

# MARGINALIA

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SCIENCE-FICTION - FANTASTIQUE - FANTASY - ROMAN POLICIER  
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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

BRAMBILLA, Alberto, **Il mammut in automobile. Corpi, macchine, sfide, nella vita e nella scrittura di Emilio Salgari**, Verona, Delmiglio editore, (Fratelli della Costa), 2013, 142 pages.

Salgari non è solo uno straordinario campione nel campo della letteratura popolare, ma è stato anche un assiduo praticante di molte discipline agonistiche, ed un organizzatore di manifestazioni sportive. Questa sua particolare dimensione, finora poco conosciuta, consente di leggere molte sue pagine in maniera originale, avanzando suggestive e sorprendenti interpretazioni, che legano biografia e scrittura in una sorta di sfida senza tregua.

DÉOM, Laurent, **L'Imaginaire en oeuvre. Romans scouts et expérience littéraire**, Bruxelles, Bern, Frankfurt, et al., Peter Lang, (Recherches comparatives sur les livres et le multimedia), vol. 8, 2014, 413 pages.

En raison du succès considérable qu'il a rencontré, le roman scout en français offre, à cet égard, un champ d'investigation éclairant. La collection « Signe de piste », en particulier, a suscité l'enthousiasme de nombreux lecteurs, pour des raisons qui n'ont été que partiellement élucidées jusqu'à présent et que l'on met ici en lumière sous un angle nouveau, à partir des œuvres de Serge Dalens, de Jean-Louis Foncine, d'X. B. Leprince, de Jean Valbert et de Maurice Vauthier.

ELLIS, Katie, **Disability and Popular Culture : Focusing Passion, Creating Community and Expressing Defiance**, Burlington, Ashgate Publishing, (The Cultural Politics of Media and Popular Culture), 2015, 260 pages

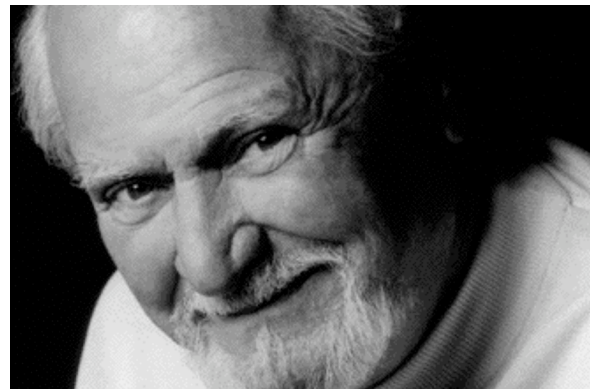
GRANDY, Christine, **Heroes and Happy Endings : Class, Gender, and Nation in Popular Film and Fiction in Interwar Britain**, Manchester, Manchester University Press, 2014, 242 pages.

This is a highly anticipated examination of the popular film and fiction consumed by Britons in the 1920s and 1930s. This compelling study ties contemporary concerns about ex-soldiers, profiteers, and working and voting women to the heroes, villains and love-interests that dominated a range of films and novels.

HETHERINGTON, John T., **Vic and Sade on the Radio : A Cultural History of Paul Rhymer's Daytime Series, 1932-1944**, Jefferson (NC), McFarland, 2014, vii, 210 p.

*Vic and Sade*, an often absurd situation comedy written by the prolific Paul Rhymer, aired on America's radios from 1932 to 1944 (with short-lived revivals afterward). The title characters, known as "radio's home folks," were a married couple exploring the comedic side of ordinary life along with their adopted son and an eccentric uncle.

JONES, Stephen Philip, **The Clive Cussler Adventures : A Critical Review**, Jefferson (NC), McFarland, 2014, 280 pages. Foreword : Mike Grell.



The author of more than 50 books—125 million copies in print—Clive Cussler is the current grandmaster of adventure literature. Dirk Pitt, the sea-loving protagonist of 22 of Cussler's novels, remains among the most popular and influential adventure series heroes of the past half-century. This first critical review of Cussler's work features an overview of Pitt and the supporting characters and other heroes, an examination of Cussler's themes and influences, a review of his most important adventures, such as *Raise the Titanic!* and *Iceberg*, and a look at adaptations of his work in other media.

McARDLE, Megan M., **The Reader's Advisory Guide to Genre Blends**, Chicago, ALA Editions, an Imprint of the American Library Association, 2014, 232 pages.

Adrenaline : blends on the edge of your seat --  
Fantasy blends : blends with magic --  
Historical fiction blends : blends from the past --  
Horror blends : blends that give you goosebumps --  
Mystery blends : blends with a puzzle --  
Romance blends : blends that are looking for true love --  
Science fiction blends : blends that ask "what if"? --  
Whole collection blends : looking beyond the fiction stacks for blends --  
Readers' advisory for blends.

Covers suspense, fantasy, historical fiction, horror, mystery, romance, and science fiction, as well as non-genre titles that don't neatly fit into any categories

MILLER, John, **Empire and the Animal Body : Violence, Identity and Ecology in Victorian Adventure Fiction**, London, Anthem Press, (Anthem Nineteenth-Century), 2014, 244 pages.

*Empire and the Animal Body: Violence, Identity and Ecology in Victorian Adventure Fiction* explores representations of exotic animals in Victorian adventure fiction, mainly in works by R. M. Ballantyne, G. A. Henty, G. M. Fenn, Paul du Chaillu, H. Rider Haggard and John Buchan. These primary texts are concerned with Southern and West Africa, India and what is now Indonesia in the period 1860–1910, an era which comprises imperial expansion, consolidation and the beginnings of imperial decline.

RABINOWITZ, Paula, **American Pulp : How Paperbacks Brought Modernism to Main Street**, New York, Princeton University Press, 2014, 408 pages.

Published in vast numbers of titles, available everywhere, and sometimes selling in the millions, pulps were throwaway objects accessible to anyone with a quarter. Conventionally associated with romance, crime, and science fiction, the pulps in fact came in every genre and subject. *American Pulp* tells how these books ingeniously repackaged highbrow fiction and nonfiction for a mass audience, drawing in readers of every kind with promises of entertainment, enlightenment, and titillation.

ROTONDO, Fernando, **Percorsi di lettura. Tra i generi in biblioteca (Fantascienza, giallo, horror, fantasy, storico, rosa, young adult, avventura)**, Milano, Editrice Bibliografica, (Conoscere la biblioteca), 2013, 127 pages.

Forse tutto il repertorio del narrabile è racchiuso in due libri, "Bibbia" e "Odissea": dal primo omicidio (Caino e Abele) alla prima indagine (del Padreterno), dall'erotismo del "Cantico dei Cantici" all'incesto di Lot dalle visioni fantastiche dell'"Apocalisse" alla magia di Circe e Calipso, dalla discesa nei regni dei

morti di Ulisse alla strage dei Proci. Qui troviamo gli archetipi dei generi letterari - horror, fantascienza, fantasy, poliziesco (poi giallo e noir), sentimentale o rosa, romanzo storico, avventura - in grado poi di ramificarsi in numerosi sottogeneri e contaminarsi a vicenda.

## CINÉMA & TÉLÉVISION

BRODE, Goug, **John Wayne's Life : Lessons from the Duke**, Guilford (Ct), Globe Pequot Press, 2014, 208 pages.

CRÉMIEUX, Anne & Donna SPALDING-ANDRÉOLLE (dir.), **Religions en séries**, dans *TV/Séries*, no 5, mai 2014. Revue en ligne.

Préface (Anne Crémieux et Donna Spalding Andréolle)

Shannon Wells-Lassagne. « Religious Aesthetics in Game of Thrones »

Maureen Attali. « Fondamentalisme religieux et féminité démoniaque : réflexions autour du personnage de Lilith dans True Blood »

Sarah Hatchuel. « Lire l'avenir, changer le passé : Rêves et foi en la fiction dans la série Lost »

Emmanuelle Delanoë-Brun. « Esprit de corps, matière d'âme : les cadavres exquis du petit écran (The Walking Dead, Bones, CSI, Dexter, The Closer, et quelques autres) »

Julie Richard et Georges Caron. « La religion et les grandes questions de société : l'exemple de la représentation de la peine de mort dans les séries américaines »

Elizabeth Levy. « "You Killed Our Baby!": Cristina Yang and the Breaking of the Abortion Taboo in Grey's Anatomy »

Nolwenn Mingant. « Peut-on être Américain et musulman ? La preuve par l'image dans All-American Muslim »

D'AMORE, Laura Mattoon (dir.), **Smart Chicks on Screen : Representing Women's Intellect in Film and Television**, Lanham (MD), Rowman & Littlefield (Film and History), 2014, 256 pages.

The thirteen essays by international, interdisciplinary scholars offer a wide range of perspectives, examining the connections —and disconnections— between beauty and brains in film and television.

FELLOWS, Jessica, **A Year in the Life of Downtown Abbey : Seasonal Celebrations, Traditions, and Recipes**, New York, St. Martin's Press, 2014, 320 pages.

FRAME, Gregory, **The American President in Film and Television : Myths, Politics and Representation**, Oxford, Bern, New York, et al., Peter Lang, 2014, 326 pages.

Contemporary representations of the president are examined as critiques of, or reinforcements to, dominant conceptions of political leadership. The reasons behind the proliferation of images of the president during this period are explored, from the archetype in American genre cinema (*Air Force One*, *Independence Day* and *Deep Impact*) to the idealised fantasy figure in network television (*The West Wing*, *24* and *Commander in Chief*). This book offers unique insights into the roles mainstream cinema and television continue to play in the reinforcement of mythological conceptions of the American presidency.

#### MINI-DOSSIER MUSIQUE DE FILM

AUDISSINO, Emilio, **John Williams's Film Music : Jaws, Star Wars, Raiders of the Lost Ark and the Return of the Classical Hollywood Musical Style**, Madison, The University of Wisconsin Press, 2014,, 317 pages.

GENGARO, Christine Lee, **Listening to Stanley Kubrick : The Music of his Films**, Lanham (MD), Rowman & Littlefield, 2014, 316 pages.

GIRGUS, Sam B., **Clint Eastwood's America**, Cambridge (UK), Polity Press, 2014, xiii, 311 pages.

GÖRLING, Reinhold, **Szenen der Gewalt : Folter und Film von Rossellini bis Bigelow**, Bielefeld, transcript Verlag, 2014, 214 pages.

GOTTLIEB-WALKER, Kim, **On Set with John Carpenter : The Photographs of Kim Gottlieb-Walker**, London, Titan Books, 2014, 176 pages.

HENRY, Claire, **Revisionist Rape-Revenge : Redefining a Film Genre**, New York, Palgrave Macmillan, 2014, 232 pages.

Rape-revenge is one of film studies' neglected genres, in spite of the plethora of examples globally over the past decade. Previously considered a notorious subset of 1970s and 1980s horror or exploitation, there has been a massive revitalization and diversification of rape-revenge in recent years. This book updates and redefines the rape-revenge genre, analyzing the politics, ethics, and affects at play in the filmic construction of rape and its responses.

KING, Lynnea Chapman, **The Coen Brothers Encyclopedia**, Lanham (MD), Rowman & Littlefield, 2014, 228 pages.

KRAMER, Sven, **Transformationen der Gewalt im Film : über Riefenstahl, Améry, Cronenberg, Egoyan, Marker, Kluge, Farocki**, Berlin, Bertz + Fischer, 2014, 183 pages.

#### A SIGNALER

LACHAUD, Maxime, **Redneck Movies : ruralité et dégénérescence dans le cinéma américain**, Pertuis, Rouge Profond, (Raccords), 2014, 416 pages.

L'ouvrage, très richement illustré et bénéficiant d'entretiens inédits (avec John Boorman, Tobe Hooper, Jeff Lieberman, David Worth, Glen Coburn, Yves Boisset, William Grefé...), met les mains dans la boue pour découvrir une Amérique représentée par cet autre cinéma, étrange, poisseux, dégénéré, écrasé sous un soleil de plomb. L'auteur est remonté aux origines du stéréotype populaire du *redneck* pour retracer le contexte socio-historique et mieux comprendre cette esthétique. Certains films évoqués sont des classiques du cinéma, d'autres sont totalement obscurs, presque introuvables. Vous découvrirez donc ici autant de chefs-d'œuvre que de nanars, autant de bijoux noirs que de films fauchés. Le genre est aussi exploré dans toute sa richesse (porno paillard, cannibalisme *hillbilly*, créatures des marais, comédies de ploucs, *slashers* ruraux, etc.) et dans l'impact qu'il a pu avoir en dehors des frontières américaines, y compris dans le cinéma actuel.

LECLERC, Christophe, **Kirk Douglas, le fauve blessé**, Paris, L'Harmattan, 2014, 162 pages.

Le présent essai est centré sur l'art de l'acteur, ses rôles et son jeu. Il interroge la mythologie de la star, en tant que phénomène sociologique et culturel. Dressant un portrait sans concession de Kirk Douglas, il se propose de décrypter l'image composite d'un personnage passionnant.

MARTIN, Brett, **Des hommes tourmentés : le nouvel âge des séries – Des Sopranos à The Wire à Mad Men et Breaking Bad**, Paris, La Martinière, 2014, 473 pages.

Les tourments des anti-héros que sont Tony Soprano, Jimmy McNulty, Omar Little, Don Draper ou Walter White font écho à ceux de leurs créateurs : David Chase, David Simon, David Milch, Shawn Ryan, Matthew Weiner et Vince Gilligan. Grâce à cette enquête captivante, Brett Martin nous entraîne dans les coulisses de la création des grandes séries, des bureaux des producteurs à la writers' room où se

construit quotidiennement l'architecture des épisodes. Ce livre se nourrit d'interviews, d'anecdotes et d'une connaissance extrêmement documentée de la télévision américaine, pour nous raconter, avec humour et sans complaisance, pourquoi et comment une révolution a eu lieu sur nos écrans.

McCANN, Graham, **A Very Courageous Decision : The Inside Story of Yes, Minister**, London, Aurum Press, 2014, 394 pages.

The BBC satirical sitcom *Yes Minister* was not only one of the most successful and fondly remembered television comedies of the 1980s, it was also a slyly radical critique of the politics of its day.

MENNEL, Barbara, **Le Cinéma queer : écolières, vampires et cowboys gays**, Paris, L'Arche, 2013, 189 pages.

Sexualité et genre ont joué un rôle primordial dans l'histoire du cinéma. Ces déviants tragiques et monstrueux, ancêtres des gays et lesbiennes bien intégrés dans la réalité contemporaine, émaillent l'histoire du cinéma queer (ou LGBT). La trajectoire du cinéma queer n'a pas suivi une progression linéaire, loin s'en faut. Cet ouvrage, paru aux États-Unis dans la collection « Short Cuts », s'efforce de réunir les moments importants et les tournants décisifs de son histoire.

NASTA, Dominique, Muriel ANDRIN & Anne GAILLY (dir.), **Le Mélodrame filmique revisité – Revisiting Film Melodrama**, Bruxelles, et al., Peter Lang, (Rethinking Cinema) 2014, 443 pages.

Dans une confrontation inédite des approches francophones et anglo-saxonnes signées par des experts internationalement reconnus aussi bien que par de jeunes chercheurs, 'Le mélodrame filmique revisité' propose d'ouvrir le champ d'études vers de nouvelles perspectives historiques et esthétiques. En effet, le mélodrame souffre, depuis ses débuts cinématographiques, d'une exploitation péjorative qui restreint le « mode mélodramatique » à la manipulation des émotions du public et à une représentation excessive sur le plan esthétique. Minimisé, expédié, ce genre mérite pourtant d'être enfin l'objet d'une revalorisation à travers des approches innovantes et un corpus élargi à la télévision, l'animation et l'internet.

SANDERS, Steven, Aeon J. SKOBLE and R. Barton PALMER (eds.), **The Philosophy of Michael Mann**, Lexington, University Press of Kentucky, 2014, 275 pages.

