii, 333 pages.

In *Fire and Snow*, Marc DiPaolo explores how the apocalyptic fantasy tropes and Christian environmental ethics of the Middle-earth and Narnia sagas have been adapted by a variety of recent writers and filmmakers of "climate

fiction," a growing literary and cinematic genre that grapples with the real-world concerns of climate change, endless wars, and fascism, as well as the role religion plays in easing or escalating these apocalyptic-level crises. Among the many other well-known climate fiction narratives examined in these pages are *Game of Thrones*, *The Hunger Games*, *The Handmaid's Tale*, *Mad Max*, and *Doctor Who*.

ENGÉLIBERT, Jean-Paul, **Fabuler la fin du monde: la puissance critique des fictions d'Apocalypse**, Paris, La Découverte, (L'horizon des possibles), 2019, 239 pages.

Omniprésentes, les fictions d'apocalypse – littéraires, cinématographiques, télévisuelles – imprègnent plus que jamais les tissus profonds de nos imaginaires. Figurer la fin du monde, c'est opposer au présentisme et au fatalisme contemporains une autre conception du temps et une autre idée de la lutte. C'est chercher à faire émerger un horizon encore invisible, une promesse ouverte, indéterminée et en tant que telle nécessaire à l'invention politique : l'utopie.

EHINGER, Franziska, **Utopie und Destruktivität: Bäume in der deutschen Lyrik**, Würzburg, Königshausen & Neumann, 2019, 286 pages.

JAMES, Erin & Eric MOREL (eds.), **Environment and Narrative: New Directions in Econarratology**, Columbus, Ohio State University Press, 2020, 232 pages.

IDEMA, Tom, **Stages of Transmutations: Science Fiction, Biology and Environmental Posthumanism**, New York, Routledge, 2018, 186 pages.

Stages of Transmutation: Science Fiction, Biology, and Environmental Posthumanism develops the theoretical perspective of environmental posthumanism through analyses of acclaimed science fiction novels by Greg Bear, Octavia Butler, Kim Stanley Robinson, and Jeff VanderMeer, in which the human species suddenly transforms in response to new or changing environments. Narrating dramatic ecological events of human-to-nonhuman encounter, invasion, and transmutation, these novels allow the reader to understand the planet as an unstable stage for evolution and the human body as a home for bacteria and viruses.

KEETLEY, Dawn, **Ecogothic in Nineteenth-Century American Literature**, London, Routledge, (Routledge Studies in World

Literature and the Environment, 2), 2019, vi, 238 pages.

KRESSNER, Ilka, Ana Maria MUTIS & Elizabeth M. PETTINAROLI (eds.), **Ecofictions, Eco-realities and Slow Violence in Latin American and the Latin World**, London, & New York, Routledge, (Routledge Studies in World Literature and the Environment), 2020, x, 288 pages.

Ecofictions, Eco-realities and Slow Violence in Latin America and the Latinx World brings together critical studies of Latin American and Latinx writing, film, visual, and performing arts to offer new perspectives on ecological violence. Building on Rob Nixon's concept of "slow violence," the contributions to the volume explore processes of environmental destruction that are not immediately visible yet expand in time and space and transcend the limits of our experience.

SQUIRE, Louise, **Death-Facing Ecology in Contemporary British and North American Environmental Crisis Fiction**, New York & London, Routledge, 2020, 166 pages.

Recent years have seen a burgeoning of novels that respond to the environmental issues we currently face. Among these, Louise Squire defines environmental crisis fiction as concerned with a range of environmental issues and with the human subject as a catalyst for these issues. She argues that this fiction is characterized by a thematic use of "death," through which it explores a "crisis" of both environment and self. Squire refers to this emergent thematic device as "death-facing ecology".

TIDWELL, Christy & Bridgitte BARCLAY (eds.), **Gender and Environment in Science Fiction**, Lanham (MD), Lexington, 2019, 215 pages.

What if humans could terraform planets? What if we could create human-nonhuman hybrids? What if artificial intelligence gains consciousness? What if we could realize kinship with other species through heightened empathy or traumatic experiences? What if we imagine a world without oil? The texts analyzed in this book ask these questions and others, exploring how humans and nonhumans are connected; how nonhuman biologies can offer diverse ways to think about human sex, gender, and sexual orientation; and how interpretive strategies can subvert the messages of older films and written texts.

WASHINGTON, Chris, **Romantic Revelations: Visions of Post-Apocalyptic Life and Hope in Anthropocene**, Toronto, University of Toronto Press, 2019, ix, 252 pages.

Romantic Revelations argues that Percy Shelley, Mary Shelley, Lord Byron, John Clare, and Jane Austen sketch out a post-apocalyptic world that, in contrast to the sunnier Romantic narratives, is paradoxically the vision that offers us hope. In thinking through life after disaster, Washington contends that these authors craft an optimistic vision of the future that leads to a new politics.

WOJNO-OWCZARSKA, Ewa (ed.), **Literarische Katastrophendiskurse im 20. und 21. Jahrhundert**, New York, Bern, Frankfurt, et al., Peter Lang, 2019, 323 pages.

A PROPOS DES AUTEURS

AIREY, Jennifer L., , **Religion around Mary Shelley**, University Park, The Pennsylvania State University Press, 2019, 240 pages.

ANDRE-DRIUSSI, Michael, **Gene Wolfe's The Book of the New Sun: A Chapter Guide**, Sirius Fiction, 2019, 155 pages.

A chapter-by-chapter guide to Gene Wolfe's "The Book of the New Sun," its sequel "The Urth of the New Sun," and four shorter works.

BALDERSTON, Daniel, **How Borges Wrote**, Charlottesville, University of Virginia Press, 2018, ix, 375 pages.

BINNS, Amy, **Hidden Wyndham Life, Love Letters**, Hebden Bridge (UK), Grace Judson, 2019, 288 pages. [John Wyndham]

BOTTING, Eileen Botting, **Mary Shelley and the Rights of the Child: Political Philosophy in Frankenstein**, Philadelphia, University of Pennsylvania Press, 2018, xi, 220 pages.

