

# Le western

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Écrits sur le western : Numéro Hors Série de Marginalia 2

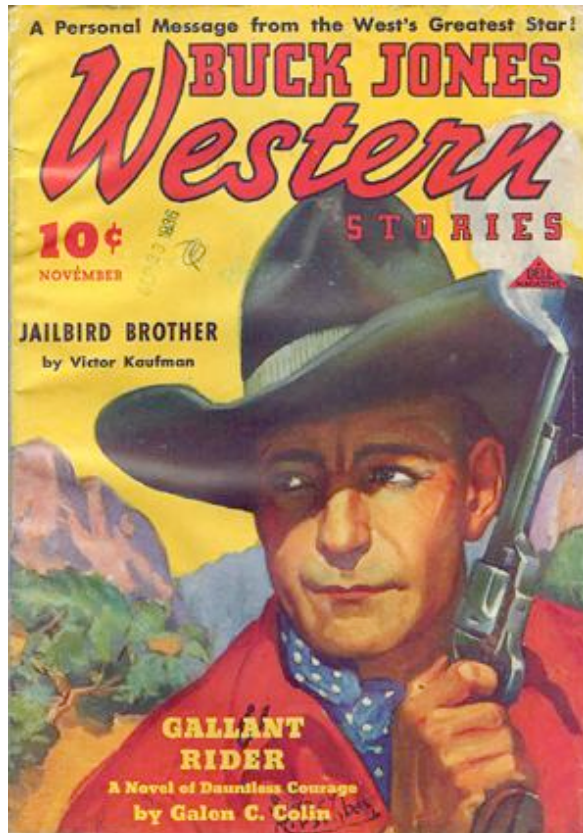
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## LE ROMAN & LA BD WESTERN

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## LA LITTÉRATURE WESTERN BD & ROMANS & PULPS

Après le cinéma et la télévision, cette deuxième partie de la bibliographie des écrits sur le western concerne la littérature et la bande dessinée. Elle est divisée en deux parties : les écrits généraux sur le roman et la bande dessinée, et les écrits sur quelques auteurs majeurs représentatifs du genre. Cette deuxième partie est sélective en raison du nombre important de monographies disponibles sur des auteurs comme James Fenimore Cooper, Cormac Mc Carthy, Karl May, et d'autres.

ALLMENDINGER, Blake, **Ten Most Wanted: The New Western Literature**, Londres & New York, Routledge, 1998, 224 pages. [Western est pris ici au sens régionaliste, soit "qui vient de l'Ouest"]

ALLRED, Christine Edwards, **Representing Native America in Popular Magazine Culture, 1893-1922**, thèse de doctorat, University of California, Los Angeles, 2001, 363 pages.

ANDERSON, Eric Gary, **American Indian Literature and the Southwest : Contexts and Dispositions**, Austin, University of Texas Press, 1999, xii, 225 pages.

AUGUSTIN, Siegfried, & Axel MITTELSTAED (eds.), **Vom Lederstrumpf zum Winnetou : Autoren und Werke der Volksliteratur**, München, Ronacher Verlag, 1981, 187 pages

BARKER, Martin & Roger SABIN, **The Lasting of The Mohicans (History of an American Myth)**, Jackson, University Press of Mississippi, (Studies in Popular Culture), 1995,x, 284 pages.

BATAILLE, Gretchen M. (dir), **Native American Representations: First Encounters, Distorted Images, and Literary Appropriations**, Lincoln, University of Nebraska Press, 2001, 352 pages

BEAM, Joan & Barbara BRANSTAD (dirs.), **The Native American in Long Fiction (An Annotated Bibliography)**, Lanham, The Scarecrow Press, (Native American Series, 18), 1996, xv, 359 pages.

BEIDLER, Peter G., **The Native American in Short Fiction in the Saturday Evening Post: An Annotated Bibliography**, Lanham (MD), Scarecrow Press, 2001, 336 pages. [71 ans, de 1897 à 1969, soit près de 265 récits] Ouvrage bibliographique réalisé en collaboration avec Harry J. Brown & Marion F. Egge.