An introduction to the philosophy of Michael Mann / Steven Sanders -- Michael Mann and nonplace: a

Nietzschean element in Mann's modern crime films / Robert Arnett -- "Awakened to chaos": outsiders in *The Jericho Mile* and *Thief* / R. Barton Palmer -- Existential Mann / Steven Sanders -- "Do you see?" Reflecting on evil in *Manhunter* / Aeon J. Skoble -- Mann and übermensch: evil and power in *Manhunter* / David Sterritt -- "Blood in the moonlight": toward an aesthetics of horror in *The Keep* and *Manhunter* / Ivo Ritzer -- Style, meaning, and myth in *Public Enemies* / Steven Rybin -- Interiorization in *Public Enemies* / Murray Pomerance -- Mannerism: neoclassical style in the films of Michael Mann / Tom Paulus and Vito Adriaensens -- The ethics of contracts, conscience, and courage in *The Insider* / David LaRocca -- The commodification of justice: Michael Mann and postmodern law / Mark Wildermuth -- Subjectivity and the ethics of duty in Michael Mann's cinema / Aga Skrodzka -- Natural man, natural rights, and eros: conflicting visions of nature, society, and love in *The Last of the Mohicans* / Alan Woolfolk -- Emotion, truth, and space in *Heat* / Jonah Corne -- Mann's biopics and the methodology of philosophy: *Ali* and *The Insider* / David Rodríguez-Ruiz.

SARKHOSH, Keyvan, **Kino der Unordnung : filmische Narration und Weltkonstitution bei Nicholas Roeg**, Bielefeld, transcript, 2014, 470 pages.

STRANK, Willem, **Twist Endings : umdeutende Film-Enden**, Marburg, Schüren Verlag, 2014, 301 pages.



## LITTÉRATURE

CASTAGNINO, Angelo, **The Intellectual as Detective, From Leonardo Sciascia to Roberto Saviano**, New York, Berlin, et al., Peter Lang, 2014, 194 pages.

*The Intellectual as a Detective: From Leonardo*

*Sciascia to Roberto Saviano* offers a fresh perspective on both Italian crime fiction and the role of the intellectual in Italian society. The detectives created by Sciascia, Eco, Pasolini, Saviano and other novelists foster a reflection on how the narrative aspect of characterization has been used in connection with a historical perspective.

CILANO, Clara, **Post 9/11 Espionage Fiction in the US and Pakistan : Spies and « Terrorists »**, London, Routledge, 2014, 131 pages.

*Post-9/11 Espionage Fiction in the US and Pakistan* examines post-9/11 American spy fictions alongside Pakistani novels that draw upon many of the same figures, tropes, and conventions. As the Pakistani texts re-place spy fiction's conventions, they offer another vantage point from which to view the affective appeals common to these conventions' usual deployment in American texts.

GEHERIN, David, **Small Towns in Recent American Crime Fiction**, Jefferson (NC), McFarland, 2015, 200 pages.

This book focuses on the work of ten contemporary authors who have placed small towns like Rockburg, Pennsylvania (K. C. Constantine), West Table, Missouri (Daniel Woodrell), Niniltna, Alaska (Dana Stabenow), Aurora, Minnesota (William Kent Krueger), Paradise, Michigan (Steve Hamilton), Millersburg, Ohio (P. L. Gaus), Heartsdale, Georgia (Karin Slaughter), Millers Kill, New York (Julia Spencer-Fleming), Durant, Wyoming (Craig Johnson), and a number of national parks (Nevada Barr) on the map of American crime fiction.

GORRARA, Claire, **French Crime Fiction and the Second World War : Past Crimes, Present Memories**, Manchester, Manchester University Press, (Cultural History of Modern War), 2014, viii, 151 pages.

Starting with narratives of the Resistance in the late 1940s and concluding with contemporary crime fiction for younger readers, Gorrara examines popular memories of the Second World War in dialogue with the changing social, cultural and political contexts of remembrance in post-war France.

ELIAS, Urszula & Agnieszka SIENKIEWICZ-CHARLISH (eds.), **Crime Scenes : Modern Crime Fiction in an International Context**, Frankfurt, New York, et al., Peter Lang, 2014, 343 pages.

Contents: Thomas Anessi: Literary Codes of Conduct in PRL Crime Fiction: Bara\_czak, Joe Alex and the *Powie\_\_ Milicyjna* – Nina Holst: «Way too meta»:

Readers, Writers and Transmedia in *Castle* – Nina Mu\_deka: A Pothead Detective Challenging the Genre: Thomas Pynchon's *Inherent Vice* – EL\_bieta Perkowski-Gawlik: The Quest for Identity in Academic Mystery Fiction – Agnieszka Sienkiewicz-Charlish: Tartan Noir: Crime, Scotland and Genre in Ian Rankin's Rebus Novels – Stephen Butler: Banville, Simenon, Stark - An Existential Ménage à Trois – Wolfgang Görtschacher: Constructions of Identity and Intertextuality in Martha Grimes's *The Black Cat* – Ay\_egül Kesirli Unur: Cingöz Recai at Work: A Study on Early Turkish Crime Fiction on Film – Arkadiusz Misztal: LSD Investigations: The End of Groovy Times and California Noir in *Inherent Vice* by Thomas Pynchon – Monika Rajtak: Investigating Evil: Crime Fiction Remodelled in *When We Were Orphans* by Kazuo Ishiguro – Monika Szuba: Bloody Typical: Genre, Intertextuality, and the Gaze in *The Cutting Room* by Louise Welsh – Jørgen Veisland: Whose Letter? Possession, Position and Detection in Edgar Allan Poe's «The Purloined Letter» – Jadwiga W\_grodzka: The Detective as Reader: Narration and Interpretation in Arthur Conan Doyle's Detective Stories – Marta Aleksandrowicz-Wojtyna: Crime Fiction in South Africa? Nadine Gordimer's Rendition of Crime in «Country Lovers» and «Town Lovers» – Bernd-Peter Lange: South Asian Sleuths: Colonial, Postcolonial, Cosmopolitan – Dorota Babilas: Her Majesty's Own Murderer? Queen Victoria and Jack the Ripper in Popular Fiction – Rachel Franks: Gender and Genre: Changes in «Women's Work» in Australian Crime Fiction – Marie Hologa: «Snort for Caledonia» - Drugs, Masculinity and National Identity in Contemporary Scottish Detective Fiction – Miriam Loth: «...the abyss gazes also into you» - Guilt and Innocence in British Golden Age Detective Fiction and Contemporary Crime Novels – Jacqui Miller: An American in Europe: US Colonialism in *The Talented Mr Ripley* and *Ripley's Game* – Fiona Peters: The Perverse Charm of the Amoral Serial Killer: Tom Ripley, Dexter Morgan and Seducing the Reader – Cyprian Piskurek: More Than Meets the (Camera) Eye: Detective Fiction in Times of CCTV – Marta Usiekiewicz: The Eating Detective: Food and Masculinity in Robert B. Parker's Spencer Series – Arco van Ieperen: What's the Word? Sexism and Political Correctness in the Crime Fiction of Robert B. Parker and Sara Paretsky – Paul D. Brazill: The Tut.

HOFFMANN, Josef, **Philosophies of Crime Fiction**, Harpenden, No Exit Press, 2013, 192 pages.

Preface -- 1. Crime fiction and philosophy: introduction and overview -- 2. Crime fiction's

emergence from the spirit of western philosophy -- 3. The rational world of Sherlock Holmes -- 4. Gilbert Keith Chesterton's Christian philosophy -- 5. Hammett's pragmatism -- 6. Wittgenstein, PI, and the mystery of the missing link -- 7. Albert Camus and the philosophy of crime -- 8. Jorge Luis Borges' logic of staging -- 9. Death in crime fiction and philosophy -- 10. The consolation of crime fiction is stronger than the consolation of philosophy.

HUH, Jinny, **The Arresting Eye : Race and The Anxiety of Detection**, Charlottesville, University of Virginia Press, (Cultural Frames, Framing Culture), 2015, 224 pages

The author examines the racial formations of African Americans and Asian Americans not only in detective fiction (from Sherlock Holmes and Charlie Chan to the works of Pauline Hopkins) but also in narratives centered on detection itself (such as Winnifred Eaton's rhetoric of undetection in her Japanese romances). In explicating the literary depictions of race-detection anxiety, Huh demonstrates how cultural, legal, and scientific discourses across diverse racial groups were also struggling with demands for racial decipherability. [parution : mai 2015]

### A SIGNALER

KIMYONGÜR, Angela & Amy WIGELSWORTH (eds.), **Rewriting Wrong. French Crime Fiction and the Palimpsest**, Newcastle upon Tyne, Cambridge Scholar Publishing, 2014, 215 pages.

Preface : David Platten

Introduction : Angela Kimyongür and Amy Wigelsworth

#### Part I: Rewriting the Past

Figuring Memory as Palimpsest: Rereading Cultural Memories of Jewish Persecution in French Crime Fiction about the Second World War : Claire Gorrara

« Un passé qui ne passe pas »... un mystère sans cesse redécouvert : Sophie Watt

Arsène Lupin: Rewriting History : Emma Bielecki  
*Du récit à l'envers au récit de l'envers*: The Imprint of the Palimpsest in Simenon : Christine Calvet

#### Part II: Textual Rewriting

Paris as Rewrite: Getting Away With It in Léo Malet's *XV<sup>e</sup> arrondissement* : Alistair Rolls

An Overwritten Mystery: Balzac, Television and *Une ténébreuse affaire* : Andrew Watts

Enigmas, Erasures and *Enquêtes*: Camille Laurens and the Palimpsest : Adrienne Angelo

#### Part III: Imitation, Parody, Metafiction

Taking Background Research Too Far? Caryl Férey's *Cross-Cultural Borrowings* : Ellen Carter

*Filatures de soi*: Detectives, Disappearances and Deceit in the Crime Autofictions of Calle, Laurens and Nothomb : Elise Huguény-Léger  
The Many-Layered Palimpsest: Metafiction, Genre Fiction and Georges Perec's "*53 jours*" : Simon Kemp

Finishing Off: Murder à la Malet in Simenon's *Les Derniers mystères de Paris* : Amy Wigelsworth

MOORE, Lewis D., **Connecting Detectives : The Influence of 19th Century Sleuth Fiction on the Early Hard-Boileds**, Jefferson, (NC), McFarland, 2015, 212 pages.

A literary examination of the influence of 19th century sleuths on the early hard-boiled investigators, this book explores the importance of works by Edgar Allan Poe, Charles Dickens, Wilkie Collins and Sir Arthur Conan Doyle to the development of detective series by Carroll John Daly, Dashiell Hammett, Raymond Chandler, Brett Halliday, Mickey Spillane, Thomas B. Dewey, John D. MacDonald, Ross Macdonald, Richard S. Prather and William Campbell Gault. Authors from the transitional (1964–1977) and modern periods (1979 to the present) are also discussed to show the ongoing influence of the 19th century detective writers.

OLIVIER, Florence & Philippe DAROS (dir.), **Du roman noir aux fictions de l'impunité**, Paris, L'Harmattan, (Indigo – Côté femmes), 2014, 302 page.

Dans la littérature de l'extrême contemporain et de notre monde globalisé, le "récit du crime" fait de ce dernier non seulement le geste transgressif d'un individu mais aussi l'expression collective d'une communauté sans communauté au sein de laquelle prévaut l'impunité, attestant de la perte de toute autorité symbolique de l'Etat. Les auteurs se sont fait ici enquêteurs au sujet du rapport entre événements traumatiques de l'histoire récente, voire immédiate, et codes génériques, poétiques en Italie et au Mexique principalement.

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

Introduction "The demon in the dock": domestic murder in street literature and the newspaper press -- "The theatre of his deep dyed guilt": domestic murder and the Victorian stage -- "Mixed motives and mixed morality": the Newgate novel debate -- "Monsters of affection": the male domestic murderer and models of masculinity -- "Changed, indeed, but not transformed": the fin de siècle and the female domestic murderer -- Conclusion.

## A SIGNALER

### International Crime Fiction

Un groupe de recherche sur le roman policier dirigé par Dominique Jeannerod et dont on peut suivre les activités ici:

<http://internationalcrimefiction.org>

WORSLEY, Lucy, **The Art of English Murder – From Jack the Ripper and Sherlock Holmes to Agatha Christie and Alfred Hitchcock**, London, Pegasus, 2014, 336 pages.

In *The Art of the English Murder*, Lucy Worsley explores the phenomenon of murder in forensic detail, revisiting notorious crimes like the Ratcliff Highway Murders, which caused a nationwide panic in the early nineteenth century, and the case of Frederick and Maria Manning, the suburban couple who were hanged after killing Maria's lover and burying him under their kitchen floor. Our fascination with crimes like these became a form of national entertainment, inspiring novels and plays, prose and paintings, poetry and true-crime journalism.

## ALIBIS

### Polar, Noir & Mystère

#### L'Anthologie permanente du polar

(la québécoise - à ne pas confondre avec la revue *Alibi*, publiée en France)

Au sommaire du **numéro 52** (automne 2014), des nouvelles de Camille Bouchard, Jean Charbonneau et François Leblancé

Un article de Norbert Spehner « Polar historique et enquête criminelle : Le Cas Richard III » (et le roman *La Fille du temps*, de Josephine Tey).

Une entrevue avec l'écrivain de polars québécois Maxime Houde (animée par Pascale Raud). Une revue des films par Christian Sauvé, un panorama des publications récentes par Norbert Spehner et des critiques de livres par André Jacques, Martine Latulippe, Morgane Marvier et Norbert Spehner, Simon Roy,

Site internet de la revue (avec, entre autres, de nombreux dossiers bibliographiques :

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

## A PROPOS DES AUTEURS

CAZON, Thierry & Julien DUPRÉ, **L'Étrange cas du Docteur Greene et de Mister Chase - The Strange Case of Doctor Greene and Mister Chase**, Hyères, Éditions du Lau (Publié par les Polarophiles tranquilles), 2014, 218 pages.

Graham Greene et James Hadley Chase semblent appartenir à deux univers littéraires différents. L'un est un illustre écrivain et l'autre un simple commerçant en littérature policière. Mais ces deux hommes étaient bien plus liés qu'ils ne l'ont laissé croire. Cet essai, sous forme de dialogue, révèle une association qui fut à la fois littéraire et commerciale. Il était temps de dévoiler la supercherie littéraire la plus aboutie du XX<sup>ème</sup> siècle.

One would imagine that Graham Greene and James Hadley Chase belong to two different literary universes. One is a famous writer and the other simply a writer who made a living in crime fiction. These two however were more closely associated than we've been led to believe. This essay in the form of a dialogue reveals an association that was both literary and commercial.

It is time to reveal the most successful 20th century literary fraud.

CAMILLERI, Andrea, **Andrea Camilleri incontra Manuel Vasquez Montalban**, Milan, Skira, 2014, 2014, 51 pages. [Transcription d'une entrevue tenue en 1998 à la Festivalletteratura à Montova].

COLLECTIF, **George Simenon : le patron. Une vie, une oeuvre**, Paris, Hors-série le Monde, 2014, 122 pages. Avec la participation (ou des textes) de Pierre Assouline, Jean-Baptiste Baronian (avec Yann Plougastel), Loustal, Jean Paulhan, Paul Nizan, Angelo Rinaldi, Denis Tillinac, André Gide, François Mauriac, Jean Renoir, Jean Cocteau, Henry Miller, Federico Fellini.

COLLECTIF, **Sons of Anarchy : Live to Ride**, Philadelphia, Running Press, 2014, 128 pages.

Revisit some of the most memorable character quotes and images from this adrenalized drama in *Sons of Anarchy: Live to Ride*. With full-color and black-and-white photographs and iconic quotes from Jax, Clay, Gemma, Opie, Bobby, Tig, Chibs, Tara, and the rest of the unforgettable cast, this must-have book recalls many of the most exciting moments from the show.

CORK, John & Collin STUTZ, **James Bond Encyclopedia**, New York, DK Adult Publishing, 2014, 352 pages.

The newly updated *James Bond Encyclopedia* explores every aspect of the 007 story, including *Skyfall*, the most successful Bond film ever made.

Created in full collaboration with EON Productions, producers of the Bond films, and illustrated with more than 1,000 amazing photographs, the book takes you right inside James Bond's world, from 007's history to his style and personal tastes.

COSTELLO, Brannon (ed.), **Conversations with Michael Chabon**, Jackson, University Press of Mississippi, 2015, 200 pages.

A firm believer that reading even the most challenging literature should be a fundamentally pleasurable experience, Chabon has produced an astonishingly diverse body of work that includes detective novels, weird tales of horror, alternate history science fiction, and rollicking chronicles of swashbuckling adventure alongside tender coming-of-age stories, sprawling social novels, and narratives of intense introspection.

