

MARGINALIA

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**SCIENCE-FICTION - FANTASTIQUE - FANTASY - ROMAN POLICIER
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LITTÉRATURE DE JEUNESSE**



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**Marginalia est publié 4 fois par an par
NORBERT SPEHNER
565, rue de Provence, Longueuil, J4H 3R3 (Québec/Canada)**

nspehner@sympatico.ca

GÉNÉRALITÉS



Rappel : la rubrique intitulée « Généralités » présente des ouvrages dans lesquels on mélange les genres, les inclassables, les études sur le roman et le film d'aventures, l'humour et le comique, la culture populaire en général, ainsi que certaines « curiosités » éditoriales... Désormais, on trouvera aussi dans cette partie quelques titres consacrés à la littérature jeunesse

LITTÉRATURE

AGNEW, Jeremy, **The Age of Dimes and Pulps: A History of Sensationalist Literature, 1830-1960**, Jefferson (NC), McFarland, 2018, 242 pages.

From the dime novels of the Civil War era to the pulp magazines of the early 20th century to modern paperbacks, lurid fiction has provided thrilling escapism for the masses. Cranking out formulaic stories of melodrama, crime and mild erotica—often by uncredited authors focused more on volume than quality—publishers realized high profits playing to low tastes. Estimates put pulp magazine circulation in the 1930s at 30 million monthly.

Covering the history of pulp literature from 1850 through 1960, the author describes how sensational tales filled a public need and flowered during the evolving social conditions of the Industrial Revolution.

ATIA, Nadia & Kate HOULDEN (eds.), **Popular Postcolonialism and Popular Culture**, New York, Routledge, Taylor & Francis Group, 2019, viii, 275 pages.

Multidisciplinary in focus, this collection explores the extent to which popular forms are infused with colonial logics, and whether they

can be employed by those advocating for change. It considers a range of fiction, film, and non-hegemonic cultural forms, engaging with topics such as environmental change, language activism, and cultural imperialism alongside analysis of figures like Tarzan and Frankenstein.

BORST, Julia, JOACHIM, Michael, SCHÄFFAUER, Markus Klaus (eds.), **Ficciones que duelen: visiones críticas de la violencia el las culturas iberoamericana**, Kassel (Hess), Kassel University Press Verlag, 2018, 288 pages.

BREY, Iris, **Sex and the Series**, Paris, Éditions de l'Olivier (Les Feux), 2018, 272 pages.

Depuis les années 2000, les sexualités féminines sont sorties du silence grâce aux séries télévisées : après *Sex and The City*, les productions les plus récentes ambitionnent de raconter la singularité de l'expérience des femmes. En quatre chapitres, *Sex and The Series* explore les métaphores et les schémas inédits que proposent ces séries récentes, et la révolution télévisuelle que nous vivons : comment le " regard masculin " est-il transformé ou contredit ? Quelles nouvelles narrations nous sont proposées ?

ESSLIN, Astrid, Lisa SWANSTROM & Pawel FRELIK (eds.), **Small Screen Fictions**, in *Paradoxa*, Vashon Island (WA), no 29, 2018, 334 pages.

Introduction

Astrid Ensslin, Lisa Swanstrom & Pawel Frelik – Introducing Small Screen Fictions

Part 1: E-Lit for Kids

Sara Tanderup – Touching Books on Screen: Bridging Media Cultures and Generations with William Joyce's *The Fantastic Flying Books of Mr. Morris Lessmore*

Aline Frederico – Children Making Meaning with Story Apps: A 4-year-old Encounter with *The Monster at the End of This Book*

Sarah Mygind – A Chinese Cluster: Danish-Born Digital Comic as Source for Transmedia Design and Innovation

Mark Marino – Interview

Part 2: Gaming Fictions

Ryan House – The Author Interface: Rethinking Authorship through Ludoliterary Analysis of *The Stanley Parable* and *The Beginner's Guide*

Stuart Moulthrop – *Deep Time in Play*

Karliën van den Beukel – *Fallen London: Authorship and Game Allegory*

Part 3: Networked Narratives

Joshua Hussey – The Image of Agglutination, or Many Small Screens Chained Together: Narrative Assembly in Merritt Kopas's *Obéissance* and Sam Barlow's *Her Story*
Kristine Kelly – Charting Paths: Networks and a Mobile Aesthetic Practice in Pullinger and Joseph's *Flight Paths* and Heyward's of day, of night

David M. Meurer – Conditions of Presence: Topological Complementarities in *The Silent History*

Dene Grigar – Interview

Part 4: Old / New Aesthetics for the Small Screen

Meredith Dabek – Replies, Retweets, and Reblogs: Modes of Participation in *The Lizzie Bennet Diaries*

Caleb Milligan – Touching the Page of the Small Screen: Haptic Narratives and "Novel" Media

James O'Sullivan – "The Dream of an Island": *Dear Esther* and the Digital Sublime

Part 5: Postscript

Steve Tomasula – *Vast Landscapes, Small Screens, and Altered Perspectives*

GOURÉVITCH, Jean-Paul, **Les Journaux d'enfants pendant la Grande Guerre**, La Celle-Saint-Cloud, Éditions Douin, 2018, 29 pages.

Cet album illustré montre comment à cette époque la presse enfantine s'est transformée et dans sa diversité a invité ses lectrices et lecteurs, par ses récits, ses images, ses jeux, les exploits de leurs héros comme Bécassine, Les Pieds Nickelés ou l'espiègle Lili, à prendre part à ce conflit mondial au même titre que les combattants au front ou les civils à l'arrière.

HYLAND, Rachel, **Heyer Society - Essays on the Literary Genius of Georgette Heyer**, Boston (UK), Overlord Publishing, 2018, 174 pages.

Scholars, authors, bloggers and fans come together in a celebration of the works and worlds of Georgette Heyer (1902 - 1974). Featuring contributions from renowned Heyer biographer Jennifer Kloester, heading up a talented team of Heyer devotees, this far-ranging and thought-provoking collection considers topics as diverse as intimacy, privilege, historical accuracy and contemporary analysis, along with looks at Heyer's influences, and the many writers – and readers – she continues to influence worldwide. By turns learned, personal, insightful and irreverent, the dozens of essays herein exult in the unparalleled genius of this true