BRIGGS, Stephen, KIDBY, Paul & Terry PRATCHETT, **The Ankh-Morpork Archives: volume 1**, London, Gollancz, 2019, 240 pages.

CANNAVACCIULO, Margherita, Alice FAVARO & Susanna REGAZZONI (dir.), **Jorge Luis Borges: viajes y tiempos de un escritor a través de culturas y sistemas**, Hildesheim, Georg Olms Verlag, 2018, 171 pages.

COLLECTIF, **Stephen King - Les secrets d'un mythe**, dans *Lire Hors-Série*, no 27, novembre-décembre 2019, 82 pages.

COLLECTIF, **J. J. R. Tolkien - Le seigneur des écrivains**, dans *Lire Hors-Série*, no 28, novembre 2019-janvier 2020, 82 pages.

CROWLEY, John, **Reading Backwards**, Burton (Michigan), Subterranean Press, 2019, 455 pages.

DAY, David, **The Illustrated World of Tolkien**, San Diego (CA), Thunder Bay Press, 2019, 288 pages.

D'CUNHA, Candy, **Ecosophical Vision and Self-Realization in Margaret Atwood's Select Narratives**, London, Academia Press, 2019, xx, 228 pages.

DELANY, Samuel R., **Letters from Amherst: Five Narrative letters**, Middletown (Conn.), Wesleyan University Press, 2019, 160 pages.

DIAZ, Brigitte & Clément HUMMEL (dir.), **J.-H. Rosny Aîné**, dans *Elseneur*, no 34, Caen, Presses universitaires de Caen, 2020, 204 pages.

DIESBACH, Ghislain de, **Jules Verne: politiquement correct ? Suivi de Histoire de mon livre**, Versailles, Via Romana, 2019, 319 pages.

DOMS, Misia Sophia & Peter KLINGEL, , **"Was ist der Mensch, und was kann aus ihm werden ?" : zur Kritik an rationalistischen Utopien und Erziehungskonzepten in E.T. A Hoffman "Nussknacker und Mausekönig"**, Würzburg, Königshausen & Neumann, 2019, 140 pages.

DOYLE, Mark G., **Utopian and Dystopian Themes in Tolkien's Legendarium**, New York, Lexington Books, 2019, 240 pages.

DUPERRAY, Max, **Des Dieux et des hommes: contes et récits de lord Dunsany**, Paris, Michel Houdiard, 2019, 154 pages.

ESPOSITO, Manuel, **La Réception de l'Arioste par Italo Calvino: pour une esthétique du détour**, Paris, L'Harmattan, 2019, 236 pages.

FELTGEN, Quentin & Nils RENARD (dir.), **Tolkien et la Terre du milieu: un monde en**

palimpsestes, Oaris, Rue d'Ulm, (Actes de la recherche à l'ENS, no 30), 2019, 172 pages.

FERRÉ, Vincent (dir.), **Le Dictionnaire Tolkien**, Paris, Bragelonne, 2019, v volumes, 540 & 543 pages.

FERRÉ, Vincent & Frédéric MANFRIN (dir.), **Tolkien: voyage en terre du Milieu**, Paris BnF/Christian Bourgois, 2019, 304 pages. [Catalogue d'exposition]

GODDEN, Richard & Asa Simon MITTMAN (eds.), **De/Coupling Monstrosity and Disability: Monstrosity, Disability, and the Posthuman in the Medieval and Early Modern World**, Cham, Switzerland, Palgrave Macmillan, 2019, xxxvi, 352 pages.

HABER, Erika, **Oz Behind the Iron Curtain: Aleksander Volkov and his Magic Land Series**, Jackson, University Press of Minnesota, 2019, 259 pages.

In 1939, Aleksandr Volkov (1891-1977) published *Wizard of the Emerald City*, a revised version of L. Frank Baum's *The Wonderful Wizard of Oz*. Only a line on the copyright page explained the book as a "reworking" of the American story. Readers credited Volkov as author rather than translator. Volkov, an unknown and inexperienced author before World War II, tried to break into the politically charged field of Soviet children's literature with an American fairy tale. During the height of Stalin's purges, Volkov adapted and published this fairy tale in the Soviet Union despite enormous, sometimes deadly, obstacles. Marketed as Volkov's original work, *Wizard of the Emerald City* spawned a series that was translated into more than a dozen languages and became a staple of Soviet popular culture, not unlike Baum's fourteen-volume Oz series in the United States. Volkov's books inspired a television series, plays, films, musicals, animated cartoons, and a museum. Today, children's authors and fans continue to add volumes to the Magic Land series. Several generations of Soviet Russian and Eastern European children grew up with Volkov's writings, yet know little about the author and even less about his American source, L. Frank Baum. Most Americans have never heard of Volkov and know nothing of his impact in the Soviet Union, and those who do know of him regard his efforts as plagiarism.