HARTLEY, R. Nathan & Clifford S. GOLDFARB (eds.), **Investigating Sherlock Holmes : Solved and Unsolved Mysteries**, New York, Mosaic Press, 2014, 260 pages.

Investigating Sherlock Holmes brings together thirtyseven of the Nathan and Goldfarb essays into one intriguing and unusual volume. Here, the reader can explore how two superb legal minds dig deeply into the mystique, the details, the vagaries, and the solved and unsolved mysteries of the Sherlockian world. At once humorous, serious, scholarly, and yet whimsical, these papers and essays will delight everyone.

HAMILTON, Cynthia S., **Sara Paretsky : Detective Fiction as Trauma Literature**, Manchester, Manchester University Press, 2015, 205 pages.

Paretsky's work exploits the way detective fiction mirrors the writing of history. Here, Paretsky uses the form to expose the partiality of historical accounts-whether they be personal, institutional, or national-that authorise the 'forgetting' of a particularly insidious kind. Significantly, all these issues are explored within the framework of the traditional hard-boiled detective novel. As a result, Paretsky's achievement forces us to acknowledge the deeply subversive potential of detective fiction.

SMITH, Daniel, **The Sherlock Holmes Companion : An Elementary Guide**, London,

Aurum Press, 2014, 224 pages. [Nouvelle édition mise à jour].

## CINÉMA & TÉLÉVISION

DUKES, Brad, **Reflections ; An Oral History of Twin Peaks**, Nashville (TN), Short/Tall Press, 2014, 311 pages.

Reflections: An Oral History of Twin Peaks examines David Lynch and Mark Frost's legendary television series that aired on the ABC network from 1990-91. Featuring first-hand accounts from series cocreator Mark Frost and cast members including Kyle MacLachlan, Joan Chen, Sherilyn Fenn, Piper Laurie, Michael Ontkean, Ray Wise, Billy Zane, and many more - Reflections explores the magic and mystique of a true television phenomenon, Twin Peaks.

FERTIG, Mark, **Film Noir 101 : The 101 best Film Noir Posters from the 1940s-1950s**, Seattle, Fantagraphics Books, 2014, 120 pages.

FALK, Quentin, **Travels in Greenland : The Cinema of Graham Greene**, University Press of North Georgia, 2014, 200 pages. [Rééd. 1984].

HURWITZ, Matt, **Homeland Revealed**, San Francisco, Chronicle Books, 2014, 160 pages. Foreword : Alex Gansa.

This richly visual book unpacks the complex show, delving into favorite characters, plot lines, and behind-the-scenes detail, while also examining how real-world technology and techniques inspire and inform *Homeland*. Hundreds of photos capturing the intense onscreen action complement veteran writer Matt Hurwitz's narrative as he weaves in and out of the past three seasons using interviews with the creators, cast, and crew.

MILLS, Alec, **Shooting 007 : and Other Celluloid Adventures**, Stroud (Gloucestershire, UK), History Press, 2014, 256 pages.

MOSER, Walter, Klaus ALBRECHT SCHRÖDER (dir.), **Blow Up : Antonionis Filmklassiker und die Fotografie**, Ostfildern, Hatje Katz, 2014, 277 pages. [Catalogue d'expo : Winterthur Fotomuseum, 2014].

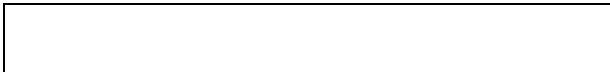
MULLER, Eddie, **The Art of Noir : The Posters and Graphics from the Classic Era**

of **Film Noir**, NY, Overlook Press, 2014, 338 p.  
 POMERANCE, Murray, **Marnie**, London, British Film Institute (BFI Classics), 2014, 96 pages.  
 Original and stimulating, this BFI Film Classic identifies *Marnie* as one of Hitchcock's masterpieces, highlights the film's philosophical and psychological sensitivity, and reveals its sharp-eyed understanding of American society and its mores.

TERRACE, Vincent, **Internet Drama and Mystery Television, 1996-2014**, Jefferson (NC), McFarland, 2015, 276 pages.  
 Created around the world and available only on the Web, internet "television" series are independently produced, mostly low budget shows that often feature talented but unknown performers. Typically financed through online crowd-funding, they are produced with borrowed equipment and volunteer casts and crews, and viewers find them through word of mouth or by chance. The second in a first-ever set of books cataloging Internet television series, this volume covers in depth the drama and mystery genres, with detailed entries on 405 shows from 1996 through July 2014.

TURNBULL Sue, **The TV Crime Drama**, Edinburgh, Edinburgh University Press, 9TV Genres), 2014, viii, 216 pages.  
 As a genre, the television crime drama has long been a constant of the television landscape since it first migrated from film and radio onto the small screen in the 1950s. Since then, from Dixon of Dock Green to *The Wire*, from *Minder* to *The Sopranos* or *Cracker* to *Dexter* and *The Killing*, it has continued to attract large audiences even as the depiction of the crime, the perpetrators and the investigators may have changed. In order to track these changes, this book provides an historical analysis of the TV crime series as a genre by paying close attention not only to the nature of TV dramas themselves, but also to the context of production and reception.

WILLIAMS, Linda, **On The Wire**, Durham, Duke University Press, (Spin Offs), 2014, 280 pages.  
 World enough and time: the genesis and genius of the *Wire* -- Justice in the *Wire*: tragedy, realism, and melodrama -- Surveillance, schoolin' and race -- Conclusion: home sweet Baltimore.



**LITTÉRATURE**

ANATOL, Giselle Liza, **the Things That Fly in the Night : Female Vampires in Literature of the Circum-Caribbean and African Diaspora**, New Brunswick (NJ), Rutgers University Press, 2015, 296 pages.

Table of Contents -- Chapter 1: Conventional Versions: The Soucouyant Story in Folktales, Fiction, and Calypso  
 Chapter 2: Nineteenth-Century Connections: European Vampire Stories and Configurations of the Demonic Black Woman  
 Chapter 3: Draining Life Rather Than Giving It: Maternal Legacies  
 Chapter 4: "Queering" the Norm: Vampirism and Women's Sexuality  
 Chapter 5: Reconstructing a Nation of Strangers: Soucouyants in the Work of Tessa McWatt, David Chariandy, and Helen Oyeyemi  
 Chapter 6: Shedding Skin and Sucking Blood: Playing with Notions of Racial Intransigence.

ANDERSON, Jarod K. & Leslie J., **100 Prompts to Science Fiction Writers**, New York, Sterling Publishing, (Writer's Muse), 2014, 128 pages.

ANDREA, Patrizia d', **Le Spiritisme dans la littérature de 1865 à 1913 : perspectives européennes sur un imaginaire fin-de-siècle**, Paris, H. Champion, (Bibliothèque de littérature générale et comparée, 124), 2014, 618 pages.  
 Le spiritisme, en tant que phénomène culturel

protéiforme dont la durée de vie dépasse et précède de peu les dates imparties par le corpus littéraire choisi (1865-1913), relève d'une mythologie à part entière qui oscille incessamment entre la littérature, la philosophie et les sciences occultes.

BAKER, Brian, **Science Fiction**, New York, Palgrave, Macmillan, (Reader's Guides to Essential Criticism), 2014, 200 pages.

This Guide summarizes the main critical trends and developments surrounding the popular genre of science fiction. Brian Baker reviews the attempts to formulate a critical history, connects the major developments with the rise of theoretical paradigms such as feminism and postmodernism, and introduces key critical texts and major critics.

BARILLIER, Étienne & Étienne COLSON, **Tout le Steampunk**, Montélimar, Les Moutons Électriques, (Bibliothèque des miroirs), 2014, 350 pages. Avec Arthur Morgan.

Une nouvelle esthétique du «Rétro-futur» prend son envol ! Sous la plume des meilleurs spécialistes du genre, vous saurez tout du steampunk, dans un beau livre qui s'impose comme la référence ultime.

BOOKER, M. Keith, **Historical Dictionary of Science Fiction in Literature**, Lanham (MD), Rowman & Littlefield, 2014, 434 pages.

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

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

BRONFEN, Elisabeth & Beate Neumeier (eds.), **Gothic Renaissance : A Reassessment**, Manchester, Manchester University Press, 2014, 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.

CAMPBELL, Lori M. (ed.), **A Quest of her Own : Essays on the Female Hero in Modern Fantasy**, Jefferson (NC), McFarland, 2014, 300 pages.

Preface 1\_Introduction 4\_I. Pathfinders: Empowered Women from Romance and Folktale to the Birth of Modern Fantasy Strategic Silences: Voiceless Heroes in Fairy Tales (Jeana Jorgensen) 15\_Neglected Yet Noble: Nyneve and Female Heroism in Thomas Malory's *Le Morte Darthur* (Kristin\_Bovaird-Abbo) 35\_"Radiant and terrible": Tolkien's Heroic Women as Correctives to the Romance and Epic Traditions (Jack M. Downs) 55\_Female Valor Without Renown: Memory, Mourning and Loss at the Center of Middle-earth (Sarah Workman) 76\_II. Underestimated Overachievers: Unlikely and Unstoppable Female Heroes\_"Weak as woman's magic": Empowering Care Work in Ursula Le Guin's *Tehanu* (Erin Wyble Newcomb) 95\_"Be wise. Be brave. Be tricky": Neil Gaiman's *Extraordinarily Ordinary Coraline* (Melissa Wehler) 111\_Dancing with the Public: Alethea Kontis's *Enchanted*, Rachel Hartman's *Seraphina* and Marissa Meyer's *Cinder* (Casey A. Cothran) 130\_"This huntress who delights in arrows": The Female Archer in Children's Fiction (Zoe Jaques) 150\_III. Show-Stealers: Heroic Female Sidekicks and Helpers\_Sublime\_Shape-Shifters and Uncanny\_Other-Selves: Identity and Multiplicity in Diana Wynne Jones's *Female Heroes* (Apolline Lucyk) 173\_A New Kind of Hero: A Song of Ice and Fire's Brienne of Tarth (John H. Cameron) 188\_And Her Will Be Done: The Girls Trump the Boys in *The Keys to the Kingdom* and *Abhorsen* Series by Garth Nix (Lori M. Campbell) 206\_IV. Unwilling\_Do-Gooders: Villains and\_Villain-Heroes\_The Problem of Mrs. Coulter: Vetting the Female\_Villain-Hero in Philip Pullman's *His Dark Materials* (Amanda M. Greenwell) 225\_"All little girls are terrible": Maud as\_Anti-Villain in Catherynne M. Valente's *The Girl Who Circumnavigated Fairyland in a Ship of Her Own Making* (Jill Marie Treftz) 248\_The Unbreakable Vow: Maternal Impulses and Narcissa Malfoy's Transformation from Villain to Hero in J. K. Rowling's *Harry Potter* Series (Sarah Margaret Kniesler) 267\_Conclusion (Lori M. Campbell) 283

COLLIGNON, Fabienne, **Rocket States : Atomic Weaponery and the Cultural Imagination**, New York, Bloomsbury, 2014, vi, 179 pages.

EDWARDS, Justin D. (ed.), **Technologies of the Gothic in Literature and Culture : Technogothics**, New York, Routledge, 2015, 208 pages.

Introduction: Technogothics *Justin D. Edwards* 1.

Technospectrality: Essay on Uncannimedia *Fred Botting* 2. Gothic Fiction and the Evolution of Media Technology *Joseph Crawford* 3. Eerie Technologies and Gothic Acoustemology *Justin D. Edwards* 4. Sonic Media And Spectral Loops *Charlie Blake and Isabella van Elferen* 5. Braaiinnsss!: Zombie-Technology, Play and Sound *Kelly Gardner* 6. Biomedical Horror: The New Death and the New Undead *Roger Luckhurst* 7. Recalcitrant Tissue: Cadaveric Organ Transplant and the Struggle for Narrative Control *Sara Wasson* 8. George Best's Dead Livers: Transplanting the Gothic into Biotechnology and Medicine *Barry Murnane* 9. Nanodead: The Technologies of Death in Ian McDonald's *Necroville Rune Graulund* 10. Staging the Extraordinary Body: Masquerading Disability in Patrick McGrath's *Martha Peake Alan Gregory* 11. Text as Gothic Murder Machine: The Cannibalism of Sawney Bean and Sweeney Todd *Maisha Wester* 12. Neoliberal Adventures in Neo-Victorian Biopolitics: Mark Hodder's Burton and Swinburn Novels *Linnie Blake* 13. Language Will Eat Your Brain *Peter Schwenger*

ETTER, Valérie, Barbara STENTZ (dir.), **Les Monstres qui parlent**, Paris, L'Harmattan, (Esthétiques0, 2014, 186 pages.

Quelle est la place du monstre dans les arts ? Quels sont les enjeux de sa mise en scène ? Ce livre explore les multiples visages de cette figure énigmatique en convoquant des articles émanant de disciplines multiples. Si le monstre excelle à s'exhiber, il faut savoir saisir les signes et les présages qu'il adresse. Ce que dit le monstre engage une réflexion sur le monde où nous vivons. Il bouleverse les normes établies tant au niveau artistique que social et politique.

KARSCHAY, Stephan, **Degeneration, Normality and the Gothic at the Fin de Siècle**, New York, Palgrave, Macmillan, 2015, 312 pages.

What exactly does it mean to be 'normal' or 'abnormal', and what happens if individuals find themselves on the 'wrong' side of the divide? Stephan Karschay addresses these questions through extensive readings of works by scientists such as Darwin, Lombroso, Maudsley, and Krafft-Ebing, and the most famous Gothic novels of R. L. Stevenson, Arthur Machen, Bram Stoker, Richard Marsh, Oscar Wilde and Marie Corelli.

KLENKE, Pascal (dir.), **Writing Worlds : Welten und Raummodelle der Fantastik**, Heidelberg, Winter Verlag, 2014, 280 pages.

Avec la participation de : Hans Krahe, Matthias Hurst, Isabella van Elferen, Stephanie Großmann,

Stefan Halft, Meret Fehlmann, Ulrike Kruse, Susanne Zubarik, Tobias Krüger, Marc-Oliver Schuster, Tom Reiss, Pascal Klenke, Laura Muth, Jochen Walter, Sabine Planka, Johannes Pause, Alejandro Riberi, Klaudia Seibel, Diego Samuelle Guillén, René Schalleger, Markus Oppolzer.

LANGE, Britta, **Die Entdeckung Deutschlands : Science Fiction als Propaganda**, Berlin, Verbrecher Verlag, 2014, 103 pages.

Im Ersten Weltkrieg wurde das Deutsche Reich von drei Marsianern besucht. Das zumindest inszeniert ein heute vergessener Film aus dem Jahr 1916: „Die Entdeckung Deutschlands durch die Marsbewohner“. Dieser war nicht nur der erste offizielle Propagandafilm in der Kriegszeit für das Inland und das »neutrale Ausland«. Er ist zugleich ein sehr früher und bisher nicht kanonisierter Science-Fiction-Film: mit Nachrichtenabhörung auf dem Mars, Sprechschreiber und Weltraumflug, aber auch mit Einschüben, die an Märchen und Liebesfilme erinnern. Das Buch geht dem Gewirr von Geschichten nach, das das Drehbuch des jüdischen Anwalts Richard Otto Frankfurter entfaltet. Fragmente aus den Archiven ergänzen den Band und bieten heute, fast einhundert Jahre später, einen Einblick in den Zusammenhang von Film und Propaganda.

LANTHAM, Rob, **The Oxford Handbook of Science Fiction**, Oxford & New York, Oxford University Press, (Oxford Handbooks), 2014, 640 pages.

Along the way, the *Handbook's* forty-four original essays cover novels by the likes of Mary Shelley, Jules Verne, H. G. Wells, Philip K. Dick, and Octavia Butler; horror-tinged pulp magazines like *Weird Tales*; B-movies and classic films that include *2001: A Space Odyssey*, *Close Encounters of the Third Kind*, and *Star Wars*; mind-bending TV shows like *The Twilight Zone* and *Dr. Who*;

LAYH, Susanne, **Finstere neue Welten : gattungsparadigmatische Transformationen der literarische Utopie und Dystopie**, Würzburg, Königshausen & Neumann, (Text & Theorie), 2014, 318 pages.

Anhand repräsentativer Einzelanalysen werden erstmals deutsche und lateinamerikanische Werke von Borges, Kracht, Zeh, Morgner, Kociancich u.a. vor dem Hintergrund des gattungskonstitutiven anglophonen Kanons gelesen.