nonpareil. Including: 1. Georgette Heyer's Literary Genius, by Jennifer Kloester 2. A Most Excellent Influence – Jane Austen and Georgette Heyer, by Susannah Fullarton 3. From *Arabella* to *Venetia* – Growing Up with Heyer's Heroines by Rachel Hyland 4. The Heyer Problem – Privilege in Regency Romance, by Cat Sebastian 5. Marks of Distinction – Heyer's Mark I and Mark II Heroes by Janga 6. Beauvallet: My First Romance Novel Boyfriend, by Donna Cummings 7. Heyer's Kissing Cousins, by Ruth Williamson 8. What I Owe to Georgette Heyer, by Cheryl Bolen 9. 'Bath Tangle' in the Social Media Age, by Anne-Marie Turenne 10. Fathers in Heyer, by Janet Webb 11. The Grand Sophy: Matchmaker or Master Manipulator? by Jennifer Proffitt 12. Reluctantly Watching 'The Reluctant Widow' – Heyer on Film, by Rachel Hyland 13. Splash, Dash and Finesse! – Heyer's Magical Pen and Indomitable Spirit on Display in 'The Masqueraders,' by Kathleen Baldwin 14. Hearing Heyer – How Audiobooks Breed a New Appreciation by Karen Zachary 15. Learning! with Georgette Heyer, by Clara Shipman 16. The Mystery of 'Penhallow,' by Madeline Paschen 17. Behind Closed Doors – Sex in Georgette Heyer, by Anna Bradley 18. Reading 'The Great Roxhythe' – The Lost Heyer Historical, by Rachel Hyland 19. Beaux, Belles and Black Sheep – Georgette Heyer in Bath, by Kirsten Elliott 20. Coming Back to Heyer – How I Came to Appreciate the Slow Burn, by Megan Osmond 21. The Lost Contemporaries: 'Helen,' 'Pastel,' 'Instead of the Thorn' and 'Barren Corn,' by Maura Tan 22. Gambling in Heyer, by Rachel Hyland 23. The Apple and the Tree – Georgette Heyer and the Black Dagger Brotherhood, by Kate Nagy 24. Was Georgette Heyer a Snob, and Does it Matter? by Tabettha Waite 25. Heyer's Heirs – What to Read After Georgette, by Amanda Jones Plus our contributors weigh in on their favorite Heyer novels, heroes and heroines, along with their firsts and their worsts. A must for any Heyer fan!

McINTYRE, Iain, Andrew NETTE & Peter DOYLE, **Girl Gangs, Biker Boys, and Real Cool Cats Pulp Fiction and Youth Culture, 1950-1980**, Oakland (CA), Pm Press, 2017, 328 pages.

Featuring approximately 400 full-color covers, many of them never before reprinted, along with 70 in-depth author interviews, illustrated biographies, and previously unpublished articles, the book goes behind the scenes to look at the authors and publishers, how they worked, where they drew their inspiration and—often overlooked—the actual words they

wrote. It is a must read for anyone interested in pulp fiction, lost literary history, retro and subcultural style, and the history of postwar youth culture.

MAIER, Katharina, **Moderne Helden: Welten Retten mit Old Shatterhand, Superman, Gandalf, Mr. Spock und Sherlock Holmes**, Bamberg, Karl-May Verlag, 2018, 464 pages.

Karl May schrieb Heldengeschichten und Heldengeschichten beschreiben unser Jahrhundert. Wie viel die May-Helden mit den Superhelden unserer Zeit gemein haben, deckt Katharina Maier in detektivischer Sherlock-Holmes-Manier in ihrem neuen Buch auf und zeigt die vielen verblüffenden Parallelen zwischen den ikonischen Figuren der Reiseerzählungen und den DC- und Marvel-Helden, tapferen Hobbits und Halb-Vulkaniern.

MEYER, Sylvie, **Le Roman d'aventures médiéval entre convention et subversion (XIIe-XIIIe siècles)**, Paris, Honoré Champion, 2018, 360 pages.

Les récits arthuriens étaient de véritables best-sellers qui réunissaient tous les ingrédients des grands romans d'aventures : exploits, amour, violence et voyages. Au XXIe siècle, ce genre relève de la paralittérature car il place le plaisir du lecteur avant la recherche esthétique. Or le roman d'aventures arthurien ne fait jamais le sacrifice de l'érudition à la « jubilation » du texte. Comment expliquer cet étonnant mélange de populisme et d'élitisme ? L'analyse suit le périple de cinq chevaliers du XIIe siècle, Érec, Lancelot, Yvain, Guinglain et Yder, jusqu'au point où tout bascule : l'accident de parcours qui, en inversant le sens de la lecture, transforme le sens de l'aventure.

REEVES, Richard, **The Sexual Imperative in the Novels of Sir Henry Rider Haggard**, New York, Anthem Press, 2018, 203 pages.

The book adopts a chronological framework which spans the entirety of Haggard's writing career and considers the novels and corresponding romances which he wrote at each stage in his literary development. It considers Haggard's literary representations in the context of contemporary sexual behaviours and attitudes, and of other contemporary literary representations of sexuality. It notes Haggard's deployment in his novels of contemporary literary genres, notably those of the Sensation Novel, the New Woman, and later Modernism, and it examines what he contributed to these genres and how his interpretation of them compared to that of his literary contemporaries.

SARICKS, Joyce G., **The Reader's Advisory Guide to Genre Fiction**, Chicago, ALA Editions (American Library Association), 2019, 402 pages. Edition révisée.

CINÉMA & TÉLÉVISION

ABRAMS, Nathan, **Stanley Kubrick: New York Intellectual**, New Brunswick (New Jersey), Rutgers University Press, 2018, 328 pages.

BENYAYER, Laurent & Philippe SICHLER, **Jean-Pierre Mocky: une vie de cinéma**, Magland, Neva éditions, 2018, 680 pages.

BINGEN, Steven, **Hollywood's Lost Backlot: 40 Acres of Glamour and Mystery**, Guilford (CT), The Lyons Press, 2018, 264 pages.

This Book will, for the first time ever, unwind the colorful and convoluted threads that make for the tale of one of the most influential and photographed places in the world. A place which most have visited, at least on screen, and which has contributed significantly and unexpectedly to the world's popular culture, and yet which few people today, paradoxically, have ever heard of.

This bizarre, magical place was the location for Tara in *Gone with The Wind*, the home of King Kong and Superman, of Tarzan and Batman, of the Green Hornet, of Elliot Ness, of Barney Fife, of Tarzan, of Rebecca, of *Citizen Kane*, of *Hogan's Heroes* and Gomer Pyle, of *Lasse*, of *A Star is Born* and *Star Trek*, and at least twice, of Jesus Christ.

BOCCIA, Luigi, et al., **Il cinema di Frank Darabont**, Roma, WeirdBook, (Overlook), 2018, 124 pages.

BRAUN, Michael, Oliver JAHRAUS, et al., (eds.), **Komik im Film**, Würzburg, Königshausen & Neumann, 2018, 400 pages.

BREMBILLA, Paola, **"It's All Connected" l'evoluzione delle serie TV statunitensi**, Milano, Franco Angelo, (Media cultura), 2018, 192 pages.

CAMPION, Benjamin, **"Le Concept HBO": élever la série télévisée au rang d'art**, Université François Rabelais, (Sérial), 2018, 234 pages.

La chaîne du câble premium américain HBO revendique une démarche artistique sans

concession : « It's Not TV. It's HBO ». Sous son impulsion, c'est un véritable « troisième âge d'or » des séries américaines qui prend corps à la fin des années 1990. Face à une concurrence de plus en plus rude et protéiforme, elle continue aujourd'hui d'avancer et de donner naissance à des séries qui créent l'événement.

CATENA, Stelvio, **La commedia all'italiana. Dizionario del cinema italiano**, Perugia Guerra Edizioni, 2018, 256 pages.

CHAMPCLAUX, Christophe, **"Tigres et Dragons" . Les arts martiaux au cinéma - Tome 1: de Tokyo à Hong Kong**, Paris, Guy Trédaniel, 2018, 256 pages.