BEISSEL, Rudolf, **Von Atala bis Winnetou: die Väter des Western-Romans**, Bamberg, Karl May Verlag, (Kalumet Reihe), 1978, 298 pages.

BELLIN, Joshua David, **The Demon of the Continent (Indians and the Shaping of**

**American Literature**), Philadelphia, University of Pennsylvania Press, 2000, 272 p.

BERGON, Frank & Zeese PAPANIKOLAS (eds.), **Looking Far West : The Search for the American West in History, Myth and Literature**, New York, Scarborough, New American Library, 1978, xx, 476 pages.

BLACKER, Irwin (ed.), **The Old West in Fiction**, New York, I. Obolensky, 1961, 471 pages.

BLETON, Paul & Richard SAINT-GERMAIN (dirs.), **Les Hauts et les bas de l'imaginaire western dans la culture médiatique**, Montréal, Tryptique, 1997. [12 contributions sur divers aspects médiatiques du western: dans la publicité, dans les bandes dessinées, les romans d'amour, les fascicules publiés au Québec, etc]



BLETON, Paul, **Western, France (La place de l'Ouest dans l'imaginaire français)**, Paris/ Amiens, Encrage/les Belles Lettres, (Travaux, 42), 2002, 320 pages.

Ce sont les destins européens du western qui nous intéressent. Non seulement l'Europe a consommé de ce genre américain par excellence mais encore elle en a produit, y voyant un marché, certes, mais repérant parfois dans les conventions du genre un code adéquat, pertinent à l'intérieur de ses propres cultures nationales : romans allemands, films italiens, BD franco-belges... La spécificité du cas français est que le western peut être perçu comme symptôme de

l'ambiguïté des relations culturelles entre la France et les États-Unis et de l'assimilation de la modernité par la culture populaire française. Né en France, Paul Bleton enseigne à la Télé-université de Montréal. Il est l'auteur de nombreux articles et de plusieurs ouvrages sur la littérature populaire et sur la bande dessinée : un essai sur le roman d'espionnage, un autre sur l'acte de lecture propre au roman populaire et un récent sur le récit de guerre.

**Note : Paul Bleton est aussi l'auteur des articles suivants consacrés au western :**

« Les rêveries du gunslinger solitaire », dans **Poétiques du roman d'aventures** (Alain-Michel Boyer & Daniel Couegnas, dirs.), Nantes, Éditions Cécile Defaut, (Horizons comparatistes), 2004, pp. 159-169.

« Pistes de signes », dans **9<sup>e</sup> Art**, no 8, janvier 2003, pp. 88-94

« La conquête de l'Ouest : un triple voyage. Le western, sa réception et ses avatars dans la culture populaire française », dans **El viatge com a font de saber** (Montserrat Parra & Alba et M. Carme Figuerola, dirs.), Lleida, Edicions de la Universidad de Lleida, 2002.

« La fortune transmédiatique de l'imaginaire western aux États-Unis », dans **De l'écrit à l'écran. Littératures populaires : mutations génériques, mutations médiatiques** (Jacques Migozzi, dir.), Limoges, Presses de l'Université de Limoges, 2000, pp. 169-188.

« Colt a sei colpi e letteratura : ovvero, il valore è a filo del canone ? Lo status del western nell'immaginario francese », dans **Geo-Grafie : percorsi di frontiera attraverso le letterature** (Paola Galli-Mastrodonato, Maria Gabriella Dionisi & Maria Luisa Longo, dirs.), Roma, Vecchiarelli Editore, 1999, pp. 143-166.

« Western Fiction in French Popular Literature », dans **Para\*Doxa**, vol. 4, no 9, 1988, pp. 42-48.

