

# MARGINALIA

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**Bulletin bibliographique des études sur les littératures et le film populaires n° 94**

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



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## GÉNÉRALITÉS

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

## LITTÉRATURE

BELK, Patrick Scott, **Empires of print; Adventure Fiction in the Magazines, 1899-1919**, New York & London, Routledge, 2017, xiii, 247 pages.

Focusing on adventure fiction published from 1899 to 1919, Patrick Scott Belk looks at authors such as Joseph Conrad, H.G. Wells, Conan Doyle, and John Buchan to explore how writers of popular fiction engaged with foreign markets and readers through periodical publishing. Belk argues that popular fiction, particularly the adventure genre, developed in ways that directly correlate with authors' experiences, and shows that popular genres of the late nineteenth and early twentieth centuries emerged as one way of marketing their literary works to expanding audiences of readers worldwide.

BIRO, Adam, **Dictionnaire amoureux de l'humour juif**, Paris, Plon, (Dictionnaire amoureux), 2017, 785 pages. Dessins d'Alain Bouldouyre.

BUSSE, Kristina, **Framing Fan Fiction: Literary and Social Practices in Fan Fiction Communities**, Iowa City, University of Iowa Press, 2017, 254 pages.

*Framing Fan Fiction* argues that understanding media fandom requires combining literary theory with cultural studies because fan artifacts are both artistic works and cultural documents.

BRETIN, Marie-Line, Christine LAMOTHE, Gilbert GUISLAIN **L'Aventure en 10 dissertations: Homère, L'Odyssée, Conrad, Au cœur des ténèbres, Jankélévitch, L'Aventure, l'ennui, le sérieux**, Paris, Dunod, 2017, 171 pages. [Ouvrage pédagogique de préparation aux grandes écoles]

COLLECTIF, **Le Pardaillan**, no 3, septembre 2017, 204 pages.

### Populaire, moi ?

Pour son troisième numéro, *Le Pardaillan* se propose de retourner la notion de « populaire », pour la lire différemment, désancrée de son domaine habituel. On s'est en effet habitué à considérer l'usage du terme « populaire » comme légitime dans certains champs culturels (le jeu vidéo est populaire), et scandaleux dans d'autres (Rembrandt ne l'est pas) : il ne peut être que fructueux d'essayer de réfléchir en sens inverse...

### Sommaire

Editorial : *Et on tuera tous les éditos*

### Les Cahiers Zévaco

Luce Roudier – Réécriture populaire d'un mythe littéraire : le *Don Juan* de Michel Zévaco

### Dossier : Populaire, moi ?

Félicité de Rivasson – Paul Féval ou la filiation du populaire. Légendes et conteurs dans les *Romans du Mont Saint-Michel*.

Pierre Troullier – Joyce poète : comme une chanson populaire ?

Gilles Losseroy – Dada à la soupe populaire

Nicolas Fréry – De toge et de glaive. La référence à Plutarque dans le roman de cape et d'épée.

Emmanuelle Guittet – Des préférences littéraires au choix des livres : quelles formes populaires de la lecture à l'ère de l'éclectisme des goûts ?

Isabelle Rachel Casta – « Nous abattons Robespierre... » Maximilien de Robespierre : une figure populaire... de l'impopularité ?

Sandrine Caroff-Urfer – Le personnage du duc de Beaufort du XVIIe au XXe siècle : variations esthétique, éthique et politique de l'idée de « populaire »

Marine Deregnoncourt – La figuration populaire louis-quatorzienne dans *Versailles*, la série et le livre dérivé *Versailles, le rêve d'un roi*

Alice Jacquelin – Quand les classiques littéraires sont consacrés par Hollywood : les *teen movies* des années 90.

Chloé Galibert-Laîné – Vous vous souvenez de *Titanic* ? Le film populaire, entre souvenir intime et mémoire collective

Emmanuelle Rougé – Culture savante et art populaire : l'exemple du *comic strip*

### Varia

Paul Bleton – La novellisation et ses premiers formats – Cinéroman, épisode 1.

### Les Oubliés

Pauline Meyer-Besanceney – De Ioannis Papadiamandopoulos à Jean Moréas, parcours

d'un illustre inconnu.

Tous les numéros sur le site :

<http://lataupemedite.michelzevaco.com/index.php/numeros-parus/>

EAGLE, Chris (ed.), **Philosophical Approaches to Cormac Mc Carthy: Beyond Reckoning**, New York & London, Routledge, (Routledge Studies in Contemporary Literature, 20), 2017, vi, 233 pages.

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

This volume deals with stories of adventure. They describe a universal form of episodic appropriation of the world, which, at the same time, show great historical variation in combination with changing patterns of narratives and genres. Adventures only come alive once narrated. As a narrative, adventure is represented in numerous text forms and discourses: as a novel or as an adventure sequence in a text that subscribes to entirely different genres, as an adventurous stylisation of the world in commodity aesthetics and mass media up to everyday forms of communication that stylise certain experiential moments. Such diversity of the adventuresome is exemplified in this book by taking a closer look at this diversity from the Middle Ages up to the present day, from books to computer games, from literature to poetics.

FABBRI, Paolo, et al., **Le letteratura di Eco**, Milano, Ed. del Verri, 2017, 164 pages.

GOODRIDGE, John & Bridget KEEGAN (eds.), **A History of British Working Class Literature**, Cambridge, Cambridge University Press, 2017, xxiv, 473 pages.

This authoritative and comprehensive History explores a wide range of genres such as travel writing, the verse-epistle, the elegy and novels, while covering aspects of Welsh, Scottish, Ulster/Irish culture and transatlantic perspectives.

HAWKINS, Ty, **Cormac McCarthy's Philosophy**, New York, Palgrave Macmillan, 2017, vii, 145 pages.

HECKEN, Thomas & Marcus S. KLEINER (eds.), **Handbuch Popkultur**, Stuttgart, J. B. Metzler, 2017, 375 pages.

Die Beiträge widmen sich den Begriffen und Konzepten der Popkultur, der Bedeutung der

Popkulturforschung in unterschiedlichen Wissenschaftsdisziplinen sowie den Medien und Gattungen der Popkultur - vom Rock 'n' Roll über Soul, Punk, Techno bis hin zu Pop-Art, TV-Serien, B-Movies, Social Media u.v.a. Das Handbuch bietet international erstmalig einen systematischen Überblick über das gesamte Wissensfeld der Popkultur und stellt die Popkulturforschung auf ein historisches und theoretisches Fundament.

HILL, Richard J., **Robert Louis Stevenson and the Pictorial Text: A Case Study in the Victorian Illustrated Novel**, New York & London, Routledge, 2017, xi, 219 pages.

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

### A SIGNALER

LETOURNEUX, Matthieu, **Fictions à la chaîne - Littératures sérielles et culture médiatique**, Paris, Seuil, (Poétique), 2017, 560 pages.

De Fantômas à James Bond, du récit policier à la science-fiction, d'*Harlequin* à la *Série noire*, la culture populaire moderne obéit à une dynamique sérielle : la production et la réception de l'œuvre sont ressaisies dans un ensemble plus vaste de textes qui en détermine la signification. Profondément liées à la culture médiatique et aux logiques de consommation culturelle, ces formes et ces pratiques fictionnelles sont au cœur de notre modernité, dont elles constituent l'une des expressions principales. C'est cette "poétique de la sérialité" que l'auteur étudie dans ce passionnant essai, suivant des axes théorique, historique, médiatique et culturel.

MARQUETTE, Caroline & Tanya TROMBLE-GIRAUD (dir.), **Joyce Carol Oates**, Paris, Éditions de l'Herne, (L'Herne, 119), 2017, 325 pages.

MAUGARS, Géraldine, **L'Aventure** [dossier pédagogique], Levallois-Perret, Studyrama, (Principes: culture générale), 2017, 114 pages. Trois oeuvres: Homère, *L'Odyssée*, Joseph Conrad, *Au coeur des ténèbres*, Vladimir Jankélévitch, *L'Aventure, l'ennui, le sérieux*.

MERRELL, Douglass, **Umberto Eco, The Da Vinci Code, and the Intellectual in the Age of Popular Culture**, New York, Palgrave Macmillan, 2017, vi, 296 pages.

This book provides a philosophical overview of Umberto Eco's historical and cultural development as a unique, internationally recognized public intellectual who

communicates his ideas to both an academic and a popular audience.

OATES, Carol Joyce, **Paysage perdu**, Paris, Philippe Rey, 2017, 425 pages.

Les premiers mémoires de Joyce Carol Oates, une fascinante plongée dans la formation d'une auteure majeure et mystérieuse

C'est avec un mélange d'honnêteté brute et d'intuition acérée que Joyce Carol Oates revient sur ses jeunes années. Son enfance pauvre dans une ferme de l'État de New York fourmille de souvenirs : ses parents aimants, ses grands-parents hongrois, les animaux, la végétation, le monde ouvrier, l'école.

O'SULLIVAN, Emer, **The Fall of the House of Wilde: Oscar Wilde and his Family**, Oxford, New York et al., Bloomsbury, 2017, xiv, 495 pages.

PAOLUCCI, Claudio, **Umberto Eco: tra ordine e avventura**, Milano, Feltrinelli, 2017, 237 pages.

SELLNOW, Deanna D., **The Rhetorical Power of Popular Culture: Considering Mediated Texts**, Los Angeles, London, et al., SAGE, 2017, xx, 323 pages. [Deuxième édition]

VIOTTE, Michel & Marianne POURTAL SOURRIEU, **Jack London dans les mers du Sud: l'odyssée du Snark, 1907-1908**, Paris, La Martinière, 2017, 191 pages.

Ce livre est une invitation au voyage et à l'aventure, symboles de la vie et de l'œuvre de London. Mettant en scène de multiples objets et documents, des œuvres d'art, il donne à revivre l'un des paris les plus audacieux de l'écrivain : son voyage dans les mers du Sud entre 1907 et 1909 à bord de son voilier le *Snark*, en compagnie de sa femme Charmian.

WOOLF, Virginia, **Joseph Conrad**, Toulouse, Gwen Catala éditeur, (Entre les lignes), 2017, 47 pages. Texte bilingue.

## CINÉMA & TÉLÉVISION

AUBERT, Benoît & Benoît MEYRONIN, **De MacGyver à Mad Men - Quand les séries TV nous enseignent le management**, Paris, Dunod, (Hors collection), 2017, 224 pages.

AUMONT, Marc & Henri-Olivier THEGARID, **Atlas des séries cultes: les cartes et infographies pour tout savoir**, Paris, Hachette Pratique, (Heroes), 2017, 128 pages.

Quelles séries se passent à New York ? Où se situent les appartements dans Friends ou dans HIMYM ? Où trouve-t-on les plus grands truands du petit écran ? Et les médecins, les policiers ou les extraterrestres ? Cet atlas répond à toutes vos questions, en présentant des cartes, des tableaux, des graphiques... des infographies lisibles en un coup d'oeil.

BESAND, Anja, Mark ARENHÖVEL & Olaf SANDERS (dir.), **Väter allerlei Geschlechts: Generationenverhältnisse und Autoritätsfiguren in Fernsehserien**, Wiesbaden, Springer Verlag, 2017, v, 159 pages.

BLISS, Michael, **Laurel and Hardy's Comic Catastrophes: Laughter and Darkness in the Features and Short Films**, Lanham, Rowman & Littlefield, 2017, xiv, 157 pages.

One of America's most beloved comic duos, Stan Laurel and Oliver Hardy have entertained generations of viewers with their unique, heartwarming brand of slapstick comedy. The pair's teamwork and friendship set their films apart, softening both pratfalls and hardships, and earning them a cherished place in cinema history. From their first joint on-screen appearance in 1921's *The Lucky Dog* through their work at the Hal Roach studios, their comic signature remained unique. But what made the films of Laurel and Hardy so enduring? In *Laurel and Hardy's Comic Catastrophes: Laughter and Darkness in the Features and Short Films*, Michael Bliss illustrates why these films continue to make audiences laugh.

BOCQUET, José-Louis, **Conversations avec Georges Lautner**, Paris, La Table Ronde, (Hors collection), 2017, 336 pages.

BONNEFILLE, Eric, **Maurice Tourneur: une vie au long cours**, Paris, L'Harmattan, (Champs visuels), 2017, 425 pages.

CARRAZÉ, Alain & Romain NIGITA, **Serie's Anatomy: le 8e art décrypté**, Paris, Fantask Éditions, 2017, 488 pages.

Qui connaît vraiment les dessous des séries tant commentées ? Qui sait comment, du pitch initial à leur diffusion, ces précieuses histoires sont peu à peu élaborées, amendées, abandonnées, renouvelées ? Partant de 19 clichés et idées reçues, Alain Carrazé et Romain Nigita décortiquent comme jamais toute la mécanique créative, mais aussi l'industrie des feuilletons contemporains.

CARRAZÉ, Alain, **Les Nouveaux feuilletonnistes: ils ont révolutionné les séries TV**, Paris, Fantask, 2016, 653 pages. Avec la collaboration de Romain Nigita.

Cocréateur et présentateur de l'émission culte Destination: Séries, directeur de magazines, auteur d'ouvrages de référence, Alain Carrazé est un spécialiste reconnu des séries télévisées. Avec l'aide de Romain Nigita, il livre ici une impressionnante anthologie, fruit de 40 ans de travail et de rencontres, et réunissant pour la première fois les témoignages et les réflexions des plus grands créateurs du 8e art.

CHANOIR, Yohann, **Las Vegas mis en scène**, Paris, Espaces et Signes, (Ciné voyages), 2017, 79 pages.

COLLECTIF, **Héroïnes: les figures féminines de la pop culture**, Paris, Hachette pratique, 2017, 272 pages.

Plus de 70 portraits d'héroïnes sont rassemblés ici, explorant tous les médias, du cinéma à la bande dessinée, sans oublier la littérature, les jeux vidéo ou encore les séries télévisées. Wonder Woman, Lara Croft, Hermione Granger, Emma Peel et bien d'autres ont été analysés et décryptés par un pool d'auteurs et d'illustratrices exclusivement féminin.

COURCOUX, Charles-Antoine, **Des machines et des hommes: masculinité et technologie dans le cinéma contemporain**, Chêne-Bourg (Suisse), Georg éditeur, 2017, 120 pages.

En examinant des films emblématiques tels que Terminator, Rambo II, Gladiateur, I, Robot, Alexandre, Le Prestige, Casino Royale ou 12, l'auteur propose de faire l'histoire de la masculinité américaine à l'ère postindustrielle et de montrer combien le cinéma états-unien forme alors un espace privilégié de restructuration imaginaire des masculinités dominantes dans leurs relations à la technologie.

DA SILVA, David, **La Boîte à Hollywood: de Chaplin à Scorsese**, La Madeleine, Lettmotif, 2017, 203 pages.

DE BAECQUE, Antoine, **Jean-Pierre Melville, une vie**, Paris, Seuil, (Beaux livres), 2017, 224 pages.

DOBBS, **Méchants: les grandes figures du mal au cinéma et dans la pop culture**, Paris, Hachette Pratique, 2017, 320 pages.

D'Hannibal Lecter à Dark Vader, en passant par Hans Gruber, Scar, Christine, Norman Bates ou

encore Fu Manchu et le Docteur Mabuse, les méchants sont des figures incontournables de la pop culture. Cinéma, télévision, dessins animés, jeux vidéo... les antagonistes y tiennent une place primordiale dans des œuvres très différentes les unes des autres. Némésis des héros, ils apportent la part obscure et dangereuse qui permet aux protagonistes de briller dans tous les genres narratifs. Portraits des 200 des plus grands méchants du cinéma et de la pop culture, réinterprétés ici par 50 artistes nous offrant leur vision de ces personnages dans des illustrations originales et inédites.

DELCROIX, Olivier, **Le Cinéma d'action américain**, Paris, Hoëbeke, 2017, 192 pages.

De Buster Keaton à Fast and Furious, de L'Inspecteur Harry à Rambo, en passant par Rocky, Terminator, L'Arme fatale ou Piège de cristal, le cinéma d'action américain est devenu au fil des décennies un pilier de la pop culture, voire de la culture tout court. Désigné pour la première fois comme tel en 1982 à la sortie de Rambo, l'action movie remonte pourtant à la naissance même du cinéma, ayant nourri la plupart des genres hollywoodiens : films burlesques, westerns, science-fiction, polar ou film-catastrophe... Parce qu'il est le lieu de tous les défis technologiques, le cinéma d'action reste l'un des supports les plus efficaces pour détecter chez un cinéaste des talents de metteur en scène. Quentin Tarantino n'a-t-il pas dit : "J'ai toujours considéré que les réalisateurs de films d'action sont les meilleurs cinéastes du monde" ?

EIBEL, Alfred, **Fritz Lang ou le dernier bond du tigre**, Paris, Klincksieck, 2017, 160 pages.

EVIN, Guillaume, **Dix pour cent: les dessous d'une série sur le cinéma**, Paris, La Martinière, 2017, 192 pages.

Une plongée, en dessins et en photos, dans les coulisses de la série à succès de France 2, *Dix pour cent*, inspirée largement des savoureux souvenirs de Dominique Besnehard, le plus fameux ex-agent de stars en France.

FAKRIKIAN, David, **James Cameron: l'odyssée d'un cinéma**, Paris, Fantask, 2017, 337 pages.

FOLENS, Chloé, **Les Métamorphoses d'Henri-George Clouzot**, Paris, Vendémiaire, (Ciné Patrimoine Concept), 2017, 300 pages.

GANZO, Fernando, **Jacques Tourneur**, Paris, Capricci, 2017, 224 pages.

GIACOVELLI, Enrico, **Il était une fois la comédie à l'italienne: l'histoire, les lieux, les auteurs, les acteurs, les films**, Saint-Denis-sur Sarthon, Gremese, 2017, 415 pages. Cet ouvrage se consacre essentiellement à la comédie à l'italienne à proprement parler : celle compte des réalisateurs tels que Mario Monicelli, Dino Risi, Ettore Scola, Luigi Comencini, Pietro Germi ; des metteurs en scène tels que Age et Scarpelli, Benvenuti et De Bernardi ; et des acteurs comme Vittorio Gassman, Nino Manfredi, Alberto Sordi, Ugo Tognazzi, Marcello Mastroianni, Catherine Spaak, Monica Vitti et Claudia Cardinale. Le livre contient 127 fiches monographiques dédiées aux principaux auteurs et acteurs du genre et plus de 400 photographies tirées des films cités. Mais surtout il est écrit, sans compromettre le sérieux de l'approche historique et critique, dans le style de la comédie à l'italienne classique, courageux, anti-conformiste, polémique, amusant, amer.

GRIERSON, Tim, **Martin Scorsese en 10 scènes cultes**, Paris, Larousse, (Hors collection), 2017, 144 pages.

GRIFFIN, Sean, **Free and Easy ? A Defining History of the American Film Musical Genre**, Chichester, Wiley Blackwell, 2018, 368 pages.

*A History of the American Musical* narrates the evolution of the film musical genre, discussing its influences and how it has come to be defined; the first text on this subject for over two decades, it employs the very latest concepts and research.

HAMILTON, Charles R. & Allen H. REDMON (eds.), **Clint Eastwood's Cinema of Trauma: Essays on PTSD in the Director's Films**, Jefferson (NC), McFarland, 2017, vii, 192 pages.

In this collection of new essays, contributors examine his films--from *The Outlaw Josey Wales* to *Sully*--as studies on PTSD that expose the social conditions that tolerate or trigger traumatization and (in his more recent work) imagine a way through individual and collective trauma.

HAMUS-VALLEE, Réjane, **Effets spéciaux: crevez l'écran !**, Paris, La Martinière, (Musées), 2017, 192 pages.

HAMUS-VALLEE, Réjane, **Derrière l'écran: les effets spéciaux du cinéma**, Arles Coéditions Actes Sud Junior, 2017, 72 pages.

#### MINI-DOSSIER SAMUEL FULLER

LAFOND, Frank, **Samuel Fuller - Jusqu'à l'épuisement**, Aix-en-Provence, Rouge Profond, (Raccords), 2017, 416 pages, 664 images. Préface de Jim Jarmusch.