LOVECRAFT, Howard Phillips, **Épouvante et surnaturel en littérature**, Paris, P.-G. de Roux, 2014, 249 pages. Préface d'Anne-Sophie Yoo. Postface de Philippe Druillet.

(Nouvelle édition de cet essai fondamental par le maître de Providence.)

MAMCZAK, Sascha, Sebastian PRILING & Wolfgang JESCHKE, **Das Science Fiction Jahr 2014**, München, Heyne Verlag, 2014, 971 pages.

McCANN, Andrew, **Popular Literature, Authorship and the Occult in Late Victorian Britain**, Cambridge, Cambridge University Press, (Cambridge Studies in Nineteenth-Century Literature and Culture, 94), 2014, 202 pages.

Popular writers such as George Du Maurier, Marie Corelli, Rosa Praed and Arthur Machen drew upon a contemporary fascination with occult practices to construct texts that had an intensely ambiguous relationship to the proprietary notions of authorship that were so central to commercial publishing. Through trance-induced or automatic writing, dream states, dual personality and the retrieval of past lives channeled through mediums, they imagined forms of authorship that reinvested popular texts with claims to aesthetic and political value that cut against the homogenizing pressures of an emerging culture industry.

MONTROSS, Sarah J., **Past Futures : Science Fiction, Space Travel, and Postwar Art of the Americas**, Brunswick (Maine), Bowdoin College Museum Art, 2015, 136 pages.

This book offers a sumptuously illustrated exploration of how artists from the United States and Latin America visualized the future. Inspired variously by the "golden age" of science fiction, the Cold War, the space race, and the counterculture, these artists expressed both optimism and pessimism about humanity's prospects. *Past Futures* showcases work by more than a dozen artists, including the biomorphic cosmic spaces and hybrid alien-totemic figures painted by the Chilean artist Roberto Matta (1911--2002); the utopian *Hydrospatial City* envisioned by Argentine Gyula Kosice (1924--); and *Incidents of Mirror-Travel* in the Yucatan, in which Robert Smithson (1938--1973) layered tropes of time travel atop Mayan ruins.

The book, which accompanies an exhibition at the Bowdoin College Museum of Art, also includes an essay by the editor and curator mapping central themes; an exploration of how Latin American artists have depicted astronomic phenomena, utopian projects, and the modern machine; an essay on space-age art in Argentina during the 1960s; and a study of Smithson and science fiction.

MOUSOUTZANIS, Aris, **Fin-de-siècle Fictions, 1890/1990 : Apocalypse, Technoscience, Empire**, New York, Palgrave Macmillan, 2014, 258 pages.

H.G. Wells wanted his epitaph to be 'God damn you all, I told you so'. But how accurate were his predictions of industrial warfare and global conflict, especially as his descriptions of an aerial bombing of New York in War in the Air has been compared to the terrorist attacks of 9/11? Did the late Victorians really 'discover the future' or did the 1990s simply recycle the 1890s? At the aftermath of 2012, this book is 'looking backward' and identifies startling connections between the apocalyptic fantasies of the last two centuries' ends and traces intriguing links between Nietzsche and chaos theory, Dracula and The X-Files, the Borg Queen and H. Rider Haggard's Ayesha, among others.

MUTH, Laura & Annette SIMONIS (dir.), **Weltentwürfen des Fantastischen : Erzählen, Schreiben, Spielen**, Bochum, Bachmann, 2014, 306 pages.

NAKAMURA, Miri, **Monstrous Bodies : The Rise of the Uncanny in Modern Japan**, Cambridge, Harvard University Asia Center, (Harvard East Asia Monographs), 2015, 240 pages.

*Monstrous Bodies* is a cultural and literary history of ambiguous bodies in imperial Japan. It focuses on what the book calls *modern monsters*—doppelgängers, robots, twins, hybrid creations—bodily metaphors that became ubiquitous in the literary landscape from the Meiji era (1868–1912) up until the outbreak of the Second Sino-Japanese War in 1937.

PARKINSON, Gavin, **Futures of Surrealism : Myth, Science Fiction, and Fantastic Art in France, 1936-1969**, Hew Haven (CT), Yale University Press, 2015, 288 pages.

Whereas earlier Surrealist art and writing drew on psychoanalytic practices, younger Surrealists engaged with contemporary issues, ideas, and themes of the period of the Cold War and Algerian War (1954–62), such as parapsychology, space travel, fantastic art, increasing consumerism in Europe, emerging avant-gardes such as Nouveau Réalisme, and the rise of the whole genre of conspiracy theory, from Nazi occultism to flying saucers. *Futures of Surrealism* offers a unique perspective on this brave new world.

PARSONS, Derek, **J.R.R. Tolkien, Robert E. Howard and the Birth of Modern Fantasy**, Jefferson (NC), McFarland, 2014, 277 pages. The birth of modern fantasy in 1930s Britain and

America saw the development of new literary and film genres. J.R.R. Tolkien created modern fantasy with *The Lord of the Rings*, set in a fictional world based upon his life in the early 20th century British Empire, and his love of language and medieval literature. In small-town Texas, Robert E. Howard pounded out his own fantasy realm in his Conan stories, published serially in the ephemeral pulp magazines he loved. Jerry Siegel created Superman with Joe Shuster, and laid the foundation for perhaps the post far-reaching fantasy worlds: the universe of DC and Marvel comics.

PEARL, Jason H., **Utopian Geographies & The Early English Novel**, Charlottesville, University of Virginia Press, 2014, 216 pages.

Prose fiction from 1660 to 1740 helped demystify blank spaces on the map and make utopia available anywhere. This literature incorporated, debunked, and reformulated utopian conceptions of geography.

Margaret Cavendish, Aphra Behn, Daniel Defoe, Jonathan Swift, and others told of adventurous voyages and extraordinary worlds. They engaged critically and creatively with the idea of utopia. If these writers ultimately concede that utopian geographies were nowhere to be found, they also reimagine the essential ideals as new forms of interiority and sociability that could be brought back to England.

PEEREN, Esther, **Spectral Metaphor : Living Ghosts and the Agency of Invisibility**, New York, Palgrave Macmillan, 2014, 216 pages.

From detailed readings of films (Stephen Frears's *Dirty Pretty Things*, Nick Broomfield's *Ghosts* and Robert Altman's *Gosford Park*), a television series (*Upstairs, Downstairs*) and novels (Hilary Mantel's *Beyond Black*, Sarah Waters's *Affinity*, Ian McEwan's *The Child in Time* and Bret Easton Ellis's *Lunar Park*) emerges an inventive account of how the spectral metaphor, in its association with various modes of invisibility, can signify both dispossession and empowerment.

PLANKA, Sabine (dir.), **Die Zeitreise : ein Motiv in Literatur und Film für Kinder und Jugendliche**, Würzburg, Königshausen & Neumann, 2014, 306 pages.

Die Beiträge des vorliegenden Sammelbandes widmen sich in ganzer Breite dem Motiv der Zeitreise in Kinder- und Jugendmedien und untersuchen dessen unterschiedliche Funktionen und Einbettungen in diverse kinder- und jugendliterarische und -filmische Werke, angefangen vom Bilderbuch bis hin zum Film für ein adoleszentes Publikum.

PULLIAM, June, **Monstrous Bodies : Feminine Power in Young Adult Fiction**, Jefferson (NC), McFarland, 2014, 198 pages.

Recent works of young adult fantastic fiction such as Stephenie Meyer's *Twilight Saga* have been criticized for glamorizing feminine subordination. But YA horror fiction with female protagonists who have paranormal abilities suggests a resistance to restrictive gender roles. The "monstrous Other" is a double with a difference, a metaphor of the Western adolescent girl pressured to embody an untenable doll-like feminine ideal. This book examines what each of three types of female monstrous Others in young adult fiction—the haunted girl, the female werewolf and the witch—has to tell us about feminine subordination in a supposedly post-feminist world, where girls continue to be pressured to silence their voices and stifle their desires.

PYE, Gillian & Sabine STRUEMBER-KROBB (dir.), **Imagining Alternatives : Utopias – Dystopias – Heteropias**, Konstanz, Hartung-Gorre, (Germanistik in Ireland), 2014, 177 pages.

Table of contents: KLAUS BIRNSTIEL Raum der Zeit, Zeit des Raumes: Zur Frage nach einer ‚kopernikanischen Wende‘ in der deutschsprachigen utopischen Tradition. TINA-KAREN PUSSE Trembling Drums. The Permeable Membranes of Rilke's "Weltinnenraum" DOMINIK ORTH Erzählwelten der Einsamkeit. Auflösungsformen der Gesellschaft in Thomas Lehrs 42 und Thomas Glavinics Die Arbeit der Nacht SYLVIE GRIMM-HAMEN „Endstation Sehnsucht“. Postmoderne Utopieentwürfe in Raoul Schrotts Tristan da Cunha (2003) und Christoph Ransmayrs Der fliegende Berg (2006) REBECCA MCMULLAN Island in the Sun. Pre-modern Nostalgia and Hyperreality in Christian Kracht's Imperium ACHIM KÜPPER Areas of Marginality in the Last World: Dystopian Elements in Christoph Ransmayr's Fiction INGA KETELS Der Einzug des Politischen in die Gegenwartsliteratur. Imaginierte Alternativen als Neuverhandlung von Möglichkeitsräumen bei Christian Kracht, Juli Zeh und Dorothee Elmiger SIMONE SCHROTH "Bedrohung verlangt Wachsamkeit": Health and Healthcare as Instruments of Control in Two Recent Dystopias ELISABETH TROPPE Analytische Apokalyptiker. Überlegungen zum Dystopischen in Theatertexten von Falk Richter und Juli Zeh.

ROBERTS, Adam, **Get Started in : Writing Science Fiction and Fantasy**, London, Teach Yourself, 2014, 256 pages.

ROH, David S., Betsy HUANG, and Greta A. NIU (eds.), **Techno-Orientalism : Imagining Asia in Speculative Fiction, History, and Media**, New Brunswick (NJ), Rutgers University Press, 2015, 264 pages.

What will the future look like? To judge from many speculative fiction films and books, from *Blade Runner* to *Cloud Atlas*, the future will be full of cities that resemble Tokyo, Hong Kong, and Shanghai, and it will be populated mainly by cold, unfeeling citizens who act like robots. *Techno-Orientalism* investigates the phenomenon of imagining Asia and Asians in hypo- or hyper-technological terms in literary, cinematic, and new media representations, while critically examining the stereotype of Asians as both technologically advanced and intellectually primitive, in dire need of Western consciousness-raising.

The collection's fourteen original essays trace the discourse of techno-orientalism across a wide array of media, from radio serials to cyberpunk novels, from Sax Rohmer's Dr. Fu Manchu to *Firefly*.

STOUT, Graeme A., Ulrike KÜCHLER & Silja MAEHL (eds.), **Alien Imaginations : Science Fiction and Tales of Transnationalism**, New York, Bloomsbury Academic, 2015, 240 pages.

Preface / Dame Gillian Beer, University of Cambridge (UK) -- Introduction / Ulrike Küchler, Freie Universität Berlin (Germany), Silja Maehl, Brown University (US) and Graeme Stout, University of Minnesota (US) -- Alien Art: Encounters with Otherworldly Places and Inter-medial Spaces / Ulrike Küchler -- Space: The Final (Queer) Frontier. The Sexual Other in Eleanor Arnason's Ring of Swords / Emilie McCabe, University of Toronto (Canada) -- Alienated Labor: William Gibson's Girls / Jen Caruso, Minneapolis College of Art and Design (US) -- Assimilating Aliens: Imagining National Identity in Oskar Panizza's Operated Jew and Salomo Friedlander's Operated Goy / Joela Jacobs, University of Chicago (US) -- Canned Foreign. Transnational Estrangement in Yoko Tawada / Silja Maehl -- Migrants and the Dystopian State / Matthew Goodwin, University of Massachusetts Amherst (US) -- Alienation, Hybridity, and Liminality in Ray Bradbury and Archie Weller / Celia Guimares Helene, Universidade Presbiteriana Mackenzie (Brazil) -- The Interplanetary Logic of Late Capitalism: Global Warming, Forced Migration and Cyborg Futures in Philip K. Dick's The Three Stigmata of Palmer Eldritch / Andrew Opitz, Hawaii Pacific University (US) -- Control and Flow: Winterbottom's Migratory Cinema / Graeme Stout -- Human Subjects/Alien Objects: Abjection and the Constructions of Race and Racism in District 9 / Andrew Butler, Canterbury Christ Church University

(UK) -- Was of the Worlds / John Mowitt, Leeds University (UK) -- Meeting the Other: Cyborgs, Aliens & Beyond / Bianca Westermann, Ruhr Universität, Bochum (Germany) -- "This is I, Hamlet the Dane!" Hamlet's Migration and Integration in the Dramatic Theater as Cyberspace / Gerrit Roessler, University of Virginia (US).

TALAIRACH-VIELMAS, Laurence, **Fairy Tales, Natural History and Victorian Culture**, New York, Palgrave Macmillan, 2014, xii, 217 pages.

*Fairy Tales, Natural History and Victorian Culture* deals with the way in which natural history was connected to the world of fairies and highlights how shifts in the understanding of natural history, especially after 1859, had a significant impact on fairy stories and Victorian experiments with the literary fairy tale. By exploring the interaction between scientific and literary fields, this book shows the ways in which natural knowledge was shaped and disseminated in Victorian culture and illuminates cultural practices through which new representations of nature and the natural world were popularised.

TALAIRACH-VIELMAS, Laurence & Marie BOUCHET (dir.), **Insects in Literature and the Arts**, Bruxelles, new York, et al., Peter Lang, (Nouvelle poétique comparatiste), 2014, 253 pages.

Plusieurs de nos fidèles correspondants ont contribué à cet ouvrage :

Content: Yves Cambefort : Des scarabées et des hommes. Histoire des coléoptères de l'Égypte ancienne à nos jours – Colette Bitsch : Le Maître du codex Cocharelli. Enlumineur et pionnier dans l'observation des insectes – Marie Bouchet : Nabokov's Text under the Microscope. Textual Practices of Detail in his Lepidopterological and Fictional Writings – Catherine Lanone: A Way of Seeing. From Eleanor Ormerod's Injurious Insects to Virginia Woolf's Butterflies – Yvonne Reddick: 'The Hanged Man and the Dragonfly'. Aquatic Insects and Metamorphosis in the Works of Ted Hughes – Romi S. Mukherjee: Love, Cannibalism, and the Sacred. Roger Caillois and the Myth of the Praying – Patricia Paillot: Fusion et confusion. L'homme-insecte dans *The Fly* de David Cronenberg – Hélène Machinal: Detectives, Beetles and Scientists. 'A Pin, a Cork, and a Card, and We Add Him to the Baker Street Collection' – Gilles Menegaldo: Ants on Hollywood Screens. Monstrous Mutations and Projected Fears (Them! and Phase IV) – Virgil W. Brower: Beeing and Time. A Kiss of Chemoreception, A Taste of Trophallaxis (and the Bug in Dasein's Mouth) – Wendy Harding: Insects and Texts. Worlds Apart? – Anne McCrory Sullivan: Entomology Cabinet. A

Poet's Collection.

TASKENOV, Sergj & Dirk KEMPER (dir.), **Visionen der Zukunft um 1900 : Deutschland, Österreich, Russland**, Padeborn, Fink Verlag, 2014, 240 pages.

### A SIGNALER

VAS-DEREYS, Natacha & Patrick BERGERON (dir.), **Les Dieux cachés de la science-fiction et francophone, 1950-2010**, Bordeaux, Presses de l'Université de Bordeaux, *Eidolon* no 111, 2014, 260 pages.

Avertissement

Natacha Vas-DEYRES et Patrick BERGERON : « Au commencement étaient la religion, la métaphysique et la politique », Avant-propos.

Gérard Klein : « La science-fiction française des années 1950 : rupture ou hybridation ? », Introduction  
Partie I : *Politique-fiction dans la science-fiction française et francophone*.

Hervé LAGOGUEY : « Les verts horizons de Jean-Pierre Andreon, pilier de la Terre au coeur de la SF francophone »

Alexandre MARCINKOWSKI : « Le *cyberpunk* francophone à l'épreuve de l'histoire »

Pierre-Gilles PÉLISSIER : « Lorsque gronde l'orage politique : les dystopies de Pierre Pelot »

Partie II : *Singularités et marges de la science-fiction*.