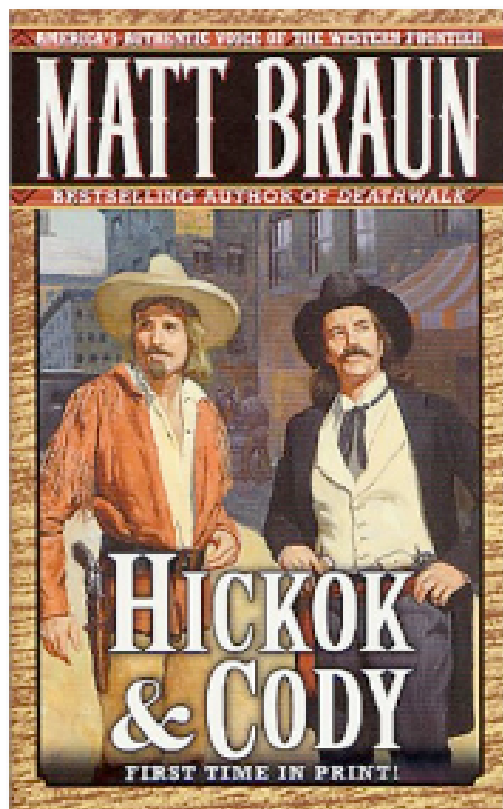
BLOM, Mattias Bolkeus, **Stories of Old : The Imagined West and the Crisis of Historical Symbology in the 1970s**, Uppsala, Uppsala University Press, (Studia Anglistica Upsaliensia, 106), 1999, 255 pages.

BOLD, Christine, **Selling The Wild West (Popular Western Fiction, 1860-1960)**, Bloomington, Indiana University Press, 1987, 220 pages.

BONELLI, Sergio (présentation), **La Frontiere di Carta. Piccola storia del western a fumetti**, Milano, Sergio Bonelli editore, 1998, 130 pages.

[Avec la collaboration de Morena Burattini, Franco Busatta & Mauro Marcheselli: panorama de la BD western aux Etats-Unis, en Europe, en Australie]

BRAUN, Matt,  
**How to Write Western Novels**, Cincinnati, The Writer's Digest, (Genre Writing Series), 1988.



BROWN, Bill (dir.), **Reading the West: an Anthology of Dime Westerns**, Boston, Bedford Books, (Bedford Cultural Editions), 1997. xii, 516 pages [Anthologie formée de textes tirés des introuvables et mythiques "dime novels"]

CANFIELD, J.Douglas, **Mavericks on the Border: The Early Southwest in Historical Fiction and Film**, Lexington, University Press of Kentucky, 2001, 256 pages, 24 cm.

CAWELTI, John G., **The Six-Gun Mystique**, Bowling Green, Bowling Green State University Popular Press, 1985, 156 pages. [Une des meilleurs études du genre]

CAWELTI, John G., **The Six-Gun Mystique Sequel**, Bowling Green State University popular Press, 1999, xi, 215 pages, 24 cm

CAWELTI, John G., "The Western", in **Adventure, Mystery and Romance (Formula Stories as Art and Popular Culture)**, Chicago & London, The University of Chicago Press, 1976, pp. 192--260.

CHINARD, Gilbert, **L'Amérique et le rêve exotique dans la littérature française au XVIIe et au XVIII e siècle**, Genève, Slatkine, 2000, viii, 448 pages, 23 cm. Reproduction de l'édition de 1913.

CHRIST, Thomas, **South of the Border – Al Norte of the Rio Grande. Grenzenüberschreitung und Fremdeheitsfahrt in Texten von Cormac McCarthy, Genaro Gonzalez und Carlos Fuentes**, Würzburg, Königshausen & Neumann (Studien zur Neuen Welt, 8), 1999, 134 pages.

CRACROFT, Richard H.(ed.), **Twentieth-Century Western Writers**, Dictionary of Literary Biography (Third Series), Detroit, Gale Group, (A Brucoli Clark Layman Book), 2002, xxi, 418 pages.

Ouvrage de référence encyclopédique : biographies et bibliographies des auteurs majeurs du genre.

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DAVIS, Robert Murray, **Playing Cowboys (Low Culture and High Art in Westerns)**, Norman, University of Oklahoma Press, 1992, xxiv, 168 pages.