Grâce à Bruce Lee, les spectateurs du monde entier découvrent au cours des années 1970 le "cinéma kung-fu" se référant à la tradition de Shaolin. Au Japon, succédant au Sugata Sanshiro d'Akira Kurosawa, le Street Fighter de Sonny Chiba bouscule les codes des arts martiaux traditionnels. Dans ces pages, les principaux artisans de l'âge d'or du genre sont largement évoqués : Wang Yu, Angela Mao, Lo Wei, Lo Lieh, etc. Ce livre raconte leur histoire.

CHAMPCLAUX, Christophe, **"Tigres et Dragons" . Les arts martiaux au cinéma - Tome 2: du ring à la rue**, Paris, Guy Trédaniel, 2018, 256 pages.

COLLECTIF, **Les Cinémas de Caro et Jeunet**, Cernunnos, 2018, 190 pages.

Delicatessen, La Cité des Enfants perdus, Amélie Poulain... des entretiens exclusifs, des documents d'archives montrés pour la première fois, plus de 280 illustrations et photos de tournage inédites. Un ouvrage de référence sur le cinéma d'aujourd'hui.. Artisans du cinéma, Marc Caro et Jean-Pierre Jeunet ont donné naissance à des films uniques, à la fois surprenants et familiers, poétiques et insolites, raffinés et effrayants. Plongez dans leur magie au fil des entretiens de ce livre, riche d'illustrations inédites et de photos de tournage. Delicatessen, La Cité des enfants perdus, Amélie Poulain, Un long dimanche de fiançailles, redécouvrez leurs films cultes, leurs projets et leurs courts-métrages. Un ouvrage de référence pour tous les fans de leur univers comme pour les amoureux de cinéma.

COSTIGLIO, Marica, **Andrej Tarkoskij. Il cinema del sacrificio**, Roma, Aracne, 2018, 2000 pages.

CURTI, Roberto, **Mavericks of Italian Cinema: Eight Unorthodox Filmmakers**,

1940s-2000s, Jefferson, McFarland, 2018, 217 pages.

Drawing from official papers and original scripts, this book includes previously unpublished information on the works and lives of post-World War II filmmakers Pier Carpi, Alberto Cavallone, Riccardo Ghione, Giulio Questi, Brunello Rondi, Paolo Spinola, Augusto Tretti and Nello Vegezzi.

MINI-DOSSIER LES DENTS DE LA MER

COLLECTIF, **Mad Movies Classics : Les Dents de la mer**, Paris, Custom Publishing, 2018, 100 pages.

PREVOST, Alexis, GAILLARD, Claude & Fred PIZZOFERRATO, **"Bad Requins" : l'histoire de la sharksplotation**, Paris, Huginn & Muninn, 2018, 216 pages.

Après son énorme succès international, les Dents de la mer va durablement inspirer pour le meilleur (parfois) et le pire (souvent) des producteurs avides d'exploiter l'appétit mondial pour les monstres aquatiques, donnant naissance à un sous-genre du cinéma d'exploitation encore pérenne de nos jours : la « sharksplotation ». De *Peur Bleue* (1999) à *Sharknado* (2013), en passant par *Bacalhau* (1975) ou *Snow Shark* (2014), ce livre richement illustré offre la première étude d'ensemble sur ce phénomène. Des chefs-d'oeuvre aux nanars, il n'y a qu'un pas et vous venez de le franchir....

QUIRKE, Antonia, **Les Dents de la mer**, Talence, Akileos, (BFI Classiques du cinema), 2018, 96 pages.

DABELL, Dawn, **More Than a Psycho: The Complete Films of Anthony Perkins**, Scotts Valley, CreateSpace Independent Publishing, 2018, 332 pages.

ESCHKE, Gunther & Rudolph Böhne, **Bleiben sie dran ! Dramaturgie von TV-Serien**, Köln, Halem, 2018, 287 pages.

EVIN, Guillaume, **Steve McQueen - King of Cool**, Paris, Hugo Image, 2018, 223 pages.

FRANGIONI, David, **Clint Eastwood. Icon. The Essential Film Art**, San Rafael, Insight Editions, 2018, 240 pages.

GAILLARD, Claude & Alexis PREVOST, **Dans l'enfer de la Rambosploitation**, Paris, Huginn & Muninn, 2018, 160 pages.

Dans les années 1980, le cinéma de guerre et d'action connaît un renouveau inattendu. Avec John Rambo, l'Amérique de Reagan, mais plus globalement le monde occidental, démocratique et libéral s'est trouvé une icône, une vitrine de chair et de muscles, une carte de visite guerrière, tendue à l'empire du mal et à un bloc sur le point de fondre dans un verre de Coca-Cola. En deux apparitions cinématographiques seulement, Rambo: First Blood de Ted Kotcheff (1982) puis Rambo: First Blood Part II de George Pan Cosmatos (1985), la machine de guerre est entrée dans l'imaginaire collectif, a généré des codes et un décorum que ses clones ne cesseront d'observer avec la méticulosité du faussaire.

GRAHAM, Don, **Giant: Elizabeth Taylor, Rock Hudson, James Dean, Edna Ferber, and the Making of the Legendary American Film**, New York, St Martin's Press, 2018, 323 pages.

GUSTAFSSON, Tommy & Pietari KAAPA (eds.), **Nordic Genre Film: Small Nation Film Cultures in the Global Marketplace**, Edinburgh, Edinburgh University Press, 2018, 288 pages.

Taking a transnational approach to the study of contemporary genre production, *Nordic Genre Film* discusses a range of internationally celebrated examples from the increasingly popular 'Nordic noir' genre, from TV shows and films like *The Bridge* (2011) and *Insomnia* (1997) to high concept 'video generation' productions such as *Iron Sky* (2012). Conceptualising Nordic genre film as an industrial and cultural phenomenon, other contributions focus on road movies, the horror film, autobiographical films, the quirky comedy, musicals, historical epics and pornography.

KAPNER, Vincent, **1001 Movies That Shocked the World: A Chronology of Cult, Horror and Banned Films, 1895-2018**, Scotts Valley (CA), CreateSpace Independent Publishing, 2018, 626 pages.

KAZANJIAN, Howard & Chris ENSS, **Cowboys, Creatures, and Classics: The Story of Republic Pictures**, Guilford (CT), The Lyons Press, 2018, xi, 251 pages.

KENDRICK, James (ed.), **A Companion to the Action Film**, Hoboken (NJ), Wiley-Blackwell, 2019, 550 pages.

KOEPNICK, Lutz, **Michael Bay**, Urbana, University of Illinois Press, (Contemporary Film Directors), 2018, 208 pages.

Le CLAIRE, Chris, **The Films, Television and Stage of Steve Reeves**, USN Dive Locker Press, 2018, 50 pages.

LEGGETT, Paul, **Good versus Evil in the Films of Christopher Lee**, Jefferson (NC), McFarland, 2018, x, 175 pages.

Sir Christopher Lee (1922–2015) was one of the most beloved actors of the past sixty years. He appeared in more than 200 feature films—from Hammer Horror and James Bond thrillers to *Star Wars* and *Lord of the Rings*—and more than 100 made-for-television movies. A versatile performer, he played a menacing figure in *Dracula* and *The Wicker Man*, a tragic one in *The Curse of Frankenstein* and *The Mummy*, and a spiritual hero in *The Devil Rides Out*. This study explores his legacy as a film actor and his diverse interpretations of the theme of good vs. evil.