Avec une audace peu commune, Samuel Fuller a réalisé des films noirs (*Le Port de la drogue*), des westerns (*Quarante tueurs*) et des films de guerre (*Au-delà de la gloire*), genre qu'il nourrit de sa longue expérience de soldat durant la Seconde Guerre mondiale. De l'ensemble de sa filmographie, il est bien entendu question dans *Samuel Fuller, jusqu'à l'épuisement*, mais aussi de différents textes – *pulp fictions* écrites dans les années 1930 et 1940, nouvelles et articles – qui ont posé les jalons de son cinéma. Il a eu en effet plusieurs vies : il a été journaliste, romancier, scénariste, producteur et réalisateur, mais aussi attaché de presse, dessinateur politique et bien d'autres choses encore. Ce sont donc les multiples facettes d'un homme infatigable que Frank Lafond a mis en lumière grâce à un patient travail de recherche. Tout au long de *Samuel Fuller, jusqu'à l'épuisement*, les analyses formelles et thématiques s'entremêlent à une approche historique et génétique.

NARBONI, Jean, **Samuel Fuller, un homme à fables**, Nantes, Capricci Éditions, (première collection), 2017, 144 pages.

*Le Port de la drogue*, *Shock Corridor*, *Dressé pour tuer...* Les films de Samuel Fuller, à l'instar de sa vie, ont prêté à bien des malentendus : sur la violence, la politique, la guerre, les hommes, les femmes, les États-Unis. Des cinéastes de sa génération (Robert Aldrich, Richard Brooks ou Nicholas Ray), Fuller est en effet celui qui a suscité au fil du temps les évaluations et les jugements les plus contradictoires.

HEFFERNAN, Niall, **After the Bomb Became God: The Legacy of the Cold War in *Dr Strangelove*, *End Zone*, *Crash* and *The Wire***, Jefferson (NC), McFarland, 2018, 277 pages.

The Cold War, with its promise of imminent, purposeless doom, profoundly shaped the postmodern world in ways not yet fully appreciated. This study examines the Cold War zeitgeist and its aftermath as represented in fiction, film and television.

KELLETER, Frank (ed.), **Media of Serial Narrative**, Columbus, The Ohio State University Press, 2017, viii, 301 pages.

Paying close attention to the affordances of individual media, as well as to their historical interactions, the fourteen chapters survey the forms, processes, and functions of popular serial storytelling. With individual chapters by Frank Kelleter, Jared Gardner, Daniel Stein, Christina Meyer, Scott Higgins, Shane Denson, Ruth Mayer, Kathleen Look, Constantine Verevis, Jason Mittell, Sudeep Dasgupta, Sean O'Sullivan, Henry Jenkins, Christine Hämmerling, Mirjam Nast, and Andreas Sudmann, *Media of Serial Narrative* is an exciting and broad-ranging intervention in the fields of seriality, media, and narrative studies.

LAMBERT-PERREAU, Marie-Christine, Jérôme-Olivier ALLARD, Elaine DESPRÉS et Simon HAREL (dir.), **Télé en séries**, Montréal, XYZ éditeur, (Théorie et Littérature), 2017, 464 pages.

Cette publication généraliste s'adresse autant aux téléspectateurs passionnés qui souhaitent enrichir leur réflexion qu'aux chercheurs en quête de perspectives nouvelles. Traitant de séries contemporaines américaines, québécoises, autochtones, françaises ou britanniques, les chapitres de l'ouvrage proposent des analyses formelles, génériques, politiques, culturelles et philosophiques. Préfacé par Stéphane Garneau, *Télé en séries* contient des textes de spécialistes reconnus, dont un rapport d'enquête inédit de Danielle Aubry.

MacEACHERN, James A., **Mickey Rooney: A Show Business Life**, Jefferson (NC), McFarland, vii, 214 pages.

MASSA, Steve, **Slapstick Divas: the Women of Silent Comedy**, Albany (GA), BearManor Media, 2017, 633 pages.

Mabel Normand, Marie Dressler, Bebe Daniels, Dorothy Gish, Constance Talmadge, Marion Davies, and Colleen Moore brought riotous laughter to millions around the world, yet their hilarity may seem hidden to those only familiar with Charlie Chaplin, Buster Keaton, Laurel and Hardy, and Harold Lloyd. Discover the women of wit, from the supporting players to the stars. Author Steve Massa covers their contributions to comedy with in-depth analyses of the most hilarious heroines of humor, followed by 459 biographies of other droll divas from the famous to the forgotten. Illustrated with 440 rare movie scene shots, formal portraits,

candid behind the scenes photos, film frame enlargements, trade magazine advertisements, lobby cards, stage photographs, artist's renderings and caricatures, and casting guide entries.

MAYER, Geoff, **Encyclopedia of American Film Serials**, Jefferson (NC), McFarland, 2017, 308 pages.

From their heyday in the 1910s to their lingering demise in the 1950s, American film serials delivered excitement in weekly installments for millions of moviegoers, despite minuscule budgets, nearly impossible shooting schedules and the disdain of critics. Early heroines like Pearl White, Helen Holmes and Ruth Roland broke gender barriers and ruled the screen. Through both world wars, such serials as *Spy Smasher* and *Batman* were vehicles for propaganda. Smash hits like *Flash Gordon* and *The Lone Ranger* demonstrated the enduring mass appeal of the genre. Providing insight into early 20th century American culture, this book analyzes four decades of productions from Pathe, Universal, Mascot and Columbia, and all 66 Republic serials.

MORIN, Cécile, **Les Héroïnes de séries américaines: de Ma Sorcière bien-aimée à The Good Wife**, Tours, Presses Universitaires François-Rabelais, 2017, 288 pages.

Cette enquête passe soixante années de fiction télé américaines au crible d'une analyse des relations amoureuses et des inégalités de genre. La fiction américaine a ceci d'extraordinaire qu'elle met en scène tout à la fois les idéologies et fantasmes de l'amour, les conflits entre hommes et femmes, les émotions et les intimités vécues. L'ouvrage noue un dialogue complexe avec les théories féministes sans mettre de côté une sociologie de la conjugalité et de l'individualisme qui donne les moyens de penser les variations de sens dans les séries étudiées.

NATHAN, Ian, **Tim Burton: itinéraire d'un enfant particulier**, Paris, San Francisco, Hugonn & Muninn, 2016, 176 pages.

NATHAN, Ian, **Les Frères Coen: 30 ans de films cultes**, Paris, Gallimard Loisirs, 2017, 176 pages.

NESSLHAUF, Joseph & Markus LEICHT, **Banal, trivial: Spielarten des Trash**, Darmstadt, Büchner, 2017, 236 pages.

Der vorliegende Band will sich dem postmodernen Phänomen des »Trash« annehmen und den Fokus sowohl auf

theoretische Ansätze wie auf einzelne Fallbeispiele richten. Anhand dieser medialen ›Spielarten‹ lässt sich der ›Trash‹ von verwandten Phänomenen wie ›Kitsch‹ und ›Camp‹ abgrenzen oder auch die ›spielerische‹ Kategorie des ›Meta-Trash‹ untersuchen. Damit soll der bisherige Fokus auf den Film, wo sich ›Trash‹ schon als Genre etabliert hat, auch auf Literatur, Fernsehserien, Comics, Computerspiele, Popmusik und die Bildende Kunst erweitert sowie auch performative Elemente in die Debatte mit einbezogen werden.

RODE, Alan K., **Michael Curtiz: A Life in Film**, Lexington (KY), University Press of Kentucky, 2017, 704 pages. (Screen Classics).

SHEPARD, Jim, **The Tunnel at the End of the Light: Essays on Movies and Politics**, Portland (OR), Tin House Books, 2017, xxii, 261 pages.

Badlands and the "innocence" of American innocence -- The Pianist and Schindler and the hero in disguise -- No regrets: Goodfellas and American hardball -- Lawrence, Aguirre, and the American imperial movement -- Zane Grey and the Borgias: The Third Man and the 2004 Republican ticket -- Babette's Feast and the weepie -- Fool me twice, shame on me: Saving Private Ryan and the politics of deception -- Sacrifice and rage from Nosferatu to Pat Tillman -- Chinatown and the tunnel at the end of the light -- The Vanishing and American sociopathy: just because you did something doesn't mean you're capable of doing it.

STRECKER, Ingo, **Gorillawood: das grosse Buch der Hollywood-Gorillas**, Hamburg, Tredition Verlag, 2017, 515 pages.

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TESSIER, Bertrand, **Jean-Pierre Melville le solitaire**, Paris, Fayard, (Documents), 2017, 272 pages.

TRAUSCH, Tim, **Affekt und Zitat: zur ästhetik des Martial-Arts Films**, Wiesbaden, J. B. Metzler, 2017, 424 pages.

VINCENOT, Emmanuel, **Nanar Wars. Une anthologie du cinéma de contrefaçon**, Paris, Wombat, 2017, 160 pages.

Du Star Wars turc au Harry Potter mexicain, une anthologie du cinéma de contrefaçon. Connaissez-vous le King Kong indien ? L'Indiana Jones polonais ? La Batwoman mexicaine ?... Nanar Wars présente les plus étonnants piratages de grands succès hollywoodiens hors des États-Unis, soit trente-cinq films tous plus délirants, fauchés et kitsch les uns que les autres : le Rambo argentin, un E.T. espagnol, la version bollywoodienne de Zorro (avec ses numéros dansés), la copie hongkongaise de Robocop, mais aussi Tijuana Jones, Rambito y Rambón et Jarry Putter... Entre autres titres, car l'énergie des faussaires est sans limites et leur production surabondante. En s'appuyant sur la connaissance universellement partagée de totems cinématographiques tels que Zorro, Superman, Rocky ou Star Wars, les textes font saisir au lecteur l'incongruité et le caractère savoureusement inattendu des imitations auxquelles se sont livrées, sans aucun scrupule, des générations de cinéastes fauchés mais inventifs, de Bombay à Rio, en passant par Dacca, des années 1950 aux années 2000. Illustré d'affiches et de documents originaux rares, ce livre cocasse, coloré et hilarant offre en filigrane une réflexion amusée sur les chemins surprenants que peut prendre la mondialisation culturelle, ainsi qu'un vibrant plaidoyer pour l'adhésion du Bangladesh à l'Union européenne.

ZIEMNAK, Pierre, **Exception française: de Vidocq au Bureau des légendes, 60 ans de séries**, Paris, Vendémiaire, (L'univers des séries), 2017, 213 pages.

Dix pour cent, Les Revenants, Un village français, Engrenages, Profilage, Le Bureau des Légendes... Si quelques séries françaises semblent annoncer un renouveau créatif, la production nationale souffre encore de la comparaison avec les séries américaines, britanniques et scandinaves. Y aurait-il en ce domaine une malédiction française ?

## ROMANS ET FILMS POLICIERS



## LITTÉRATURE

ARNTFIELD, Michael A, & Marcel DANESI, **Murder in Plain English: from Manifestos to Memes -- Looking at Murder through the Words of Killers**, New York, Prometheus Books, 2017, 325 pages.

This is the first book to examine murder through the written word--not only the writings of the killers themselves, but also the story of murder as told in literary fiction and the crime dramas that are now a staple of film and television. The authors--a criminologist specializing in cold cases, written evidence, and forensic science, and an anthropologist who has dealt with the signs and ciphers of organized crime and street gangs in his previous work--are widely recognized experts in this emerging specialty field. Based on extensive research and interviews with convicted murderers, the book emphasizes the often-overlooked narrative impulse that drives killers, with the authors explaining how both mass and serial murderers perceive their crimes as stories and why a select few are compelled to commit these stories to writing whether before, during, or after their horrific acts.

BENDIXEN, Alfred & Olivia Carr EDENFIELD (eds.), **The Centrality of Crime Fiction in American Literary Culture**, New York & London, Routledge, 2017, vi, 303 pages.

This collection of essays by leading scholars insists on a larger recognition of the importance and diversity of crime fiction in U.S. literary traditions. Instead of presenting the genre as the property of Dashiell Hammett and Raymond Chandler, this book maps a larger territory which includes the domains of Mark Twain, F. Scott Fitzgerald, William Faulkner, Richard Wright, Flannery O'Connor, Cormac McCarthy and other masters of fiction. The

essays in this collection pay detailed attention to both the genuine artistry and the cultural significance of crime fiction in the United States. It emphasizes American crime fiction's inquiry into the nature of democratic society and its exploration of injustices based on race, class, and/or gender that are specifically located in the details of American experience.

BROWN, Michelle & Nicole RAFTER (eds.), **The Oxford Encyclopedia of Crime, Media, and Popular Culture**, New York, Oxford University Press, 2018, 2162 pages [en trois volumes].

CORDLE, Daniel, **Late Cold War Literature and Culture: The Nuclear 1980s**, New York, Palgrave Macmillan, 2017, ix, 229 pages.

This book analyses the 1980s as a nuclear decade, focusing on British and United States fiction. Ranging across genres including literary fiction, science fiction, post-apocalyptic fiction, graphic novels, children's and young adult literature, thrillers and horror, it shows how pressing nuclear issues were, particularly the possibility of nuclear war, and how deeply they penetrated the culture. It is innovative for its discussion of a "nuclear transatlantic," placing British and American texts in dialogue with one another, for its identification of a vibrant young adult fiction that resonates with more conventionally studied literatures of the period and for its analysis of a "politics of vulnerability" animating nuclear debates.

CASTAGNINO, Angelo, **Investigating Fascism: Crime, Mystery, and the Fascist Ventennio in the Historical Novel**, New York, et al., Peter Lang, 2017, 202 pages.

*Investigating Fascism* offers an original approach to the historical novel and its connection to crime fiction. The study of contemporary novels set during Mussolini's rule, with specific attention to the topics of violence, justice, mystery, and personal identity, leads to a discussion about, among others, Leonardo Sciascia, Maurizio De Giovanni, Carlo Lucarelli, and Andrea Camilleri. This text is based on two intertwining approaches: (1) an analysis of the 'machine' of the novel, focused on such aspects as characterization, the construction of the setting, and the narrative use of fantastic and subversive elements and (2) an analysis of the sociohistorical Fascist context. This book is a valuable reference for those who study Fascism, the social function of crime novels, and the connection between historical events and fiction.

GUZMAN JATIVA, David, **Detectives en la vanguardia**, [Ecuador] : Centro de Publicaciones, Pontificia Universidad Católica del Ecuador, 2016, 293 pages.

HOLDENRIED, Michaela, Barbara KORTE & Carlotta von MALTZAN (dir.), **Kulturbegegnung und Kulturkonflikt im (post)kolonialen Kriminalroman**, Frankfurt am Main, Wien, et al., Peter Lang, 2017, 239 pages. [Contient une entrevue avec Deon Meyer]

PATYK, Lyn Ellen, **Written in Blood: Revolutionary Terrorism and Russian Literary Culture, 1861-1881**, Wisconsin, University of Wisconsin Press, 2017, 349 pages.

RIPLEY, Mike, **Kiss Kiss, Bang Bang: The Boom in British Thrillers from Casino Royale to The Eagle has Landed** [How Britain lost an empire but its secret agents saved the world], London, HarperCollins Publishers, 2017, xx 428 pages.

An entertaining history of British thrillers from *Casino Royale* to *The Eagle Has Landed*, in which award-winning crime writer Mike Ripley reveals that, though Britain may have lost an empire, her thrillers helped save the world. With a foreword by Lee Child. When Ian Fleming dismissed his books in a 1956 letter to Raymond Chandler as 'straight pillow fantasies of the bang-bang, kiss-kiss variety' he was being typically immodest. In three short years, his James Bond novels were already spearheading a boom in thriller fiction that would dominate the bestseller lists, not just in Britain, but internationally. The decade following World War II had seen Britain lose an Empire, demoted in terms of global power and status and economically crippled by debt; yet its fictional spies, secret agents, soldiers, sailors and even (occasionally) journalists were now saving the world on a regular basis.

From Ian Fleming and Alistair MacLean in the 1950s through Desmond Bagley, Dick Francis, Len Deighton and John Le Carré in the 1960s, to Frederick Forsyth and Jack Higgins in the 1970s.

Many have been labelled 'boys' books' written by men who probably never grew up but, as award-winning writer and critic Mike Ripley recounts, the thrillers of this period provided the reader with thrills, adventure and escapism, usually in exotic settings, or as today's leading thriller writer Lee Child puts it

in his Foreword: 'the thrill of immersion in a fast and gaudy world.' In *Kiss Kiss, Bang Bang*, Ripley examines the rise of the thriller from the austere 1950s through the boom time of the Swinging Sixties and early 1970s, examining some 150 British authors (plus a few notable South Africans). Drawing upon conversations with many of the authors mentioned in the book, he shows how British writers, working very much in the shadow of World War II, came to dominate the field of adventure thrillers and the two types of spy story – spy fantasy (as epitomised by Ian Fleming's James Bond) and the more realistic spy fiction created by Deighton, Le Carré and Ted Allbeury, plus the many variations (and imitators) in between.

SANCHEZ SAPATERO, Javier & Alex Martin ESCRIBA, **Continuara...: sagas literarias en el genero negro y policiaco espanol**, Barcelona, Alverès, 2017, 217 pages.

*Continuará... Sagas literarias en el género negro y policiaco español* repasa la historia de la novela negra y policiaca en la literatura española. A partir del análisis de las principales series detectivescas y policiales, se expone el desarrollo del género a lo largo del siglo XX y su situación actual, caracterizada por la eclosión de títulos, la diversidad de variantes y la presencia de hitos como Eugenio Fuentes, Alicia Giménez Bartlett o Lorenzo Silva. Además de ofrecer un panorama completo que recoge los principales autores y personajes, el libro trata de explicar y contextualizar las principales características de la narrativa serial, así como su influencia en la evolución del género en la literatura española.

STEWART, Victoria, **Crime Writing in Interwar Britain: Fact and Fiction in the Golden Age**, Cambridge, Cambridge University Press, 2017, vii, 207 pages.

The interwar period is often described as the 'Golden Age' of detective fiction, but many other kinds of crime writing, both factual and fictional, were also widely read during these years. *Crime Writing in Interwar Britain: Fact and Fiction in the Golden Age* considers some of this neglected material in order to provide a richer and more complex view of how crime and criminality were understood between the wars. A number of the authors discussed, including Dorothy L. Sayers, Marie Belloc Lowndes and F. Tennyson Jesse, wrote about crime in essays, book reviews, newspaper articles and works of popular criminology, as well as in novels and short stories. Placing debates about detective fiction in the context of

this largely forgotten but rich and diverse culture of writing about crime will give a unique new picture of how criminality and the legal process were considered at this time.

WALTON, Samatha, **Guilty but Insane: Mind and Law in Golden Age Detective Fiction**, Oxford (UK), Oxford University Press, 2015, xiv, 304 pages.

*Guilty But Insane* takes an historical approach to golden age detective fiction by Margery Allingham, Christianna Brand, Agatha Christie, Dorothy L. Sayers, and Gladys Mitchell. It examines how writers and readers of detective fiction during the 1920s to 1940s understood guilt, responsibility, and the workings of the mind as they related to the commission, the investigation, and the punishment of crime. Under the lens of psychology, the detective novel is revealed as a site for the negotiation of competing interpretations of sanity and insanity. An unexplored depth and subtlety is revealed in detective novels that address major controversies in legal and psychiatric theory and practice, while significant resonances with specific concerns of modernist fiction come into focus for the first time.

## A PROPOS DES AUTEURS

AGOSTINI, Pierre, **James Hadley Chase: le maître de l'inexorable: profil**, Paris, BoD-Books on Demand, 2015, 300 pages.

BLACKWELL, Laird D., **H. C. Bailey's Reggie Fortune and the Golden Age of Detective Fiction**, Jefferson (NC), McFarland, 2017, vii, 179 pages.

H.C. Bailey's detective Reggie Fortune was one of the most popular protagonists of the Golden Age of detective fiction. Fortune appeared in nine novels yet it was in a series of 84 short stories that were published from 1920 to 1940 where he truly shone, combining elements of several popular archetypes--the eccentric logician, the forensic investigator, the hard-boiled interrogator, the psychological profiler, the defender of justice.

This critical study examines the Fortune stories in the context of other popular detective fiction of the era. Bailey's classics are distinguished by well-clued puzzles, brilliant sleuthing, vivid description and social critique, with Fortune evoking images of Don Quixote.

### MINI-DOSSIER SIMENON

ALAVOINE, Bernard, **Georges Simenon et le monde sensible, de la perception à l'écriture**, Amiens, AARP-Centre Rocambole, Encreage édition, (Les Papiers du Rocambole, no 1), 2017, 162 pages.