DICKASON, Olive Patricia, **The Myth of the Savage and the Beginning of French Colonialism in the Americas**, Edmonton, University of Alberta Press, 1997, xvii, 372 pages.

DINAN, John A., **The Pulp Western (A Popular History of The Western Fiction Magazine in America)**, San Bernardino, The Borgo Press, (I. O. Evans Studies in The Philosophy and Criticism of Literature, no. 2), 1983. Réédition : Boalsburg (PA), Bear Manor Media, 2003, 154 pages.

DOSSIER: **Fictions d'Amérique** (Numéro Spécial des **Annales du monde anglophone**, no. 5), Paris, L'Harmattan, 1997, 132 pages.

DREW, Bernard A., **Lawmen in Scarlet (An Annotated Guide to Royal Canadian Mounted Police in Print and Performance)**, Metuchen, The Scarecrow Press, 1990, 274 pages.

DURHAM, Philip & Everett L. JONES (dirs.), **The Western Story: Fact, Fiction and**

**Myth**, New York, Harcourt, 1975, ix, 369 pages.

DURHAM, Philip & Everett L. JONES (dirs.), **The Frontier in American Literature**, New York, Odyssey, 1969, v, 393 pages.

EMMERT, Scott D., **Loaded Fictions: Social Critique in the Twenty Century Western**, Moscow (Idaho), University of Idaho Press, 1997, 212 pages.

ERISMAN, Fred & Richard W. ETULAIN (dirs.), **Fifty Western Writers**, Westport, Greenwood Press, 1982, 562 pages. Ouvrage de référence : 50 notices bibliographiques.

ESTLEMAN, Loren D., **The Wister Trace: Classic Novels of The American Frontier**, Ottawa (IL), Jameson Books, 1987, 136 pages.. [Un écrivain de westerns présente 27 classiques du genre]

ETULAIN, Richard W., **Western American Literature: A Bibliography of Interpretive Books and Articles**, Vermillion (SD), South Dakota University Press, 1972, xii, 137 pages.

ETULAIN, Richard W., **Reimagining The Modern American West: A Century of Fiction, History and Art**, Tucson, University of Arizona Press, 1996, xxviii, 214 pages.

ETULAIN, Richard W., **Telling Western Stories : from Buffalo Bill to Larry McMurtry**, Albuquerque, University of New Mexico Press, 1999, xiii, 174 pages.

ETULAIN, Richard W. & Michael T. MARDSEN (dirs.), "The Popular Western: Essays toward a Definition", in **Journal of Popular Culture**, vol. VII, no. 3 winter 1973, **Special: The Popular Western**, pp. 643-753. [11 articles sur le western populaire]

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Albuquerque, Uni. of New Mexico Press, 1995, xii, 471 pages.

FIEDLER, Leslie, **The Return of The Vanishing American**, New York, Stein & Day, 1968. French edition: **Le Retour du Peau-Rouge**, Paris, Le Seuil, (Pierres Vives), 1971, 172 pages.

FOLSOM, James K., **The American Western Novel**, New Haven, College and University Press, 1966, 224 pages.

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FRANK, Gene Roland, **The Relationship between Myth and Historical Fact in Writing Plays about the American West: Two Examples of Original Scripts (Edward Zane Carroll Judson, William Frederick Cody, John Burwell Omohundro)**, thèse de doctorat, New York University, 2000, 475 pages.

FULFORD, Tim, **Romantic Indians : Native Americans, British Literature, and Trans-atlantic Culture, 1756-1830**, Oxford, Oxford University Press, 2006, 288 pages.

FUSSELL, Edwin, **Frontier: American Literature and The American west**, Princeton, Princeton University Press, 1965.

GALE, Robert L., **Nineteenth-Century American Western Writers**, Detroit, Gale Research, (Dictionary of Literary Biography, vol. 186), 1998, xix, 469 pages.

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GROOVER LAPE, Noreen, **West of the Border: The Multicultural Literature of the Western American Frontiers**,

Athens, Ohio University Press, 2000, x, 224 pages, 24 cm. Biblio., pp. 205-218.