LOMBARD, Philippe, **Paris, 100 films de légende**, Paris, Parigrammes, 2018, 128 pages.

De romance en comédie, d'aventure en tragédie, un Paris de cinéma prend corps, dont les images, de *Fantômas* aux *Enfants du Paradis*, d'*Hôtel du Nord* aux *Quatre Cents Coups*, d'*À bout de souffle* à *Midnight in Paris*, sont gravées dans nos mémoires.

McCOLLUM, Victoria & Giuliana MONTEVERDE (eds.), **HBO's Original Voices: Race, Gender, Sexuality and Power**, Abingdon, New York, Routledge, 2018, xi, 185 pages.

MORSIANI, Alberto, **Quentin Tarantino: ses débuts, ses succès, son regard sur son travail et celui de ses pairs**, Paris, Éditions de Grenelle, 2018, 236 pages.

MOSCA, Paolo, **Passageri Oscuri: piccola guida filosofica alle series TV**, CreateSpace Independent Publishing, 2018, 258 pages.

NEIBAUR, James, **The Hal Roach Comedy Shorts of Thelma Todd, Zasu Pitts & Patsy Kelly**, Jefferson (NC), McFarland, 2018, 134 pages.

Hoping to follow his success with Laurel and Hardy with a female comedy team, producer Hal Roach paired Thelma Todd with Zasu Pitts in a 1931 series of two-reel shorts that were quickly successful. When Pitts left the studio for

other pursuits, she was replaced by Patsy Kelly and the series continued to be successful. Todd died suddenly under mysterious circumstances in 1935 and Kelly tried to carry on, first with Pert Kelton, then with Lyda Roberti. When Roberti died in 1938, the series ended.

NEUMANN, Andreas, **Von Indianern, Geistern und Parteisoldaten: Eskapistische DDR- Fernseh Mehrteiler der 1980er Jahre**, Berlin, be.bra Wissenschaft, 2018, 360 pages.

NOMAN, Barry & Parker GRAEME, **Barry Noman's Crap Film Reviews**, KGHH Publishing, 2018, 311 pages.

NOTT, Robert, **The Films of Budd Boetticher**, Jefferson (NC), McFarland, viii, 192 pages.

PALUMBO, Jonathan, **Après la nuit animale**, Paris, Marest éditions, 2018, 184 pages.
Le cinéma, à travers des films très divers (*Le Sang des bêtes*, *Massacre à la tronçonneuse*, *Les Oiseaux* ou, plus récemment, *Gorge Cœur Ventre* de Maud Alpi), a su témoigner de la manière dont l'humanité traite les animaux. Les images que nous offre le 7^{ème} art sont révélatrices de notre humanité, de nos modes de consommation comme de notre rapport à la nature.

PAPIN, Bernard & Myriam TSIKOUNAS (dir.), **Fictions sérielles au temps de la RTF et de l'ORTF (1949-1974)**, Paris, L'Harmattan, (Les médias en acte), 2018, 266 pages.

Introduction : Bernard Papin et Myriam Tsikounas

Des archives

Marine Zelverte : Des sources écrites pour l'histoire des feuilletons de la RTF et de l'ORTF : les fonds des Archives Nationales

Géraldine Poels : L'audience des fictions sérielles dans les années 1960 : la mesure de l'âge d'or

Stratégies de production et de programmation
Bruno Hénocque : La place de la fiction sériele et des feuilletons dans la politique culturelle de l'ORTF au début des années 1970

Pascal Cesaro, Pierre Fournier : Des feuilletons soutenus par des ministères : une télévision de divertissement pour une politique d'édification

Yannick Lebtahi : L'art de s'inventer une histoire

Figures du héros sériel

Sébastien Le Pajolec : Comment Steve McQueen devint une star de la télévision française. Le lancement d'Au nom de la loi

Hélène Monnet-Cantagrel : Belphégor, enjeux esthétiques d'une réception spectaculaire

Taline Karamanoukian : Les figures de femme moderne dans les fictions plurielles de l'ORTF

À la recherche d'un nouveau langage

Aline Garin : Le Tour de la France par deux enfants (1957-1958) : quand un feuilleton pour enfants devient une expérience pour la RTF

Philippe Lavat : Les Cinq dernières minutes de Claude Loursais. Une autonomisation progressive du spectacle télévisuel ?

Marie-France Chambat-Houillon : Un drôle de feuilleton, Que ferait donc Faber ?

Séverine Barthes : Suivez Budart d'André Voisin : plus beau le « néo-feuilleton » ?

PIGA BRUNI, Emanuella, **Romanzo e serie TV. Critica sintomatica dei finali**, Pisa, Pacini editore, 2018, 141 pages.

RYAN, Tom, **The Films of Douglas Sirk: Exquisite Ironies and Magnificent Obsessions**, Jackson, University Press of Mississippi, 2019, 320 pages.

Best known for powerful 1950s melodramas like *All That Heaven Allows*, *Written on the Wind*, *The Tarnished Angels*, and *Imitation of Life*, Douglas Sirk (1897–1987) brought to all his work a distinctive style that led to his reputation as one of twentieth-century film's great directors. Sirk worked in Europe during the 1930s, mainly for Germany's UFA studios, and then in America in the 1940s and '50s. *The Films of Douglas Sirk: Exquisite Ironies and Magnificent Obsessions* provides an overview of his entire career, including Sirk's work on musicals, comedies, thrillers, war movies, and westerns.

SMITH, Iain Robert, **The Hollywood Meme: Transnational Adaptations in World Cinema**, Edinburgh, Edinburgh University Press, 2018, 192 pages.

Did you know that a Turkish remake of *The Exorcist* replaced the Catholicism with Islam? Or that James Bond and Batman team up together in the 1966 Filipino film *James Batman*? Or that a Bollywood remake of *Memento* has become one of the biggest box-office successes in India of all time? *The Hollywood Meme* is the first comprehensive study of the transnational adaptations of Hollywood movies that have appeared throughout world cinema. With case studies from the film industries of Turkey, India and the Philippines.

STANFIELD, Peter, **Hoodlum Movies: Seriality and the Outlaw Biker Film Cycle, 1966-1972**, New Brunswick, Rutgers University Press, 2018, 236 pages.

From *The Wild Angels* in 1966 until its conclusion in 1972, the cycle of outlaw motorcycle films contained forty-odd formulaic examples. *Hoodlum Movies* is not only about the films, its focus is on why and how these films were made, who they were made for, and how the cycle developed through the second half of the 1960s and came to a shuddering halt in 1972.

STE-CROIX DUBÉ, Sébastien, **La Culture du divertissement. Art populaire ou vortex cérébral**, Montréal, Varia, (Prose de combat), 2018, 186 pages.

Écrit dans un souffle littéraire, à cheval entre l'anecdotique et l'analyse culturelle, cet essai tente de cerner la portée vertigineuse du divertissement dans nos vies. Empruntant divers angles, l'auteur en vient à nous montrer comment le divertissement – celui de l'écran de télévision, de Facebook, du jeu vidéo, de la pornographie, etc. – n'est peut-être pas un symptôme du néolibéralisme, mais bien un de ses engrenages fondamentaux.