Depuis les années 1950, Georges Simenon est reconnu par la critique pour son don particulier à rendre les atmosphères et à créer des ambiances à l'aide des sensations. Cependant, le romancier ne se contente pas de la vue et de l'ouïe mais s'approprie aussi l'odorat, le goût et le tactile. Comme le commissaire Maigret, Simenon se compare volontiers à une « éponge », parce qu'il enregistre plus ou moins consciemment les sensations. Cette capacité à s'imprégner, puis à reproduire dans ses romans le monde sensible est probablement unique.

BARONIAN, Jean-Baptiste, **Le Paris de Simenon**, Paris, Editions Alexandrines, 2016, 102 pages.

COLLECTIF, **Simenon**, Le Kremlin-Bicêtre, Les Belles Lettres, in *Cahiers de l'Association Internationale des Études Françaises*, no 68, mai 2016, 353 pages

WENGER, Murielle & Stephen TRUSSEL, **Maigret's World: A Reader's Companion to Simenon's Famous Detective**, Jefferson (NC), McFarland, 2017, 244 pages.

Georges Simenon's 75 novels and 28 short stories that feature Chief Inspector Jules Maigret provide us with a great deal of information about the French police detective--but only in small, episodic doses. As readers become acquainted with Maigret one detail at a time, he slowly takes on a flesh-and-bone realism--not merely a character in a story, but someone we would like to meet in real life. This book presents all the canonical facts and details about the detective and his world in one place, presented with tabulations and analyses that enable a better understanding of the works and of Maigret himself.

BETZ, Phyllis M., **Katherine V. Forrest: A Critical Appreciation**, Jefferson (NC), McFarland, 2017, vii, 194 pages.

Best known for her Kate Delafield detective series, Katherine V. Forrest is recognized as one of the preeminent figures in lesbian popular literature. Yet her work has received little scholarly attention. This critical study

explores Forrest's entire body of work, including her fiction and (perhaps more importantly) her writing about writing, popular genres and her readers.

BLOCH, Peter André, **Friedrich Dürrenmatt - Visionen und Experimente: Werkstattgespräche - Bilder - Analysen - Interpretationen**, Göttingen, Wallstein Verlag, (Dürrenmatt Studien, Band 2), 2017, 389 pages.

KALIFA, Dominique, **Tu entreras dans le siècle en lisant Fantômas**, Paris, Vendémiaire, 2017, 252 pages.

Trente-deux volumes. Un univers baroque, d'une inimaginable noirceur, qui s' épanouit aussi bien dans les salons des beaux quartiers que dans la « zone » au-delà des fortifications... Des aventures extraordinaires, qui emmènent le lecteur des plaines désolées du Transvaal aux faubourgs de Londres. Surtout, une cartographie de Paris, à la fois imaginaire et réaliste, hausmannienne et sordide, splendide, inquiétante, une ville-labyrinthe, foisonnante, énigmatique, qui n'avait plus été décrite avec autant de verve et de précision depuis Balzac ou Zola. Et la figure tutélaire d'un Génie du crime aux mille visages, aux mille apparitions, disparitions et stratagèmes, que les surréalistes éliront comme une création littéraire sans précédent, que Cendrars célébrera aussi bien que Magritte et Queneau. Pour aborder ce monument, un abécédaire en 32 entrées, de A comme « Apollinaire » à Z comme « Zigomar ». Sans oublier F comme « Filmographie », O comme « Outrances » ou U comme « Ubiquité »... Un voyage au cœur d'une mythologie contemporaine

NAIDU, Sam (ed.), **Sherlock Holmes in Context**, London & New York, Palgrave Macmillan, 2017, x, 206 pages.

Introduction

Naidu, Sam

"All that Matters is the Work": Text and Adaptation in Sherlock : McClellan, Ann  
Clients Who Disappear and Colleagues Who Cannot Compete: Female Characters in the BBC's Sherlock : Turner, Benedick

"I, Too, Mourn the Loss": Mrs. Hudson and the Absence of Sherlock Holmes : Beyer, Charlotte  
The Trickster, Remixed: Sherlock Holmes as Master of Disguise : Poore, Benjamin  
Holmes and his Boswell in Cosplay and Roleplay : Duffy, Lynn

A "Horrific Breakdown of Reason": Holmes and the Postcolonial Anti-Detective Novel, Lost Ground: Naidu, Sam

Sherlock Holmes and the Fiction of Agency  
Wagner, Martin

The Savage Subtext of The Hound of the Baskervilles: Grylls, David

Holmes into Challenger: The Dark Investigator  
Kerr, Douglas

Modernizing Holmes: Location and Bringing Sherlock into the Twenty-First Century  
Garside, Emily

PAOLI, Marco, **Giorgio Scerbanenco: Urban Space, Violence and Gender Identity in Post-War Italian Crime Fiction**, New York, et al, Peter Lang, 2016, 239 pages.

An indepth analysis of Scerbanenco's Duca Lamberti series constitutes the critical focus of this study, and in particular the psychological resonances of the role played by the author's controversial representation of the urban space, its violence, (in)justice and gender roles.

SNYDER, Robert Lance, **John Le Carré's Post-Cold War Fiction**, Columbia, University of Missouri Press, 2017, xiii, 189 pages.

This book challenges distinctions between "popular" and "serious" literature by recognizing le Carré as one of the most significant ethicists in contemporary fiction, contributing to an overdue reassessment of his literary stature. Le Carré's ten post-Cold War novels constitute a distinctive subset of his espionage fiction in their response to the momentous changes in geopolitics that began in the 1990s. Through a close reading of these novels, Snyder traces how—amid the "War on Terror" and transnationalism—le Carré weighs what is at stake in this conflict of deeply invested ideologies.

YOUNG, Laurel A., **P. D. James: A Companion to the Mystery Fiction**, Jefferson (NC), McFarland, 2017, 288 pages.

British National Health Service employee Phyllis Dorothy James White (1920-2014) reinvented herself at age 38 as P.D. James, crime novelist. She then became long known as England's "Queen of Crime." Sixteen of her 20 novels feature one or both of her series detectives, Adam Dalgliesh of Scotland Yard and private eye Cordelia Gray. Stand-alone works include the dystopian *The Children of Men* (1992) and *Death Comes to Pemberley* (2011), a sequel to Jane Austen's *Pride and Prejudice*. James's careful plotting has earned comparison with Golden Age British detective writers such as Agatha Christie and Dorothy L. Sayers. Yet James's work is thoroughly modern, with realistic descriptions of police procedures and

the echoes and aftereffects of crime. This literary companion includes more than 700 encyclopedic entries covering the characters, settings and themes of her published writing, along with a career chronology, chronological and alphabetical listings of her works, and an exhaustive index.

## CINÉMA & TÉLÉVISION

ABRAMS, Jonathan, **All the Pieces Matter: The Inside Story of *The Wire***, New York, Crown Archetype, 2018, 352 pages.

CHAPMAN, James, **Hitchcock and the Spy Film**, London, I.B. Tauris, 2018, 304 pages.  
Film historian James Chapman has mined Hitchcock's own papers to investigate fully for the first time the spy thrillers of the world's most famous filmmaker. Hitchcock made his name as director of the spy movie. He returned repeatedly to the genre from the British classics of the 1930s, including *The 39 Steps* and *The Lady Vanishes*, through wartime Hollywood films *Foreign Correspondent* and *Saboteur* to the Cold War tracts *North by Northwest*, *Torn Curtain* and his unmade film *The Short Night*.

COLLECTIF, **Le Mystère Clouzot**, Paris, Coédition Lienart, 2017, 215 pages.  
Outre son talent de raconteur d'histoires, il y a chez Henri-Georges Clouzot un vertige et une folie qui n'appartiennent qu'à lui : la recherche d'une forme idéale, une forme que l'artiste maîtriserait totalement et qui deviendrait la figure même de la vérité. Cette ambition insensée, il l'a côtoyée dans ses portraits filmés de grands artistes, comme Picasso ou Karajan ; mais elle est déjà présente dans le cinéma qui l'a rendu célèbre, du Corbeau aux Diaboliques, en passant par *Le Salaire de la peur*.

FOUBERT, Frédéric, **Les Sopranos : L'Amérique désenchantée**, Paris, Presses Universitaires de France, 2017, 180 pages.

GANZO, Fernando, **Jacques Tourneur**, Nantes, Capprici, 2017, 207 pages.

HERNANDEZ-SANTAOLALLA, Victor, Sergio COBO-DURAN, et al., **Sons of Anarchy: Estudio ideológico, narrativo y mitológico de la serie de televisión**, Barcelona, Laertes Editorial, 2017, 310 pages.

HUTCHINSON, Pamela, **Pandora's Box**, London, British Film Institute, 2018, 102 pages.

KOCH, Gertrud, **Breaking Bad, Breaking Out, Breaking Even**, Zürich, Diaphanes, 2017, 93 pages.

LEWIS, Nathaniel & Stephen TATUM, **Morta Las Vegas: CSI and the Problem of the West**, Lincoln, University of Nebraska Press, 2017, 281 pages.

MANGOLINI, Claudio & Flaminia BOLZANI (dir.), **Passione nera. Il volti della violenza nel cinema italiano d'autore**, Piombino, Ass. Culturale il Foglio, 2017, 460 pages.

NAVARRO, Antonio José, **Choque de titanes: 50 películas fundamentales sobre la Guerra Fria**, Barcelona, Editorial UOC, 2017, 222 pages.

RICHTER-HANSEN, Tullio-Hansen, **Friktionen des Terrors : Ästhetik und Politik des Us-Kinos nach 9/11**, Marburg, Schüren Verlag, 2017, 313 pages.

ROSENZWEIG, Laura B., **Hollywood's Spies: The Undercover Surveillance of Nazis in Los Angeles**, New York, New York University Press, 2017, xiii, 285 pages.

In April 1939, Warner Brothers studios released the first Hollywood film to confront the Nazi threat in the United States. *Confessions of a Nazi Spy*, starring Edward G. Robinson, told the story of German agents in New York City working to overthrow the U.S. government. The film alerted Americans to the dangers of Nazism at home and encouraged them to defend against it. *Confessions of a Nazi Spy* may have been the first cinematic shot fired by Hollywood against Nazis in America, but it by no means marked the political awakening of the film industry's Jewish executives to the problem. *Hollywood's Spies* tells the remarkable story of the Jewish moguls in Hollywood who paid private investigators to infiltrate Nazi groups operating in Los Angeles, establishing the first anti-Nazi Jewish resistance organization in the country—the Los Angeles Jewish Community Committee (LAJCC).

SANTE, Luc, Mario TURSI & Martin SCORSESE, **Gangs of New York: l'aventure d'un film**, Paris, Cahiers du Cinéma, 2017, 288 pages.

### MINI-DOSSIER JAMES BOND

BLACK, Jeremy, **The World of James Bond: The Lives and Times of 007**, Lanham (MD), Rowman & Littlefield, 2017, xv, 185 pages.

COSTES, Jean-Philippe, **Le Monde selon James Bond: portaits secrets d'un monstre sacré**, Montréal, Liber, 2017, 173 pages.

DELOEUVRE, Guy, **James Bond 007**, Independently Published, 2017, 118 pages.

EGAN, Sean, **James Bond, The Secret History**, London, John Blake, 2016, xiv, 353 pages.

LÉVY, Frédéric-Albert, **Bond, l'espion qu'on aimait**, Paris, Hors Collection, 2017, 300 pages.

LOMBARTEIX, Pierre-Olivier, **La France de Fleming: James Bond, une passion française**, Pornic, Le Temps éditeur, 2017, 224 pages.

SIPIÈRE, Dominique, **Le Bien et le mal: les séries policières anglo-saxonne**, Paris, Vendémiaire, 2017, 228 pages.

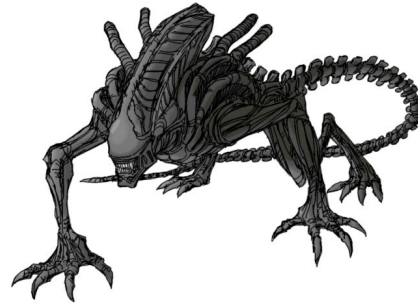
STACHE, Lara C., **Breaking Bad: A Cultural History**, Lanham (MD), Rowman & Littlefield, 2017, 236 pages.

As one of the most critically acclaimed shows of all time, *Breaking Bad* explored the life and crimes of a high school chemistry teacher turned meth kingpin of the American Southwest. As Walter White and his former student Jesse Pinkman become deeply entwined in the drug world, their narrative leaves a trail of bodies strewn across the show's five seasons—a story that resulted in more than 15 Emmy awards.

TSIKOUNAS, Myriam, **La Caméra explore le crime: les causes célèbres du XIXe siècle à la télévision**, Rennes, Presses universitaires de Rennes, 2017, 286 pages.

**N.D.L.R :** Les Éditions Classiques Garnier et Lettres Modernes Minard annoncent la création d'une série de la Revue des Lettres Modernes intitulée "Séries policières". La direction de la chose a été confiée à **Isabelle Rachel Casta**. Le premier volume portera sur Enquêtes et réels. Une affaire à suivre...

## ÉCRITS SUR L'IMAGINAIRE



SCIENCE-FICTION  
FANTASTIQUE & FANTASY

## LITTÉRATURE

ALDANA REYES, Xavier, **Spanish Gothic: National Identity, Collaboration and Cultural Adaptation**, New York, Palgrave Macmillan, 2017, 241 pages.

This book presents the first English introduction to the broad history of the Gothic mode in Spain. It focuses on key literary periods, such as Romanticism, the fin-de-siècle, spiritualist writings of the early-twentieth century, and the cinematic and literary booms of the 1970s and 2000s. With illustrative case studies, Aldana Reyes demonstrates how the Gothic mode has been a permanent yet ever-shifting fixture of the literary and cinematic landscape of Spain since the late-eighteenth century. He proposes that writers and filmmakers alike welcomed the Gothic as a liberating and transgressive artistic language.

ASHCROFT, Bill, **Utopianism in Postcolonial Literature**, London & New York, Routledge, 2017, xii, 225 pages.

Postcolonial Studies is more often found looking back at the past, but in this brand new book, Bill Ashcroft looks to the future and the irrepressible demands of utopia. The concept of utopia – whether playful satire or a serious proposal for an ideal community – is examined in relation to the postcolonial and the communities with which it engages. Studying a very broad range of literature, poetry and art, with chapters focussing on specific regions – Africa, India, Chicano, Caribbean and Pacific – this book is written in a clear and engaging

prose which make it accessible to undergraduates as well as academics.

ATALLAH, Marc & Frédéric JACCAUD, **Le Posthumain**, Chambéry, Éditions ActusF & Yverdon, Maison d'ailleurs, (Les collections de la Maison d'ailleurs), 2017, 95 pages.

Les deux articles qui composent ce volume ne visent pas à réfléchir aux dérives d'une science que certains postulent être devenue folle, mais à montrer comment l'imaginaire science-fictionnel, en mettant en scène différentes conceptions du corps, invite les lecteurs et les spectateurs à amorcer une réflexion sur leur identité.

AUBRY-MORICI, Marine & Sylvia CUCCHI (dir.), **Spectralités dans le roman contemporain: Italie, Espagne, Portugal**, Paris, Presses Sorbonne nouvelles, 2017, 180 pages.

L'ambition de ce volume, qui rassemble des études sur des écrivains de la deuxième moitié du XXe siècle (Italo Calvino, Antonio Tabucchi) et du début du XXIe siècle (Bruno Arpaia, Rafael Chirbes, Julio Llamazares, Walter Siti, Gonçalo M. Tavares, Giorgio Vasta), est d'interroger le retour du refoulé historique dans la littérature contemporaine de l'Italie, de l'Espagne et du Portugal à partir du concept de spectralité forgé par Jacques Derrida.

BACZKO, Bronislaw, Michel PORRET & François ROSSET (dir.), **Dictionnaire critique de l'utopie au Temps des lumières**, Chêne-Bourg, Georg Éditeur, 2016, 1406 pages.

BARRET, J. K., **Untold Futures: Time and Literary Culture in Renaissance England**, Ithaca & London, Cornell University Press, 2016, xiv, 249 pages.

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.

BARON, Christian, Peter Nicolas HALVERSON & Christine CORNEA (eds.), **Science Fiction, Ethics and the Human Condition**, Cham, Springer Verlag, 2017, 246 pages.

This book explores what science fiction can tell us about the human condition in a technological world, with the ethical dilemmas and consequences that this entails. This book is the result of the joint efforts of scholars and scientists from various disciplines. This

interdisciplinary approach sets an example for those who, like us, have been busy assessing the ways in which fictional attempts to fathom the possibilities of science and technology speak to central concerns about what it means to be human in a contemporary world of technology and which ethical dilemmas it brings along.

BEANEY, Tara, **Metamorphosis in Modern German Literature: Transforming Bodies, Identities and Affects**, Cambridge, Legenda, 2016, 185 pages.

Ranging from canonical texts by E.T.A. Hoffmann and Franz Kafka to the work of post-war and post-Wende writers Marie Luise Kaschnitz and Jenny Erpenbeck, as well as the cross-cultural writer Yoko Tawada, this study shows how narratives of metamorphosis help us negotiate the social and political changes, and the experience of shifting boundaries and identities, that are so pertinent to modern Germany.

BISHOP, William, Angela TENGA (eds.), **The Written Dead: Essays on the Literary Zombie**, Jefferson (NC), McFarland, (Contributions to Zombie Studies), 2017, 228 pages.

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Afterword: The Zombie Is Dead: Long Live the Zombie (Robert G. Weiner) 194

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BLAIM, Artur, **Utopian Visions and Revisions: or the Uses of Ideal Worlds**, New York, Peter Lang, 2017, 285 pages.

The book focuses on different uses of the concepts of utopia, dystopia, and anti-utopia. The author analyses literature, cinema, and rock music, as well as scientific and legal motifs in utopian fiction. He also considers the functions of Jewish characters in early modern utopias and looks at the utopian aspects of scientific claims of literary and cultural theories. Utopian models are also applied to the practice of literature (socialist realism) and current socio-political affairs. Among the texts and films discussed are "Utopia", "New Atlantis", "Gulliver's Travels", "Memoirs of Signor Gaudenzio di Lucca", "Nineteen Eighty-Four", "A Minor Apocalypse", "Lord of the Flies", and "Even Dwarfs Started Small".

BLOUIN, Geneviève, Isabelle LAUZON & Carl ROCHELEAU, **Écrire et publier au Québec: les littératures de l'imaginaire**, Sherbrooke, Les Six Brumes (Légion des Brumes), 2017, 280 pages. Préface de Jean Pettigrew.

Trois écrivains (s'appuyant sur les témoignages de quarante-neuf collaborateurs issus principalement du milieu de la science-fiction et du fantastique québécois) répondent à toutes ces questions et à plusieurs autres. Ce manuel démystifie les réalités de l'écriture et de l'édition des littératures de l'imaginaire au Québec et tente d'aider les auteurs à atteindre leurs objectifs personnels et professionnels.

BOLANO, Robert, **El espíritu de la ciencia-ficción**, Barcelona, Penguin Random House Grupo Editorial, 2016, 223 pages.

BÖHNKE, Reinhild, **Die Lust am Umheimlichen: ein Streifzug durch Literatur und Kunst**, Leipzig, Passage-Verlag, 2017, 224 pages.

Sind Erzählungen von E.T.A. Hoffmann oder E.A. Poe, sind Geschichten von Vampiren, Werwölfen und Spukhäusern nur etwas für kindliche Gemüter? Die Germanistin und Anglistin Reinhild Böhnke führt den Leser durch die Zeiten von der Französischen Revolution bis zum Wirtschaftswunder und durch Länder und Kontinente mit den Schwerpunkten Deutschland, England, Frankreich, Russland und Amerika, um das Kaleidoskop unheimlich-phantastischer Erzählungen zu zeigen.

BREUER, Heidi & Nathalie WILSON, **Feminist Perspectives on Contemporary Zombies, Vampires, and Witches: Radical Monstrosity in Literature, Film, TV**, New York, Routledge, 2018, 244 pages.

This book explores three monstrous figures prominent in contemporary popular culture—zombies, vampires, and witches—from a feminist perspective, visiting a range of novels, television series, and films from the 1990s-2010s. Though some popular mainstream texts (from *Harry Potter* to *Twilight*) still participate in historically inherited conventions, feminist analysis reveals that many millennial texts utilize monster-figures to critique regressive patriarchal ideologies and/or champion female monstrosity and (human) female agency. Rather than using zombies, vampires, and witches to conserve the status quo, millennial monsters and human heroes, especially female ones, are often deployed to envision a more feminist, egalitarian future with less violence and more social justice.