Isabelle LIMOUSIN : « L'exposition « science-fiction » du musée des Arts décoratifs (1967-68) »

Thierry JANDROK : « Serge Brussolo ou la voix hybride »

Cédric CHAUVIN : « Dedans, dehors : devenirs de l'homme chez Pierre Bordage »

Marc ATALLAH : « Le souhait secret d'une verticalité – l'oeuvre de Michel Houellebecq : entre modernité et post-modernité »

Gilles MENEGALDO : « Métaphysique du Temps, *trauma* et mémoire dans le cinéma de science-fiction français : *La Jetée* (Chris Marker), *Je t'aime je t'aime* (Alain Resnais) »

Partie III : *Disharmonie des sphères dans la science-fiction*

Jean-Loup HÉRAUD : « L'homme a-t-il une fin ? Trois figures contrastées dans la SF française : humanité retirée, primitivisme des origines, humanité alternative »

Danièle ANDRÉ : « Terre balbutiante et *Space Opera* : de l'humain au plus qu'humain — la science-fiction de Luc Besson »

Alain SEBBAH : « Discordance des temps dans quelques films de science-fiction : *Babylon AD* de Mathieu Kassovitz, *Immortel* de Enki Bilal et *L'Origine du XXIe siècle* de J. -L. Godard et Anne-Marie Miéville »

Patrick BERGERON : « Terres ravagées. Fictions post-apocalyptiques en France et au Québec, de *Niourk à Temps mort* »

Partie IV : *Dieux, spiritualité et religion : paradoxes de la science-fiction ?*

Simon BRÉAN : « Les mille morts de dieu dans la science-fiction française »

Roger BOZZETTO : « *ERITIS SICUT DEI*. Vous serez comme des dieux »

Elisabeth VONARBURG : « Pourquoi créer des mondes ? »

Laurent BAZIN et Philippe CLERMONT : « Des dieux qui joueraient aux dés : églises et métaphysiques dans l'uchronie contemporaine »

Claire CORNILLON : « Spiritualité et science-fiction dans *L'Évangile du Serpent* de Pierre Bordage »

Samuel MINNE : « Le dieu foudroyé : mythe, éthique et politique dans deux romans de Nathalie C. Henneberg »

Partie V : *Planches hexagonales et francophones : l'au-delà de la science-fiction*.

Julien BAUDRY : « L'affrontement des traditions de la science-fiction pour enfants dans la bande dessinée de l'immédiat après-guerre »

Jérôme GOFFETTE : « Enki Bilal entre dieux et chaos »

Charles COMBETTE : « La science comme mythologie. La réactualisation des mythes dans Blake et Mortimer d'E. P. Jacobs »

Florence PLET-NICOLAS : « Et Dieu dans tout ça ? Comment se débarrasser de Dieu dans *Valérian* »

Bibliographie générale de l'ouvrage.

VANDERMEER, Jeff, **La Bible Steampunk : guide illustré d'un monde imaginaire**, Paris, Bragelonne, 2014, 224 pages.

Véritable bible illustrée, ce collector retrace les origines du steampunk, des pères fondateurs comme Jules Verne ou H. G. Wells aux nombreux auteurs, artisans et artistes qui ont illustré les canons du genre, à travers la mode et le culte des accessoires futuristes. Rehaussées d'illustrations et de photographies professionnelles soignées, ces pages hautes en couleur abordent la littérature, les arts, le cinéma et toutes les références cultes propres à ce courant planétaire, d'hier, d'aujourd'hui et de demain.

WARNER, Marina, **Once Upon a Time : A Short History of Fairy Tale**, Oxford, Oxford University Press, 2014, 232 pages.

But what is a fairy tale? Where do they come from and what do they mean? What do they try and communicate to us about morality, sexuality, and society? The range of fairy tales stretches across great distances and time; their history is entangled with folklore and myth, and their inspiration draws on

ideas about nature and the supernatural, imagination and fantasy, psychoanalysis, and feminism.

## SCIENCE FICTION STUDIES

**Vol. 41, no 3, no. 124**  
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<http://www.depauw.edu/sfs/>

### ARTICLES

Grzegorz Trebicki. Supragenological Types of Fiction versus Contemporary Non-Mimetic Literature.

Jonathan Alexander. Aesthetics and Artificiality from À Rebours to Avatar: Some Varieties of the Virtual since 1884.

Andrew Pilsch. Self-Help Supermen: The Politics of Fan Utopias in World War II-Era Science Fiction

Andrew Ferguson. R.A. Lafferty's Escape from Flatland; or, How to Build a World in Three Easy Steps.

Steffen Hantke. Star Trek's Mirror Universe Episodes and US Military Culture through the Eyes of the Other.

Malisa Kurtz. Nomadic Figurations: Reorienting the Colonial Gaze in Ian McDonald

Stephen Dougherty. Adam Roberts's Alien Invasion.

Rhys Williams. Recognizing Cognition: On Suvin, Miéville, and the Utopian Impulse of the Contemporary Fantastic,

### REVIEW-ESSAYS

Rudi Kraeher. Neoliberalism, Posthumanism, and Memory in Latin American SF and Technoculture Studies: Ginway and Brown's Latin America Science Fiction: Theory and Practice / Marie-Hélène Huet. Art, Bricolage, and Engineering at the End of the World: Williams's The Triumph of Human Empire.

WEGNER, Phillip E., **Shockwaves of Possibility : Essays on Science Fiction, Globalization, and Utopia**, Oxford, Bern, et al., Peter Lang, 2014, 308 pages.

Contents: The Modernisms of Science Fiction: Toward a Periodizing History – If Everything Means Something Else: Technology, Allegory, and Events in Roadside Picnic and Stalker – After the End of the World: Pseudo-Apocalypse and Universal History in Paradise and The Windup Girl – Recognizing the Patterns – Part Two: Possible Worlds – The Beat Cops of History: Or, The Paranoid Style in American Intellectual Politics – Popular Dystopias in an Era of Global War – Alan Moore, «Secondary Literacy»,

and the Modernism of the Graphic Novel – Ken MacLeod's Permanent Revolution: Utopian Possible Worlds, History, and the Augenblick in the «Fall Revolution» – Alternate Histories, Periodization, and the Geopolitical Aesthetics of Ken MacLeod and Iain M. Banks – Learning to Live in History: Alternate Historicities and the 1990s in The Years of Rice and Salt – «An Unfinished Project that was Also a Missed Opportunity»: Utopia and Alternate History in Hayao Miyazaki's My Neighbor Totoro.

WRIGHT, Angela, **Britain, France and the Gothic, 1764-1820 : The Import of Terror**, Cambridge, Cambridge University Press, 2013, xii, 214 pages.

Angela Wright explores the development of Gothic literature in Britain in the context of the fraught relationship between Britain and France, offering fresh perspectives on the works of Walpole, Radcliffe, 'Monk' Lewis and their contemporaries.

ZALESKI, Philip & Carol, **The Fellowship : The Literary Lives of the Inklings : J.R.R. Tolkien, C. S. Lewis, Owen Barfield, Charles Williams**, New York, Farrar, Straus & Giroux, 2015, 672 pages [juin 2015].

## SOLARIS

**L'anthologie permanente des littératures de l'imaginaire**  
**no 192, automne 2014, 160 pages.**

**Solaris fête ses 40 ans**

Fondée en 2014, sous le défunt nom de *Requiem*, par Norbert Spehner et un groupe de ses étudiants, la revue existe toujours sous une forme professionnelle, et peut se vanter d'être la plus ancienne revue de science-fiction/fantastique francophone!

Trois éditos de Norbert Spehner, Jean Pettigrew et Joël Champetier – 40 textes de fiction brefs (dont un de votre éditeur) – Un article de Mario Tessier : enquête sur la science-fiction classique – La rubrique des films de Christian Sauvé et des critiques de livres. Un numéro de collection à ne pas manquer.

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

## A PROPOS DES AUTEURS

BRAATEN, Caleb HUNCHBACK Mike & (eds.), **Pulp Macabre : The Art of Lee Brown Coye's Final and Darkest Era**, Port Townsend (WA), Feral House, 2014, 220 pages.

No other artist working in mid-century pulp fiction created work as twisted as Lee Brown Coye. By the 1970s, after surviving a life-threatening illness, Coye would outdo himself, creating lurid illustrations exclusive to rare privately published books and fanzines. With nearly one hundred gloriously rendered Coye-penned images, *Pulp Macabre* showcases Coye's final and darkest era, containing some of the most passionately ghoulish artwork ever made.

BOUMAHDI, Fabrice, **Jules Verne : un océan tumultueux de mots et de rêves**, Paris, H. Champion, (Passeur d'idées), 2012, 322 pages. Deux grandes parties sont ménagées dans cet ouvrage pour bien voyager avec Jules Verne et se repérer dans son océan tumultueux de mots et de rêves. La première partie est consacrée aux thématiques récurrentes avec pas moins de quatorze chapitres, qu'il s'agisse de l'ouverture aux autres peuples, de son sens aiguisé du suspense et du mystère, ou de l'appel du large, de sa conception du héros, du méchant, des femmes et des enfants, de l'esclavage, du travail, sans oublier l'importance du naufrage, le tout sur fond de drôles de machine. La seconde partie constitue Le tour de Jules Verne en 80 récits... C'est-à-dire toute son oeuvre présentée ouvrage par ouvrage, chronologiquement. Nous sommes beaucoup en effet à avoir lu des romans de Jules Verne, mais qui a lu la totalité de l'oeuvre ? On peut ne pas connaître Un drame au Mexique, Un drame dans les airs publiés en 1852 ! Aussi est-il précieux de bénéficier ici du résumé commenté de chaque récit. Enfin, pour mieux parcourir l'univers vernien, l'ouvrage s'achève sur un triple index très complet des noms de personnages, des noms cités, et des ouvrages cités. Et bien sûr de toutes les oeuvres de Jules Verne. Il ne reste plus qu'à s'immerger dans cet océan !

BRUNEEL-ZIANE, Nadia (choix, appareil pédagogique, etc), **Dracula** (Bram Stoker), Paris, Magnard, (Classiques & patrimoine, 56), 2014, 217 pages. Lexique établi par Michèle Sendre.

CALLAGHAN, Gavin, **Lovecraft's Dark Arcadia : The Satire, Symbology and Contradiction**, Jefferson (NC), McFarland, 2013, vii, 279 pages.

This volume attempts an objective reassessment of the controversial works and life of American horror writer H. P. Lovecraft. Ignoring secondary accounts and various received truths, Gavin Callaghan goes back to the weird texts themselves, and follows where Lovecraft leads him: into an arcane world of parental gigantism and inverted classicism, in which Lovecraft's parental obsessions were twisted into the all-powerful cosmic monsters of his imaginary cosmology.

EVANS GARRIOTT, Deirdre Anne, Eliane JONES & Julie Elizabeth TYLER (eds.), **Space and Place in The Hunger Games**, Jefferson (NC), McFarland, 2014, 253 pages.

Introduction: Taking Up and Entering Critical Space 1\_\_Part I: Identifying and Challenging Narrative Spaces \_Transgressing the Text and Playing Narrative Games: Katniss's Narrative, "Real or Not Real?" (Julie Elizabeth Tyler) 16\_Tipping the Odds Ever in Her Favor: An Exploration of Narrative Control and Agency in the Novel and Film (Anne M. Canavan and Sarah N. Petrovic) 45\_Part II: Provoking Change and Creating Radical Spaces \_Katniss and Her Boys: Male Readers, the Love Triangle and \_Identity Formation (Whitney Elaine Jones) 60\_The Making of the Citizen and the Politics of Maturation (Susan Shau Ming Tan) 83\_Part III: Experiencing Trauma in Safe Spaces\_The Privileged Reader as Capitol and Learning Sympathy through Narrative (Ann M. M. Childs) 102\_Recreating the Holocaust: YA Dystopia and the Young Jewish Reader (Adam Levin) 124\_Part IV: Popular Responses in Actual Spaces \_"I have a kind of power I never knew I possessed": Transformative \_Motherhood and Maternal Influence (Katie Arosteguy) 146\_Performing the Capitol in Digital Spaces: The Punitive Gaze of the \_Panopticon Among Fans and Critics (Deirdre Anne Evans Garriott) 160\_Creating a New Ethics: Student Responses, Reality Television and \_Audience Awareness (Linda J. Rice and Katie Wrabel) 184\_Part V: Envisioning Future Spaces\_Outside the Seam: The Construction of and Relationship to Panem's Nature (Carissa Ann Baker) 198\_Political Muttations: "Real or Not Real?" (Bruce Martin) 220\_Conclusion: Where Can We Go and What Can We Disrupt from Here? 243

HARRISON, Harry, **Harry Harrison ! Harry Harrison ! A Memoir**, New York, Tor Books, 2014, 352 pages.

Recollections of one of the grand masters of science fiction, on his storied career as a celebrated author and on his relationships with other luminaries in the field. This memoir is filled with all the humor and irreverence Harry Harrison's readers have come to

expect from the *New York Times* bestselling author of the uproarious *Stainless Steel Rat* series. This also includes black and white photos.

HOPPS, Gavin, **Byron's Ghosts : the Spectral, the Spiritual and the Supernatural**, Liverpool, Liverpool University Press, (Liverpool English Texts and Studies, 62), 2013, x, 246 pages.

HOUGUE, Clémentine, **le Cut-up de William S. Burroughs : histoire d'une révolution du langage**, Dijon, Les Presses du Réel, (L'écart absolu), 2014, 412 pages.

JOHNSON, Barbara, **A Life with Mary Shelley**, Stanford (CA), Stanford University Press, 2014, xxx, 198 pages. Foreword by Cathy Caruth. Introduction by Mary Wilson Carpenter.

"The last man" (1980) -- "My monster/my self" (1982) -- "Gender theory and the Yale school" (1984) -- Afterword : Animating autobiography : Barbara Johnson and Mary Shelley's monster / Judith Butler -- "Mary Shelley and her circle" (2009) -- Afterword : Barbara Johnson's last book / Shoshana Felman.

KREGLINGER, Gisela H., **Storied Revelations : Parables, Imaginations and George MacDonald's Christian Fiction**, Cambridge, Lutterworth Press, 2014, 236 pages.

MARTIN, George R.R., Linda ANTONSSON, & Elio M. GARCIA (eds.), **The World of Ice & Fire : The Untold Story of Westeros and The Game of Thrones**, New York & London, Harper Voyage, 2014, 336 pages.

This lavishly illustrated volume is a comprehensive history of the Seven Kingdoms, providing vividly constructed accounts of the epic battles, bitter rivalries, and daring rebellions that lead to the events of *A Song of Ice and Fire* and HBO's *Game of Thrones*. In a collaboration that's been years in the making, Martin has teamed with Elio M. García, Jr., and Linda Antonsson, the founders of the renowned fan site *Westeros.org*—perhaps the only people who know this world almost as well as its visionary creator. Collected here is all the accumulated knowledge, scholarly speculation, and inherited folk tales of maesters and septons, maegi and singers, including.



## MINI-DOSSIER STEPHEN KING

McALEER, Patrick & Michael A. PERRY (eds.), **Stephen King's Modern Macabre**, Jefferson (NC), McFarland, 2014, 220 pages.



Introduction: A More Subtle Macabre (Michael A. Perry and Patrick McAleer) 1\_Part I. King in the World Around Us\_Fantasy in Fiction: The \_Double-Edged Sword (Jennifer Jenkins) 10\_King Me: Inviting New Perceptions and Purposes of the Popular and Horrific into the College Classroom (Michael A. Perry) 24\_A Taste for the Public: Uncle Stevie's Work for Entertainment Weekly (Scott Ash) 41\_The World at Large, America in Particular: Cultural Fears and Societal Mayhem in King's Fiction Since 1995 (Mary Findley) 56\_Part II. Spotlight on The Dark Tower\_Roland the Gunslinger's Generic Transformation (Michele Braun) 66\_"Childe Roland to the Dark Tower Came": The Heroic Aspects of the Gunslinger (T. Gilchrist White) 81\_Riddles Wrapped in Mystery Inside Enigmas: \_Anglo-Saxon Literature as the Key to Unlocking the Ending of The Dark Tower Series (Jennifer D. Loman) 93\_A Rose, a Stone, an Unfound Door: Metaphor and Intertextuality in The Dark Tower Series (Georgianna O. Miller) 107\_Part III. Writing into the Millennium\_Survival of the Sweetest: Little Miss Bosox and the Saving Grace of Baseball in The Girl Who Loved Tom Gordon (Abigail L. Bowers and Lowell Mick White) 122\_More Than Just Ghost Lore in a Bad Place: Mikael Hafstrom's Cinematographic Translation of 1408 (Alexandra Reuber) 136\_"Born in Sin": Millennial Anxiety in Storm of the Century (Philip L. Simpson) 150\_The Fallen King(dom): Surviving Ruin and Decay from The Stand to Cell

(Patrick McAleer) 168\_ "The Word Pool, Where We All Go Down to Drink": The Irresistible Pull of Language in Lisey's Story (Jennifer Alberico) 185

McALEER, Patrick & Philip L. SIMPSON (eds.), **Stephen King's Contemporary Classics : Reflections on the Modern Master of Horror**, Lanham (MD), Rowman & Littlefield, 2015, 242 pages.