TARKOVSKY, Andrey, Hans-Joachim SCHLEGEL & Lothar SCHIRMER (eds.), **Tarkovsky: Films, Stills, Polaroids & Writings**, New York, Thames & Hudson, 2019, 288 pages.

TAYLOR, Larry, **Tony Scott: A Filmmaker on Fire**, Jefferson (NC), McFarland, 2019, 149 pages.

Tony Scott got his start as a film director when he joined his brother at the lucrative commercial directing company Ridley Scott Associates. After directing *Top Gun*—his second film, which changed not only the trajectory of his own life but of the entire action-movie industry.

TELLOP, Nicolas, **Les Courses-poursuites au cinéma**, Éditions Le Vernet, Aedon, (Détails), 2018, 188 pages.

On ne compte plus les scènes d'anthologie au cinéma qui sont des courses-poursuites. Depuis le muet, elles constituent le clou du spectacle dans un film, propre à déclencher des avalanches de rires et des frissons en cascade. Art des images en mouvement, le cinéma est destiné à retranscrire l'intensité des gestes et la trajectoire des corps. Inscrit dans le temps, travaillé par l'idée du rythme, il a vocation à saisir la vitesse, ses phases d'accélération et de décélération. Mais pas seulement.

TENTORI, Antonio & Fabio GIOVANNINI, **Last Action Heroes. Il cinema italiano d'azione degli anni 80**, Milano, Bloodbuster, (I ratti), 2018, 224 pages.

TERRACE, Vincent, **Television Series of the 2000s: Essential Facts and Quirky Details**, Lanham (MD), Rowman & Littlefield, 2018, 246 pages.

In the first decade of the new millennium, the four major networks struggled to hold their own as cable channels and unscripted shows began to dominate the television landscape. Network powerhouses like *24*, *Desperate Housewives*, and *Two and a Half Men* competed for viewers siphoned off by cult shows like *The Closer*, *Gilmore Girls*, and *Veronica Mars*. In that decade, shows such as *30 Rock* and *Modern Family* were vying for awards while programs like *Bones*, *CSI*, and *Dexter* were pushing the envelope for graphic violence. All of these shows live on in syndication, streaming services, and DVDs, generating a constant wave of new viewers.

THOMAS, Sarah, **James Mason**, London, British Film Institute, (Film Stars), 2018, 146 pages.

THON. Jan-Noël, **Transmedial Narratology and Contemporary Media Culture**, Lincoln, University of Nebraska Press, (Frontiers of Narratives), 2018, 558 pages.

This book provides not only a method for the analysis of salient transmedial strategies of narrative representation in contemporary films, comics, and video games but also a theoretical frame within which medium-specific approaches from literary and film narratology, from comics studies and game studies, and from various other strands of media and cultural studies may be applied to further our understanding of narratives across media.

THROWER, Stephen, **Nightmare USA: The Untold Story of the Exploitation Independents**, Godalming (Surrey), FAB Press Limited, 2018, 528 pages.

From Quentin Tarantino (*Kill Bill*) to Eli Roth (*Hostel*), the young guns of modern Hollywood just can't get enough of that exploitation film high. That's because, between 1970 and 1985, American Exploitation movies went berserk. With censorship relaxed, and the gate to excess wide open, horror - the Exploitation genre *par excellence* - offered a vibrant alternative to the mainstream of American cinema. Luridly titled wonders like *The Headless Eyes*, *Scream*, *Bloody*

Murder and Hitch Hike to Hell were everywhere, from the drive-ins of Texas to the grindhouses of New York, touting a combination of mind-bruising violence, weird sex and drug-soaked delirium. Massively popular around the world, American exploitation movies added immensely to the richness of the nation's cinema, but they have remained *persona non grata* in most serious studies of American film. Until now...

TREVISANI, Edoardo, **Rappresentare la paura. Guerra, orrore e sogno tra mass media, arte e cinema**, Print Me, (Mass media cultura e societa), 2018, 42 pages.

VAHDANI, Alizera, **The Hero and the Grave: The Theme of Death in the Films of John Ford, Akira Kurosawa and Sergio Leone**, Jefferson (NC), McFarland, 2018, viii, 167 pages.

The theme of death is an essential component of film narrative, particularly in how it affects the hero. Filmmakers from different cultures and backgrounds have developed distinct yet archetypal perspectives on death and the protagonist's response. Focusing on Western and Japanese period genre films, the author examines the work of John Ford (1894–1973), Akira Kurosawa (1910–1998) and Sergio Leone (1929–1989) and finds similarities regarding death's impact on the hero's sense of morality.

WADDELL, Calum, **The Style of Sleaze: The American Exploitation Film, 1959-1977**, Edinburgh, Edinburgh University Press, 2018, viii, 207 pages.

What is an exploitation film? *The Style of Sleaze* reasons that the aesthetic and thematic approach of the key texts within three distinct exploitation demarcations - blaxploitation, horror and sexploitation - indicate a concurrent evolution of filmmaking that could be seen as an identifiable cinematic movement. Offering a fresh perspective on studies of marginal cinema, *The Style of Sleaze* maintains that defining exploitation cinema as a vaguely attributed 'excess' is unhelpful, and instead concludes that this period in American film history produced a number of the most transgressive, and yet morally complex, motion pictures ever made.

WILLIAMS, Linda & Christine GLEDHILL (eds.) , **Melodrama Unbound: Across History, Media, and National Culture**, New York, Columbia University Press, 2018, xxv, 406 pages.

They examine how melodrama has traveled to and been transformed in India, China, Japan, and South America, whether through colonial circuits or later, globalization; how melodrama mixes with other modes such as romance, comedy, and realism; and finally how melodrama has modernized the dramatic functions of gender, class, and race by orchestrating vital aesthetic and emotional experiences for diverse audiences.

WOLGUST, Isabelle, **Dictionnaire de la comédie musicale**, Paris, Éditions Vendémiaire, 2018, 293 pages.

WYBON, Jérôme, **Belmondo, le magnifique**, Paris, Hugonn & Muginn, 2018, 192 pages.

ROMANS ET FILMS POLICIERS



LITTÉRATURE

BENVENUTI, Giuliana, **Il brand "Gomorra". Dal romanzo alla serie TV**, Bologna, Il Mulino edizioni, 2018, 205 pages.

BÖNISCH, Dana, **Geopolitik des Terrors: Visualität und Topologie in Texten nach 9/11**, Göttingen, V & R Unipress, 2017, 235 pages.

CASEY, Maud, **The Art of Mystery: The Search for Questions**, Minneapolis, Graywolf Press, 2018, 143 pages.

From Shirley Jackson to Paul Yoon, from spirit photography to the radical nature of empathy. Casey looks at how mystery is created and, in space of uncertainty and unknowing, searches for questions rather than answers.

CALABRESE, Stefano & Roberto Rossi, **La crime fiction**, Roma, Carocci, (Le Bussole), 2018, 140 pages.