BRODERICK, Damien, **Psience Fiction: The Paranormal in Science Fiction Literature**, Jefferson (NC), McFarland, 2017, 202 pages.

BRONFEN, Elisabeth and Beate NEUMEIER (eds.), **Gothic Renaissance: A Reassessment**, Manchester, Manchester University Press, 2017, xi, 272 pages.

This collection of essays by experts in Renaissance and Gothic studies tracks the lines of connection between Gothic sensibilities and the discursive network of the Renaissance. The texts covered encompass poetry, epic narratives, ghost stories, prose dialogues, political pamphlets and Shakespeare's texts, read alongside those of other playwrights.

BÜLOW, Ralf, **Der künstliche Mensch, das unbekannte Wesen: kleine Geschichte der Automaten, Androiden, Golems, Homunculi und Cyborgs**, Wetzlar, Phantastische Bibliothek, 2016, 24 pages.

CHASSAY, Jean-François, Hélène MACHINAL & Myriam MARRACHE-GOURAUD (dir.), **Signatures du monstre**, Rennes, Presses Universitaires de Rennes, 2017, 338 pages.

Cet ouvrage analyse de quelles manières les différents arts s'emparent de l'altérité monstrueuse pour en penser les signes, et pour pousser ceux-ci vers leurs limites : littérature, sculpture, peinture, cinéma, bande dessinée, séries télévisées, jeux vidéos, installations et performances ont vocation à mettre en scène et à interroger les formes du monstrueux.

CORDLE, Daniel, **Late Cold War Literature and Culture: The Nuclear 1980s**, New York, Palgrave Macmillan, 2017, xi, 229 pages.

This book analyses the 1980s as a nuclear decade, focusing on British and United States fiction. Ranging across genres including literary fiction, science fiction, post-apocalyptic fiction, graphic novels, children's and young adult literature, thrillers and horror, it shows how pressing nuclear issues were, particularly the possibility of nuclear war, and how deeply they penetrated the culture.

DAVIS, James Colin, **Alternative Worlds Imagined, 1500-1700: Essays on Radicalism, Utopianism and Reality**, Glasgow, Lanarkshire (UK), Palgrave Macmillan, 2017, viii, 246 pages.

This book closely examines non-violence in Gerrard Winstanley's thought; millennialism and utopianism as mutual critiques; form and substance in early modern utopianism/radicalism; Thomas More's utopian theatre of interests; and James Harrington and the political necessity of narrative fiction. This detailed analysis underpins observations about the longer term historical significance and meaning of both radicalism and utopianism.

DOMINGUEZ LEIVA, Antonio, **Les Clowns maléfiques**, Neuilly-le-Dijon, Le Murmure, (Borderline), février 2018, 80 pages.

Plus que jamais, figures inquiétantes à la lisière du réel et du cauchemar, les clowns maléfiques sont parmi nous. La « Grande Peur Clownesque » de 2016, dernière d'une longue série, en fut la preuve éclatante. Cette observation est devenue prophétique, le psycho-clown ayant pris d'assaut « l'inconscient pop » au vu des légendes urbaines relatives aux « phantom clowns » et de la prodigieuse quantité de créations mettant en scène, dans divers médias, des clowns malveillants ou franchement psychopathes. Force est de constater que nous sommes-là face à une véritable épidémie de l'imaginaire qu'il nous faut ici interroger.

DRAKE, Kimberly, **Paranoia, Fear and Alienation**, Ipswich (Mass.), Grey House Publishing, (Critical Insights), 2017, xxx, 230 pages.

Paranoid fiction is described as "literature that explores the subjective nature of reality and how it can be manipulated by forces in power." This essay compilation investigates common motifs found in paranoid literature-such as dystopian settings and unreliable narrators-and studies the work of prominent authors in the genre, including Philip K. Dick, William S. Burroughs, Thomas Pynchon, and more.

ENCABO FERNANDEZ, Eduardo, Marianno URRACO SOLANILLA & Aitana MARTOS GARCIA (eds.), **Sagas, distopias y transmedia: ensayos sobre ficción fantástica**, Leon, Universidad de Leon, 2016, 459 pages.

ETHUIN, Philippe, **Une autre histoire du monde: 2500 ans d'uchronies: premières uchronies et uchronies exhumées**, Montpellier, Publie.net, 2017, 156 pages. [anthologie réunie et présentée par Philippe Éthuin]

FERSTL, Paul, Thomas WALACH & Stefan ZAHLMANN (eds.), **Fantasy Studies**, Wien, Ferst & Perz Verlag, 2016, 402 pages.

FUSO, Silvano, **Savants fous, visionnaires et charlatans: les errances de la science du XVIIIe siècle à nos jours**, Paris, Vendémiaire, 2017, 372 pages.

Depuis le XVIIIe siècle, les avancées scientifiques ont provoqué une véritable course aux hypothèses et aux inventions, où se retrouvent aussi bien les plus illustres chercheurs que les pires charlatans. Si l'histoire se souvient des réussites, les échecs furent nombreux. Erreurs personnelles, aveuglements collectifs ou escroqueries spectaculaires, ils nous révèlent combien la recherche scientifique est influencée par les ambitions et les faiblesses de ceux qui en sont les acteurs.

GOBLED, Karine, **Le Guide de la science-fiction et de la fantasy**, Chambéry, ActuSF, 2017, 344 pages.

Les littératures de l'imaginaire sont multiples, protéiformes, innovantes... En mouvement constant, elles ne cessent de se renouveler et de voir de nouveaux auteurs, modes et courants apparaître. Quels sont les principaux genres, quels sont désormais les incontournables de la science-fiction, la fantasy et du fantastique, mais aussi les prix, les éditeurs, les sites à consulter, les festivals ou

encore la place de ces littératures dans la recherche universitaire ? Ce guide vous propose un grand tour d'horizon de l'imaginaire en France.

GOLUB, Adam, & Heather Richardson HAYTON (eds.), **Monsters in the Classroom: Essays on Teaching What Scares Us**, Jefferson (NC), McFarland, 2017, 264 pages. Foreword by W. Scott Poole. Afterword by Jeffrey Jerome Cohen.

Exploring the pedagogical power of the monstrous, this collection of new essays describes innovative teaching strategies that use our cultural fascination with monsters to enhance learning in high school and college courses. The contributors discuss the implications of inviting fearsome creatures into the classroom, showing how they work to create compelling narratives and provide students a framework for analyzing history, culture, and everyday life.

HAMNER, Everett, **Editing the Soul: Science and Fiction in the Genome Age**, University Park (PE), Penn State University Press, 2017, 280 pages.

Looking closely at the work of Margaret Atwood, Richard Powers, and other authors, as well as at film, comics, and serial television such as *Orphan Black*, Everett Hamner shows how the genome age is transforming both the most commercial and the most sophisticated stories we tell about the core of human personhood. As sublime technologies garner public awareness beyond the genre fiction shelves, they inspire new literary categories like "slipstream" and shape new definitions of the human, the animal, the natural, and the artificial.

HIGGINS, Nadia, **Robots in Fiction**, Mankato (MN), Amicus High Interest/Amicus Ink, 2018, 32 pages.

HUGHES, William, **Key Concepts in the Gothic**, Edinburgh, Edinburgh University Press, (Key Concepts in Literature), mars 2018, 224 pages.

*Key Concepts in the Gothic* provides a one-stop resource which details and defines, in accessible language, those contexts essential for the study of the Gothic in all periods and media. The volume is divided into three sections: Concepts and Terms; Theories of the Gothic; and Key Fictional Texts. Bibliographies are provided with the last two sections. The book clearly explains the critical terms - from

'Ab-human' to 'Zombie' - as well as the main theories, including ecocriticism, queer theory and Postcolonial theory, which any student of the Gothic is likely to encounter. This book will be a reliable companion for students of the genre from school and through university.

LABARRE, Nicolas, **Heavy Metal, l'autre Métal Hurlant**, Bordeaux, Presses Universitaires de Bordeaux, (SF Incognita), 2017, 236 pages. Préface de Gilles Poussin.

En 1977, aux Etats-Unis, l'éditeur de la revue satirique *The National Lampoon* — quelque part entre *Actuel* et *Hara-Kiri* — lance *Heavy Metal*, une édition américaine de la mythique revue française de science-fiction *Métal Hurlant*. Très proches initialement, ces deux revues vont diverger à la fois sur le plan des contenus et de la fortune commerciale. *Métal Hurlant* disparaît en 1987, malgré quelques soubresauts depuis, tandis que *Heavy Metal* continue de paraître à ce jour. Chacune des deux revues a profondément marqué son pays et cet ouvrage s'efforce d'en trouver les raisons.

LORCH, Mark & Andy MIAH (eds.), **The Secret Science of Superheroes**, London, Royal Society of Chemistry, 2017, xvi, 227pages.

*The Secret Science of Superheroes* looks at the underpinning chemistry, physics and biology needed for their superpowers. Individual chapters look at synthesising elements on demand, genetic evolution and what superhero suits could be made of. By exploring these topics, the book introduces a wide range of scientific concepts, from protein chemistry to particle physics for a general scientifically interested audience.

MCPARLAND, Robert, **Science Fiction in Classic Rock: Musical Explorations in Space, Technology and the Imagination, 1967-1982**, Jefferson (NC), McFarland, 2017, 277 pages.

As technology advances, society retains its mythical roots--a tendency evident in rock music and its enduring relationship with myth and science fiction. This study explores the mythical and fantastic themes of artists from the late 1960s to the mid-1980s, including David Bowie, Pink Floyd, Jefferson Airplane, Blue Oyster Cult, Iron Maiden, Led Zeppelin and Black Sabbath. Drawing on insights from Joseph Campbell, J.G. Frazer, Carl Jung and Mircea Eliade, the author examines how performers have incorporated mythic archetypes and science fiction imagery into songs that illustrate societal concerns and futuristic fantasies.

NITZKE, Solvejg & Nicolas PETHES (eds.), **Imagining Earth: Concepts of Wholeness in Cultural Constructions of Our Home Planet**, Bielefeld, transcript Verlag, 2017, 172 pages.

PALMA RODAN, Manuel Jesus, **La estirpe de Fausto: los pactos con el diablo a traves de la historia**, Cordoba, Almuzara, 2017, 216 pages.

PERNOT, François & Éric VIAL (dir.), **Uchronie: l'histoire telle qu'elle n'a pas été, telle qu'elle aurait pu être**, Montreuil, les Éditions de l'Oeil, (La bibliothèque fantôme), 2016, 346 pages.

PETRUCCIOLI, Stefano, **Il miglioratori del mondo: utopia e democrazia tra letteratura, fumetto, filosofia**, Bergamo, Moretti & Vitali, 2017, 112 pages.

PLUTCHAK, Beth, **Boundaries, Border Crossings, and Reinventing the Future**, Seattle (WA), Aqueduct Press, (Conversation Pieces), 2017, 134 pages.

The personal is political, and the political is personal. This collection of essays and an sf tale explores the intersections of representation, science fiction, feminism, social justice, and fandom, specifically in relationship to the feminist sf convention WisCon.

REICHWALD, Anika, **Das Phantasma der Assimilation: Interpretationen des "Jüdischen" in der deutsche Phantastik, 1890-1930**, Göttingen, V & R unipress & Vienna University Press, 2017, 374 pages.

Die deutschsprachige phantastische Literatur um die Jahrhundertwende verhandelt das Phänomen der jüdischen Assimilation im außerjüdischen Diskurs auf vielfältige und äußerst reflektierte Weise. Phantastik erscheint als prädestiniertes Genre, um jüdische Assimilation in ihrem historischen, sozio- und kulturpolitischen Kontext zu begreifen. Gegenüber dem zeitgenössischen Diskurs offenbart sie ein reflektiertes Verständnis von Assimilation. Der Blick in ausgewählte Beispiele phantastischer Literatur nichtjüdischer Autoren zeigt die Vielfalt der Motive und Darstellungsformen sowie ihr subversives Potential. Die Studie untersucht, wie unterschiedliche Transformationsprozesse über Motive wie den Doppelgänger, Vampir oder die Chimäre beschrieben werden, und zeichnet dabei auch die gesellschaftlichen Debatten um jüdische Assimilation nach.

# SOLARIS

**L'anthologie permanente des littératures de l'imaginaire**  
**no 204, (vol. 43, no 2) automne 2017,**  
**160 pages.**

Des textes de fiction: Mathieu Arès, Yves Meynard, Frédéric Parrot, Mario Tessier, Jean-Louis Trudel.

Des articles de Mario Tessier: « Le Chants de la science-fiction lointaine » [les Carnets du Futurible] - Ariane Gélinas: Voyage en pays intérieur "Espaces de la revenance".

+ les rubriques habituelles : Littéranauts, Lectures et, en ligne Sci-néma, de Christian Sauvé

Avec des illustrations Laurine Spohner, (couverture), de Marc Pageau, Suzanne Morel et Ariane Gélinas.

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

ROAS, David (dir.), **El monstruo fantástico: visiones y perspectivas**, Madrid, Aluvion Editorial, 2016, 363 pages.

ROBERTS, Robin, **Subversive Spirits: The Female Ghost in British and American Popular Culture**, Jackson, University Press of Mississippi, 2018, 192 pages.

Roberts's analysis begins with comedic female ghosts in literature and film and moves into horror by examining the successful play *The Woman in Black* and the legend of the weeping woman, *La Llorona*. Roberts then situates the canonical works of Maxine Hong Kingston and Toni Morrison in the tradition of the female ghost to explore how the ghost is used to portray the struggle and pain of women of color. Roberts further analyzes heritage sites that use the female ghost as the friendly and inviting narrator for tourists. The book concludes with a comparison of the British and American versions of the television hit *Being Human*, where the female ghost expands her influence to become a mother and savior to all humanity.

ROZELLE, Lee, **Zombiescapes and Phantom Zones: Ecocriticism and The Liminal from the Invisible Man to The Walking Dead**, Tuscaloosa, The University of Alabama Press,

2016, x, 147 pages.

Rozelle focuses on literary works from 1950 to 2015—the zombiescapes and monsterscapes of post-World War II literature—that portray in troubling and often devastating ways the “brownfields” that have been divested of much of their biodiversity and ecological viability. However, he also highlights how these literary works suggest a new life and new potential for such environments. With an unlikely focus on places of ruination and an application of interdisciplinary, transnational approaches to a range of fields and texts, Rozelle advances the notion that places of distortion might become a nexus where revelation and advocacy are possible again.

SCHENK, Klaus & Ingold ZEISBERG (dir.), **Interkulturalität und Semiotik des Phantastischen**, Dortmund, Königshausen & Neumann, 2017, 279 pages.

SCHMEINK, Lars, **Biopunk Dystopias : Genetic Engineering, Society and Science Fiction**, Liverpool, Liverpool University Press, 2016, viii, 272 pages.

Biopunk Dystopias' contends that we find ourselves at a historical nexus, defined by the rise of biology as the driving force of scientific progress, a strongly grown mainstream attention given to genetic engineering in the wake of the Human Genome Project (1990-2003), the changing sociological view of a liquid modern society, and shifting discourses on the posthuman, including a critical posthumanism that decenters the privileged subject of humanism. The book argues that this historical nexus produces a specific cultural formation in the form of “biopunk”, a subgenre evolved from the cyberpunk of the 1980s. The analysis deals with dystopian science fiction artifacts of different media from the year 2000 onwards that project a posthuman intervention into contemporary socio-political discourse based in liquid modernity in the cultural formation of biopunk.

SCHULT, Stefanie, **Subcreation: Fictional-World Construction from J.R.R. Tolkien to Terry Pratchett and Tad Williams**, Berlin, Logos Verlag, 2017, 242 pages.

The doctoral thesis argues that the term Subcreation with its revised and broadened definition, in part differing from J.R.R. Tolkien's original term sub-creation, may be used for the discussion of the making of fictional worlds in literary discourse. The successful conception of a fictional world depends on the reader's willing

suspension of disbelief. This depends both on the author and his skilled composition of the world and all its aspects, as well as on the reader's acceptance of this invented fictional world.

SIMMONS, David, **American Horror Fiction and Class: from Poe to Twilight**, London (UK), Palgrave Macmillan, (Palgrave Gothic), 2017, ix, 201 pages.

In this book, Simmons argues that class, as much as race and gender, played a significant role in the development of Gothic and Horror fiction in a national context. From the classic texts of Edgar Allen Poe and Nathaniel Hawthorne right through to contemporary examples, such as the novels of Stephen King and Stephenie Meyer's *Twilight* Series, class remains an ever present though understudied element.

SLOTKIN, Joel Elliot, **Sinister Aesthetics: The Appeal of Evil in Early Modern English Literature**, New York, Palgrave Macmillan, 2017, xi, 289 pages.

This engrossing volume studies the poetics of evil in early modern English culture, reconciling the Renaissance belief that literature should uphold morality with the compelling and attractive representations of evil throughout the period's literature. The chapters explore a variety of texts, including Spenser's *Faerie Queene*, Shakespeare's *Richard III*, broadside ballads, and sermons, culminating in a new reading of *Paradise Lost* and a novel understanding of the dynamic interaction between aesthetics and theology in shaping seventeenth century Protestant piety.

SPOONER, Catherine, **Post-Millennial Gothic: Comedy, Romance and the Rise of the Happy Gothic**, London, Bloomsbury Academic, 2017, x, 213 pages.

Surveying the widespread appropriations of the Gothic in contemporary literature and culture, *Post-Millennial Gothic* shows contemporary Gothic is often romantic, funny and celebratory. Reading a wide range of lepopular texts, from Stephenie Meyer's *Twilight* series through Tim Burton's Gothic film adaptations of *Sweeney Todd*, *Alice in Wonderland* and *Dark Shadows*, to the appearance of Gothic in fashion, advertising and television, Catherine Spooner argues that conventional academic and media accounts of Gothic culture have overlooked this celebratory strain of 'Happy Gothic'.

**SCIENCE FICTION STUDIES**  
**No 133**  
**vol. 44, no 3, november 2017**

**ARTICLES**

Jeremy Withers: Bicycles Across the Galaxy: Attacking Automobility in 1950s Science Fiction  
 Connor Pitetti. Uses of the End of the World: Apocalypse and Postapocalypse as Narrative Modes

Valentina Fulginiti : Degenerate Utopias: Two Dystopian Rewritings of Disneyland in Early Twenty-first-century Italian Fiction

Joy Sanchez-Taylor: Fledgling, Symbiosis, and the Nature/Culture Divide

Lisa Dowdall: Treasured Strangers: Race, Biopolitics, and the Human in Octavia E. Butler's XENOGENESIS Series

J.P. Telotte: Hollywood on the Moon: "Scientifilm," the Pulp, and the SF Imagination  
 Duy Lap Nguyen: Alternative Histories of Korean National Sovereignty in 2009: Lost Memories

Amadine H. Faucheux : Race and Sexuality in Nalo Hopkinson's Oeuvre; or, Queer Afrofuturism

**REVIEW-ESSAYS**

Stephen R. Dougherty. Adam Roberts, Reader's Writer: Callow/ McFarlane's Adam Roberts: Critical Essays

Tamara C. Ho. Articulating Asia in SF: Roh/Huang/Niu's Techno-Orientalism: Imagining Asia in Speculative Fiction, History, and Media

Brooks Landon. Doubling Down on Double Vision: Telotte/ Duchovnay's Science Fiction Double Feature: The Science Fiction Film as Cult Text

STREERUWITZ, Marlene, **Das Wundersame in der Unwirtlichkeit: neue Vorlesungen**, Frankfurt am Main, S. Fischer, 2017, 122 pages.

SUSSAN, Rémi, **Les Utopies posthumaines: une histoire des contre-cultures. Comment la fiction rejoint la réalité**, Mouans-Sartoux, Omniscience, 2017 [réédition: 2005], 288 pages.

THUSWALDNER, Gregor & Daniel RUSS (eds.) **Hermeneutics of Hell: Visions and Representations of the Devil in World Literature**, Cham, Switzerland, Palgrave Macmillan, 2017, xi, 332 pages.