HAMPTON, Gregory J. & Kendra R. PARKER (eds.), **The Bloomsbury Handbook of**

- Octavia E. Butler**, New York, Bloomsbury Academic, 2019, 312 pages.
- HARRIS-FAIN, Darren (ed.), **Mary Shelley's *Frankenstein: a Documentary Volume***, Farmington Hills (Mich.), Gale, A Cengage Company, 2020, xxiii, 443 pages.
- HATZENBICHLER, Christian, **J. R. R. Tolkien und sein Christentum: eine religionswissenschaftliche Auseinandersetzung mit Tolkiens Werk und seiner Rezeptionsgeschichte**, Baden-Baden, Tectum Verlag, 2019, vii, 246 pages.
- HEIDORN, Fritz, **Arthur C. Clark: jenseits des Möglichen**, Lüneburg, Dieter von Reeken Verlag, 2019, 235 pages.
- INGLE, Stephen, **Orwell Reconsidered**, New York, Routledge, 2020, xiii, 142 pages.
- JAULMES, Adrien, **Sur les Traces de George Orwell**, Paris, Équateurs, 2019, 153 pages.
- JULLIEN, Dominique, **Borges, Buddhism and World Literature: A Morphologie of Renunciation Tales**, Cham, Palgrave Macmillan, 2019, xxv, 126 pages.
- KASTBERGER, Klaus & Stefan MAURER (dir.), **Wir Kinder der Toten. Heimat und Horror bei Elfriede Jelinek**, Wien, Sonderzahl, 2019, 178 pages.
- KLINGER, Leslie S. (ed.), **The New Annotated H. P. Lovecraft: Beyond Arkham**, New York, Liveright, 2019, 512 pages. Introduction by Victor LaValle. Contribution by Janet Byrne.
- MANFRIN, Frédéric, **Tolkien: voyage en terre du milieu: album de l'exposition**, Paris, Bibliothèque nationale de France, 2019, 79 pages.
- McCLEAVE, Sarah & Triona O'HANLON (eds.), **The Reputations of Thomas Moore: Poetry, Music and Politics**, New York, Routledge, 2020, iv, 214 pages.
- McILWAINE, Catherine, **Tolkien: créateur de la Terre du Milieu: catalogue**, Paris, Hoeboken, 2019, 416 pages.
- MENDELSON, Farah, **The Pleasant profession of Robert A. Heinlein**, London (UK), Unbound, 2019, 480 pages.
- OKORAFOR, Nnedi, **Broken Places & Outerspaces: Finding Creativity in the Unexpected**, New York, Simon & Schuster, (TED Books), 2019, 112 pages. [Biographie d'un auteur de science-fiction]
- ROBERTS, Adam, **H. G. Wells: A Literary Life**, Cham, Palgrave MacMillan, 2019, 452 pages.
- RUSSEL, R. B., **Occult Territory: an Arthur Machen Gazetteer**, Leyburn (UK), Tartarus Press, 2019, xiv, 272 pages.
- SANAHUJAS, Simon & Vivian AMALRIC (dir.), **Conan ! De barbare à souverain**, Bordeaux, Les Moutons électriques, 2019, 352 pages.
- SHADURSKI, Maxim, **The Nationaliy of Utopia: H. G. Wells, England and the World State**, New York, London, Routledge, 2020, viii, 212 pages.
- SMITH, Andrew & Mark BENNETT (eds.), **Locating Ann Radcliffe**, New York & London, Routledge, 2020, x, 118 pages.
- STANLEY, Tarshia (ed.), **Approaches to Teaching the Works of Octavia E. Butler**, New York, Modern Language Association, 2019, 168 pages
- SUDRET, Laurence, **Les Femmes de Jules Verne**, Angoulême, Laurence Sudret, 2019, 131 pages.
- TIBBETTS, John C., **The Furies of Marjorie Bowen**, Jefferson (NC), McFarland, 2019, 235 pages. Foreword by Michael Dirda. This first book-length critical examination of the life and work of Marjorie Bowen (1885–1952) reveals a major English writer whose prodigious output included stories of history, romance, and the supernatural.
- VERDIN, Philippe, **"Mon Précieux" : bonne nouvelle en Terre du Milieu**, Paris, Les Éditions du Cerf, 2019, 179 pages.
- VOEGELE, Augustin, **De l'unanimisme au fantastique: Jules Romain devant l'extraordinaire**, Bruxelles, Bern, et al., Peter Lang, 2019, viii, 360 pages.
- VOLPI, Jorge, et al., **De Monstros, dobles, automatatas y quimeras: homenaje a Ignacio Padilla**, Madrid, Paginas de espuma, 2018.

WILLSON, Patricia (ed.), **Crítica y traducción en Julio Cortázar**, Madrid, Iberoamericana, 2019, 145 pages.

CINÉMA & TÉLÉVISION

AA.VV., **Harry Potter. Hogwarts: lezioni di cinema. Guida di cinematografica per principianti**, Modena, Panin Comics, 2019, 64 pages.

ALLARD, Jérôme-Olivier, Marie-Christine LAMBERT-PERREAULT & Simon HAREL (dir.), **La Mort intranquille. Autopsie du zombie**, Québec, Presses de l'Université Laval, (Études littéraires, 2019, 210 pages. Préface de Sarah Juliet Lauro.

Le zombie contemporain, mort-vivant mangeur de chair humaine, apparaît dans un grand nombre de productions esthétiques depuis le début des années 2000, contaminant une variété de supports (du livre au film, du jeu vidéo à la série télévisée) et différents genres, à commencer par celui de l'horreur. Comprenant une préface de Sarah Juliet Lauro, l'ouvrage collectif *La mort intranquille* se veut un espace de réflexion savante où chercheuses et chercheurs de plusieurs disciplines se donnent pour objectif d'étudier le zombie, de l'autopsier, d'en explorer les incarnations, du mort-vivant romérien au monstre réhumanisé, en passant par la figure de l'infecté.

AVILA, Mike, **The Man in the High Castle: Creating the Alt World**, London UK), Titan Books, 2019, 191 pages. Foreword by Ridley Scott.

BIAO, Yannick Han, **Masse & Apokalypse: zur narrativen Entfaltung einer autoritären Konstruktion im Zombie-Genre**, Bielefeld, transcript, 2020, 230 pages.

BLAUVELT, Christian, **Survivre dans la galaxie: et ne pas finir dévoré par un Ewok**, Vanves: Hachette Heroes, 2019, 127 pages.

BOND, Jeff, **Star Trek: The Motion Picture. The Art and Visual Effects**, London, Titan Books, 2020, 176 pages.

BRAKE, Mark & Jon CHASE, **La Science dans Star Wars: ce qui se cache derrière la Force, le sabre laser, les voyages**

intergalactiques, Louvain-la-Neuve, De Boeck, (Sciences), 2020, 336 pages.

BURK, Graeme & Robert SMITH, **Who is the Doctor 2: the Unofficial Guide to Doctor Who: The Modern Series**, Toronto ECW Press, 2020, 400 pages.

CARBERRY, Chris, **Alcohol in Space: Past, Present & Future**, Jefferson (NC), McFarland, 2019, 217 pages. Foreword by Andy Weir. Covering the long history of alcohol in human society, how alcohol has been addressed in science fiction, and space agriculture technologies, this book investigates a broad sweep of questions that bear on the manufacture of alcohol in space, as well as human space settlement in general.