**EN RAPPEL
À L'OCCASION DES FÊTES**

Norbert Spehner

LE DÉTECTIONNAIRE

**Dictionnaire des personnages
principaux de la littérature policière et
d'espionnage**

**Lévis (Qc), Éditions Alire, 2016, 800
pages.**

Dès son apparition au XIX^e siècle, la littérature policière a fasciné. D'abord récit d'énigmes et de détection, le roman policier a évolué et s'est diversifié au fil des décennies, tant et si bien qu'il est d'usage maintenant de parler « des » littératures policières. En France, tout comme au Québec et dans l'ensemble de la francophonie, il ne s'est jamais publié autant de polars, de romans noirs et d'espionnage. Comme lecteur, nous avons littéralement l'embarras du choix. Or, pour bien choisir ses lectures, encore faut-il savoir ce qui est offert... et c'est là qu'entre en scène « Le Détectionnaire » qui présente, à la manière d'un dictionnaire, tous les personnages récurrents qui ont fait la réputation de la littérature policière mondiale — plus de 2600!

Plonger dans « Le Détectionnaire », c'est partir à la découverte de Sherlock HOLMES et d'Hercule POIROT (Grande-Bretagne), de Philip MARLOWE, Hieronymus BOSCH et Hannibal LECTER (États-Unis), de Kurt WALLANDER et Michael BLOMKVIST (Suède), de Jules MAIGRET et M. WENS (Belgique), de SAN-ANTONIO et Benjamin MALAUSSÈNE (France), sans oublier Maud GRAHAM, Daniel DUVAL, Victor LESSARD (Québec) et des milliers d'autres, tous aussi passionnants... de Pat ABBOTT à Anna ZORAN. Instructif — grâce entre autres à l'éclairante présentation de Norbert Spehner —, abondamment illustré, de consultation simple et agréable, « Le Détectionnaire » est l'outil indispensable qui manquait à l'amateur de littérature policière pour enfin satisfaire pleinement sa passion!

Pour chaque personnage : une notice "biographique", la bibliographie, les films et/ou les séries tv, les études.

Note: l'ouvrage est disponible en Europe, mais vous pouvez aussi le commander en ligne sur le site des éditions Alire ou sur Amazon.

DECHÊNE, Antoine, **Detective Fiction and the Problem of Knowledge: Perspectives on the Metacognitive Mystery Tale**, Cham, Palgrave Macmillan, 2018, xii, 347 pages.

This book establishes the genealogy of a subgenre of crime fiction that Antoine Dechêne calls the metacognitive mystery tale. It delineates a corpus of texts presenting 'unreadable' mysteries which, under the deceptively monolithic appearance of subverting traditional detective story conventions, offer a multiplicity of motifs – the overwhelming presence of chance, the unfulfilled quest for knowledge, the urban stroller lost in a labyrinthine text – that generate a vast array of epistemological and ontological uncertainties. Analysing the works of a wide variety of authors, including Edgar Allan Poe, Jorge Luis Borges, and Henry James, this book is vital reading for scholars of detective fiction.

EDWARDS, Martin, **The Story of Classic Crime in 100 Books**, Scottsdale (AZ) Poisoned Pen Press, 2017, 370 pages.

This book tells the story of crime fiction published during the first half of the twentieth century. The diversity of this much-loved genre is breathtaking, and so much greater than many critics have suggested. To illustrate this, the leading expert on classic crime discusses one hundred books ranging from *The Hound of the Baskervilles* to *Strangers on a Train* which highlight the entertaining plots, the literary achievements, and the social significance of vintage crime fiction. This book serves as a companion to the acclaimed British Library Crime Classics series but it tells a very diverse story. It presents the development of crime fiction from Sherlock Holmes to the end of the golden age in an accessible, informative and engaging style.

GOUANVIC, Jean-Marc, **Hard-Boiled Fiction & Série noire: les métamorphoses du roman policier anglo-américain en français (1945-1960)**, Paris, Classiques Garnier, (Translatio, no 1), 2018, 281 pages.

Cet essai propose une étude sociologique des productions de la Série noire (NRF/Gallimard) de 1945 à 1960, en s'appuyant sur les archives de la collection. Il présente une analyse du mode d'organisation de la Série noire dans le champ français du roman policier et de la sémiotique des romans hard-boiled anglo-américains.

GRANIER, Caroline, **A armes égales. Les femmes armées dans les romans policiers contemporains**, Cœuvres-et-Valsery, éditions Ressouvenances, 2018, 258 pages.

Les enquêtrices dans les polars... Les figures de fliques, de privées, de journalistes d'investigation, d'inspectrices sont de plus en plus nombreuses (françaises, européennes ou américaines). Cérébrales, fonceuses, intuitives ou rationnelles, épanouies ou névrosées. Célibataires ou en couple, avec ou sans enfants. Qu'ont-elles en commun ? Un désir d'aventures et une soif de liberté sans limites. Attention : elles sont souvent armées... combatives en tout cas. Car leur place dans un monde encore dominé par les hommes n'est pas acquise. Alors elles agissent et prennent leurs affaires en main : et si elles nous montraient la voie ?

HARRISON, Osvaldo di Paolo, **Queer noir hispanico**, San Juan, Isla Negra Editores, 2018, 165 pages.

HERMAN, Peter (ed.), **Terrorism and Literature**, Cambridge, New York, Cambridge University Press, 2018, xv, 527 pages.

Terrorism has long been a major shaping force in the world. However, the meanings of terrorism, as a word and as a set of actions, are intensely contested. This volume explores how literature has dealt with terrorism from the Renaissance to today, inviting the reader to make connections between older instances of terrorism and contemporary ones, and to see how the various literary treatments of terrorism draw on each other.

HULSE, Ed, **Fighting Crime One Dime at a Time: The Great Pulp Heroes**, CreateSpace Independent Publishing, 2017, 220 pages.

The Shadow, The Spider, The Avenger, Doc Savage, The Black Bat, The Phantom Detective — these swashbuckling heroes of mid-20th-century pulp fiction all had one thing in common: They fought crime from outside the law, unhindered by red tape and unmindful of such legal niceties as due process. They fought with fists and guns, for the most part hiding their true identities beneath outlandish costume and grotesque disguises. This collection of essays by distinguished pulp-fiction aficionados chronicles the era of single-character magazines from offbeat angles and with keen insight.

KOERBER, Benjamin, **Conspiracy in Modern Egyptian Literature**, Edinburgh, Edinburgh University Press, 2018, xi, 236 pages.

Conspiracy theory in the Arab World has come to be associated with the rhetoric of Islamist extremists and authoritarian regimes. Yet its principle tropes - omnipotent secret societies, impending apocalypse, heroes who crack codes - have recurred in Arabic literature as well. A number of Egyptian authors, including Ali Ahmad Bakathir, Naguib Surur, Sonallah Ibrahim, Gamal al-Ghitani, and Youssef Rakha have crafted potent narratives of conspiracy that have remained unexamined until now.

LASSNER, Phyllis, **Espionage and Exile: Fascism and Antifascism in British Spy Fiction and Film**, Edinburgh, Edinburgh University Press, 2018, 272 pages.

Espionage and Exile demonstrates that from the 1930s through the Cold War British writers Eric Ambler, Helen MacInnes, John le Carré, Pamela Frankau and filmmaker Leslie Howard combine propaganda and popular entertainment to call for resistance to political oppression. Their spy fictions deploy themes of deception and betrayal to warn audiences of the consequences of Nazi Germany's conquests and later, the fusion of Fascist and Communist oppression.

NAVARRO VILLEGAS, Julio César, **Invitación a la novela policiaca: los detectives (y malhechores) mas célebres de la literatura**, Volume 1, CreateSpace Independent Publishing, 2018, 254 pages.