This collection of essays analyzes global depictions of the devil from theological, Biblical, and literary perspectives, spanning the late Middle Ages to the 21st century. The chapters explore demonic representations in the literary works of Johann Wolfgang von Goethe, Fyodor Dostoyevsky, Dante Alighieri, Charles Baudelaire, John Milton, H.P. Lovecraft, and Cormac McCarthy, among others. The text examines other media such as the operas *Orfeo* and *Erminia sul Giordano* and the television shows *Breaking Bad*, *The Sopranos*, and *Mad Men*.

WEGNER, Philip E., **Shockwaves of Possibility: Essays on Science Fiction, Globalization, and Utopia**, New York, et al., Peter Lang, 2017, 308 pages.

*Shockwaves of Possibility* explores the deep utopianism of one of the most significant modern cultural practices: science fiction. The author contends that utopianism is not simply a motif in SF, but rather is fundamental to its narrative dynamics. Drawing upon a rich array of theory and criticism in SF and utopian studies, the book opens with a global periodizing history that shows the inseparability of SF from developments in other cultural fields. It goes on to examine literature, film, television, comics, and animation in order to demonstrate SF's unique effectiveness for grappling with the upheavals brought about by globalization. *Shockwaves of Possibility* proves SF's vitality in the brave new world of the twenty-first century, as it illuminates the contours of the present and educates our desire for a radically other future.

WHITSON, Roger, **Steampunk and Nineteenth-Century Digital Humanities: Literary Retrofuturism, Media Archaeologies, Alternate Histories**, New York, Routledge, 2017, xiv, 229 pages.

Steampunk is more than a fandom, a literary genre, or an aesthetic. It is a research methodology turning history inside out to search for alternatives to the progressive technological boosterism sold to us by Silicon Valley. This book turns to steampunk's quirky temporalities to embrace diverse genealogies of the digital humanities and to unite their methodologies with nineteenth-century literature and media archaeology. The result is nineteenth-century digital humanities, a retrofuturist approach in which readings of steampunk novels like William Gibson and Bruce Sterling's *The Difference Engine* and Ken Liu's *The Grace of Kings* collide with nineteenth-century technological histories like

Charles Babbage's use of the difference engine to enhance worker productivity and Isabella Bird's spirit photography of alternate history China.

**A signaler:** les numéros 2 et 3 de la revue en ligne **Fantasy Art & Studies** sont publiées: <https://fantasyartandstudies.wordpress.com/journalrevue/>  
Le no 2: Cities and Wonders/ Villes et merveilles  
Le no 3: Science Fantasy.

## A PROPOS DES AUTEURS

ABRAHAM, Carlos Enrique, **Borgs y la ciencia ficción**, Buenis Aires, CICCUS, 2017, 208 pages.

ALEFELD, Yvonne-Patricia, **E.T.A. Hoffmann**, Marburg, Tectum Verlag, 2017, 241 pages.

ALTAMIRO, Oscar Xavier, **Poe: The Trauma of an Era**, New York, et al, Peter Lang, 2017, 396 pages.

ANDERSON, James Arthur, **The Linguistics of Stephen King: Layered Language and Meaning in the Fiction**, Jefferson (NC), McFarland, viii, 241 pages.

BISHOP, Jim (ed.) with ALPERT, Michael, , David BRIGHT, Keith CARREIRO & Stephen KING, **Hearts in Suspension**, Orono, University of Maine Press, 2016, 373 pages.  
HEARTS IN SUSPENSION includes a substantial essay by Stephen King on his college experience in the late 1960s, when the effort to end the War in Vietnam was at its height. The book also includes King's novella "Hearts in Atlantis" (set on the University of Maine campus during King's college years); four installments of King's early newspaper column, "King's Garbage Truck"; relevant photographs from the period; and twelve personal narratives by classmates and friends who knew Stephen King during his college years and were his fellow student writers and political activists.

## MINI-DOSSIER TOLKIEN

CLINTON, Greg, **Reading and Interpreting the Works of J.R.R. Tolkien**, New York, Enslow Publishing, 2017, 112 pages.

DAY, David, **Tolkien. Encyclopédie illustrée**, Paris, Hachette Pratique, 2017, 280 pages.

DAY, David, **The Heroes of Tolkien**, Vacaville (CA), Bounty Books, 2017, 256 pages.

FALCONER, Daniel, **Middle-Earth from Script to Screen: Building the World of *The Lord of the Rings***, New York, Harper Design, 2017, 512 pages.

FLIEGER, Verlyn, **There Would Always be a Fairy Tale: Essays on Tolkien's Middle-Earth**, Kent (Ohio), Kent State University Press, 2017, 304 pages.

JUDD, Walter & Graham, **Flora of Middle-Earth: Plants of J.R.R. Tolkien's Legendarium**, New York, Oxford University Press, 2017, xv, 406 pages.

KIRNER-LUDWIG, Monika, Stefan KÖSER & Sebastian STREITBERGER (eds.), **Binding them All. Interdisciplinary Perspectives on J.R.R. Tolkien and His Work**, Zollikofen (Suisse), Walking Tree Publishing, 2017, 339 pages.

MORROW, Jeffrey L., **Seeking The Lord of Middle-Earth: Theological Essays on J.R.R. Tolkien**, Eugene (OR), Cascade Books, 2017, xix, 168 pages.

BORUS, Audrey, **Reading and Interpreting the Works of George Orwell**, New York, Enslow Publishing, 2017, 128 pages.

BURCH, Aaron, **Stephen King's "The Body" Bookmarked**, New York, Ig Publishing, 2016, vi, 129 pages.

CANOS, Luis, **Los Espiritus de la ciencia ficción: espiritismo, periodismo y cultur popular en las novelas de Eduardo Holmberg, Francisco Miralles y Pedro Castera**, Chapell Hill, Department of Romance Studies, 2017, 264 pages.

COLLECTIF, **Harry Potter: A Journey Through a History of Magic**, London & New

York, Bloomsbury, 2017, 144 pages. [Ouvrage pour la jeunesse publié par la British Library]

FRANKEL, Nicholas, **Oscar Wilde: The Unrepentant Years**, Cambridge (Mass.), Harvard University Press, 2017, 374 pages.

FRAYLING, Christopher, **Frankenstein: First Two Hundred Years**, Marylebone (UK), Reel Art Press, 2017, 230 pages.

KLINGER, Leslie (ed.), **The New Annotated Frankenstein**, New York, Norton/Liveright, 2017, 432 pages. Introduction: Guillermo del Toro. Afterword: Anne K. Mellor.

KOWALCZYK, Andrzej Slawomir, **Forms and Shadows: A Cognitive-Poetic Reading of Charles William's Fiction**, New York, Peter Lang, 2017, 334 pages.

KRAJEWSKI, Bruc & Joshua HETER (eds.), **The Man in the High Castle and Philosophy: subversive reports from Another Reality**, Chicago, Open Court, 2017, vii, 260 pages.

KUZNICKI, Slawomir, **Margaret Atwood's Dystopian Fiction**, Newcastle upon Tyne, Cambridge Scholars Publishing, 2017, vi, 218 pages.

LUCKHURST, Roger (ed.), **The Cambridge Companion to Dracula**, Cambridge, Cambridge University Press, 2017, 260 pages.

MAY, Markus, et al., **Die Welt von Game of Thrones: Kulturwissenschaftliche Perspektiven au George R.R. Martin A Song of Ice and Fire**, Bielefeld, transcript Verlag, 2016, 400 pages.

MENEGALDO, Gilles, Christophe GELLY (dir.) **Lovecraft au prisme de l'image**, Cadillon, le Visage Vert, 2017, 350 pages. Des textes de Christophe GELLY, Denis MELLIER, Lauric GUILLAUD, Eric LYSOE, Roger BOZZETTO, Julien SCHUH, Christophe CHAMBOST, Gilles MENEGALDO, Pierre JAILLOUX, Jérôme DUTEL, Karen VERGNOL-RÉMONT, Isabelle PÉRIER, Rémi CAYATTE, Arnaud MOUSSART, Christopher ROBINSON.  
Sommaire sur le site de noosphere.org.

MERABET, Lahoucine El, **L'écriture du temps dans Sylvie, de Gérard de Nerval**, Saint-Denis Edilivre, 2016, 212 pages.

NAST, Mirjam, **Perry Rhodan lesen: zur Serialität der Lektürepraktiken einer**

**Heftromanserie**, Bielfeld, transcript Verlag, 2017, 342 pages.

PÉREZ MIGUEZ, Claudio & Raul Manrique GIRON, **El infinito Borges: un recorrido iconografico**, Madrid, Del Centro, 2017, 2 vol. 136 et 140 pages.

PHILLIPS, Thomas, **T.E.D. Klein and the Rupture of Civilization: A Study in Critical Horror**, Jefferson (NC), McFarland, 2017, 196 pages.

PIERCE, Tamora, Julie HOLDERMAN, Timothy LIEBE & Megan MESSENGER, **Tortall: A Spy's Guide**, New York, Random House, 2017, 320 pages.

PIERCE, Alex & Mimi MONDAL (eds.), **Luminescent Threads: Connections to Octavia E. Butler**, Yokine (WA), Twelfth Planet Press, 2017, 434 pages.

SAMSON, Regina, **Innovation und Tradition: Der junge Borges und die Avantgarde: Literarische Entwürfe zwischen europäischer und argentinischer Moderne**, Frankfurt am Main, Peter Lang, (Hispano-Americana, 55), 2017, 402 pages.

SICHTERMANN, Barbara, **Mary Shelley: Leben und Leidenschaften der Schöpferin des Frankenstein: Romanbiographie**, Freiburg, Basel, Wien, Verlag Herder, 2017, 273 pages.

SÖFFNER, Jan, **Nachdenken über Games of Thrones: George R. R. Martin's A Song of Ice and Fire**, Paderborn, Fink Verlag, 2017, 152 pages.

WHELAN, Michael, **Beyond Science Fiction: The Alternative Realism of Michael Whelan**, Van Nuys (CA), Baby Tatoo Books, 2017, 120 pages.

WILSON, Eric Michael, **The Republic of Chtulhu: Lovecraft, The Weird Tales, and Conspiracy Theory**, Goleta (CA), Punctum Books, 2016, 183 pages.

## CINÉMA & TÉLÉVISION

ABAD, José, **Dracula: la realidad y el deseo**, Asociacion Shangrila Textos Aparte, (Fantasmagoria), 2017, 168 pages.

ALINGER, Brandon, **Star Wars: tout l'art de Ralph McQuarrie, vol.1**, Paris Huginn & Munnin, 2016, 399 pages.

ATALLAH, Marc (dir), avec Alain BOILLAT & Frédéric JACCAUD, **Je suis ton père. Origines et héritages d'une saga intergalactique**, Paris, Fantask, 2017, 216 pages.

BALMAIN, Colette, **Introduction to Japanese Horror Film**, Edinburgh, Edinburgh University Press, juin 2108, 240 pages

BARR, Tricia, Adam BRAY et Cole HORTON, **Star Wars: l'encyclopédie visuelle**, Vanves, Hachette Heroes, 2017, 199 pages.

BEAHM, Georges, **The Military Science of Star Wars**, New York, Tor Books, mai 2018, 320 pages.

BENAÏM, Stéphane, **Les Extraterrestres au cinéma**, La Madeleine, Lettmotif, 2017, 222 pages.

BENSON, Michael, **Space Odyssey: Stanley Kubrick, Arthur C. Clarke and the Making of a Masterpiece**, New York, Simon & Schuster, avril 2018, 320 pages.

BLAUVELT, Christian, **Star Wars pour les novices: le guide ultime pour les débutants et ceux qui veulent réviser**, Paris, Hachette Pratique, 2017, 200 pages.

BOGUE, Mike, **Apocalypse Then: American and Japanese Atomic Cinema, 1951-1967**, Jefferson (NC), McFarland, 2017, viii, 305 pages.

American science fiction movies of the 1950s and 1960s generally proclaim that it is possible to put the nuclear genie back in the bottle. Japanese films of the same period assert that once freed the nuclear genie can never again be imprisoned. This book examines genre films from the two countries released between 1951 and 1967--including *Godzilla* (1954), *The Mysterians* (1957), *The Incredible Shrinking Man* (1957), *On the Beach* (1959), *The Last War* (1961) and *Dr. Strangelove* (1964)--to show the view from both sides of the Pacific.

BROOKER, Will, **Star Wars**, Talence, Akileos, BFI Les classiques du cinéma. 2017, 96 pages.

BROOKS, Max, et al (eds.), **Strategy Strikes Back: How Star Wars Explains Military Modern Conflict**, Sterling (VA), Potomac Books, mai 2018, 280 pages.

BUKATMAN, Scott & Diane LECERF, **Blade Runner**, Talence, Akileos, BFI Le classiques du cinéma, 2017, 112 pages.

BUSHMAN, David & Arthur SMITH, **Buffy the Vampire Slayer FAQ**, Applause Theatre Book, 2017, 400 pages.

CARTER, Chip, **Star Trek: The Book of Lists**, New York, Harper Design, 2017, 224 pages.

CATALANO, Walter, Andrea LAZZERETTI & Gian Filippo PIZZO, **Guida al cinema fantasy**, Bologna, Odoia, 2017, 335 pages.

CHAPUS, Jean-Vic & Axel CADIEUX, **La saga HBO; dans les coulisses de la chaîne qui a révolutionné les séries**, Nantes, Capricci, 2017, 200 pages.

COLLECTIF, **Rogue One: A Star Wars Story, l'histoire d'un film**, Paris, Huginn & Muninn, 2017, 256 pages.

COLLECTIF, **Vampire Diaries, tous les secrets de Mystic Falls**, Paris, Huginn & Muninn, 2017, 159 pages.

COLLECTIF, **Harry Potter, l'art des films**, Paris, Huginn & Muninn, 2017, 364 pages.

COLLECTIF, **Geektionnaire de Star Wars**, Paris, Hachette Pratique, 2017, 360 pages.

COLLECTIF, **Séries télé de l'imaginaire**, dans **Otrante: SF et fantastique**, no 42, 2007, publiée par Éditions Kimé, Paris. , 204 pages.

COX, Alex, **I Am (Not) a Number: Decoding The Prisoner**, Harpenden (UK), Oldcastle Books, mai 2018, 160 pages.

CURTIS, Barry, **Dark Places: The Haunted House in Film**, London, Reaktion Books, 2016, 240 pages.

Curtis draws his examples from numerous iconic films including "Nosferatu", "Psycho", "The Texas Chain Saw Massacre" and "The Shining" as well as lesser-known international works. Japanese horror films and their Hollywood remakes such as "Ringu" and "The Ring", or "Juon" and "The Grudge" come under particular scrutiny, as he explores Japanese cinema's preoccupation with malevolent forces

from the past. Whether you love the splatter of blood or prefer to hide under the couch, "Dark Places" cuts to the heart of why we are drawn to carnage.

DESBOIS, Erwan, **J. J. Abrams ou l'éternel recommencement**, Playlist Société, 2017, 160 pages.

DIXON, Wheeler Winston, **The Films of Terence Fisher: Hammer Horror and Beyond**, Leighton Buzzard, Auteur, 2017, viii, 417 pages.

DUKES, Brad, **Retour à Twin Peaks: toutes les coulisses d'une série culte par ceux qui l'ont faite**, Paris, Hugonn & Muninn, 2017, 340 pages.

EDWARDS, Matthew (ed.), **Twisted Visions: Interviews with Cult Horror Filmmakers**, Jefferson (NC), McFarland, 2017, viii, 269 pages.

Horror and exploitation films have played a pioneering role in both American and world cinema, with a number of controversial and surreal movies produced by renegade filmmakers. This collection of interviews sheds light on the work of 23 directors from across the globe who defied the conventions of Hollywood and commercial cinema. They include Alfred Sole (*Alice, Sweet, Alice*), Romano Scavolini (*Nightmares in a Damaged Brain*), Stu Segall (*Drive-in Massacre*), Joseph Ellison (*Don't Go in the House*), David Paulsen (*Savage Weekend, Schizoid*), Jörg Buttgerit (*Nekromantik, Schramm*), Jack Sholder (*Alone in the Dark, The Hidden*), Marinao Bano (*Dark Waters*), Yoshihiko Matsui (*Noisy Requiem*) and Jamil Dehlavi (*Born of Fire*). More than 90 photographs are included, with many rare behind-the-scenes images.

FABRIS, Angela, **Horror-Kultfilme**, Marburg, Schüren Verlag, 2017, 197 pages.

FARGHALY, Nadine & Simon BACON (eds.), **To Boldly Go: Essays on Gender and Identity in the Star Trek Universe**, Jefferson (NC), McFarland, 2017, vi, 260 pages.

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The Bad Boy and Feminism: Analyzing Captain Kirk (Suzan E. Aiken) 9

Reinscribing Patriarchy in the Star Trek Films, 1979-1994 (Andrew M. Butler) 27

What We See When We Look in the Mirror: Star Trek's Alternative Sexuality (Teresa -Cutler-Broyles) 41

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From Supercrip to Assimilant: Normalcy, Bioculture and Disability in the Star Trek Universe (Ken Monteith) 106

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Strange New Worlds: Gender Disparity in Star Trek: TOS (Michael Pringle) 156

Female Leadership, Sacrifice and Technological Mastery on Star Trek: Voyager (Lorrie Palmer) "This is me cargo": The Commodification and Hyperreality

of Women in "Mudd's Women" (Haley M. Fedor and Derek Frasure) 189

Hybrids: Interspecies Intercourse and Biracial Identity in Star Trek (Kevin J. Wetmore, Jr.)

Where No Girl Has Gone Before? Teenage Girls in Star Trek's Strong Female Future (Zara T. Wilkinson) 219

To Boldly Go Where No Undead Have Gone Before: Comparisons between Gene Roddenberry's Star Trek and Bram Stoker's Dracula (Simon Bacon) 236

FAVAR, Florent, **Aux frontières du futur: mythologie des séries de science-fiction**, Paris, Vendémiaire, 2017, 180 pages.

[Note: cette collection ayant cessé de paraître, il est possible que cet ouvrage ne soit plus/pas disponible]

FLEINER, Carey & Dene OCTOBER (eds.), **Doctor Who and History: Critical Essays on Imagining the Past**, Jefferson (NC), McFarland, 2017, vii, 214 pages.

When Sydney Newman conceived the idea for Doctor Who in 1963, he envisioned a show in which the Doctor and his companions would visit and observe, but not interfere with, events in history. That plan was dropped early on and the Doctor has happily meddled with historical events for decades. This collection of new essays examines how the Doctor's engagement with history relates to Britain's colonial past, nostalgia for village life, Norse myths, alternate history, and the impact of historical decisions on the present.

FRINZI, Joe R., **Kubrick's Monolith: The Art and Mystery of 2001: A Space Odyssey**, Jefferson (NC), McFarland, 2017, 213 pages.

FRYER, Ian, **British Horror Film: From the Silents to the Multiplex**, Oxford (UK), & Charleston (SC), Fonthill Media, January 2018, 240 pages.

*The British Horror Film from the Silent to the Multiplex* is your guide to the films, actors, and filmmakers who have thrilled and terrified generations of movie fans. In just one book, you will find the literary and cinematic roots of the genre to the British films made by film legends such as Bela Lugosi and Boris Karloff, Hammer's accomplishments starring Christopher Lee and Peter Cushing, and the post-Hammer horrors such as Peter Walker's *Frightmare* and huge British-made successes such as *Alien* and the zombie craze of the twenty-first century.

GALLO, Leah, **Tout l'art de Miss Peregrine et les enfants particuliers: un film de Tim Burton**, Paris, Huginn & Muninn, 2016, 192 pages.

GERRARD, Steven, **The Modern British Horror Film**, New Brunswick, Rutgers University Press, (Quick Takes), 2017, 192 pages.

GRANT, Barry Keith, **Monster Cinema**, New Brunswick, Rutgers University Press, (Quick Takes), 2018, 200 pages.

GROSS, Edward & Mark ALTMAN, **Slayers and Vampires: The Complete Uncensored Unauthorized Oral History of Buffy the Vampire Slayer & Angel**, New York, Tor Books, 2017, 520 pages.

GROSS, Edward & Mark ALTMAN, **So Say We All: The Complete, Uncensored, Unauthorized Oral History of Battlestar Galactica**, New York, Tor Books, août 2018, 656 pages.

GREENE, Richard & Rachel ROBINSON GREENE (eds.), **American Horror Story and Philosophy: Life is but a Nightmare**, Chicago, Open Court, (Popular Culture and Philosophy), 2017, 256 pages.