### **FRONTIÈRES BARBARES (L'espace imaginaire américain de C. Brown à Jim Morrison)**

par Lauric GUILLAUD  
Paris, E/dite, (Essai), 2000, 240 pages.

Wilderness...ce mot évoque les bêtes de la nuit, le désert biblique, les forêts primitives qui suscitent crainte ou émerveillement. Mot piège qui résume l'Amérique dans la complexité de son espace-temps, mot tabou lié à l'ensauvagement des corps du corps et de l'âme. Projet extravagant d'amener l'ordre étatsunien dans le chaos des premiers âges, de retrouver l'harmonie perdue de l'Éden biblique, d'atteindre le fin fond des terres et du temps, où l'on touche aussi le « cœur des ténèbres » de l'Ouest. Menace de contagion, d'indianisation, de plongées régressives dans les abîmes des sylves obscures. Wilderness, monde perdu et qui perdure en rêve. Ces « lectures » composent le puzzle de l'imaginaire américain. C. B. Brown, Daniel Boone, E. A. Poe, N. Hawthorne, J. de Mille, Arthur Conan Doyle, H. P. Lovecraft. R.E. Howard et Jim Morrison seront les repères d'une quête à travers la frontière mythique de la grande nuit américaine. Quête d'un espace mental hybride qui déborde les frontières pour accéder à celles du grotesque ou de la folie.

HAIBLE, Barbara, **Indianer im Dienste der NS Ideologie (Untersuchungen zur Funktion von Jugendbücher über nordamerikanischer Indianer im Nationalsozialismus)**, Hamburg, Verlag Dr. Kovac, (Poetica, Band 32), 1998, 449 pages. [Représentation de l'Indien dans la littérature pour jeunes au temps des Nazis]

HANDLEY, William R., **Marriage, Violence, and The Nation in the American Literary West**, Cambridge, Cambridge University Press, (Cambridge Studies in American Literature and culture, 132), 2002, 261 pages

HANDLEY, William R. & Nathaniel LEWIS (eds.), **True West : Authenticity and the American West**, Lincoln, University of Nebraska Press, 2004, 384 pages.

#### Introduction

William R. Handley and Nathaniel Lewis

#### PART I. RHETORICS OF AUTHENTICITY

1. Truth or Consequences: Projecting Authenticity in the 1830s : Nathaniel Lewis

2. Cowgirls and Sage Hens : Henry Adams's Western Fantasy :Lisa MacFarlane

3. Getting the Real Story: Implications of the Demand for Authenticity in Writings from the Canadian West  
Alison Calder

4. Willa Cather: "The West Authentic," the West Divided :William R. Handley

#### PART II. AUTHENTICITY AND NATIVE AMERICAN CULTURES

5. Simulations ofAuthenticity:  
Imagined Indians and Sacred Landscape  
from New Age to Nature Writing  
Drucilla Mims Wall

6. "Real Indian Art": Charles Eastman's Search for an Authenticating Culture Concept  
Christine Edwards Allred

7. The Only Real Indians Are Western Ones:  
Authenticity, Regionalism, and Chief  
Buffalo Child Long Lance, or Sylvester Long

Nancy Cook  
The Authenticity Game: "Getting Real"  
in Contemporary American Indian Literature

Susan Bernardin

#### PART III. PICTURING HISTORIES

Edward Curtis: Pictorialist and  
Ethnographic Adventurist

Gerald Vizenor

10. Animal Calling/Calling Animal:  
Threshold Space in Frederic Remington's  
Coming to the Call  
Stephen Tatum

11. "Cameras and photographs were not permitted in the camps":  
Photographic Documentation and  
Distortion in

Japanese American Internment Narratives  
Melody Graulich

#### PART IV. REIMAGINING PLACE

12. Authenticity, Occupancy, and Credibility:

Rick Bass and the Rhetoric of Protecting Place

Scott Slovic

13. Authoring an Authentic Place:  
Environmental and Literary Stewardship  
in Stegner and Kittredge

Bonney MacDonald

14. "Genealogy is in our blood": Terry Tempest Williamsand the Redemption of "Native" Mormonism

Joanna Brooks

15. Authentic Re-Creations: Ideology, Practice,  
and Regional History along Buena Park's  
Entertainment Corridor

Hsuan L. Hsu

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HASSRICK, Peter H., **Remington, Russell, and the Language of Western Art**, Washington, D.C., Trust for Museum Exhibitions & University of Washington Press, 2000, 176 pages.