OLLERMAN, Nick, **Hardboiled, Noir and Gold Medals. Essays on Crime Fiction Writers from the 50s through the 90s**, Rosswell (GA), Starhouse Press, 2017, 298 pages.

OSTERIED, Peter, **Eurospy-Helden: Jerry Cotton/Kommissar X/Sumuru**, Scotts Valley (CA) CreateSpace Independent Publishing Platform, 2016, 230 pages.

PARDO, Carlos, **El detective y la ciudad: el espacio urbano en las novelas de detectives de Paco Ignacio Taibo II y Leonardo Padura Fuentes**, Medellín, Editorial de Antioquia, 2017, 146 pages.

PEPPER, Andrew, **Unwilling Executioner: Crime Fiction and the State**, Oxford, Oxford University Press, 2016, ix, 269 pages.

What gives crime fiction its distinctive shape and form? What makes it such a compelling vehicle of social and political critique? *Unwilling Executioner* argues that the answer lies in the emerging genre's complex and intimate relationship with the bureaucratic state and

modern capitalism, and the contradictions that ensue once the state assumes control of the criminal justice system. This study offers a dramatic new interpretation of the genre's emergence and evolution over a three hundred year period and as a genuinely transnational phenomenon.

PRICE, Cheryl Blake, **Chemical Crimes: Science and Poison in Victorian Crime Fiction**, Columbus, The Ohio State University Press, 2019, 210 pages.

In *Chemical Crimes: Science and Poison in Victorian Crime Fiction*, Cheryl Blake Price delves into the dark world of Victorian criminality to examine how poison allowed authors to disrupt gender boundaries, genre, and the professionalization of science. Tracing the role of the chemical crime through the works of Letitia Elizabeth Landon, Ellen Wood, Edward Bulwer Lytton, L. T. Meade, Charles Warren Adams, and Wilkie Collins, Price argues that poison this intervention not only provided a useful tool for authors to challenge the growing power of science but also that its fluid nature and ability to mix, mingle, and transcend boundaries made it ideal for generic experimentation.

REDDY, Maureen T., **Noir and the Irish Nation. Contesting Irishness in Crime Fiction**, London & New York, Routledge, 2019, 176 pages.

Reddy places what she calls Hibernian Noir in the context of the social and economic conditions in Ireland from 1998 to 2012 and relates that period to the post-World War I United States that gave rise to hardboiled detective fiction. As Reddy shows, Irish hardboiled fiction participates in the genre's tradition of placing previously marginalized individuals in positions of narrative authority. At the same time, Reddy argues that writers such as Ken Bruen, Benjamin Black, Tana French, Niamh O'Connor, Cormac Millar, Stuart Neville, Brian McGilloway, Declan Hughes, and Declan Burke are collectively working through the problem of defining Irishness and grappling with deep anxieties about a society that is rapidly changing.

SCIASCIA, Leonardo, **Il metodo di Maigret e altri scritti sul giallo**, Milano, Adelphi, (Piccolo biblioteca Adelphi), 2018, 191 pages.

STRONGMAN, Luke & Kenneth, **The Steel Registry: Characters of Detective Fiction**, Hauppauge (NY), Nova Science Publishers, 423 pages.

Famous detective fiction characters and the authors who created them are celebrated through brief descriptive and exploratory synopses - including luminaries such as Conan-Doyle, Christie, Sayers, Chandler, Hammett, Marsh, Fleming, Stark, Le Carre, Dexter, Follett, Ludlum, Paretsky, Rankin, Burke, Ellroy, Dibdin, Grisham, Temple, Childe, Reichs, Hayder, James, Larsson, Galbraith, Hurwitz, and many more. This book explores the many reasons for reading crime fiction, not the least of them being the vast variety of literature that the genre embraces. The book also celebrates the "heroes and heroines" of detective fiction, describing in brief the nuances of their characters.

TOPPANO, Michela & Claudio MILANESI (dir.), **Aux origines du roman policier: France, Espagne, Italie, Pérou**, in *Cahiers d'études romanes*, nouvelle série, no 34, (1), 2017, 179 pages. Publié par les Presses universitaires de Provence (Aix-en-Provence).

Les origines du roman policier : Italie France Espagne Pérou

Michela Toppano (Aix Marseille Univ, CAER, Aix-en-Provence, France), Le récit d'enquête dans quelques romans italiens entre XIXe et XXe siècle : le cas de Federico De Roberto, Matilde Serao et Salvatore Farina.

Alessio Berré (Université d'Avignon/CRIX Paris Ouest), Judiciaire ou policière ? Vers une redéfinition de la littérature criminelle post-unitaire.

Luciano Curreri (Université de Liège/Traverses), L'entrée en matière vs le médaillon. Quelques notes sur le policier archaïque italien et sur Jarro.

Francesca Facchi (University of Toronto), Entre enquête et « mystères » : la représentation de Florence dans les « romans judiciaires » de Jarro (1882-1884).

Saliha Aklouf (Paris 3 Sorbonne Nouvelle), Jean Diable de Paul Féval : un précurseur oublié du roman policier français.

Etienne Leterrier (Aix Marseille Univ, CIELAM, Aix-en-Provence, France), Cagliostro (1743-1795) inventeur d'Arsène Lupin : circulation, transformation et enjeux d'un modèle héroïque du roman historique au roman policier.

Murielle Borel (Aix Marseille Univ, CAER, Aix-en-Provence, France), Remonter aux origines. Les récits 'policiers' d'Emilia Pardo Bazán.

Ricardo Sumalavia (Pontificia Universidad Católica del Perú), Territoire criminel: violence et roman policier au Pérou.

Les origines du roman policier : interprétations et réécritures au XXe siècle

Paolo Caponi (Università Statale di Milano/CRC Criminal Hero), *Broadway et parages. Les origines anglo-américaines du théâtre "giallo" italien.*

Stéphane Chaudier (Université Charles De Gaulle Lille 3/ ALiThiLa), *Affleurements de l'intrigue policière dans La Recherche du temps perdu.*

Giuliana Pias (Université Paris Ouest Nanterre la Défense/ CRIX), Efisio Marini : *une archéologie romanesque du roman policier.*

A PROPOS DES AUTEURS

CREMONINI, Laura, **Edgar Wallace e il cinema**, Independently Published, 2018, 217 pages.

CROWE, Michael John, **The Gestalt Shift in Conan Doyle's Sherlock Holmes Stories**, Cham, Palgrave Macmillan, 2018, xii, 229 pages.

This book analyzes the four novels and fifty-six stories written by Sir Arthur Conan Doyle describing the adventures and discoveries of Sherlock Holmes. Michael J. Crowe suggests that nearly all the Holmes stories exhibit the pattern known as a Gestalt shift, in which suddenly Holmes's efforts reveal a new perspective on the case, typically identifying the culprit(s) and resolving the case.

GARNOT, Benoît, **L'Histoire selon San Antonio**, Dijon, Presses universitaires de Dijon, 2018, 115 pages.