In *American Horror Story and Philosophy*, philosophers with varying backgrounds and interests explore different aspects of this popular "erotic thriller" TV show, with its enthusiastic cult following and strong critical approval. The result is a collection of intriguing and provocative thoughts on deeper questions prompted by the creepy side of the human imagination.

HAIMSON, LUSHKOV, Ayelet, **You Win or You Die: The Ancient World of Game of Thrones**, London & New York, I.B. Tauris, 2017, xiii, 238 pages.

HUTCHINGS, Peter, **Historical Dictionary of Horror Cinema**, Lanham (MD), Rowman & Littlefield, 2017, 446 pages.[2e édition]

INGUANZO, Ozzy, **Les Zombies au cinéma: l'histoire ultime des morts-vivants à l'écran**, Hoëbeke, (Cinéma), 2017, 224 pages. Préface de Max Landis.

A travers plus de 300 photos et affiches de films ou autres clichés de tournages, Ozzy Inguanzo explore un siècle de classiques du cinéma, de *White Zombie* (1932) avec Bela Lugosi au succès international de *World War Z* (2013), en passant par le monument qu'est *La Nuit des morts-vivants* (1968) de George A. Romero et la série incontournable *The Walking Dead* (2010-).

JANUS, G. H., **Voluptuous Terrors: 120 Horror and SF Film Posters from Italy**, San Francisco (CA), Deicide Press, 2017, 128 pages.

JONES, Brian Jay, **George Luvas, une vie**, Paris, Hachette Pratique, 2017, 560 pages.

KEEN, Helen, **Science & Magie dans Game of Thrones**, Paris, Albin Michel, 2017, 262 pages.

KLASTORIN, Michael & Randal ATAMANIUK, **Retour vers le futur: toute l'histoire d'une saga culte**, Paris, Huginn & Muninn, 2015, 222 pages.

KUSHINS, Josh et al., , **Tout l'art de Rogue One : A Star War Story**, Paris, Huginn & Muninn, 2016, 252 pages.

LAPOINTE, Tanya, **The Art and Soul of Blade Runner 2049**, London, Titan Books, 2017, 224 pages.

LEHOUCQ, Roland, **Faire des sciences avec Star Wars**, Saint Mammès, Le Béal, 2017, 176 pages.

LEITNER, Florian, **Medienhorror: Mediale Angst im Film**, Paderborn, Fink Verlag, 2017, 303 pages.

MAFE, Diana Adesola, **Where no Black Woman has Gone Before: Subversive Portrayals in Speculative Film and TV**,

Austin, University of Texas Press, 2018, 184 pages.

Writing for fans as well as scholars, Diana Adesola Mafe looks at representations of black womanhood and girlhood in American and British speculative film and television, including *28 Days Later*, *AVP: Alien vs. Predator*, *Children of Men*, *Beasts of the Southern Wild*, *Firefly*, and *Doctor Who: Series 3*. Each of these has a subversive black female character in its main cast, and Mafe draws on critical race, postcolonial, and gender theories to explore each film and show, placing the black female characters at the center of the analysis and demonstrating their agency. The first full study of black female characters in speculative film and television, *Where No Black Woman Has Gone Before* shows why heroines such as Lex in *AVP* and Zoë in *Firefly* are inspiring a generation of fans, just as Uhura did.

MALLET, Christian, **Encyclopédie des produits dérivés spécial Star Wars**, Bordeaux, Cote-à-Cas éditions, 2017, 250 pages.

McDOWELL, John C., **The Gospel According to Star Wars: Faith, Hope, and the Force**, Louisville (KY), Westminster John Knox Press, 2017, xxviii, 224 pages.

*Star Wars* is one of the most beloved movie series of all time, and in this book John McDowell explores the many spiritual themes that weave throughout the six films. From the Force to the dark side, the issues discussed in the films have a moral and spiritual complexity that, if paid attention to, can help us better understand our place in the world and our relation to others and to God. George Lucas, the creator of *Star Wars*, did not intend for his films to be mere entertainment, McDowell argues. Rather, he hoped his films would be used as a vehicle for moral education.

MOONEY, Darren, **Opening the X-Files: A Critical History of the Original Series**, Jefferson (NC), McFarland, vii, 228 pages. Foreword by Kumail Nanjiani.

More than 20 years after it was first broadcast, *The X-Files* still holds the public imagination. Over nine seasons and two feature films, agents Mulder and Scully pursued monsters, aliens, mutants and shadowy conspirators across the American landscape. Running for more than 200 episodes, the series transformed television, crafting a postmodern mythology that spoke to the anxieties and uncertainties of the end of the 20th century.

Covering the entire series from its debut through the second feature film, this book examines how creator Chris Carter and his team of writers turned a scrappy cult favorite on Fox into a global phenomenon.

MUSSET, Alain, **Autant embrasser un Wookie ! - 100 répliques cultes de la saga Star Wars**, Paris, Dunod, (Hors collection), 2017, 224 pages.

PELOSATO, Alain, **Supernatural: intertextualité cinématographique: 13 saisons**, Givors, SFM Éditions, 2017, 264 pages.

PHILLIPS, Kendall, **A Place of Darkness: The Rhetoric of Horror in Early America Cinema**, Austin, University of Texas Press, 2018, 268 pages.

Horror is one of the most enduringly popular genres in cinema. The term "horror film" was coined in 1931 between the premiere of *Dracula* and the release of *Frankenstein*, but monsters, ghosts, demons, and supernatural and horrific themes have been popular with American audiences since the emergence of novelty kinematographic attractions in the late 1890s. *A Place of Darkness* illuminates the prehistory of the horror genre by tracing the way horrific elements and stories were portrayed in films prior to the introduction of the term "horror film."

RAGER, Marc, **Cinephilosophie des Mondes infinis**, La Mouette de Minerve, 2017, 134 pages. <https://lamouettedeminerve.jimdo.com> Avec un esprit formé par une longue pratique de la pédagogie, Marc Rager nous invite à philosopher autour de séquences clés de films grand public. Au sein de *Men in black*, *Pi*, la Famille Addams, *Spider-man*, les *X-Men*, *Daredevil*, le Sixième sens ou encore le Seigneur des anneaux, se trouvent, en effet, quelques scènes percutantes, ayant l'immense vertu philosophique d'éveiller les consciences sur des faces inconnues de la réalité.

RHODES, Gary D., **The Birth of the American Horror Film**, Edinburgh, Edinburgh University Press, 2018, 384 pages.

Using thousands of primary sources and long-unseen illustrations, 'The Birth of the American Horror Film' examines a history that begins in colonial Salem, taking an interdisciplinary approach to explore the influence of horror-themed literature, theatre and visual culture in America, and how that context established an amorphous structural foundation for films produced between 1895 and 1915.

Exhaustively researched, bridging scholarship on Horror Studies and Early Cinema, 'The Birth of the American Horror Film' is the first major study dedicated to this vital but often overlooked subject.

RIBERI, Paolo, **Pillola rossa o loggia nera ? Messaggi gnostici nel cinema tra *Matrix*, *Westworld* and *Twin Peaks***, Torino, Lindau, (Le Frecce), 2017, 213 pages.

RICHARDS, Justin & Georg MANN, **Dalek: The Astounding Untold Story of the Greatest Enemies of the Universe**, London, BBC Books, 2017, 320 pages.

RICHTER-HANSEN, Tullio, **Friktionen des Terrors: ästhetik und Politik des US-Kinos nach 9/11**, Marburg, Schüren Verlag, 2017, 313 pages.

RODRIGUEZ SERRANO, Aaron, **Ghost in the Shell: nostalgia de la encarnacion**, Santander, Asociacion Shangrila Textos Aparte, (Fantas-magoria), 2017, 174 pages.

ROSENBERG, Willow, **Buffy the Vampire Slayer: The Official Grimoire : A Magickal History of Sunnydale**, San Rafael (CA), Insight Editions, 2017, 160 pages.

SALVESEN, Britt & Jim SHEDDEN, **Guillermo del Toro: dans l'antre avec les monstres: mes muses, reliques et autres fétiches**, Paris, Huginn & Muninn, , 2016, 151 pages.

SCHUBART, Rikke, **Mastering Fear: Women, Emotions, and Contemporary Horror**, London, Bloomsbury Academic, 2018, 336 pages.

SCHWEITZER, Dahlia, **Going Viral: Zombies, Viruses, and the End of the World**, New Brunswick, Rutgers University Press, 2018, 256 pages.  
Looking at everything from *I Am Legend* to *The X Files* to *World War Z*, this book examines how outbreak narratives both excite and horrify us, conjuring our nightmares while letting us indulge in fantasies about fighting infected Others. *Going Viral* thus raises provocative questions about the cost of public paranoia and the power brokers who profit from it.

SCOVELL, Adam, **Folk Horror: Hours Dreadful and Things Strange**, Leighton Buzzard, Auteur Publishing, 2017, 215 pages.  
*Folk Horror: Hours Dreadful And Things Strange* charts the summoning of these

esoteric arts within the latter half of the twentieth century and beyond, using theories of psychogeography, hauntology, and topography to delve into the genre's output in film, television, and multimedia as its "sacred demon of ungovernableness" rises yet again in the twenty-first century.

TRIGG, Dylan, **The Thing: une phénoménologie de l'horreur**, MF Éditions, 2017, 160 pages.

Qu'est-ce que le corps humain ? A la fois la plus familière et la plus méconnue des choses, le corps est au centre de l'expérience mais représente également le lieu d'une préhistoire antérieure à toute expérience. Etrange et inconnu, cet autre aspect du corps a bien trop souvent été négligé par la phénoménologie. En se confrontant à cette négligence, La Chose redéfinit la phénoménologie en tant qu'espèce du réalisme, nommée phénoménologie inhumaine.

WEAVER, Tom, **Universal Terrors, 1951-1955: Eight Classic Horror and Science Fiction Films**, Jefferson (NC), McFarland, vii, 430 pages.

This over-the-top history is the definitive retrospective on Universal's horror and science fiction movies of 1951-1955. Standing as a sequel to Tom Weaver, Michael Brunas and John Brunas's *Universal Horrors* (Second Edition, 2007), it covers eight films: *The Strange Door*, *The Black Castle*, *It Came from Outer Space*, *Creature from the Black Lagoon*, *This Island Earth*, *Revenge of the Creature*, *Cult of the Cobra* and *Tarantula*. Each receives a richly detailed critical analysis, day-by-day production history, interviews with filmmakers, release information, an essay on the score, and many photographs, including rare behind-the-scenes shots.

WINDHAM, Ryder & Peter WILMUR, **Star Wars: tout Dark Vador**, Paris, Huginn & Muninn, 2016, 183 pages.

## WESTERNS

LITTÉRATURE - CINÉMA - TV - BD

BARBOUR, Chad A., **From Daniel Boone to Captain America: Playing Indian in American Popular Culture**, Jackson, University Press of Mississippi, 2016, x, 212 pages.

The Indian Male Body and the Heroic Ideal : Tecumseh and the Indians of Parkman and Cooper -- The White Frontiersman, Manhood, Domesticity, and Loyalty -- From the Nineteenth to the Twentieth Century : The Frontier Mythos in Comics Adaptations -- "White Blood Turns Red" : Playing Indian in US Comics -- When Superheroes Play Indian : Heroic Masculinity, National Identity, and Appropriation.

BORSZIK, Aurica E. & Hanna MATEO (dir.), **B. Traven - der unbekannte Schriftsteller**, Hamburg, Igel Verlag, 2017, 195 pages.

CHAMPCLAUX, Christophe, **Le Western**, Le Courrier du Livre, 2017, 176 pages.

COLLECTIF, **La Construction de l'Ouest américain (1865-1895) dans le cinéma hollywoodien**, Paris, Ellipses Marketing, (CAPES/Agrégation), 2017, 224 pages.

DESMARAIS, Mary-Dailey & Thomas Brent SMITH (dir.), **Il était une fois le Western: une mythologie entre art et cinéma**, Milan, 5 Continents & Montréal, Musée des Beaux-Arts, 2017, 304 pages. [Catalogue d'exposition].

ETULAIN, Richard W., **Ernest Haycox and the Western**, Norman, University of Oklahoma Press, 2017, xiii, 184 pages.

Prologue: The rise of the western -- The early years, 1899-1920 -- At the University of Oregon, 1920-1923 -- Apprenticeship in the pulps, 1924-1930 -- The early years in Collier's, 1931-1937 -- The historical western, 1937-1943 -- A period of revolt, 1944-1950 -- Epilogue: A career in perspective.

FRANKLIN, Wayne, **James Fenimore Cooper: The Early Years**, New Haven (Conn.), Yale University Press, 2007, 752 pages.

FRANKLIN, Wayne, **James Fenimore Cooper: The Later Years**, New Haven (Conn.), Yale University Press, 2017, 840 pages.

FRASCA, Giampero, **La Porte du Paradis, de Michael Cimino**, Saint-Denis-sur-Sarthon,

Gremese, (Les meilleurs films de notre vie), 2017, 139 pages.

HAMILTON, Emma, **Unbridling the Western Film Auteur: A Hyper-Linear History**, New York, et al., Peter Lang, 2017 [à paraître]

HARRIS, Scott, **52 Western Novels: Old Favorites and New Discoveries**, Create Space Independent Publishing Platform, 2017, 136 pages.

HUGUES, Howard, **Death in the Desert: The Complete Guide to Spaghetti Westerns**, London, I. B. Tauris, june 2018, 400 pages.

LeSUEUR, Charlie, **The Westerns: Creating the Myth for Films and Television**, CreateSpace Independently Publishing Platform, (Short Shots), 2017, 88 pages.

MAYER, Hervé, **La Construction de l'Ouest américain dans le cinéma hollywoodien**, Paris, Atlante, 2017, 250 pages. [Ouvrage pédagogique]

POWELL, Larry & Jonathan H. AMSBARY, **Becoming John Wayne: The Early Westerns**, Jefferson (NC), McFarland, 2018, 277 pages.

Exploring the early westerns of John Wayne—from his first starring role in the *The Big Trail* (1930) to his breakthrough as the Ringo Kid in John Ford's *Stagecoach* (1939)—the authors trace his transformation from Marion Mitchell Morrison, movie studio prop man, into John Wayne, a carefully crafted film persona of his own invention that made him world famous. Wayne's years of training went well beyond honing his acting skill, as he developed the ability to do his own stunts, perfected his technique as a gun handler and became an expert horseman.

RHODES, Gary Don, **ReFocus: The Films of Buddy Boetticher**, Edinburgh, Edinburgh University Press, 2017, x, 246 pages.

SCHOENBERGER, Nancy, **Wayne and Ford: The Films, The Friendship, and The Forging of an American Hero**, New York, Nan A. Talese Doubleday, 2017, 240 pages.

# RÉCITS DE GUERRE

LITTÉRATURE - CINÉMA - TV - BD

ALLISON, Tanine, **Destructive Sublime: World War II in American Film and Media**, New Brunswick, Rutgers University Press, (War Culture), 2018, 250 pages.

BARRON, Colin M., **Battles on Screen: World War II Action Movies**, Sterling (UK), Extremis Publishing, 2017, 514 pages.

From the author of *Planes on Film*, *Battles on Screen* offers both an analysis and celebration of cinema's engagement with World War II, discussing the actors, the locations, the vehicles and the production teams responsible for bringing these epics to life. Reaching across the decades, the impact and effectiveness of many classic war films are examined in detail, complete with full listings of their cast and crew. Ranging from the real-life figures and historical events which lay behind many of these features to the behind-the-scenes challenges that confronted the film crews at the time of their production, *Battles on Screen* contains facts, statistics and critical commentary to satisfy even the most stalwart fan of the war movie genre.

BATY-DELALANDE, Hélène & Maxime DECOUT (dir.), **Écrits de guerre: laboratoires esthétiques**, Villeneuve d'Ascq, Septentrion, 2017, 202 pages.

COHEN, Debra Rae & Douglas HIGBEE (eds.), **Teaching Representations of the First World War**, New York, The Modern Language Association of America, 2017, viii, 378 pages.

What is war? / Anne E. Fernald -- The "world" in World War I: learning to think globally / Claire Buck -- What is the relation of the First World War to modernism? / Vincent Sherry -- Rupture or continuity? The myth(s) of the war / Patrick Deer -- Code switching and representations of the Great War / Margaret R. Higonnet -- World War I regenders America / Pearl James -- The impact of the First World War on Pan-Africanism: the transcendence of national and imperial boundaries / Richard Smith -- For king and/or country: British dominions and the literary interplay between imperial and national identities / Stephen Cloutier -- Beyond All Quiet on the Western

Front: representations of the First World War in Germany / Wolfgang Natter -- Challenges and contradictions in teaching French Great War literature / Nancy Sloan Goldberg -- Teaching representations: the Jewish experience in Eastern Europe during the First World War / Glenda Abramson -- South Asian literature of the First World War / Santanu Das -- The Great War in the Middle East: two perspectives T. E. Lawrence's lessons / Stephen E. Tabachnick -- Fictional representations of the war and of its consequences / Amaya Martin -- Shell shock as a narrative paradigm in Great War psychiatry and fiction / Wyatt Bonikowski -- Resisting the call to serve: mutiny, pacifism, and conscientious objection in the First World War / Meg Albrinck -- The ties that bind: modernist cultures and the rise of Fascism / Bonnie Roos -- Inside and outside sexual identity: queerness, history, and the First World War / Laura Doan -- Thinking about space: mapping and perception in World War I literature / Eve Sorum -- Teaching the 1918 Influenza Pandemic as part of a World War I curriculum / Jane Elizabeth Fisher --

The First World War in consumer culture / Celia Marshik -- Mud, machines, and madness: teaching the art of the First World War / Marguerite Helmers -- A "school of arms": teaching children's book culture of the First World War / Elizabeth A. Galway -- Staging the First World War / Andrew Maunder -- Life and death at the front: life writing, literature, and the language of war / Carol Acton -- Representations of time: film and Great War writing / David Williams -- Memorials as text: debating the war's meaning through monuments / Deborah D. Buffton -- In their time: teaching First World War short stories and the case of Richard Harding Davis's "The Man Who Had Everything" / Scott D. Emmert and Steven Trout -- The new Great War novels: revisiting the war's myths through contemporary fictions / Marlene A. Briggs -- Graphic novels and the First World War / Jan Baetens and Hugo Frey -- From Brel to black metal: the First World War in popular music and music videos / Peter Grant -- From the global archive: teaching World War I with digital tools / Jeffrey Drouin -- Teaching the First World War through community-based learning / Elizabeth Outka -- Bild und Text im Ersten Weltkrieg: a genre-based approach to the First World War for intermediate-advanced students of German / Laura McLary -- World War I landscapes at the United States Naval Academy / Mark D. Larabee -- First World War-related web sites: a bibliography / Douglas Higbee.

FARRELL, Susan Elizabeth, **Imagining Home: American War Fiction from Hemingway to 9/11**, Rochester, New York, Camden House, 2017, 223 pages.

Chapters on Hemingway and the First World War, Kurt Vonnegut and the Second World War, and Tim O'Brien and the Vietnam War place these writers in their particular historical and cultural contexts while tracing similarities in their depiction of gender relationships, imagined domestic spaces, and the representability of trauma. The book concludes by examining post-9/11 American literature, probing what happens when the front lines actually come home to Americans.

EINHAUS, Anne-Marie & Katherine Isobel BAXTER (eds.), **The Edinburgh Companion to The First World War and the Arts**, Edinburgh University Press, xi, 460 pages.

GIERLAK, Maria, Malgorzata KLENTAK-ZABLOCKA (eds.), **Literarische Erinnerung an den Ersten Weltkrieg in Regionen Mitteleuropas**, Frankfurt am Main, Peter Lang, 2017, 292 pages.

LAROCHE, Josepha, **La Deuxième Guerre Mondiale au cinéma: le jeu trouble des identités**, Paris, L'Harmattan, (Chaso International), 2017, 188 pages.

Les vingt oeuvres cinématographiques, (*Allemagne année zéro*, *Jeux Interdits*, *La Traversée de Paris*, *Le Criminel*, *Au revoir les enfants*. . .) présentées ici permettent de souligner combien le septième art a pris sa part dans la sensibilisation aux violences paroxystiques qui ont été commises et endurées durant la Deuxième Guerre mondiale. L'accent est surtout mis sur le désarroi identitaire, l'ambivalence des conduites, la perte de repères et l'état de déréliction sociopolitique chez un grand nombre d'individus présentés à l'écran.