CASTLE, Alison, **2001, l'odyssée de l'espace**, Paris, Taschen, (Varia), 2019, 96 pages. Livre + DVD

COLLECTIF, **Star Wars**, dans **La 7e Obsession**, revue bimestrielle de cinéma, hors-série no 2, 2019, 132 pages inédites.

COLLECTIF, **Dario Argento**, dans **La 7e Obsession**, revue de cinéma bimestrielle, hors-série no 1, 2019, 132 pages inédites.

COLLECTIF, **La Saga Terminator**, Paris, Mad Movies Classic, (Le plus fort du cinéma), 2019, 116 pages.

COLLECTIF, **Star Wars, l'Ascension de Luke Skywalker: le guide visuel avec plans de coupe exclusifs**, Vanves, Hachette Pratique, (Heroes), 2019, 200 pages.

COLLECTIF, **Mad Movies: 100 films de genre à (re)découvrir: le guide ultra libre d'un magazine culte**, [par l'équipe éditoriale de Mad Movies], Vanves, Hachette Pratique, (Heroes), 2019, 288 pages.

CURRY, Dan & Ben ROBINSON, **Star Trek: The Artistry of Dan Curry**, London, Titan Books, 2020, 204 pages.

EWING, Jeffrey A. & Andrew M. WINTERS (eds.), **Stranger Things and Philosophy: Thus Spake the Demogorgon** (Popular Culture and Philosophy, 126), Chicago, Open Court, 2019, 256 pages.

EDWARDS, Justin D. & Johan HÖGLUND (eds.), **B-Movie Gothic: International Perspectives**, Edinburgh, Edinburgh University

Press, (Tradition in World Cinema), 2019, 236 pages.

FRANZOSINI, Edgardo, **Bela Lugosi: Biographie d'une métamorphose**, Paris, La Baconnière, (Hors collection), 2020, 122 pages.

GOLDING, Dan, **Star Wars after Lucas: A Critical Guide to the Future of the Galaxy**, Minneapolis, University of Minnesota Press, 2019, 256 pages.

GRANT, Barry Keith, **The Twilight Zone**, Detroit (MI), Wayne State University, (TV Milestones), 2020, 123 pages.

GREENHILL, Pauline, **Reality, Magic, and Other Lies: Fairy-Tale Film Truths**, Detroit, Wayne State University Press, (Fairy Tales Studies), 2020, 288 pages.

GROSSMAN, Julie & Will SCHEIBEL, **Twin Peaks**, Detroit, Wayne State University Press, (TV Milestones), 2020, 122 pages.

HARRYHAUSEN, Vanessa, **Ray Harryhausen: Titan of Cinema**, Edinburgh, National Galleries of Scotland, 2020, 208 pages.

HELLER-NICHOLAS, Alexandra, **Masks in Horror Cinema: Eyes without Faces**, Cardiff, University of Wales Press (Horror Studies), 2020, 288 pages.

This study debates horror cinema's durability as a site for the potency of the mask's broader symbolic power to be constantly re-explored, re-imagined and re-invented as an object of cross-cultural and ritual significance that existed long before the moving image culture of cinema.

JARAZO-ALVAREZ & Pilar ALDERETE-DIEZ (eds.), **Cultural Politics in Harry Potter: Life, Death and the Politics of Fear**, New York, Routledge, 2020, xviii, 223 pages.

JONES, Matthew, **Science Fiction Cinema and 1950s Britain: Recontextualizing Cultural Anxiety**, New York, Bloomsbury Academic, 2018, 230 pages.

KOCH, Thomas, **Der Künstliche Mensch im populäre Spielfilm: anthropologische und ethische Zugänge**, Berlin LIT Verlag, 2019, 313 pages.

KORD, Susanne, **12 Monkeys**, Leighton Buzzard, Auteur Publishing, (Constellations), 2019, 102 pages.

LANDRAGIN, Frédéric, **L'Art et les sciences dans Alien**, Seine-Saint Denis, La Ville brûle, 2019, 174 pages.

LIVELY, Robert L. (ed.), **Exploring Star Trek: Voyager: Critical Essays**, Jefferson (NC), McFarland, 2020, 277 pages. Foreword by Lincoln Geraghty.

These fifteen essays interrogate the context, characters, and themes of *Star Trek: Voyager*, as they relate to the culture and zeitgeist of the 1990s. Essays on gender show how the series both challenges and reinforces typical sci-fi stereotypes through the characters of Captain Janeway, Kes and Seven of Nine, while essays on identity examine the show's intersections with disability studies, race and multiracial identities, family dynamics, and emerging AI and humanity.

McALLISTER, Matt, **Ghostbusters Legacy: The Making of Ghostbusters I & II**, Hero Collector: Media Tie i Edition, 2020, 240 pages

McINTYRE, Gina, **Stranger Things: dans l'envers du décor**, Paris, Mana Books, 2019, 226 pages.

MILLER, Cynthia J. & A. Bowdoin VAN RIPER (eds.), **Terrifying Texts: Essays on Books of Good and Evil in Horror Cinema**, Jefferson (NC), McFarland & Company, 2018, viii, 260 pages.

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MILLER, Mark A. & David J. HOGAN (eds.). **Christopher Lee and Peter Cushing and Horror Cinema**, Jefferson (NC), McFarland, 2020, 408 pages. Forewords by Robert Bloch, Christopher Lee & Peter Cushing.

NAPZOK, Ken, **Why We Love Star Wars: The Great Moments That Built a Galaxy Far, Far, Far Away**, Toronto, Mango Media, 2019, 208 pages.

NOOR, Mohamed A., **Live Long and Evolve: What Star Trek can Teach us About Evolution, Genetics, and Life on Other Worlds**, New York, Princeton University Press, 2010, 208 pages.

OBADIA, Paul, **La Belle et la Bête, de Jean Cocteau, 1946: une affaire de genre**, Paris, L'Harmattan, 2019, 139 pages.

OLIVIER, Marc, **Household Horror: Cinematic Fear and the Secret Life of Every Day Objects**, Bloomington, Indiana University Press, 2020, 350 pages.