HERZBERG, Bob, **From Pulp Western to Film**, Jefferson (Nc), McFarland, 2005, 208 pages. [Ernext Haycocx, Luke Short, Frank Gruber, Norman A. Fox, Louis L'Amour, Marvin A. Albert, Clair Huffaker]

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JAMESON, W. C. (ed.), **Hot Coffee and Cold Truth : Living and Writing int the West**, Albuquerque, University of New Mexico Press, 2006, 256 pages.

[Recueil d'essais par des écrivains de l'Ouest comme Margaret Coel, Elmer Kelton, Don Coldsmith, Robert Utley, David Dary, etc.]

IVISON, Douglas, **White Space: The Production of Adventure as Spatial Practice in Cooper, Richardson, and Boldrewood [James Fenimore Cooper, Major John Richardson, Ralph Boldrewood]**, thèse de doctorat, Université de Montréal, 2000, 278 pages.

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[Biographie d'un personnage coloré de l'Ouest américain : Charles Angela Siringo (1855-1928), écrivain, cowboy, détective Pinkerton, consultant pour Hollywood, etc]

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Introduction - Decoding the encrypted erotics in nineteenth-century westerns - Intersection of race and homosexuality in the wilderness - Scandal in the boom towns : print cultures and sexual prohibitions - Cowboy poses : the queer eye in early photographs - Singing from the saddle : the wild west goes vaudeville - Conclusion.

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**Writing Pancho Villa's Revolution : Rebels in the Literary Imagination of Mexico**,  
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SAYRE, Gordon, **Les Sauvages américains: Représentations of Native Americans in French and English Colonial Literature**, Chapel Hill, University of North Carolina Press, 1997, xxii 384 pages.

SAYRE, Gordon, **The Indian Chief as Tragic Hero : Native Resistance and the Literatures of America, from Moctezuma to Tecumseh**, Chapel Hill, University of North Carolina Press, 2005, x, 357 pages.

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SCHUCHALTER, Jerry, **Narratives of America and the Frontier in Nineteenth-Century German Literature**, New York, Peter Lang, (North American Studies in Nineteenth-Century German Literature, vol. 25), 2000, x, 302 pages, 24 cm.

SLOTKIN, Richard, **Regeneration Through Violence: The Mythologie of The American Frontier, 1600-1860**, Middletown, Wesleyan University Press, 1973, viii, 670pages.

SLOTKIN, Richard, **Gunfighter Nation : The Myth of the Frontier in Twentieth-Century America**, New York, Atheneum, 1992, 850 pages.

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STEVENS, J. David, **The Word Rides Again: Rereading the Frontier in American Fiction**, Athens, Ohio University Press, 2002, xx, 236 pages, 24 cm. Biblio., pp. 221-231.

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TAYLOR, Golden J. & Thomas L. LYONS (et al, eds.) **A Literary History of The American West**, Fort Worth (Texas), Texas Christian University Press, 1987, 1358 pages. [Plusieurs chapitres sont consacrés au western populaire]

TAWIL, Ezra F., **The Frontier Romance, The Problem of Slavery, and the Making of Race**, thèse, Brown University, 2000, 176 pages.