Introduction -- Contemporary "classics". Ordinary miracles: Stephen King's writing (and painting) a way back to life in Duma Key / Hayley Mitchell Haugen -- Narrative structure in Under the dome / Jennifer Miller -- There's no place like dome: an assessment of the adaptation of Stephen King's Under the dome into a primetime drama / Tamara Watkins -- Reading Joyland and Dr. Sleep as complementary stories / Clotilde Landais -- Modern horrors. Failure is indeed an option: pride, prophecy, and Roland Deschain's Perpetual quest for the dark tower / Patrick McAleer -- Trisha McFarland and the tough tootsie: coping with fear in The girl who loved Tom Gordon / Matt Holman -- Morality: Stephen King's most disturbing story / Philip L. Simpson -- In search for the lost object in a bad place: Stephen King's contemporary Gothic / Alexandra Reuber -- A different breed: serial killers in the works of Stephen King / Rebecca Frost -- Stephen King and writing. How to draw a king: Duma Key, a Blues aesthetic, and The American artist / Michael Perry -- It lurks beneath the fold: Stephen King, adaptation, and the pop-up text of The girl who loved Tom Gordon / Carl H. Sederholm -- Bachman's "found" novels: The regulators, Blaze, and author identity / Kimberly Beal -- King's toolbox for writing and for life / Mika Elovaara -- The blue diamond / Steph Post.

MUNFORD, Rebecca, **Decadent Daughters and Monstrous Mothers : Angela Carter and European Gothic**, Manchester, Manchester University Press, 2013, xiv, 226 pages.

PRATCHETT, Terry, **The Complete Ankh-Morpork : City Guide**, New York, Doubleday, 2014, 128 pages.

PRATCHETT, Terry, **Mrs Bradshaw,s Handbook**, New York, & London, Doubleday, 2014, 144 pages.

RATHJEN, Friedhelm, **Arno Schmidt lesen !**, Südwesthörn, ReJoyce Verlag, 2014, 168 pages.

RÖLCKE, Michael, **Robert Louis Stevenson**, Berlin, München, Deutsche Kunstverlag, (Leben in Bildern), 2014, 95 pages.

SCHWARTZ, A. Brad, **Broadcast Hysteria : Orson Welles's War of the World and the Art of Fake News**, New York, Hill & Wang,

2015, 352 pages [mai 2015]

SEED, David, **Ray Bradbury**, Urbana, University of Illinois Press, (Modern Masters of Science Fiction), 2015, 208 pages.

TUNNELL, Michael O., **The Prydain Companion : A Reference Guide to Lloyd Alexander's Prydain Chronicles**, New York, Henry Holt & Company, 2014, 304 pages.

UTHER, Hans-Jörg, **Handbuch zu den Kinder-und Hausmärchen der Brüder Grimm : Entstehung - Wirkung - Interpretation**, Berlin, De Gruyter, 2013, xv, 623 pages.

## CINÉMA & TÉLÉVISION



### A SIGNALER

ALLOUCHE, Sylvie & Sandra LAUGIER (dir.), **Philoséries : Buffy Tueuse de vampires**, Paris, Bragelonne, (Essais), 2014, 224 pages.

La parution du premier ouvrage français consacré à la série pionnière *Buffy contre les vampires* (1997-2003) constitue à ce titre un jalon important dans un pays qui accuse encore du retard pour ce qui est de la recherche sur les médias et la culture populaire.

*Buffy* est en effet particulièrement emblématique, par sa qualité d'écriture et son intérêt philosophique, des ambitions théoriques dont sont capables les séries.

C'est ce que vise à montrer cet ouvrage riche des contributions de disciplines variées : philosophie, mais aussi anthropologie, littérature comparée, psychanalyse et sociologie.

BARSANTI, Chris, **The Sci-Fi Movie Guide : The Universe of Film from Alien to Zardoz**, Canton (MI), Visible ink Press, 2014, 500 pages.

BEDEKOVIC, Natasa, Andreas KRASS & Astrid LEMBKE (dir.), **Durchkreuzte Helden : Das Nieblungenlied und Fritz Lang. Die**

**Niebelungen im Licht der Intersektionalitätsforschung**, Bielefeld, transcript Verlag, (Gender Codes, 17), 2014, 318 pages.  
BERTHOMÉ, Jean-Pierre, **Jacques Demy et les racines du rêve**, Nantes, L'Atalante, 2014, 508 pages. [3 ed. augmentée].  
CALHOUN, Crissy, **Love You to Death : The Unofficial Companion to the Vampire Diaries : Season 5**, Toronto, ECW Press, 2014, 272 pages.

COLLECTIF, **Inside The Maze Runner : The Guide to the Glade**, New York, Random House, Delacorte Books, 2014, 128 pages.  
Explore the Glade and uncover the secrets to the Maze in the ultimate *Maze Runner* movie companion book. This action-packed volume features nearly 100 thrilling full-color photographs, up-close profiles of the Gladers, and details about the Glade, the Maze, and more! A must-have for fans of the *Maze Runner* series, who'll want to learn all they can about *The Maze Runner* movie.

COPLAN, Amy & David DAVIES (eds.), **Blade Runner**, New York, Routledge, (Philosophers on Film), 2015, 186 pages.

1. Introduction Amy Coplan and David Davies 2. Elegy in LA: *Blade Runner*, empathy, and death Berys Gaut 3. 'More human than human': *Blade Runner* and being-toward-death Peter Atterton 4. Replicant love: *Blade Runner* Voight-Kampffed C. D. C. Reeve 5. Do humans dream of emotional machines? Colin Allen 6. Zhora through the looking-glass: notes on an esper analysis of Leon's photograph Stephen Mulhall 7. In the mood for thought: mood and meaning in Ridley Scott's *Blade Runner* Amy Coplan 8. *Blade Runner* and the cognitive values of cinema David Davies. Index

COTTA VAZ, Mark, **Interstellar : Beyond Time and Space**, Philadelphia, Running Press, 2014, 160 pages.

*Interstellar: Beyond Time and Space* documents the making of Nolan's latest masterpiece in fascinating detail and features interviews with the acclaimed director, along with screenwriter Jonathan Nolan, producer Emma Thomas, and other key members of the production team. Delving into the science and philosophy behind the film, *Interstellar: Beyond Time and Space* dynamically showcases its incredible concept art, including costume designs, storyboards, and other fascinating preproduction elements. Also featuring interviews with the exceptional cast, including Matthew McConaughey and Anne Hathaway, *Interstellar: Beyond Time and Space* tells the full story of the making of the film, with candid pictures illustrating its elaborate set pieces and

reliance on classic special effects techniques.

DEGIGLIO-BELLEMARE, Mario, Charlie ELLBÉ & Kristopher WOOFER (eds.), **Recovering 1940s Horror Cinema : Traces of Lost Decade**, Lanham (MD), Lexington, Books, 2014, 378 pages.

Introduction: fragments of the monster "recovering a lost decade" / Mario Degiglio-Bellemare, Kristopher Woofter -- Image: motion picture purgatory: The devil bat (1940) / Rick Trembles -- Interventions. A darkly hypothetical reality: gothic realism in 1940s Hollywood horror / Kristopher Woofter -- Strange pleasure: 1940s proto-slasher cinema / Peter Marra -- Dead zone: genre, gender, and the lost decade of horror cinema, 1946-56 / Ian Olney -- Val Lewton, Mr. Gross, and the Grand-Guignol: re-staging the corpse in *The body snatcher* / Mario Degiglio-Bellemare -- Hybridity. Robert Siodmak's *The spiral staircase*: horror genre hybridity, vertical alterity and the avant-garde / Anne Golden -- The child witness: peril and empowerment in 1940s horror, from *The East Side kids* to *The window* / Kier-la Janisse -- Making visible the sonic threat: the Inner Sanctum Mysteries radio series and its Universal Studios film adaptations / Charlie Ellbé -- Poe, horror, and the cinematic mystery hybrids of the 1940s / Dennis Perry -- The murderer's mind: Edward G. Robinson, Humphrey Bogart and the monstrous psychologies of 1940s horror film / Mark Jancovich -- History. Serial killers, deals with the devil and the madness of crowds: the horror film in Nazi-occupied France / David Hanley -- Always hearing voices, never hearing mine: sound and fury in *The snake pit* / Karen Herland -- The demise of the cinematic zombie: from the golden age of Hollywood to the 1940s / Louise Fenton -- Fears new and old: the post-war American horror film / Gary D. Rhodes -- Poverty row. Hypodermic needles and evil twins: the poverty row wartime horrors of Sam Newfield / Paul Corupe -- Of apes and men (and monsters and girls): the ape film and 1940s horror cinema / Blair Davis -- The perfect Neanderthal man: Rondo Hatton as "the creeper" and the cultural economy of 1940s B-movies / Cory Legassic -- The vampire's ghost: the case for a poverty row horror classic / Selma Purac.

DENSON, Shane, **Postnaturalism : Frankenstein, Film, and the Anthropo-technical Interface**, Bielefeld, transcript, 2014, 4232 pages.

Extrapolating from *Frankenstein* films and the resonances they establish between a hybrid monster and the spectator hooked into the machinery of the cinema, Shane Denson engages debates in science studies and philosophy of technology to rethink

histories of cinema, media, technology, and ultimately of the affective channels of our own embodiment. With a foreword by media theorist Mark B. N. Hansen.

FORDHAM, Joe & Jeff BOND, **Planet of the Apes : The Evolution of a Legend**, London, Titan Books, 2014, 264 pages.

*Planet of the Apes: The Evolution of the Legend* is the definitive guide to every aspect of this cultural phenomenon. From the groundbreaking original to 2014's blockbuster *Dawn of the Planet of the Apes*, this book tells the whole story, accompanied by brand new interviews with key creatives and die-hard fans. The book is illustrated throughout by gorgeous behind the scenes photography, makeup tests, candid stills, and beautiful film frames. Highly rare conceptual artwork has been unearthed and promises fans an exclusive glimpse into the creation of this beloved series.

GRANT, Barry Keith, **The Dread of Difference : Gender and the Horror Film**, Austin, University of Texas Press, (Texas Film and Media Studies), 2015, 580 pages. [2<sup>e</sup> ed.]

When the woman looks / Linda Williams -- Horror and the monstrous-feminine : an imaginary abjection / Barbara Creed -- Her body, himself : gender in the slasher film / Carol Clover -- The monster and the homosexual / Harry M. Benshoff -- "It will thrill you, it will terrify you, it might even horrify you" : gender, reception, and classic horror cinema / Rhona J. Berenstein -- Bringing it all back home : family economy and generic exchange / Vivian Sobchack -- Trying to survive on the darker side : 1980s family horror / Tony Williams -- Genre, gender, and the aliens trilogy / Thomas Doherty -- Taking back the Night of the living dead : George Romero, feminism, and the horror film / Barry Keith Grant -- Gender, genre, argento / Adam Knee -- "Beyond the veil of the flesh" : David Cronenberg and the disembodiment of horror / Lianne McLarty -- The horror film in neoconservative culture / Christopher Sharrett -- Torture porn and uneasy feminisms : rethinking (wo)men in Eli Roth's hostel films / Maisha Wester -- Horror, femininity, and Carrie's monstrous puberty / Shelley Stamp -- The monster as woman : two generations of cat people / Karen Hollinger -- Here comes the bride : wedding gender and race in *Bride of Frankenstein* / Elizabeth Young -- Burying the undead : the use and obsolescence of *Count Dracula* / Robin Wood -- Old times in *Werewolf of London* / Robert Spadoni -- Daughters of darkness : the lesbian vampire on film / Bonnie Zimmerman -- Birth traumas : parturition and horror in *Rosemary's baby* / Lucy Fischer -- The place of passion : reflections on

*Fatal attraction* / James Conlon -- Feminine horror : the embodied surrealism of *In my skin* / Adam Lowenstein -- Uncanny horrors : male rape in *Twenty-nine palms* / Lisa Coulthard.

GREENHILL, Pauline & Jill Terry RUDDY (eds.), **Channeling Wonder : Fairy Tales on Television**, Detroit (MI), Wayne State University Press, (Series in Fairy Tales Studies), 2015, 448 pages.

Looking in detail at programs from Canada, France, Italy, Japan, the UK, and the U.S., this volume's twenty-three international contributors demonstrate the wide range of fairy tales that make their way into televisual forms. The writers look at fairy-tale adaptations in musicals like Rodgers and Hammerstein's *Cinderella*, anthologies like Jim Henson's *The Storyteller*, made-for-TV movies like *Snow White: A Tale of Terror*, *Bluebeard*, and the *Red Riding Trilogy*, and drama serials like *Grimm* and *Once Upon a Time*. Contributors also explore more unexpected representations in the Carosello commercial series, the children's show *Super Why!*, the anime series *Revolutionary Girl Utena*, and the live-action dramas *Train Man* and *Rich Man Poor Woman*. In addition, they consider how elements from familiar tales, including "Hansel and Gretel," "Little Red Riding Hood," "Beauty and the Beast," "Snow White," and "Cinderella" appear in the long arc serials *Merlin*, *Buffy the Vampire Slayer*, and *Dollhouse*, and in a range of television formats including variety shows, situation comedies, and reality TV.

HANS, Anjeana K., **Gender and the Uncanny in Films of the Weimar Republic**, Detroit, Wayne State University Press, (Contemporaries Approaches to Film and Media), 2014, 304 pages.

Films discussed include *The Eyes of the Mummy* (*Die Augen der Mumie Mâ*, Ernst Lubitsch, 1918), *Uncanny Tales* (*Unheimliche Geschichten*, Richard Oswald, 1919), *Warning Shadows* (*Schatten: Eine nächtliche Halluzination*, Artur Robison, 1923), *The Hands of Orlac* (*Orlacs Hände*, Robert Wiene, 1924), *A Daughter of Destiny* (*Alraune*, Henrik Galeen, 1928), and *Daughter of Evil* (*Alraune*, Richard Oswald, 1930). An introduction contextualizes Weimar cinema within its unique and volatile social setting.

HUCKVALE, David, **Poe Evermore : The Legacy in Film, Music and Television**, Jefferson (NC), McFarland, 2014, 220 pages.

Alphabetically arranged, this book explores Poe's major works both in their own right and in terms of their impact on others, including Baudelaire, who

translated his works into French; Debussy, Rachmaninoff and the Alan Parsons' Project, who set them to music; Roger Corman, Federico Fellini and Jean Epstein, who interpreted his visions for film audiences; and television shows such as *The Six Million Dollar Man* and *Time Tunnel*, which borrowed his imagery (and, in the case of *The Simpsons*, sent it up). A wide range of other responses to his compelling *Tales of Mystery and Imagination*, his poetry and the theoretical writings, combine strongly to suggest that Poe's legacy will indeed last forevermore.

HUCKVALE, David, **Hammer Film's Psychological Thrillers, 1950-1972**, Jefferson (NC), McFarland, 2014, viii, 196 pages.

This book takes a chronological, film-by-film approach to all of Hammer's thrillers. Well-known classics such as Seth Holt's *The Nanny* (1965) and *Taste of Fear* (1961) are discussed, together with less well known but equally brilliant films such as *The Full Treatment* (dir. Val Guest, 1960) and Michael Carreras' *Maniac* (1963). The films' literary ancestry, reflection of British society and relation to psychological theories of Freud and Jung, architectural metaphor, sexuality, religion, and even Nazi atrocities are all fully explored.