PALLANT, Katrina & Nathalie CLUBB, **Star Wars: alien archive**, Vanves, Hachette Heroes, 2019, 157 pages. [Le Guide de toutes les espèces de la galaxie]

PAVONE, Chris, **Star Wars : 350 anecdotes**, Paris, L'Opportun, (Hors Collection), 2019, 192 pages.

PELOSATO, Alain, **X-Files: la série TV et les films** [les 11 saisons chroniquées par épisode], Givros, SFM Éditions, 2019, 104 pages.

PELOSATO, Alain, **Les 100 films cultes de vampires**, Dinan, Terre de Brume, (Terres fantastiques. Essais), 2019, 318 pages. Préface de Jacques Finné.

De Nosferatu à Twilight, du Bal des vampires à Morse, en passant par Le Cauchemar de Dracula, Blade et Les Prédateurs, tous les grands films de vampires se pressent dans ce livre pas comme les autres. Mais on y trouvera également les réalisateurs, acteurs, musiciens, ainsi que tous ceux qui ont leur place dans le phénoménal succès de ces films de genre... Dans cet ouvrage à la fois technique, historique et anecdotique, Alain Pozzuoli propose sa sélection des 100 films cultes de ce cinéma vampirique qui a inspiré nombre de réalisateurs d'un bout à l'autre de la planète et qui - en bien ou en mal - a marqué à jamais l'histoire du 7e Art !

RIEKKI, R. A. & Jeffrey A. SARTAIN (eds.), **The Many Lives of The Evil Dead: Essays on the Cult Film Franchise**, Jefferson (NC), McFarland, 2019, 219 pages.

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ROBINSON, Andrea, *The Handmaid's Tale - La Servante écarlate : l'art et le making of*, Paris, Gründ, 2019, 2019, 160 pages.

ROBINSON, Ben, *Star Trek Voyager: A Celebration*, London, Hero Collector, 2020, 216 pages.

ROMANKO, Karen A., *Women of Science Fiction and Fantasy Television: An Encyclopedia of 400 Characters and 200 Shows, 1950-2016*, Jefferson, McFarland, 2019, 253 pages.

SAWICKI, Mark & Juniko MOODY, *Filming the Fantastic with Virtual Technology: Filmmaking on the Digital Backlot*, New York & London, Routledge, 2020, 224 pages.

SHADMI, Koren, *The Twilight Man: Rod Serling and the Birth of Television*, Humanoids/Life Drawn, 2019, 180 pages.

STILL, Julie M., & ZARA T. WILKINSON (eds.), *Buffy to Batgirl : Essays on Female Power, Evolving Feminity and Gender Roles in*

Science Fiction and Fantasy, Jefferson (NC), McFarland, 2019, 252 pages. Foreword by Katharine Kittredge.

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Beyond the Monomyth: Yuriko's Multi-Mythic Journey in Miyabe Miyuki's The Book of Heroes (Eleanor J. Hogan) 225

SZOSTAK, Phil, *The Art of Star Wars: The Rise of Skywalker*, New York, Abrams, 2020, 256 pages. Foreword by Doug Chiang.

THROWER, Stephen, *Murderous Passions: The Delirious Cinema of Jesús Franco*, vol. 1, London (UK), Strange Attractor Press, 2020, 512 pages.

TORO, Guillermo del, *Guillermo del Toro: Studies in Horror*, San Rafael, (CA), Insight ed., 2020, 416 pages.

TURNOCK, Bryan, *Studying Horror Cinema*, Lighthouse Buzzard, Auteur Publishing, 2019, 298 pages.

VERVISCH, Gilles, **Star Wars: le retour de la philo**, Paris, Le Passeur éditeur, (la Saga décryptée), 2019, 286 pages.

WALCH, Thorsten, **Es Lebe Star Wars: Die Erfolgsgeschichte aus einer weit, weit entfernten Galaxis**, In Farbe und Bunt, 2019, 440 pages.

MINI-DOSSIER GAME OF THRONES

BROOKS, Max, John AMBLE, et al., **Winning Westeros: How Game of Thrones Explains Modern Military Conflict**, Omaha, University of Nebraska Press/Potomac Books, 2019, 282 pages.

CHAILLAN, Marianne, **Game of Thrones: une fin sombre et pleine de terreur**, Paris, Ed. des Equateurs/Humensis, (Équateurs Philosophie), 2019, 232 pages.

Comment comprendre l'épisode final que de si nombreux fans ont jugé si décevant qu'une pétition de plus d'un million et demi de signataires a réclamé de tourner à nouveau la dernière saison ? Et si justement l'analyse philosophique de cette fin pouvait nous permettre de surmonter notre déception en nous donnant des clefs de compréhension ?

FOUCHER, Gisèle, **Les Femmes de Game of Thrones**, Paris, Ynnis, 2019, 319 pages.

McNUTT, Myles, **Game of Thrones: A Guide to Westeros and Beyond, The Complete Series**, San Francisco (CA), Chronicle Books, 2019, 288 pages

McNUTT, Myles, **Game of Thrones: la chronique intégrale des huit saisons**, Paris, Huginn & Muninn, (Game of Thrones), 2019, 288 pages.

RENFRO, Kim, **The Unofficial Guide to Game of Thrones**, New York, Simon & Schuster, 2019, 356 pages.

RILEY, Deborah, **Tout l'art de Game of Thrones**, Paris, Hors Collection, 2019, 328 pages.

SLOANS, Helen & Michael KOGGE, **La Photographie de Game of Thrones**, Paris, Éditions 404, 2019, 416 pages.

STEIMER, Jonathan, **De Game of Thrones à la philosophie: l'homme est un loup pour**

l'homme, Paris, Saint-Honoré, 2019.

BANDES DESSINÉES



FILMS D'ANIMATION DESSINS ANIMÉS

BEN AYED, Maya, **Le cinéma d'animation en Tunisie: un cinéma de la marge en contexte autoritaire**, Paris, L'Harmattan, (Mondes en mouvement), 2019, 300 pages.