McGILL, Robert, **War is Here: The Vietnam War and Canadian Literature**, Montréal, McGill University Press, 2017, x, 325 pages.

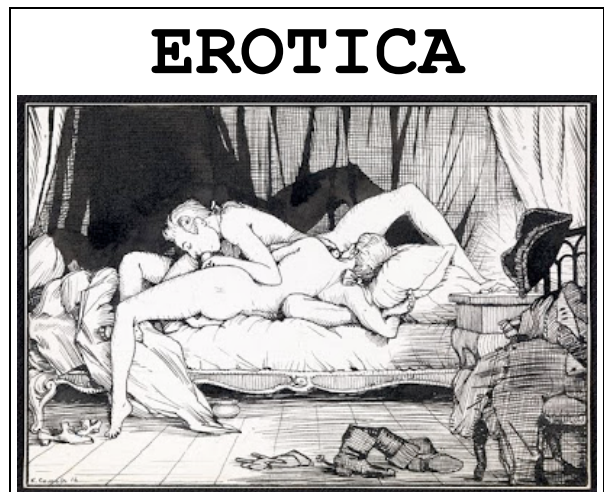
MEID, Volker, **Der Dreissigjährige Krieg in der deutsche Barockliteratur**, Ditzingen, Reclam Verlag, 2017, 261 pages.

MÜHR, Patricia, **Soldatenkörper unter Beschuss: (trans-)nationale Narrationen und Geschlecht Konstruktionen im US-amerikanischen Kriesfilm**, Bielefeld, transcript Verlag, 2017, 441 pages.

NIEMI, Robert, **100 Great War Movies: The Real History Behind the Films**, Santa Barbara (CA), ABC-CLIO, 2018, 425 pages.

This book serves as a fascinating guide to 100 war films from 1930 to the present. Readers interested in war movies will learn surprising anecdotes about these films and will have all their questions about the films' historical accuracy answered.

SEYBERT, Gislinde (dir.), **Götzendämmerung: der Zweite Weltkrieg im Kollektiven Gedächtnis Europas in Kunst, in Literatur - Kunst - Geschichte - Philosophie**, Frankfurt am Main, Peter Lang, 2017, 610 pages.



BELHADJ, Linda, **Le Thriller érotique**, Le Vernet, Aedon Livres, 2017, 220 pages.

Incroyablement populaire dans les années 80 et 90, le thriller érotique américain demeure pourtant mésestimé. Amalgamé aux films néo-noirs et mélodramatiques, il se voit souvent nier son historicité et son impact socio-culturel par une critique qui ne s'est principalement intéressée qu'à *Basic Instinct*, de Paul Verhoeven, et à sa femme fatale, interprétée par Sharon Stone.

En plus de 200 pages, cet ouvrage, le premier en langue française à offrir un panorama des films qui le composent, s'emploie à le définir et à lui apporter un nouvel éclairage. De *Liaison - fatale* à *Jade*, en passant par *Sliver* et *Body*, il a pour ambition de montrer que sa portée est plus importante que certains se l'imaginent : recelant de trésors insoupçonnés, le thriller érotique raconte en creux toute une époque de

l'industrie cinématographique, de la création à la production, tout en dressant un portrait inédit et saisissant des États-Unis des années Reagan et Clinton.

BLANK, Juliane & Anja GERIGK (dir.), **Erregungsmomente: Funktionen des Erotischen in der Literatur**, Berlin, Ch. A. Bachmann Verlag, 2017, 247 pages.

CHARLET, Nicolas & Bruno LAVAIINE, **A la recherche de l'ultra-sex: le flimvre (sic) de Nicolas et Bruno**, Éditions Nova, 2016, 208 pages.

Tout l'univers narratif de Nicolas & Bruno dans un livre-ovni hilarant et jouissif en forme de quête philosophique et poétique, à travers les contrées déjà cultes de l'Ultra-Sex. Un monument de rire-sexe !

FOUZ-HERNANDEZ, Santiago (ed.), **Spanish Erotic Cinema**, Edinburgh, Edinburgh University Press, 2017, xiv, 249 pages.

The first comprehensive scholarly study of Spanish erotic cinema, this book covers a significant part of the history of Spanish film, from the 1920s until the present day. Starting with a study of the kiss in silent films, the volume explores homoerotic narratives in the crusade films of the 1940s, the commodification of bodies in the late Franco period, and the so-called destape (literally 'undressing') period that followed the abolition of censorship during the democratic transition.

GIACOVELLI, Enrico, **Le Désir infini: et le cinéma créa la femme**, Saint-Denis-sur-Sarthon, Gremese, (Eros et...cinema), 2016, 190 pages.

En partant des célèbres essais de l'éthologue et anthropologue Desmond Morris (Le Singe nu, La femme nue), le premier ouvrage de la collection examine de fond en comble, ou plutôt de la tête aux pieds, le corps de la femme comme il a été représenté au cinéma partout et à toutes les époques. Il analyse les modalités avec lesquelles ce corps a séduit l'imagination de milliers de réalisateurs et de milliards de spectateurs, créant une véritable mythologie moderne.

GODON, Nuria & Michael J. HORSWELL (eds.), **Sexualidades perifericas: consolidaciones literarias y filmicas en la Espana de fin de siglo XIX y fin de milenio**, Madrid, Editorial Fundamentos, 2016, 297 pages.

GORFINKEL, Elena, **Lewd Looks: American Sexploitation Cinema in the 1960s**,

Minneapolis, University of Minnesota Press, 2017, 311 pages.

Introduction: "Coy leicism" -- Producing permissiveness: censorship, obscenity law, and the trials of spectatorship -- Peek snatchers: corporeal spectacle and the wages of looking, 1960/1965 -- Girls with hungry eyes: consuming sensation, figuring female lust, 1965/1970 -- Watching an "audience of voyeurs:" adult film reception -- Conclusion: Skin flicks without a future?

KERR, Darren & Donna PEBERDY (eds.), **Tainted Love: Screening Sexual Perversion**, London, I. B. Tauris, 2017, x, 289 pages.

Tainted Love is the first critical anthology to offer extended analysis of the representation of sexual perversities on screen. Interrogating the recent shift towards the mainstream in the cinematic representation of previously marginalised sexual practices, it challenges the discourses and debates around sexual taboo, moral panics, degeneracy, deviance and disease, which present those who enact such sexualities as modern folk devils.

MUDGE, Bradford K. (ed.), **The Cambridge Companion to Erotic Literature**, Cambridge (UK), Cambridge University Press, 2017, xx, 270 pages.

In fifteen chapters that range from ancient Greece and Rome to twentieth-century American, English, French, and Dutch literature, experts in the field confront a variety of related topics, such as the definition and scope of erotic literature, the nature of textual pleasure, historical shifts in the understanding of the normal and the perverse, the relationship between gender and genre, sexual violence, homosexuality, sadomasochism, necrophilia, satire, pornography, etc.

## RÉCITS HISTORIQUES roman - cinéma - tv

ALEXANDER, J. H., **Walter Scott's Books: Reading the Waverley Novels**, New York & London, Routledge, 2017, xiii, 234 pages.

ANDERER, Paul, **Kurosowa's *Rashomon*: a Vanished City, A Lost Brother, and the Voice Inside his Iconic Films**, New York, Pegasus Books, 2016, 248 pages.

ECHOLS, Katherine Barnes, **King Arthur and Robin Hood on the Radio: Adaptations for American Listeners**, Jefferson (NC), McFarland, 2017, 207 pages.

Before stories of King Arthur and Robin Hood were adapted and readapted for film, television and theater, radio scriptwriters looking for material turned to Thomas Malory's *Le Morte Darthur* (1485) and Howard Pyle's *The Merry Adventures of Robin Hood* (1883). Throughout the 1930s to the mid-1950s, their legends inspired storylines for *Abbott and Costello*, *Popeye*, *Let's Pretend*, *Escape*, *Gunsmoke*, *The Adventures of Superman* and others. Many of these adaptations reflect the moral and ethical questions of the day, as characters' faced issues of gender relations, divorce, citizenship, fascism, crime and communism in a medieval setting.

BARRIOS, Aguilera, **Falsarios de novela: sobre historia y literatura**, Granada Universidad de Granada, 2016, 200 pages.

BLANC, William, **Le Roi Arthur, un mythe contemporain: de Chrétien de Troyes à Kaamelot en passant par les Monty Python**, Paris, Libertalia, 2016, 572 pages.

BOUTAGHOU, Maya, **Occidentalismes, romans historiques postcoloniaux et identités nationales au XIXe siècle** : Juan Antonio Mateos, Bankim Chandra Chatterjee, Marcus Clarke, Jurji Zaydan, Paris, Honoré Champion, 2016, 523 pages.

BRANTLY, Susan, **The Historical Novel, Transnationalism, and the Postmodern Era: Presenting the Past**, New York, Routledge, 2017, 200 pages.

The historical novel as a genre occupies a problematic, yet significant space in Cold War literary currents, torn between claims of authenticity and the impossibility of accessing the past. Historical novels from England, America, Germany, and France are compared and contrasted with historical novels from Sweden, testing a variety of theoretical perspectives in the process.

BRERO, Thalia, **The Historians, saison 1: les séries tv décryptées par les historiens**, Chêne-Bourg, Georg, (Maison de l'histoire), 2017, 142 pages.

Les séries télévisées, phénomène culturel et social incontournable des quinze dernières années, accordent à l'Histoire une place de premier plan. Mettant en scène des empereurs de la Rome antique aussi bien que des narco trafiquants des années 1980, les intrigues situées dans un passé proche ou lointain représentent l'une des catégories les plus prisées du public. Entre reconstitutions minutieuses et anachronismes assumés, ces relectures contemporaines offrent une vision sans cesse renouvelée du passé.

Pour expliquer le succès de ces séries et la manière dont elles recomposent notre imaginaire, ce livre donne la parole à des historiens qui décortiquent cinq séries historiques : Kaamelott, Vikings, The Tudors, The Knick et Masters of Sex

BUCHANAN, David, **Acts of Modernity: The Historical Novel and Effective Communication**, New York, Routledge, 2017, xii, 238 pages.

In *Acts of Modernity*, David Buchanan reads nineteenth-century historical novels from Scotland, America, France, and Canada as instances of modern discourse reflective of community concerns and methods that were transatlantic in scope. Following on revolutionary events at home and abroad, the unique combination of history and romance initiated by Walter Scott's *Waverley* (1814) furthered interest in the transition to and depiction of the nation-state.

CASTAGNINO, Angelo, **Investigating Fascism: Crime, Mystery, and the Fascist Ventennio in the Historical Novel**, New York, Peter Lang, 2017,

*Investigating Fascism* offers an original approach to the historical novel and its connection to crime fiction. The study of contemporary novels set during Mussolini's rule, with specific attention to the topics of violence, justice, mystery, and personal identity, leads to a discussion about, among others, Leonardo Sciascia, Maurizio De Giovanni, Carlo Lucarelli, and Andrea Camilleri. This text is based on two intertwining approaches: (1) an analysis of the 'machine' of the novel, focused on such aspects as characterization, the construction of the setting, and the narrative use of fantastic and subversive elements and (2) an analysis of the sociohistorical Fascist context. This book is a valuable reference for those who study Fascism, the social function of crime novels, and the connection between historical events and fiction.

CASTLE, Alison, **Stanley Kubrick's Napoleon: The Greatest Movie Never Made**, Taschen, 2017, 860 pages.

CAVALLERO, Dani, **The Chivalric Romance and the Essence of Fiction**, Jefferson (NC), McFarland, 2017, 218 pages.

Ranging from Chrétien de Troyes to Shakespeare, this study proposes that the chivalric romance is characterized by a centerless structure, self-conscious fictionality and a propensity for irony. The form is tied to historical reality, yet represents the archetype of imaginative literature, declaring its fictional status without claiming to embody fixed truths.

CHAMPCLAUX, Christophe & Linda TAHIR, **Le Péplum**, Paris, Le Courrier du livre, (Ciné Vintage), 2016, 176 pages.

CHAMPCLAUX, Christophe & Linda TAHIR, **Akira Kurosawa - Les films historiques**, Sirius éditeur, 2017, 176 pages.

CLAVEL-LÉVÊQUE, Monique, Laure LÉVÊQUE, **Rome et l'histoire: quand le mythe fait écran**, Paris, L'Harmattan, 2017, 302 pages.

Le mythe de Rome charrie d'éternels fantasmes, qui sont exploités à Cinecittà comme à Hollywood par la féconde veine du péplum, qui revivifie l'épopée en la représentant. "Qu'est-ce que Rome" quand l'écran s'en saisit, question lancinante qui hante les trois films ici interrogés : *Spartacus*, *La Chute de l'Empire romain* et *Gladiator* ?

CONIAM, Matthew, **Egyptomania Goes to the Movies: from Archeology to Popular Craze to Hollywood Fantasy**, Jefferson (NC), McFarland, 2017, x, 187 pages.

"Egyptomania," the West's obsession with the strange and magnificent world of Ancient Egypt, has for centuries been reflected in architecture, literature and the performing arts. But the discovery of Tutankhamen's tomb in 1922, by a sensation-hungry world newly united by mass media, created a wave of fascination unlike anything before. They called it "Tutmania" and its influence was felt everywhere from fashion to home decor to popular music—and notably in the new medium of film. This study traces the origins of 20th century cinema's obsession with Ancient Egypt through previous eras and relates its recurring themes and ideas to the historical reality of the land of the Pharaohs.

COPIER, Laura & Caroline VANDER STICHELE (eds.), **Close Encounters between Bible and Film: an Interdisciplinary Engagement**, Atlanta, SBL Press, 2016, viii, 333 pages.

CUFF, Paul, **A Revolution for the Screen: Abel Gance's Napoleon**, Amsterdam, Amsterdam University Press, 2015, 272 pages.

DAHLEM, Johannes, **Kritisches historisches Erzählen im französischen Gegenwartsroman: Forest, Rouaud, Kaddour**, Heidelberg, Universitätsverlag Winter, 2017, 337 pages.

DELON, Gaspard & Sandra PROVINI, **Chéreau, La Reine Margot**, Neuilly, Atlante, 2015, 286 pages.

DEROIDE, Ioanis, **Dominer le monde: les séries historiques anglo-saxonnes**, Paris, Vendémiaire, (L'univers des séries), 2017, 213 pages.

Qu'elles mettent en scène des temps antiques, des rois en costumes, le quotidien des marines ou l'insouciance des années 1970, qu'elles soient comiques, réalistes ou mélodramatiques, les séries historiques anglo-saxonnes règnent en maître sur nos écrans. D'Ivanhoé à Mad Men ou The Tudors, en passant par La Petite Maison dans la prairie, Les Mystères de l'Ouest, Rome ou encore Downton Abbey, elles fascinent, toutes générations confondues, perpétuant les codes du genre tout en les renouvelant. Et attirent des cinéastes aussi prestigieux que Steven Spielberg (Band of Brothers) ou Martin Scorsese (Boardwalk Empire).

DOLSKI, Michael, Sam EDWARDS & Faye SAYER (eds.), **Histories on Screen: The Past and Present in Anglo-American Cinema and Television**, New York, Bloomsbury Academic, 2018, 352 pages. [annoncé mais pas encore paru]

DOMINAS, Konrad, Bogdan TROCHA & Pawel WALOWSKI (eds.), **Die Antike in der populären Kultur und Literatur**, Berlin, Frank & Timme Verlag, 2016, 210 pages.

DUMONT, Hervé, **Napoléon, l'épopée en 1000 films: cinéma et télévision**, Lausanne, Ides et calendes, 2015, 688 pages. Préface de Jean Tulard.

FERLAMPIN-ACHER, Christine & Denis HÜE, **Mythes et réalités, histoire du roi Arthur**, Rennes, Éditions Ouest France, 2017, 127 pages.

HÄFNER, Ulrike, **Geschichte-philosophische Implikationen im historischen Roman des frühen 20. Jahrhunderts**, Frankfurt am Main, Peter Lang, 2016, 294 pages.

HNILICA, Irmtraud, Marcel LEPPER (dir.), **Populären Piraten: Vermessung eines Feldes**, Berlin, Kulturverlag Kadmos Berlin, (Kaleidogramme), 2017, 240 pages.

JAMES, Andrew (ed.), **The Return of the Historical Novel ? Thinking about Fiction and History after Historiographic Metafiction**, Edinburgh, Edinburgh University Press, (Key Concepts in Contemporary Popular Fiction), 2017, 150 pages.

The articles in this collection seek to probe deeply into the historical novel's potential for providing readers not simply with an understanding of how the image of the past is constructed but also of how attempts to chart forms of historical otherness constitute a specific mode of cultural experience mediated by literature. This desire for a literary experience of historical otherness has recently increased in urgency, even if the historical authenticity one might nostalgically associate with such a project must always elude us. Authors discussed include Walter Scott, John Fowles, Graham Swift, M. J. Vassanji, J. M. Coetzee, Peter Ackroyd, Alan Massie, Julian Barnes, Ian McEwan, Hilary Mantel and Jim Crace.

KINNARD, Roy & Tony CRNKOVICH, **Italian Sword and Sandal Films, 1908-1990**, Jefferson (NC), McFarland, 2017, 250 pages.

Produced in Italy from the turn of the 20th century, "sword and sandal" or peplum films were well received in the silent era and attained great popularity in the 1960s following the release of *Hercules* (1959), starring Mr. Universe Steve Reeves. A global craze for Bronze Age fantasy-adventures ensued and the heroic exploits of Hercules, Maciste, Samson and Goliath were soon a mainstay of American drive-ins and second-run theaters (though mainly disparaged by critics). By 1965, the genre was eclipsed by the spaghetti western, yet the 1960s peplum canon continues to inspire Hollywood epics. This filmography provides credits, cast and comments for dozens of films from 1908 through 1990.

KLINGER, Judith, **Robin Hood: auf der Suche nach einer Legende**, Darmstadt, Lambert Schneider, 2015, 208 pages.

KNIGHT, Stephen, **Reading Robin Hood: Content, Form and Reception in the Outlaw Myth**, Manchester, Manchester University Press, 2015, viii, 285 pages.

While a few books have described the outlaw myth, usually in its earlier forms, and occasional academic essays have commented on elements of the Robin Hood story, this is the first in-depth analysis of the whole sequence and the varying elements of the adventures of Robin Hood. First, it explores the medieval tradition from early poems into the long-surviving sung ballads - and also two major early developments, the Scottish version of the outlaw hero, here called Rabbie Hood, and then around 1600 the gentrified Robin, the exiled Earl of Huntington, created by socially aspirational writers and partnered by Lady Marian.

LAURY-NURIA, André, **Game of Rome. L'Antiquité viéroludique**, Paris, Éditions Passage, (Essais), 2016, 110 pages.

LEIGH, John, **Touché : the Duel in Literature**, Cambridge (Mass.), Harvard University Press, 2015, viii, 334 pages.

LETOURNEUX, Matthieu & Isabelle SAFA (dir.), **Mousquetaires !**, in **Cahiers Alexandre Dumas**, no 43, Paris, Éditions Delcourt, 2017.

L'essor du roman historique au XIXe siècle engage la représentation de l'histoire dans un dialogue avec les imaginaires contemporains de la culture médiatique. En convoquant des personnages du passé, les écrivains les redéfinissent pour en faire des stéréotypes romanesques tout en leur associant des traits attendus qui construisent une représentation de l'Histoire. L'un des exemples les plus frappants de cette reconfiguration par la littérature est la figure du mousquetaire immortalisée par le roman d'Alexandre Dumas, qui participe de la construction d'une identité collective. Cet imaginaire évoluera en fonction des mutations sociales, politiques et culturelles qui redéfinissent le personnage et les significations qui lui sont associées. Contributeurs : Julie Anselmini, Thomas Conrad, Lise Dumasy, Gérard Gengembre, Brigitte Krulic, François Lagrange, Matthieu Letourneux, Sarah Mombert, Jacqueline Razgonnikoff, Isabelle Safa, Angels Santa et Claude Schopp.

LINDSAY, Richard A., **Hollywood Biblical Epics: Camp Spectacle and Queer Style from the Silent Era to Modern Day**, Santa Barbara (CA), Praeger, an Imprint of ABC-CLIO, xxxv, 2015, 193 pages.