HUGHES, Howard, **Outer Limits : The Filmgoer's Guide to the Greatest Science Fiction Films**, London, I.B.Tauris, 2014, 296 p.

KNIGHT, Nicholas, **The Essential Supernatural : on the Road with Sam and Dean Winchester**, San Raphael (CA), Insight Editions, 2014, 232 pages. [ed. révisée et augmentée].

KOEBNER, Thomas (dir.), **Gespenter**, München, Text + Kritik, 2014, 248 pages.

Thomas Koebner: Vorwort

Silke Arnold-de Simine: Medizin, Magie und Magnetismus. Der 'Geisterseher' Justinus Kerner (1786-1862)

Hans Richard Brittnacher: Der belichtete Spuk. Die Phantome des Freiherrn von Schrenck-Notzing

Roman Mauer: Die Technik der Gespenster. Doppelbelichtung in Geisterfotografie und Stummfilm

Hans Richard Brittnacher: Aufstand der Schatten. Doppelgänger und Spiegelbilder in Literatur und Film

Thomas Koebner: "This house is ours!" Kleines Panorama von Spukhaus-Filmen

René Ruppert: Von guten Hausgeistern. Gespenster in der Filmkomödie

Daniel Illgner: Träume für die Toten. Mario Bava und die Gespenster des italienischen Horrorfilms

Marcus Stiglegger: Japans Gespenster. Die

mythologischen Wurzeln des japanischen Geisterfilms

Andrea Rauscher: Von Bio-Exorzisten, kopflosen Reitern und liebenden Toten. Tim Burtons Heimsuchungen des Genrekinos

Sascha Koebner: "I can feel myself rot". Der Zombie im Film

#### A SIGNALER

LAFOND, Frank, **Dictionnaire du cinéma fantastique et de science-fiction**, Paris, Vendémiaire, 2014, 414 pages.

Une femme qui refuse de se donner à son époux par crainte de se transformer en félin, des envahisseurs venus sur terre pour faire des humains le réceptacle destiné à perpétuer leur espèce, notre civilisation détruite par une guerre nucléaire, des vampires entourés d'une trouble aura sexuelle, des morts-vivants animés d'un terrible désir de vengeance, un savant fou et sa créature, un homme microscopique, une femme de 50 pieds, l'Antéchrist incarné dans des enfants...

Le fantastique et la science-fiction, depuis Méliès, stimulent la créativité du 7e art. La pratique cinématographique s'est parfois plu à ne pas les distinguer, et il est en effet plus fructueux de les faire dialoguer pour mieux les différencier. Avec érudition et finesse, Frank Lafond en analyse les principaux films (*Le Voyage dans la Lune*, *La Chose d'un autre monde*, *Matrix...*), réalisateurs (Steven Spielberg, Jacques Tourneur, Dario Argento, Tim Burton, David Cronenberg...), thèmes (Antéchrist, Invisibilité, Savant fou...) et procédés (Found footage, Effet-choc, Concentration eut...). Et dresse, entre chefs-d'oeuvre et cinéma bis, un tableau qui invite aussi bien à revoir ses classiques qu'à s'écarter des sentiers battus. De A comme Alien, le huitième passager à Z comme Zombie, en passant par Apesanteur, Frankenstein, Invasion, Extraterrestres ou Momies... ce dictionnaire se propose d'explorer, en plus de 300 entrées, deux genres majeurs, pour en révéler toute la richesse.

LAVIGNE, Carlen (ed.), **Remake Television : Reboot, Re-use, Recycle**, Lanham (MD), Rowman & Littlefield, 2014, 264 pages.

In *Remake Television: Reboot, Re-use, Recycle*, edited by Carlen Lavigne, contributors from a variety of backgrounds offer multicultural, multidisciplinary perspectives on remake themes in popular television series, from classic cult favorites such as *The Avengers* (1961-69) and *The X-Files* (1993-2002) to current hits like *Doctor Who* (2005-present) and *The Walking Dead* (2010-present).

McDOWELL, John C., **The Politics of Big Fantasy : The Ideologies of *Star Wars*, *The Matrix* and *The Avengers***, Jefferson (NC), McFarland, 2014, x, 219 pages.

Bringing critical attention to a particular set of science fiction and fantasy films—Larry and Andy Wachowski's *The Matrix*, George Lucas' *Star Wars* saga, and Joss Whedon's *Avengers*—this book utilizes a wide-ranging set of critical tools to illuminate their political ideologies, while also examining any resistant and complicating turns or byways the films may provide. What they all have in common ideologically is that they—or at least the genres they belong to—tend to be regarded as belonging to politically conservative frames of sociocultural reference. With the *Star Wars* saga, however, this idea is shown to be superficial and weak.

OKUDA, Michael, ***Star Trek : Ships of the Line***, New York, Pocket Books, 2014, 336 pages.

PALUMBO, Donald E., **The Monomyth in American Science Fiction Films : 28 Visions of the Hero's Journey**, Jefferson (NC), McFarland, 2014, 204 pages.

This study examines the monomyth in the context of Campbell's *The Hero* and discusses the use of this versatile narrative in 26 films and two television shows produced between 1960 and 2009, including the initial *Star Wars* trilogy (1977–1983), *The Time Machine* (1960), *Logan's Run* (1976), *Escape from New York* (1981), *Tron* (1982), *The Terminator* (1984), *The Matrix* (1999), the first 11 *Star Trek* films (1979–2009), and the Sci Fi Channel's miniseries Frank Herbert's *Dune* (2000) and Frank Herbert's *Children of Dune* (2003).

POOLE, W. Scott, ***Vampira : Dark Goddesses of Horror***, Berkeley (CA), Soft Skull Press, 2014, xx, 244 pages. Foreword by Sheri Holman.

The new book from award-winning historian W. Scott Poole is a whip-smart piece of pop culture detailing the story of cult horror figure Vampira that actually tells the much wider story of 1950s America and its treatment of women and sex, as well as capturing a fascinating swath of Los Angeles history.

RINZLER, J. W. (ed.), ***Star Wars Storyboards ; The original Trilogy***, New York, Abrams, 2014, 351 pages.

REVENSON, Jody, ***Harry Potter : The Creature Vault – The Creatures and Plants of the Harry Potter Films***, New York, Harper Design, 2014, 208 pages.

RICHARDS, Justin, ***Doctor Who : The Secret Lives of Monsters***, New York, Harper Design, 2014, 288 pages.

SALISBURY, Mark, ***Alien The Archive : The Ultimate Guide to the Classic Movies***, London, Titan Books, 2014, 328 pages.

*Alien: The Archive* is a beautiful celebration of these landmark films, delving deep into the process of how all four films were created. From the earliest script ideas to final cut, this book showcases the making of the series in exhaustive and exclusive detail. Featuring storyboards from Ridley Scott, exclusive concept designs from Ron Cobb and Syd Mead, behind-the-scenes imagery of the xenomorphs being created, deleted scenes, unused ideas, costumes, weapons, and much more.

This must have retrospective also includes brand new interviews with Ridley Scott, Sigourney Weaver, H.R. Giger, Jean-Pierre Jeunet, Jenette Goldstein, and those whose vision and originality created a cinema legend.

SANDIFER, Philip, ***Tardis Eruditorum : vol. 5 An Unofficial Critical History of Doctor Who – Tom Baker and the Williams Years***, Eruditorum Press, 2014, 410 pages.

SIBLEY, Brian, ***The Hobbit : The Battle of the Five Armies Official Movie Guide***, New York, Mariner Books, 2014, 168 pages.

As *The Hobbit* movie trilogy moves toward a spectacular climax, experience first-hand how the epic filmmaking battle was won through exclusive interviews with director Peter Jackson, Ian McKellen, Richard Armitage, Cate Blanchett & Christopher Lee, together with principal filmmakers and new cast, including Billy Connolly as the Dwarf Dain Ironfoot, and Benedict Cumberbatch, who divulges the dark secrets of playing the evil Necromancer.

Sumptuously illustrated with hundreds of behind-the-scenes photos of the actors, creatures, sets and locations, together with concept art and numerous special effects shots.

TAYLOR, Chris, ***How Star Wars Conquered the Universe : The Past, Present, and Future of a Multibillion Dollar Franchise***, New York, Basic Books, 2014, 488 pages.

In *How Star Wars Conquered the Universe*, veteran journalist Chris Taylor traces the series from the difficult birth of the original film through its sequels, the franchise's death and rebirth, the prequels, and the preparations for a new trilogy. Providing portraits of the friends, writers, artists, producers, and marketers who labored behind the scenes to turn Lucas's idea

into a legend, Taylor also jousts with modern-day Jedi, tinkers with droid builders, and gets inside Boba Fett's helmet, all to find out how *Star Wars* has attracted and inspired so many fans for so long.

Since the first film's release in 1977, Taylor shows, *Star Wars* has conquered our culture with a sense of lightness and exuberance, while remaining serious enough to influence politics in far-flung countries and spread a spirituality that appeals to religious groups and atheists alike. Controversial digital upgrades and poorly received prequels have actually made the franchise stronger than ever. Now, with a savvy new set of bosses holding the reins and *Episode VII* on the horizon, it looks like *Star Wars* is just getting started.

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## DOSSIER : LES ZOMBIES



BALAJI, Murali (dir.), **Thinking Dead : What the Zombie Apocalypse Means**, New York, Lexington Books, 2014, 268 pages.

Introduction: thinking dead: our obsession with the undead and its implications / Murali Balaji -- Zombies as the other and ourselves. Perfect strangers: the zombie imaginary and the logic of representation / Gordon Coonfield -- The social dead: how our zombie baggage threatens to drag us into the crypts of our past / Angela Cirucci -- "Fight the dead, fear the living": zombie apocalypse or libertarian paradise? / Jennifer M. Proffitt, Rich Templin -- Simulating zombies in popular culture and media / Patrick Hamilton -- The zombie apocalypse and social, technological and psychological space. Return to

darkness: representations of Africa in *A resident evil 5* / Hanli Geysler -- Same as it ever was: savior narratives and the logics of survival in *The walking dead* / Martina Baldwin, Mark McCarthy -- The zombie monster's evolution to empty undead signifier / Ryan Lizardi -- Gothic monster and Chinese cultural identity: analysis of *The note of ghouls* / Meijiadai Bai -- Zombies and the modern American family: surviving the destruction of traditional society in *Zombieland* / Cassie Ozog -- Leave it all behind: the post-apocalyptic renunciation of technology in *The walking dead* / Alicia Kozma -- Space junk and the second event: the cosmic meaning of the zombie apocalypse / Barry Vacker -- Eating the undead: consumption and cultural industries. The necropolitics of the apocalypse: queer zombies in the cinema of Bruce LaBruce / Arnau Roig -- Xxxombies: economies of desire and disgust / Steve Jones -- Teen movies and summit entertainment's construction of *Warm bodies* / Cate Buckley -- Eating the dead: AMC's use of synergy to cultivate zombie consumption / Murali Balaji.

DUPUIS, Joachim Daniel, **George A. Romero et les zombies : autopsie d'un mort-vivant**, Paris, L'Harmattan, (Drôle d'époque), 2014, 128 pages.

Et si le "zombie" d'aujourd'hui avait plus à exprimer qu'une peur existentielle ? S'il n'était pas seulement un être avide de chair, poussé par un instinct de conservation ? S'il il était autre chose qu'une figure de la lutte des classes ? Si le zombie était à l'origine, le geste de soulèvement le plus incroyable qui nous soit donné à penser ? Les morts-vivants de Romero ont été récupérés par l'industrie du cinéma hollywoodien, qui leur a enlevé leur capacité radicale de contestation politique. Plus largement, c'est une philosophie de la *mort-vivantitude* qui s'ouvrira au lecteur.

KARR, Lee, **The Making of George Romero's Day of the Dead**, London, Plexus Publishing, 2014, 288 pages. Foreword by Greg Nicoreto.

Released in 1985, *Day of the Dead* was the final film of George A. Romero's classic zombie trilogy, which forever changed the face of horror filmmaking. Now, for the first time, the full history of the making of this cult favourite is revealed. Drawing on a wealth of exclusive interviews with the cast and crew, author Lee Karr leaves no stone unturned – detailing the movie's pre-production, shoot, release and legacy. Filled with behind-the-scenes gossip and previously unpublished stories from the set, as well as over 150 full-colour photos, this book gives *Day of the Dead* the resurrection it deserves.

KENEMORE, Scott, **Ultimate Book of Zombie Warfare and Survival**, New York, Skyhorse Publishing, 2014, 352 pages.

PARIS, Vincent (dir.), **Angles morts. Différents regards sur le zombie**, Montréal, XYZ, (Hors collection), 2014, 248 pages.

Vincent Paris a réuni ici le meilleur de la galaxie analytique, réflexive et inventive sur le mort-vivant. Dans ce drôle de livre, on trouvera quelques articles sérieux, sur les zombies et la mondialisation, sur l'évolution de la littérature zombie, sur la politisation de la créature ou sur les défis à relever pour une conceptrice de jeux vidéo; on posera des questions d'éthique, des questions économiques. En bonus, des fictions, des photos, et les plans d'un centre de détention pour zombies qu'un architecte a imaginé pour nous, au cas où une épidémie surviendrait...

PARIS, Vincent, **Zombies – Sociologie des morts-vivants**, Montréal, XYZ, (Hors Collection), 2013, 180 pages.

Que cela vous plaise ou pas, les zombies sont parmi nous. Ils font partie de notre « culture populaire ». Ils ont envahi les écrans, les jeux vidéo et même les bandes dessinées. Les classiques de la littérature n'ont pas échappé à la contamination par le virus : Orgueil et préjugés et zombies, parodie du célèbre roman de Jane Austen, a été un best-seller. Taper le mot « zombie » dans Google devrait finalement vous convaincre de l'ampleur du phénomène, qui méritait bien un ouvrage. Qu'est-ce qu'un zombie ? D'où vient le phénomène ? Pourquoi le zombie est-il si populaire et fascine-t-il autant de nos jours ? Si l'épidémie se produisait vraiment, quelles seraient les conséquences sur le plan sociologique ?

RUSSELL, Jamie, **Book of the Dead : The Complete History of Zombie Cinema**, London, Titan Books, 2014, 448 pages.

Covering hundreds of movies from America, Europe, Asia and even the Middle East, Jamie Russell examines zombies' on-screen evolution from Caribbean bogeymen to flesh-eating corpses and apocalyptic plague carriers. With an exhaustive filmography covering the history of the zombie genre, *Book of the Dead* explains our ongoing fascination with the living dead and how this shambolic monster has become a stumbling, moaning metaphor for our age. Fully revised and updated with over 300 new movies

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## **BANDES DESSINÉES DESSINS ANIMÉS**



AHRENS, Jörn, Frank T. Brinkmann & Nathanael RIEMER (dir.), **Graphic Novels und Comics als Medien religiöser Kulturen**, Wiesbaden, Springer Fachmedien, 2014, 250 pages.

ALANIZ, José, **Death, Disability, and the Superhero : The Silver Age and Beyond**, Jackson, University of Mississippi, 2014, 400 pages.

The Thing. Daredevil. Captain Marvel. The Human Fly. Drawing on DC and Marvel comics from the 1950s to the 1990s and marshaling insights from three burgeoning fields of inquiry in the humanities--disability studies, death and dying studies, and comics studies-- José Alaniz seeks to redefine the contemporary understanding of the superhero. Beginning in the Silver Age, the genre increasingly challenged and complicated its hypermasculine, quasi-eugenicist biases through such disabled figures as Ben Grimm/The Thing, Matt Murdock/Daredevil, and the Doom Patrol.

ABES, Wolf, **L'Hôte : la nouvelle d'Albert Camus et la bande dessinée de Jacques Ferrandez dans le contexte colonial**, Friedberg, Editions Atlantis, 2014, 196 pages.

Avec la collaboration de Maurice Calmein.  
APOSTOLIDÈS, Jean-Marie, **Lettre à Hergé**, suivi de **Trois Tintins**, Bruxelles, Les Impressions nouvelles, (Réflexions faites), 2013, 172 pages.

BEAUCHAMP, Monte (ed.), **Masterful Marks : Cartoonists Who Changed the World**, New York, Simon & Schuster, 2014, 128 pages.

Sixteen Graphic Novel Biographies of:

• Walt Disney • Dr. Seuss • Charles Schulz • The Creators of Superman • R. Crumb • Jack Kirby •

Winsor McCay • Hergé • Osamu Tezuka • MAD creator, Harvey Kurtzman • Al Hirschfeld • Edward Gorey • Chas Addams • Rodolphe Töpffer • Lynd Ward • Hugh Hefner.