BRAY, Adam, **Marvel Studios: encyclopédie des personnages**, Vanves, Hachette jeunesse, 2019, 175 pages.

BOILLAT, Alain (dir.), **Présence de la science-fiction dans la bande dessinée d'expression française**, dans *ResFuturæ*, no 14, 2019.

Alain Boillat : Sept rencontres du 9e type entre un médium (la BD) et un genre (la SF)

Seven encounters of the ninth kind between a medium (bande dessinée) and a genre (science fiction)

Irène Langlet : Le paysage spatial dans la bande dessinée de science-fiction

Spatial landscape in science fiction bande dessinée

Désirée Lorenz : Super-héros et science-fiction française dans l'immédiat après-guerre

Super heroes and science fiction in immediate post-war France

Rémi Auvertin : L'archéologue dans la bande dessinée de science-fiction francophone [

The archaeologist in French speaking science fiction bande dessinée

Franck Thibault : La parole de l'autre. La communication extra-terrestre dans la série « Valérian » de Christin et Mézières

The speech of the other. Extraterrestrial communication in the "Valérian" series by Christin and Mézières

Adrien Cascarino : Les Méta-Barons, des cyborgs subversifs ?

The Méta-Barons as subversive cyborgs

Tessa Sermet : Le Transperceneige et Snowpiercer : figuration, sas et espaces de transit(ion)

Transperceneige and Snowpiercer: figuration, liminality and transit(ion) spaces

Alain Boillat : La science-fiction au prisme de l'intime : étude des séries Lupus et Aâma de Frederik Peeters (2002-2014)

Science-fiction through the prism of the intimate: Lupus and Aâma by Frederik Peeters (2002-2014)

EN DIRECT DE SCIENCE FICTION STUDIES

Jay P. Telotte : Hollywood sur la Lune : les « Scientifilms », les Pulps et l'imaginaire science-fictionnel Hollywood on the Moon: "Scientifilm," the Pulps, and the SF Imagination

EN DIRECT DE FOUNDATION

Chris Gavaler et Nathaniel Goldberg : Les merveilles du scepticisme : René Descartes et les superhéros de comics

Marvels of Scepticism: René Descartes and Superhero Comics

COMPTE RENDUS

Irène Langlet : Science-fiction et fin du monde : l'apocalypse et les usages partiels du genre (revue-essai)

Science-fiction and the end of the world : apocalypse and the partial uses of the genre

COLLECTIF, **Génération Astérix : album hommage**, Paris, Editions Albert René, 2019, 140 pages.

Soixante auteurs français et internationaux rendent hommage à Astérix à l'occasion des 60 ans de la bande dessinée.

COLLECTIF, **Princesse Mononoké: album du film**, Paris, Glénat, (Studio Ghibli), 2020, 232 pages.

COLLECTIF, **Picasso et la bande dessinée**, dans **Le Point Hors-série**, 2020, 124 pages.

Comment la BD a influencé son art, Spiegelman, Manara, Gotlieb : ce qu'ils doivent à son art.

FISHER DAVIES, **Comics as Communication: A Functional Approach**, Cham, Palgrave Macmillan, (Palgrave Studies in Comics and Graphic Novels), 2019, 338 pages.

INZO & Olivier DELOIGNON (dir.), **Bande annonce: cinéma et bande dessinée**, Paris, Zeug, 2019, 159 pages.

Sept études historiques et critiques décortiquent les relations étroites, teintées d'amour et/ou de haine, entre le cinéma et la bande dessinée.

On y croise Winsor McCay, Edmond Baudoin, Jean-Claude Forest, Paul Grimault, Michel Ocelot. Alain Resnais. Stanley Kubrick, René Laloux, Claire Sichez et Marine Rivoal. Walt Disney... On y disserte aussi de western, d'adaptation, de temporalité, de censure, de héros, de comics, d'expérience psychédélique ou de cinéma d'animation...

FEDERICI, Sandra, **L'Entrance des auteurs africains dans le champ de la bande dessinée européenne de langue française**, Paris, L'Harmattan, 2019, 360 pages. Préface de Pierre Halen & Silvia Riva.

FINGEROTH, Danny, **A Marvelous Life: The Amazing Story of Stan Lee**, New York, St. Martin's Press, 2019, 400 pages.

GARCIA LANA, Julio A. & Ana ASION SÜNER (eds.), **Nueva Visiones sobre el comic: un enfoque interdisciplinar**, Zaragoza, Prensas de la Universidad de Zaragoza, 2018, 501 pages.

KIDMAN, Shawna, **Comic Books Incorporated: How the Business of Comics Became the Business of Hollywood**, Oakland, University of California Press, 2019, 328 pages.

MELLIER, Denis & Marion HAZA (dir.), **Le corps augmenté dans la BD**, dans **Captures** [Figures, théorie et pratiques de l'imaginaire], vol. 4, no 2, Montréal, Université du Québec à Montréal, 2019.

En ligne : revuecaptures.org/node/3986

MOEN, Kristian, **New York's Animation Culture: Advertising, Art, Design and Film: 1939-1940**, Basingstoke, Palgrave macmillan, 2020, 222 pages.

PINTOR IRANZO, Ivan, **Figuras del Comic: forma, tiempo y narración scuenal**, Valencia, Universitat de Valencia, Castellon de la Plana, Universitat Jaume I, Barcelona, Universitat autònoma de Barcelona: Universitat Pompeu Fabra, 2017, 345 pages.

PISSAVY-YVERNAULT, Christelle & Bertrand, **Boule et Bill: l'Art de Roba**, Paris, Dargaud, 2019, 240 pages.

RALL, Hannes, **Adaptation for Animation: Transforming Literature Frame by Frame**, Boca Raton, CRCr Press, 2020, 472 pages.

RIESMAN, Abraham, **True Believer: The Rise and Fall of Stan Lee**, New York, Penguin Random House, 2020, 320 pages

ROBNIK, Drehli (dir.), **Put the X in PolitiX: Machtkritik und Allianzendenken mit den X-Men-Filmen**, Berlin, Neofelis Verlag, 2019, 122 pages.