Introduction: "It is as it was" -- Part 1. The scripturalization of the King of Kings and The passion of the Christ -- The camp King of kings and the monstrous passion -- Part 2. The orgies of God: anti-communist gospel, the gospel of the production code, and the gospel of spectacle in postwar biblical films -- "You're not a well woman, honey": effeminate villains in biblical films -- Ben-Hur and the beefcake bible -- Afterword.

MADRID GONZALEZ, Jose, **Titanic : historia de un fenomeno**, Madrid, T & B Editores, 2017, 232 pages. [à propos du film de Cameron]

MAURICE, Lisa (ed.), **Rewriting the Ancient World: Greek, Romans, Jews and Christians in Modern Popular Fiction**, Leiden & Boston, Brill, 2017, xii, 338 pages.

Introduction: The ancient world and popular fiction / Lisa Maurice -- Part 1. Rewriting the classics in crime fiction and thrillers -- From I, Claudius to private eyes : Rome and the detective in popular fiction / Lisa Maurice -- A Roman and a foreigner : Lindsey Davis's new Roman detective series / Anat Koplowitz-Breier -- "An open account from the past always needs to be settled" : Chimaira (2001), The ancient curse (2010) and receiving the past / Claudia Fratini -- Part 2. Rewriting the ancient world in a modern setting -- Going home : Xenophon's Anabasis in Sol Yurick's The warriors (1965) / Eran Almagor -- The eagle and the mockingjay : reality television as Roman gladiator culture / Dor Yaccobi -- "Atalanta just married" : a case study in Greek mythology-based fan fiction / Amanda Potter -- Part 3. Rewriting myths of classical literature -- The loves of Achilles : from epic to popular fiction / Anne Sinha -- "Home is behind, the world ahead" : reading Tolkien's The hobbit as a story of Xenia or Homeric hospitality / Hamish Williams -- Cupid and psyche : a love story (?) in comics and children's literature / Lily Glasner -- Part 4. Rewriting Jews and Christians in the ancient world -- Sadducee and pharisee in "The antagonists" by E.K. Gann / Haim Perlmutter -- Emotion and reception of the ancient world in Lew Wallace's Ben-Hur : a tale of the Christ (1880) / Emily Chow-Kambitsch -- Jewish women writing historical novels based on rabbinic sources / Tal Ilan -- Some concluding thoughts.

MELLEN, Joan, **Les 7 samouraïs**, Talence, Akileos, (BFI, Les Classiques du cinema, 5), 2016, 95 pages.

MENTZ, Steven & Marta Elena ROJAS (eds.), **The Sea and Nineteenth-Century Anglophone Literary Culture**, London & New York, Routledge, 2017, xi, 197 pages.

MERIWETHER, Nicholas G. & David W. NEWTON (eds.), **Pirates & Devils : William Gilmore Simms's Unfinished Postbellum Novels**, Columbia, University Press of South Carolina, 2015, 189 pages.

MEYER, Stephen C., **Music in Epic Films: Listening to Spectacle**, London & New York, Routledge, 2017, 244 pages.

As both a distinct genre and a particular mode of filmmaking, the idea of the epic has been central to the history of cinema. Including contributions from both established and emerging film music scholars, the ten essays in *Music in Epic Film: Listening to Spectacle* provide a cross-section of contemporary scholarship on the subject. They explore diverse topics, including the function of music in epic narratives, the socio-political implications of cinematic music, and the use of pre-existing music in epic films. Intended for students and scholars in film music, film appreciation, and media studies, the wide range of topics and the diversity of the films that the authors discuss make *Music in Epic Film: Listening to Spectacle* an ideal introduction to the field of music in epic film.

MÜHLETHALER, Jean-Claude, **Enée le mal-aimé, du roman médiéval à la bande dessinée**, Paris, Les Belles Lettres, 2016, 404 pages.

MUSEUM OF THE BIBLE BOOKS, **99 Amazing Books and Films Inspired by the Bible**, Washington (DC), Museum of the Bible Books, 2017, 112 pages.

OLIVESI, Jean-Marc, Raphaël LAHLOU, Jean-Pierre MATTEI (dir.), **Napoléon vu par Abel Gance**, Ajaccio, Albania, 2016, 68 pages.

PRICE, Fiona L., **Reinventing Liberty: Nation, Commerce and the Historical Novel from Walpole to Scott**, Edinburgh, Edinburgh University Press, 2016, vi, 241 pages.

RAMSDEN, Maureen Anne, **Crossing Borders: The Interrelation of Fact and Fiction in Historical Works, Travel Tales, Autobiography and Reportage**, New York, Peter Lang, 2016, xii, 184 pages.

REDIKER, Marcus, **Les Hors-la-loi de l'Atlantique**, Paris, Le Seuil, 2017, 304 pages.

REDIKER, Marcus, **Pirates de tous les pays: l'âge d'or de la piraterie atlantique (1716-1726)**, Paris, Libertalia, 2017, 310 pages.

RICE, Tom, **White Robes, Silver Screens: Movies and the Making of the Ku Klux Klan**, Bloomington, Indiana University Press, 2016, 328 pages.

White Robes, Silver Screens highlights the ways in which the Klan used, produced, and protested against film in order to recruit members, generate publicity, and define its role within American society.

ROSENSTONE, Robert A., **History on Film/ Film on History**, New York & London, Routledge, 2017, 206 pages.

Rosenstone argues that to leave history films out of the discussion of the meaning of the past is to ignore a major factor in our understanding of past events. He examines what history films convey about the past and how they convey it, demonstrating the need to learn how to read and understand this new visual world.

ROUSSELOT, Elodie (ed.), **Exorcizing the Past in Contemporary Neo-Historical Fiction**, New York, Palgrave Macmillan, 2014, xi, 197 pages.

RICHTER, Daniela (dir.), **The German Historical Novel since the Eighteenth Century. More than a Bestseller**, Cambridge, Cambridge Scholars Publishing, 2016, 270 pages.

The articles investigate historical novels from writers such as Benedikte Naubert, the mother of German historical fiction, nineteenth-century popular writers Georg Ebers and Hermann Sudermann, modern writers such as Alfred Döblin, Hermann Hesse, and Hermann Broch, post-Wende works such as those by Thomas Brussig, Christa Wolf, and Ingo Schulze, and contemporary historical fiction by Sabine Weigand, Eveline Hasler and Petra Durst-Benning.

RODRIGUEZ CADENA, Maria de Los Angeles, **La ficción histórica en la televisión**

**iberoamericana 2000-2012**, Leiden, Brill/Rodopi, 2016, 225 pages.  
[Construcciones del pasado colectivo en series]

RÖSGEN, Petra & Juliane STEINBRECHER, **Deutsche Geschichte im Spielfilm**, Bielefeld, Kerber Verlag, 2016, 248 pages.

SABIRON, Céline, **Écrire la frontière: Walter Scott ou les chemins de l'errance**, Aix-en-Provence, Presses universitaires de Provence, 2016, 218 pages.

SCHOPP, Marianne, **Dumas fils ou l'anti-Oedipe: biographie**, Paris, Phébus, 2017, 325 pages.

SINGER, Jefferson A., **The Proper Pirate: Robert Louis Stevenson's Quest for Identity**, New York, Oxford University Press, 2017, xxii, 200 pages.

SINGER, Michael, **Les Pirates Disney: récits et aventures des plus grands bandits des mers**, Paris, Huginn & Muninn, 2017, 191 pages. Préface de Johnny Depp.

SOLOMON, Jon, **Ben Hur: The Original Blockbuster**, Edinburgh, Edinburgh University Press, 2016, xvii, 910 pages.

SUMPF, Alexandre, **Révolutions russes au cinéma - Naissance d'une nation**, Paris, Armand Colin, 2015, 240 pages.

STURTEVANT, Paul, **The Middle Ages in Popular Imagination: Memory, Film and Medievalism**, London, I. B. Tauris, 2018, 336 pages.

TAGUCHI, Noriko, **Comment la fiction fait l'histoire: emprunts, échanges, croisements**, Paris, Honoré Champion, 2015, 353 pages.

TAKORS, Jonas, **Henry VIII in Twenty-First-Century Popular Culture**, New York & London, Lexington Books, 2017, xi, 237 pages.

TAYLOR, Helen, **Gone with the Wind**, London & New York, Palgrave Macmillan, 2015, 117 pages.

WILLIAM, Jennifer Marston, **Cognitive Approaches to German Historical Film: Seeing is not Believing**, New York, Palgrave Macmillan. 2017, ix, 200 pages.

# BANDES DESSINÉES

BOSSER, Frédéric (dir.), **Blake et Mortimer: mythes et conséquences**, Boulogne Billancourt, DBD éditions (Hors série DBD), 2017, 114 pages.

L'année du 70e anniversaire de la création de Blake et Mortimer et trente ans après la disparition de son auteur, Edgar P. Jacobs, dBD publie un numéro spécial sur Jacobs et ses personnages qui, par la magie des reprises, continuent de vivre des aventures de papier.

BOUDREAUX, Armond & Coray LATTA, **Titans: How Superheroes Can Help Us Make Sense of a Polarized World**, Eugene (OR), Cascade Books, 2017, xxvii, 134 pages.

It's easy to complain that people should be more willing to meet each other half-way, that politicians should be more willing to compromise in order to get things done, but there are plenty of important issues on which compromise really isn't possible. We see this problem dramatized in comics like Marvel's Civil War and Avengers vs X-Men; in DC's Kingdom Come and The Dark Knight Returns; and in film media like Daredevil, Batman v Superman, and Captain America: Civil War. The consequences of the conflicts that arise in these stories can serve as warnings about our current political environment.

BOUHMADI, Fabrice, **Hergé - Le passager du XXe siècle**, Paris, Honoré Champion, (Passeur d'idées), 2017, 247 pages.

BROWN, Jeffrey A., **The Modern Superhero in Film and Television: Popular Genre and American Culture**, New York, Routledge, (Routledge Advances in Comic Studies), 2017, 181 pages.

Introduction: the live action superhero genre -- Hollywood superheroes: commercial economy, spectacle and the universe -- Supermen and wonder women: gender ideals and live-action superheroes -- Superheroes rewriting 9/11 and remasculinizing America -- America, nostalgia and exceptionalism -- Diversity and marginalization -- Spoofs, parody and camp -- Conclusion: superhero fatigue?

BRUNET, Vincent, **Les Super-Héros**, Paris, Robert Laffont, (Nouvelles mythologies), 2017, 160 pages.

En convoquant des penseurs tels que Nietzsche, avec son concept de surhomme, ou Lévi-Strauss, avec les mythes primitifs, Vincent Bruner analyse l'évolution de la figure du super-héros et démontre que Wonder Woman ou les X-Men constituent dorénavant une véritable mythologie contemporaine.

CAMPBELL, Hayley, **Tout l'art de Neil Gaiman**, Paris, Huginn & Muninn, 2015, 320 pages. Avant-Propos d'Audrey Niffenegger.

COLLECTIF, **Gaston: au-delà de Lagaffe**, Paris, Dupuis & Bibliothèque du Centre Pompidou, 2017, 208 pages. [Catalogue d'Expo]

COLLECTIF, **L'Art d'Astérix**, in **L'Express Hors Série**, 2017, 124 pages.

CURTI, Roberto, **Diabolika: Super Criminals, Superheroes and the Comic Book Universe in Italian Cinema**, Parkville (MD), Midnight Marquee Press, 2016, 264 pages.

DIABOLIKA lists the Italian films and TV series based on (or inspired by) comics, graphic novels and photonovels, as well as movies not directly adapted from comic books sport a distinct comics feel in style, characters and plot. Included are the 1960s adaptations of the lurid "fumetti neri" such as DANGER: DIABOLIK, the two KRIMINAL movies, AVENGER X and SATANIK. And we couldn't forget the comic-inspired superheroes SUPERARGO, FLASHMAN, THE THREE FANTASTIC SUPERMEN as well as films based on erotic and adults-only comics including MS. STILETTO. DIABOLIKA also provides listings for adaptations of popular comic characters such as VALENTINA, TEX and DYLAN DOG and many, many more. Also included is an essay on Turkish films inspired by Italian comics written by Turkish film scholar Kaya Özkarakalar.

DACHEUX, Éric (dir.), **La Planche et le billet: la monnaie au miroir de la BD**, Paris, Connaissances et savoirs, 2017, 166 pages.

BD et monnaie sont des médias, des supports facilitant et nourrissant le lien social. C'est, en tout cas, ce que montre cet ouvrage collectif. Ce dernier rassemble des chercheurs qui analysent comment des albums du neuvième art nous aident à mieux comprendre ce qu'est le phénomène monétaire.

DITTMAR, Jakob F., **Comic-Analyse**, Köln, Halem, 2017, 220 pages.

DOMINGUEZ LEIVA, Antonio & Gabriel TREMBLAY-GAUDETTE (dir.), **Le Crépuscule des superhéros**, Les Éditions Ta Mère, Pop en Stock, 2017, 233 pages.

Même s'il a été démontré maintes fois que, pour le superhéros, la mort est une condition réversible, il n'empêche qu'en raison de son âge, l'usure des années se fait de plus en plus sentir chez le justicier masqué. Les huit auteurs de cet ouvrage mettent en lumière les différents signes de cette dégradation morale et éthique.

FERTIG, Mark, **Take That, Adolf ! The Fighting Comic Books of the Second World War**, Seattle (WA), Fantagraphics, 2017, 176 pages.

This is a comprehensive history and compilation of more than 500 stunningly restored comics covers published during World War II, featuring the world's greatest supervillain.

Between 1941 and 1945, Hitler was pummeled on comic book covers by everyone from Captain America to Wonder Woman.

FRANKEL, Valerie Estelle, **Superheroines and the Epic Journey: Mythic Themes in Comics, Film and Television**, Jefferson (NC), McFarland, 2017, 289 pages. Foreword by Trina Roberts.

The heroine's journey echoes throughout ancient legend. Each young woman combats her dark side and emerges stronger. This quest is also a staple of American comic books. Wonder Woman with semi-divine powers gives us a new female-centered creation story. Batgirl, Batwoman and Black Widow discover their enemy is the dark mother or shadow twin, with the savagery they've rejected in themselves. Supergirl similarly struggles but keeps harmony with her sister.

FRESNAULT-DERUELLE, Pierre, **Edgar P. Jacobs ou l'image inquiétée**, Tours, Presses de l'Université François Rabelais, 2017, 251 pages. Préface de Benoit Peeters.

Comment s'est construit le style de l'auteur de Blake et Mortimer ? Quelles sont ses influences ? S'émancipant de la matrice du space-opera américain pour forger sa propre ligne au contact d'Hergé, Edgar-Pierre Jacobs développe un style à la tension dramatique exceptionnelle, marquée par une inquiétude captivante. La Guerre des Mondes, Le Rayon U, Blake et Mortimer : Pierre Fresnault-Deruelle

analyse la construction du récit et la poétique de l'image pour plonger le lecteur dans l'imaginaire graphique jacobsen.

FRESNAULT-DERUELLE, Pierre, **Les Rêves de Tintin: entre métaphores et métamorphoses**, Chêne-Bourg (Suisse), Georg éditeur, 2017, 224 pages.

Dans cette étude, Pierre Fresnault-Deruelle emmène le lecteur dans une exploration des rêves de Tintin, ponctuée de quelques vignettes du maître de Bruxelles mais également de dessins d'héritiers de la ligne claire, dans lesquelles le fantastique, à tout le moins le fantasque, fait système avec les cauchemars du héros à la mèche blonde.

GARCIA, Bob, **Tintin, le Diable et le Bon Dieu**, Paris, Desclée de Brouwer, février 2018, 240 pages.

GROVE, Laurence & Michael SYROTINSKI (eds.), **Thinking Outside the Boxes**, in **Yales French Studies**, no 131-132, New Haven, (Conn), Yale University Press, 2017, 241 pages.

This special issue of *Yale French Studies* on *bande dessinée* is a multifaceted reflection on its newfound academic status. It goes beyond the question, settled long ago, of its artistic legitimacy but aims to think "outside the boxes," or *cases*, themselves in order to explore the mutually enriching relationship between BD and the wider francophone cultural and intellectual world. Contributions thus intersect with art history, literary theory, cinema studies, postcolonialism, semiotics, and political sociology.

JOURET, Jean-Claude, **Hergé : de l'abbé Wallez à Steven Spielberg**, Neufchâteau, Weyrich éditions, (Étude et recherche), 2017.

JOUSSET, Frédéric (dir.), **Les Secrets des chefs d'oeuvre de la BD de science-fiction**, in **Beaux-Arts Magazine** (Hors Série), 2017, 154 pages.

KORTE, Hermann & Andreas C. KNIGGE (dir.), **Graphic Novels**, München, Text und Kritik, 2017, 330 pages.

LOPEZ LOY, Manuel, **El universo de los superheroes**, Barcelona, Ma Non Troppo, 2017, 288 pages.

MARICQ, Dominique, Yves MOREAU & Jacques HIRON, **Tous les secrets de "La Licorne"**,

Paris, Gallimard Loisirs, (Albums Hors Collection), 2017, 180 pages.

MICHAUD, Nicolas & Jacob Thomas MAY (ed.), **Deadpool and Philosophy: My Common Sense is Tingling**, Chicago, Open Court, (Popular Culture and Philosophy), 2017, x, 334 pages

Deadpool is the super-anti-hero who knows he's in a comic book. His unique situation and blood-stained history give rise to many philosophical puzzles. A group of philosophical Deadpool fans delve into these puzzles in *Deadpool and Philosophy*. For instance, if you know that someone is writing the script of your life, can you really be a hero?

MILLER, Giulia, **Studying Waltz with Bashir**, Leighton Buzzard, Auteur Publishing, 2017, 111 pages.

NATTIEZ, Renaud, **Le Dictionnaire Tintin**, Paris, Honoré Champion, 2017, 444 pages.

POLLONE, Matteo & Roberto GUARINO (dir.), **Sentieri di carta west: Quaranta interviste ad autori italiani di fumetti western**, Torino, Allagalla, 2017, 604 pages.

ROBERT, Pascal, **De l'incommunication au miroir de la Bande Dessinée**, Clermont-Ferrand, Presses universitaires Blaise Pascal, avril 2017, 144 pages.

TABACHNICK, Stephen E. (ed.), **The Cambridge Companion to the Graphic Novel**, Cambridge, Cambridge University Press, 2017, 228 pages.

TENTORI, Antonio & Fabio GIOVANNINI, **Bellissime e perverse. Le sexy eroine del fumetto horror ed erotico italiano**, La Spezia, Cut-Up, 2016, 240 pages.

TUCKER, Reed, **Slugfest: Inside the Epic Fifty-Years Battle between Marvel and DC**, New York, Da Capo Press, 2017, xviii, 286 pages.

WEBER, Angela & Katharina MORITZEN (dir.), **Tausend Bilder und eins: Comic als ästhetische Praxis in der postmigrantischen Gesellschaft**, Bielefeld, transcript Verlag, 2017, 479 pages.

## DESSINS ANIMÉS ADAPTATIONS BD EN FILMS

une brève sélection

BROWN, Jeffrey A., **The Modern Superhero in Film and Television: Popular genre and American Culture**, Londres & New York, Routledge, 2017, 181 pages.

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

DIXON, Wheeler W., **A Brief History of Comic Book Movies**, New York, Palgrave Macmillan, 2017, xi, 98 pages.

DRU, Jeffries, **Comic Book Film Style: Cinema at 24 Panels per Second**, Austin, University of Texas Press, 2017, 259 pages.

DUDENHOEFFER, Larrie, **Anatomy of the Superhero Film**, New York, Palgrave Macmillan, 2017, 319 pages.

FLANAGAN, Martin, **The Marvel Studios Phenomenon: Inside a Transmedia Universe**, New York, Bloomsbury Academic, 2016, xii, 268 pages.

MASSUET, Jean-Baptiste, **Le Dessin animé au pays du film** [Quand l'animation graphique rencontre le cinéma en prises de vues réelles], Rennes, Presses universitaires de Rennes, 2017, 393 pages.

PINON, Matthieu, **1 Siècle d'animation japonaise**, Paris, Ynnis Éditions, 2017, 208 pages.

VALIÈRE, Laurent, **Cinéma d'animation: la French Touch**, Paris, Éditions de la Martinière & Issy-les-Mouлинаux, Arte Éditions, 2017, 253 pages.

YAZBEK, Elie, **Le Super-héros à l'écran: mutations, transformations, évolutions**, Paris, Orizons, 2017, 243 pages.

*That's All Folks !*