BECKMAN, Karen (ed.), **Animating Film Theory**, Durham, Duke University Press, 2014, x, 359 pages.

BOLLUT, Gersende, **Pourquoi est-ce un chef d'oeuvre ? : 50 longs métrages d'animation expliqués**, Paris, Eyrolles, 2014, 191 pages. Préface d'Yvan West Laurence.

Une analyse inédite de 50 créations qui ont fait date dans l'histoire du cinéma d'animation. Concise, précise et vivante, chacune des notices resitue l'oeuvre dans son contexte, dévoilant ce qui l'a rendue exceptionnelle et emblématique. Ce livre conçu par un spécialiste nous invite dans les coulisses de la création pour découvrir les grandes figures de l'animation, du début du XXe siècle à nos jours.

CAMAGAJEVAC, Seb, **Creating Fantasy Comics**, New York, PowerKids Press Publishing, 2015, 32 pages.

COLLECTIF, **Tintin et la mer**, Paris, Historia & Montréal, les Éditions de la Presse, 2014, 130 pages.

Le reporter le plus célèbre du monde a le voyage dans l'âme. Rien d'étonnant, dès lors, au fait que prendre le large a toujours été pour lui, ou pour son plus proche compère (n'est-ce pas, capitaine Haddock ?), comme une seconde nature. Tel est le cap fixé par cet ouvrage. Un must, comme on dit, pour les passionnés du grand large. Le plaisir, toujours recommencé, de viser de nouveaux horizons. Où l'imaginaire est maître à bord. Et où la part d'enfance tient lieu à la fois de boussole et de carte marine. Conseiller éditorial du numéro : Jacques Langlois. Introduction de Michel Pierre.

COLLECTIF, **Traits résistants : la Résistance dans la bande dessinée de 1944 à nos jours**, Lyon, Libel, 2014, 191 pages. Exposition : Lyon, Centre d'Histoire de la Résistance et de la déportation, 2011.

DERISSON, Karl, **Blanche-Neige et les sept nains : la création du chef-d'oeuvre de Walt Disney**, Paris, L'Harmattan, (Champs visuels), 2014, 285 pages.

COLLECTIF, **Marc Davis : Walt Disney's Renaissance Man**, New York, Disney Editions, 2014, 208 pages.

DOBBYN, Nigel, **Creating Science Fiction Comics**, New York, PowerKids Press, 2015, 32 pages.

GROENING, Matt, **Les Simpson : portrait de famille – Les secrets de la saga enfin dévoilés**, Paris, la Martinière Jeunesse, 2014, 304 pages.

Pour la première fois, un ouvrage passe en revue les 25 années de cette saga planétaire, en suivant la chronologie des événements qui l'ont jalonnés. Un formidable voyage dans le temps en compagnie de Matt Groening qui dévoile ici tout ce qui a permis à cette famille middle-class de devenir un véritable phénomène de société.

JENKINS, Eric S., **Special Affects : Cinema, Animation and the Translation of Consumer Culture**, Edinburgh, Edinburgh University Press, 2014, 224 pages.

*Special Affects* is the first extended exploration of the connection between media and consumerism, and the first book to extensively apply Deleuzian film theory to animation. Its exploration of the connection between the animated form and consumerism, and its re-examination of 20th century animation from the perspective of affect, makes this an engaging and essential read for film-philosophy scholars and students.

LALLET, Mélanie, **Il était une fois le genre : le féminin dans les séries animées**, Bry-sur-Marne, INA, (Études et controverses), 2014, 151 pages.

Plus optimiste et notamment influencé par les travaux de Paul Wells sur le cinéma d'animation, cet ouvrage envisage un ensemble de séries animées françaises comme des mondes sociaux à part entière. Il montre comment les personnages et les représentations qui peuplent ces univers animés y construisent le genre, mais le questionnent aussi, et en reconfigurent les contours. Dans une approche relationnelle avec le masculin, il examine les différents modèles d'identités féminines que l'on y rencontre et leurs possibilités d'empowerment. [sic...misère !]

## A SIGNALER

LENT, John A., **Asian Comics**, Jackson, University Press of Mississippi, 2015, 400 pages.

Organized by regions of East, Southeast, and South Asia, *Asian Comics* provides 178 black-and-white illustrations and detailed information on comics of sixteen countries and regions--their histories, key creators, characters, contemporary status, problems, trends, and issues. One chapter harkens back to predecessors of comics in Asia, describing scrolls, paintings, books, and puppetry with humorous tinges, primarily in China, India, Indonesia, and Japan. The first overview of Asian comic books and magazines

(both mainstream and alternative), graphic novels, newspaper comic strips and gag panels, plus cartoon/humor magazines, *Asian Comics* brims with facts, fascinating anecdotes, and interview quotes from many pioneering masters, as well as younger artists.

McLELLAND, Mark, Kzumi NAGAIKE, Katsuhiko SUGUNUMA & James WELKER (eds.), **Boys' Love Manga and Beyond : History, Culture, and Community in Japan**, Jackson, University Press of Mississippi, 2015,

In recent decades, "Boys Love" (or simply BL) has emerged as a mainstream genre in manga, anime, and games for girls and young women. This genre was first developed in Japan in the early 1970s by a group of female artists who went on to establish themselves as major figures in Japan's manga industry. By the late 1970s many amateur women fans were getting involved in the BL phenomenon by creating and self-publishing homoerotic parodies of established male manga characters and popular media figures.

This collection provides the first comprehensive overview in English of the BL phenomenon in Japan, its history and various subgenres and introduces translations of some key Japanese scholarship not otherwise available. Some chapters detail the historical and cultural contexts that helped BL emerge as a significant part of girls' culture in Japan. Others offer important case studies of BL production, consumption, and circulation and explain why BL has become a controversial topic in contemporary Japan.

MILLER, Anne & Bart BEATY (dir.), **The French Comics Theory Reader**, Louvain, Leuven University Press, 2014, 334 pages.

*The French Comics Theory Reader* presents a collection of key theoretical texts on comics, spanning a period from the 1960s to the 2010s, written in French and never before translated into English. The publication brings a distinctive set of authors together uniting theoretical scholars, artists, journalists, and comics critics. Readers will gain access to important debates that have taken place among major French-language comics scholars, including Thierry Groensteen, Benoît Peeters, Jan Baetens, and Pierre Fresnault-Deruelle. Jan Baetens, † Gérard Blanchard, Luc Boltanski, Sylvain Bouyer, Philippe Capart, Erwin Dejasse, Pierre Fresnault-Deruelle, † Jean-Claude Glasser, Thierry Groensteen, Manuel Hirtz, † Francis Lacassin, Bruno Lecigne, Pascal Lefèvre, Jean-Christophe Menu, Harry Morgan, Pascal Ory, Benoît Peeters, Jacques Samson, Barthélémy Schwartz, Michel Serres, Thierry Smolderen, Pierre Sterckx, Jean-Pierre Tamine, Serge Tisseron

NOUAILHAT, René, **Olrík ou le secret du mystère Jacobs**, Saint-Egrève, Mosquito, 2014, 111 pages.

Robert Nouhailhat, auteur du remarqué "Jacobs, la marque du fantastique", s'est penché sur le personnage sulfureux d'Olrík, car comme chacun sait : les méchants sont les personnages les plus intéressants ! L'auteur fait le point sur la genèse et l'évolution d'Olrík qui connaît une carrière particulièrement riche et mouvementée. L'ouvrage est agrémenté de nombreuses esquisses d'André Juillard et d'Antoine Aubin.

REUSSER-ELZINGRE, Aurélie & Alain CORBELLARI (dir.), **Le Moyen Âge en bulles**, Paris, Infolio, (Archigraphy- Poche), 2014, 247 pages.

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

RISS (directon éditoriale), **Charlie Hebdo, les unes, 1969-1981**, Paris, Les Échappés, 2014, 319 pages. Dessins de Reiser, Gébé, Wolinski, et al.

ROFFAT, Sébastien, **Histoire politique et économique du dessin animé français sous l'Occupation, 1940-1944 : un âge d'or ?**, Paris, L'Harmattan, (Cinéma d'animation), 2014, 329 pages.

SCHULZ, Charles M., **It's the Great Pumpkin, Charlie Brown : The Making of a Television Classic**, New York, Del Rey, 2014, 160 pages.

STEIN, Daniel, Shane DENSON & Christina MEYER (eds.), **Transnational Perspectives on Graphic Narratives**, New York & London, Bloomsbury, 2014, 256 pages.

Foreword, John A. Lent

Introducing Transnational Perspectives on Graphic Narratives: Comics at the Crossroads, *Shane Denson, Christina Meyer, Daniel Stein*

#### **Part I: Politics and Poetics**

- 1) Not Just a Theme: Transnationalism and Form in Visual Narratives of U.S. Slavery, *Michael A. Chaney*
- 2) Transnational Identity as Shape-shifting: Metaphor and Cultural Resonance in Gene Luen Yang's *American Born Chinese*, *Elisabeth El Refaie*
- 3) Cosmopolitan Suspicion: Comics Journalism and

Graphic Silence, *Georgiana Banita*

4) Staging Cosmopolitanism: The Transnational Encounter in Joe Sacco's *Footnotes in Gaza*, *Aryn Bartley*

5) "Trying to Recapture the Front": A Transnational Perspective on Hawaii in R. Kikuo Johnson's *Night Fisher*, *Iris-Aya Laemmerhirt*

6) Folding Nations, Cutting Borders: Transnationalism in the Comics of Warren Craghead III, *Daniel W&uuml;llner*

## **Section II: Transnational and Transcultural Superheroes**

7) Batman Goes Transnational: The Global Appropriation and Distribution of an American Hero, *Katharina Bieloch and Sharif Bitar*

8) Spider-Man India: Comic Books and the Translating/Transcreating of American Cultural Narratives, *Shilpa Dav&eacute;acute;*

9) Of Transcreations and Transpacific Adaptations: Investigating Manga Versions of Spider-Man, *Daniel Stein*

10) Warren Ellis: Performing the Transnational Author in the American Comics Mainstream, *Jochen Ecke*

11) "Truth, Justice, and the Islamic Way": Conceiving the Cosmopolitan Muslim Superhero in *The 99*, *Stefan Meier*

## **Section III: Translations, Transformations, Migrations**

12) Lost in Translation: Narratives of Transcultural Displacement in the Wordless Graphic Novel *Florian Gro&szlig;*

13) Hard-Boiled Silhouettes: Transnational Remediation and the Art of Omission in Frank Miller's *Sin City*, *Frank Mehring*

14) The "Big Picture" as a Multitude of Fragments: Jason Lutes's Depiction of Weimar Republic Berlin, *Lukas Etter*

15) "Scott Pilgrim Gets It Together": The Cultural Crossovers of Bryan Lee O'Malley, *Mark Berninger*

16) A Disappointing Crossing: The North American Reception of Asterix and Tintin, *Jean-Paul Gabilliet*  
Afterword: Framing, Unframing, Reframing: Retconning the Transnational Work of Comics, *Shane Denson*

THOMPSON, Dave, **South Park FAQ :All That's Left to Know**, Montclair (NJ), Applause Theater & Cinema Book Publishers, (FQA), 2014, 294 pages.

WOLINSKI, George, **Mes années 70**, Paris, les Échappés, Charlie Hebdo, 2014, 232 pages.

# **WESTERNS**



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

*Myth of the Western* re-invigorates the debate surrounding the relationship between the Western and frontier mythology, arguing for the importance of the genre's socio-cultural, historical and political dimensions. Taking a number of critical-theoretical and philosophical approaches, Matthew Carter applies them to prominent forms of frontier historiography. He also considers the historiographic element of the Western by exploring the different ways in which the genre has responded to the issues raised by the frontier. Carter skilfully argues that the genre has - and continues to reveal - the complexities and contradictions at the heart of US society.

ESTLEMAN, Loren D., **The Wister Trace : Assaying Classic Western Fiction**, Norman, University of Oklahoma Press, 2014, 232 pages.

"The Wister Trace: Second Edition" will be a work of literary criticism consisting of the twenty-nine original essays on classic western novels found in the first edition and additional essays of commentary and criticism on such authors as Larry McMurtry, Cormack McCarthy, Willa Cather, Jane Smiley, St. Clair Robson, Dorothy Johnson, Margaret Coel, Tony Hillerman, Richard Wheeler, and Don Coldsmith. The new edition will consist of at least 25% new material. This new edition serves as a unique and informative critique of western fiction authors and offers a much updated version of the original"

HAMILTON, Amy T. (ed.), **Before The West was West : Critical Essays on pre-1800 Literature of the American Frontier**, Lincoln, University of Nebraska Press, 2014, 376 pages. Introduction by Amy T. Hamilton and Tom J. Hillard ; foreword by Michael P. Branch. Contributors investigate texts ranging from the Norse Vinland Sagas and Mary Rowlandson's famous captivity narrative to early Spanish and French exploration narratives, an eighteenth-century English novel, and a play by Aphra Behn. Through its examination of the disparate and multifaceted body of literature that arises from a broad array of cultural backgrounds and influences, *Before the West Was West* apprehends the literary West in temporal as well as spatial and cultural terms and poses new questions about westernness and its literary representation.

NEIBAUR, James L., **The Clint Eastwood Westerns**, Lanham (MD), Rowman & Littlefield, 2015, 208 pages.

In *The Clint Eastwood Westerns*, James L. Neibaur takes a film-by-film look at each of the superstar's signature works, from *A Fistful of Dollars* in 1964 to his modern day classic *Unforgiven*, which earned him two Academy Awards, including best director. The author discusses in detail the production, impact, influences, and successes (both critical and commercial) of each film. Neibaur also examines the continued success and influence of these works—how they redefined, challenged, and progressed the western genre. The book also features chapters that look at Eastwood's non-westerns in the context of his overall film career.

VARNER, Paul (ed.), **New Wests and Post-Wests : Literature and Film of the American West**, Newcastle upon Tyne, Cambridge Scholars Press, 2013, 278 pages.

This collection presents an eclectic array of new scholarship ranging freely over the New Wests and Post Wests, dealing with issues such as the literature of a 1950s California West; eco-crime genre fiction; the West of Edward Dorn and the Beat Movement; images of prostitution in California Gold Rush literature; European perspectives on film representations of the first peoples; the six shooter and the American West; German Westerns and Italian Westerns; *The Authentic Death of Hendry Jones*, by Charles Neider; and films such as *The Treasure of Sierra Madre*, *Into the Wild*, *There Will Be Blood*, and *The Last Picture Show*.

## RÉCITS DE GUERRE



ANDRAU, Paule, **Le Feu, Henri Barbusse**, Paris, Bréal, (Connaissance d'une oeuvre), 2014, 127 pages.

BIASI, Pierre-Marc de, Michel DELON, et al., **Écrire la guerre**, Paris, La magazine littéraire, (Nouveaux regards), 2013, 175 pages.

CONTER, Claude D., **Der Erste Weltkrieg als Katastrophe : Deutungsmuster im literarischen Diskurs**, Würzburg, Königshausen & Neumann, 2014, 384 pages.

GEHRING, Wes D., **Chaplin's War Trilogy : An Evolving Lens in Three Dark Comedies, 1918-1947**, Jefferson (NC), McFarland, 2014, 232 pages.

The book examines Charlie Chaplin's evolving perspective on dark comedy in his three war films, *Shoulder Arms* (1918), *The Great Dictator* (1940), and *Monsieur Verdoux* (1947). In the first he uses the genre in a groundbreaking manner but yet for a pro-war cause. In *Dictator* dark comedy is applied in an antiwar way. In *Monsieur Verdoux* Chaplin embraces the genre as an individual in defense against a society out to destroy him.

MAKOWSKI, Christoph, **Deutsche Filmpropaganda im Ersten Weltkrieg : Entwicklung, Hoffnung, Versagen**, Baden-Baden, Deutscher Wissenschaftliches Verlag, 2014, 158 pages.

ROCHFORT-GUILLOUET, Sophie (dir.), **La Guerre**, Paris, Ellipses, 2014, 176 pages.

TIMS, Hilton, **Erich Maria Remarque, le dernier romantique**, Paris, Les Belles Lettres, 2014, 328 pages.

*That's All, Folks !*