RODRIGUEZ, Francisco, **Cómic y traducción: preliminar teórico-práctico de una disciplina**, Madrid, Editoril Síndéresis, 2019, 297 pages.

SOMMERS, Joseph Michael & Kyle EVELETH (eds.), **The Artistry of Neil Gaiman: Finding Light in the Shadows**, Jackson, University Press of Mississippi, 2019, 300 pages.

Contributions by Lanette Cadle, Züleyha Çetiner-Öktem, Renata Lucena Dalmaso, Andrew Eichel, Kyle Eveleth, Anna Katrina Gutierrez, Darren Harris-Fain, Krystal Howard, Christopher D. Kilgore, Kristine Larsen, Thayse Madella, Erica McCrystal, Tara Prescott-Johnson, Danielle Russell, Joe Sutliff Sanders, Joseph Michael Sommers, and Justin Wigard
Neil Gaiman (b. 1960) reigns as one of the most critically decorated and popular authors of the last fifty years. Perhaps best known as the writer of the Harvey, Eisner, and World Fantasy Award-winning series *The Sandman*, Gaiman quickly became equally renowned in literary circles for *Neverwhere*, *Coraline*, and the award-winning *American Gods*, as well as the Newbery and Carnegie Medal-winning *The Graveyard Book*. For adults, children, comics readers, and viewers of the BBC's *Doctor Who*, Gaiman's writing has crossed the borders of virtually all media, making him a celebrity around the world.

VÉDRINE, Hubert & Laurent, **Olrik, la biographie non autorisée**, Paris, Fayard, 2019, 232 pages.

Le colonel Olrik ! Et si derrière le sombre personnage crée par Edgar P. Jacobs, archétype de l'aventurier cruel et sans scrupule, se cachait un vrai criminel ? Hubert et Laurent Védrine sont partis sur cette piste et ont reconstitué, non sans mal, la vie du véritable Olrik et ses singulières péripéties tout au long du XXe siècle. Les auteurs nous livrent ici le résultat de cette stupéfiante enquête qui mêle soit de pouvoir, aventures et trahisons.

WEST, Joel, **The Sign of the Joker: The Clown Prince of Crime as a Sign**, Leiden & Boston, Brill, 2020

WESTERNS

LITTÉRATURE - CINÉMA - TV - BD

GARRETT-DAVIS, Josh , **What is a Western ? Region, Genre, Imagination**, Norman, University of Oklahoma Press, 2019, 171 pages. Foreword by Patricia Nelson LIMERICK. "This collection of essays on specific films, books, music, and other cultural texts explores the American West, regional arts and literature, and the Western genre"--

Closing of the Far Eastern frontier -- The West's world -- A posse of soul westerns -- On The Frisco kid -- History as genre literature -- Historical angels -- The wonders of Leslie Marmon Silko -- Horse power -- Standing rock and the museum -- Calexico : gateway to the borderlands -- Borderlands II : Aztlan cowboys -- Borderlands III : a triple landscape -- An old song : on Oklahoma! -- What a river knows -- A California commonist -- California uber alles : on Joan Didion -- All our values are shaken -- A homestead for contemporary art -- I'm a loner, a rebel -- Seuss in boots -- American remains -- Afterword : once upon a place.

HANNAN, Brian, **The Gunslingers of '69: Western Movies' Greatest Year**, Jefferson (NC), McFarland, 2019, 308 pages.

In 1969—the counter-cultural moment when *Easy Rider* triggered a “youthquake” in audience interests—Westerns proved more dominant than ever at the box office and at the Oscars.

It was a year of masterpieces—*The Wild Bunch*, *Butch Cassidy and the Sundance Kid*, *Once Upon a Time in the West* and *True Grit*. Robert Redford achieved star status. Old-timers like John Wayne, Gregory Peck and Robert Mitchum appeared in two Westerns apiece. Raquel Welch took on the mantle of *Queen of the West*. Clint Eastwood and Lee Marvin tried their hand at a musical (*Paint Your Wagon*). New directors like George Roy Hill reinvigorated the genre while veteran Sam Peckinpah at last found popular approval. Themes included women's rights, social anxieties about violence and changing attitudes of and towards African-Americans and Native Americans.

All of the 40-plus Westerns released in the U.S. in 1969 are covered in depth, offering a new perspective on the genre.

LEVY, Bill & Will HUTCHINS, **Lawman: A Companion to the Classic TV Western Series**, Orlando (FL), Bearmanor Media, 2020, 246 pages.

The Warner Bros. western series Lawman starring John Russell, Peter Brown, and Peggie Castle originally broadcast on ABC-TV airing 156 new episodes between September 1958 and June 1962. As played by steel-eyed John Russell, Dan Troop is a no-nonsense marshal who has little patience for outlaws or hypocrites, but will stand up for underdogs and outsiders. He also displays a warmer side with his mentoring of his young deputy (Peter Brown) and, beginning in the second season, in his relationship with Peggie Castle's beautiful Lily Merrill.

Lawman: A Companion to the Classic TV Western Series, the first book to focus fully on this show, re-familiarizes veteran viewers and introduces new fans to this exceptional television western and its three-dimensional leads. It features a Foreword by Will "Sugarfoot" Hutchins, a discussion of why Lawman stands out from other television westerns, a history of its creation, episode summary capsules, a "Recollections" chapter with recent interviews of Lawman alumni, and photos covering the show's four years.

ROARK, Jarrod, **Mark Twain at the Gallows: Crime and Justice in his Western Writing, 1861-1873**, Jefferson (NC), McFarland, 2019, xiii, 218 pages.

This book is a literary exploration of Mark Twain's writings on crime in the American West and its intersection with morality, gender and justice. Writing from his office at the *Enterprise* newspaper in the Nevada Territory, Twain employed a distinct style of crime writing—one that sensationalized facts and included Twain's personal philosophies and observations. Covering Twain's journalism, fictional works and his own personal letters, this book contextualizes the writer's coverage of crime through his anxieties about westward expansion and the promise of a utopian West. Twain's observations on the West often reflected common perceptions of the day, positioning him as a "voice of the people" on issues like crime, punishment and gender.