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La vision la plus convenue du destin américain veut que ce soit dans l'Ouest que la nation soit née, dans la confrontation avec la Nature et les Indiens. Il s'agit là en fait d'un récit fondateur, d'une construction de longue durée d'une image de la nation, et donc de la nation elle-même. Le travail de l'historien consiste à s'écarter de cette nationalisation des trames narratives pour en comprendre la construction et le sens. Il s'agit ici de déterminer en quoi la formation de l'idée de nation américaine a pu être au cours d'un long XIXe siècle un phénomène international, à appréhender dans le cadre d'une histoire croisée des transferts culturels. Il faut apporter une strate supplémentaire dans la définition de la nation, celle du spectacle : l'autre raconte des phénomènes, apporte un surcroît de mémoire à l'événement, et ce faisant, par la narration, il donne vie. Une multiplicité de milieux, en France, a participé à ce processus et l'Ouest apparaît comme un espace de luttes mémorielles comme il avait été une terre de conflits impériaux, sociaux, " raciaux ". La définition discursive d'une nation conquérante, virile, démocratique, fondée sur la reproduction du même et l'exclusion de l'autre, est le résultat, de cette histoire. Une telle approche permet d'envisager différemment l'histoire de l'Ouest, en la réintégrant à l'histoire de l'expansion coloniale comme à celle des nationalismes.

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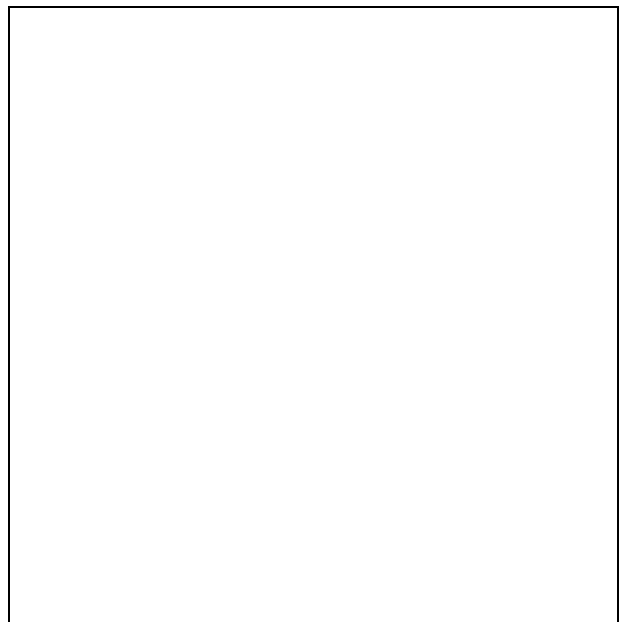
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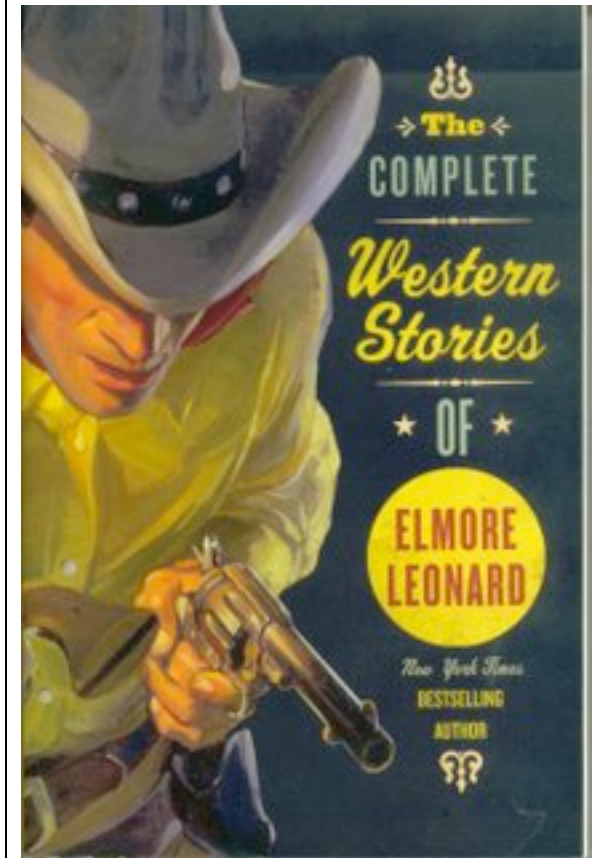
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