RÉCITS DE GUERRE

CINÉMA - LITTÉRATURE - TV - BD

BOUTAGHOU, Maya (dir.), **Représentations de la guerre d'Indépendance d'Algérie**, Paris, Classiques Garnier, (Littérature générale et comparée, no 28), no 2019, 249 pages. Postface d'Anne Donadey.

L'ouvrage interroge les enjeux de mémoires de la guerre d'indépendance algérienne à partir de romans, pièces de théâtre, poésie, films documentaires et web-documentaires. Il questionne les notions de représentation et de récit et invite à exploiter de nouvelles pistes, dans les domaines fictionnels et artistiques. Sommaire détaillé sur le site de l'éditeur.

FRÉMEAUX, Jacques, Martin MOTTE & Antoine SCHÜLÉ (eds.), **Guerre et Littérature, 1 : Du Moyen-âge à 1914**, Paris, éditions de l'École de Guerre, (Champs de bataille), 2018,, 406 pages.

La FRÉMEAUX, Jacques, Martin MOTTE & Antoine Schülé (eds.), **Guerre et littérature, 2 : De 1914 à nos jours**, Paris, Éditions de l'École de Guerre, (Champs de bataille), 2019, 452 pages.

La guerre ne fournit pas seulement aux écrivains un matériau flamboyant, elle les pousse aussi à s'interroger sur le combattant, ses motivations, les passions qui l'animent et qui peuvent aller du bellicisme le plus incandescent au pacifisme le plus viscéral. » Réunissant les travaux d'écrivains, d'universitaires et de militaires, ce livre invite à redécouvrir l'apport irremplaçable de la littérature à la compréhension en profondeur de la guerre. De l'Antiquité au XXI^e siècle, le panorama qu'il dresse aborde les évolutions mais aussi les permanences du combat, de la guerre, de l'humanité...

GRIFFIN, Benjamin (ed.), & E. K. KEMBLE (illustrations), **Mark Twain's Civil War: The Private History of a Campaign that Failed**, Berkeley (CA), Heyday, 2019, viii, 177 pages

HAMMOND, Michael, **The Great War in Hollywood Memory, 1918-1939**, Albany, SUNY Press, 2019, xxxii, 285 pages.

This is the definitive account of how America's film industry remembered and reimagined World War I from the Armistice in 1918 to the outbreak of World War II in 1939. Based on detailed archival research, Michael Hammond shows how the war and the sociocultural changes it brought made their way into cinematic stories and images. He traces the development of the war's memory in films dealing with combat on the ground and in the air, the role of women behind the lines, returning veterans, and through the social problem and horror genres. Hammond first examines movies that dealt directly with the war and the men and women who experienced it. He then turns to the consequences of the war as they played out across a range of films, some only tangentially related to the conflict itself. Hammond finds that the Great War acted as a storehouse of motifs and tropes drawn upon in the service of an industry actively seeking to deliver clearly told, entertaining stories to paying audiences. Films analyzed include *The Big Parade*, *Grand Hotel*, *Hell's Angels*, *The Black Cat*, and *Wings*. Drawing on production records, set designs, personal accounts, and the advertising and reception of key films, the book offers unique insight into a cinematic remembering that was a product of the studio system as it emerged as a global entertainment industry.

JUNK, Claudia & Thomas F. SCHNEIDER (dir.), **Krieg in Comic, Graphic Novel und Literatur**, Göttingen, V & R Press, (Krieg Und Literatur, vol. 25), 2019, 167 pages.

MORENO-NÚÑO, Carmen, **Haciendo memoria: confluencias entre la historia, la cultura y la memoria de la Guerra Civil en la España del siglo XXI**, Madrid, Iberoamericana, 2019, 319 pages.

REINECKE, Rüdicker, **Gernika und der Luftkrieg gegen die spanische Republik (1936-1939) in der zeitgenössischen internationalen Literatur**, Bielefeld, Aisthesis Verlag, 2020, 763 pages.

RODRIGUEZ, M-S., **La Guerre Civile dans le cinéma espagnol de la Démocratie**, Toulouse, Presses universitaires du Midi, 2020, 550 pages.

À partir de l'analyse d'un corpus de 38 films de fiction, cet ouvrage retrace l'évolution des représentations cinématographiques de la guerre civile en Espagne après la mort du dictateur. Parcourant 28 années de l'histoire espagnole (1976-2003), il met en lumière

l'étroite surveillance politico-administrative dont a fait l'objet la mise en images du conflit pendant la Transition alors que certaines narrations filmiques cherchaient à construire un récit du conflit en rupture avec celui diffusé par la dictature. Cet ouvrage constitue donc une réflexion inédite sur la question de la représentation de la mémoire historique espagnole dans le cinéma national de 1976 à 2003.

SIGALAS, Clément, **La Guerre manquée: La Seconde Guerre mondiale dans le roman français, 1945-1960**, Paris, Hermann, (Figures pensantes), 2019, 338 pages.

Comment le roman français a-t-il dépeint la Seconde Guerre mondiale dans les années qui suivirent le conflit ? Que nous dit le roman que ne nous disent pas ses discours concurrents, qu'ils soient politiques, journalistiques ou testimoniaux ?

La Guerre manquée met en lumière un corpus romanesque opposé à la vision héroïque répandue après-guerre. Cet ouvrage analyse une vingtaine de romans dont la particularité a été de donner à voir une guerre irréaliste, un combat à la fois fantomatique et violent qui a pu constituer pour bien des Français une expérience commune. Il montre comment les fictions ont très tôt dénoncé le mythe d'une France tout entière unie dans la lutte et ont incarné la mauvaise conscience nationale. Bien avant les historiens ou la génération 68, le roman a ainsi usé des moyens qui lui sont propres pour explorer les zones d'ombre de la guerre.

<p>EROTICA Littérature - Cinéma/TV - BD</p>

AUZOUX, Amélie & Camille KOSKA (dir.), **Érotisme & frontières dans la littérature française du XXe siècle**, Paris, Classiques Garnier, (Rencontres, 2019, 406 pages.

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That's All, Folks !