La place de l'histoire dans les San-Antonio n'a jamais été étudiée ; pourtant, leur auteur accorde à cette discipline le rôle d'un véritable hobby. En donnant à chacun de ses avatars comme un air de famille, les allusions ou références historiques tissent une trame, certes ténue, mais qui traverse l'ensemble de l'oeuvre. San-Antonio s'en sert pour illustrer ou caractériser d'un trait, des gens, des événements, des situations, des ambiances, des lieux mais aussi pour ébaucher, par touches dispersées, une conception pessimiste de l'histoire humaine.

GLAZZARD, Andrew, **The Case of Sherlock Holmes: Secrets and Lies in Conan Doyle's Detective Fiction**, Edinburgh, Edinburgh University Press, 2018, x, 252 pages.

The Case of Sherlock Holmes uncovers what is untold, partly told, wrongly told, or deliberately concealed in Arthur Conan Doyle's Sherlock Holmes saga. This engaging study uses a

scholarly approach, combining close reading with historicism, to read the stories afresh, sceptically probing Dr Watson's narratives and Holmes's often barely credible solutions. Drawing on Victorian and Edwardian history, Conan Doyle's life and works, and Doyle's literary sources, the book offers new insights into the Holmes stories and reveals what they say about money, class, family, sex, race, war, and secrecy.

LACOURBE, Roland présente, **Ellery Queen. Parcours d'un mythe américain** (par l'équipe d'Enigmatika - Coordonné par Philippe Fooz, avec l'assistance technique de Roland Lacourbe), Lulu.com, Semper Aenigma, 2018, 390 pages.

ELLERY QUEEN — le nom derrière lequel se cachent Frederic Dannay et Manfred B. Lee — a marqué à tel point son époque que l'éminent critique Anthony Boucher a dit qu'il ÉTAIT le roman policier américain. Son influence est considérable, en tant qu'auteur aussi bien qu'anthologiste ou éditeur. Qu'on en juge : plus de 40 romans, plus de 80 nouvelles, 350 pièces radiophoniques, une cinquantaine d'anthologies, 10 films, plus de 160 épisodes télévisés. Et la publication du ELLERY QUEEN'S MYSTERY MAGAZINE, à la notoriété mondiale et qui demeure, historiquement, la revue la plus prestigieuse du genre policier. Au terme de cette étude, la plus complète et la plus méthodique jamais consacrée à cet auteur, vous conviendrez, comme nous, amateurs de la chose policière, que, mieux qu'un nom de plume... ELLERY QUEEN est une institution !

LALANNE, Catherine (dir), **Le Baiser et la morsure. Yasmina Khadra**, Toronto, Novalis, 2018, 178 pages. [Entretiens avec Yasmina Khadra]

RUSTERHOLZ, Peter, **Chaos und Renaissance im Durcheinandertal Dürrenmatts**, Baden-Baden, Ergon Verlag, in der Nomos Verlagsgesellschaft, 2017, 242 pages.

SAMAKÉ, Adama, **La Femme : perception, représentations et significations dans l'écriture de Mongo Béti**, Paris, Éditions Complicités, 2017, 231 pages.

SORBERA, Silvestra, **La forma dell'acqua, Camilleri tra la letteratura e fiction**, Independently Published, 2018, 110 pages.

TYRAS, George (dir.), **Geometrias de la memoria**, Castellano, 2018, 288 pages. [entretiens avec Manuel Vasquez Montalban]

CINÉMA & TÉLÉVISION

BARTOLINI, Claudio, **Il cinema giallo-thriller italiano**, Roma, Gremese Editore, 2017, 334 pages.

BRION, Patrick, **Le Film noir 1: USA, 1912-1960**, Paris, Éditions SW Télémaque, 674 pages.

Genre mythique d'une exceptionnelle richesse, le Film noir américain a donné naissance, depuis plus d'un siècle, à des figures légendaires et d'innombrables icônes. Créateur du Cinéma de minuit et spécialiste du cinéma américain, Patrick Brion propose une somme encyclopédique unique de plus de 1 100 films noirs, produits aux Etats-Unis de 1912 à 1960. Un second volume couvrira la période des années 1960 à nos jours.

COLLECTIF, **Il était une fois en Amérique**, Paris, L'Avant-Scène du cinéma, (Revue), no 656-657, 2018, 205 pages.

DECOBERT, Lydie, **La Peinture à l'oeuvre dans le cinéma d'Alfred Hitchcock**, Paris, L'Harmattan, (Champs visuels), 2018, 230 pages.

Cet ouvrage met en lumière le lien établi entre l'art pictural et le cinéma d'Alfred Hitchcock. Les tableaux sont mis en scène et dynamisent la narration, mais s'asservissent-ils aux récits ? Sous quelles formes et jusqu'où s'étend l'impact de la peinture sur le cinéma hitchcockien ? L'auteur décrit les décors, les toiles de fond, les tableaux qui habitent et structurent les images du réalisateur, tout en faisant appel à la mémoire collective.

DEMING, Richard, **Touch of Evil**, London, BFI Publishing, (BFI Film Classics), 2019, 104 pages.

DI MARINO, Stefano, **Guida al cinema di spionaggio**, Bologna, Odoja, (Odoja Libray), 2018, 512 pages.

DUNCAN, Paul, **Alfred Hitchcock: Filmographie complète**, Taschen, 2018, 688 pages.

EDWARDS, Cary, **He Disagreed with Something that Ate Him: Reading The Living Daylights and License to Kill**, vol. 1, (Cinephile Film Readers), Scotts Valley (CA) CreateSpace Independent Publishing Platform, 2018, 108 pages.

FIELD, Matthew & Ajay CHOWDHURY, **Some Kind of Hero: The Remarkable Story of the James Bond Films**, Stroud (UK), The History Press, 2018, 816 pages.

FRAME, Gregory, **The American President in Film and Television: Myth, Politics and Representation**, Oxford, New York, et al., Peter Lang, 2018, xx 328 pages.

FERNANDEZ-CRUZ SEQUERA, Francisco José & Marcos Lopez HERRADOR, **Crímenes de cine**, Torrevieja, Editorial Eas, 2018, 180 pages.

FULIGNI, Bruno, **Le Bureau des légendes décrypté**, Paris, L'Iconoclaste/The Oligarchs éditions, 2018, 265 pages. Préface d'Éric Rochant.

Diffusée dans plus de cent pays, la série Le Bureau des légendes plonge le spectateur dans l'univers très secret des SR, les services de renseignement. Son créateur, Éric Rochant, s'est considérablement documenté pour imaginer une fiction très réaliste au point de brouiller les pistes entre fiction et réalité.

Bruno Fuligni, historien du renseignement, décrypte la série pour mettre en lumière toutes les références à des histoires vraies ou à des techniques effectivement utilisées par les SR.

GEHRING, Wes D., **The Humorous Hitchcock: Comedic Elements in Twelve Defining Films**, Jefferson, McFarland, 2019, 241 pages. [à paraître]

GREENE, Richard & Rachel ROBINSON-GREENE (eds.), **Twin Peaks and Philosophy: That's Damn Fine Philosophy**, Chicago (IL), Open Court, 2018, xii, 258 pages.

I. I am one hundred percent sure that we're not completely sure -- Dream investigations of tree house operations -- Know thyself, Agent Cooper! -- Laura Palmer - Madonna and whore -- Special epistemic agent Dale Cooper -- Albert among the chowder-head yokels and blithering hayseeds II. My log does not judge -- But what does it mean? -- The art of playing along with dancing little people -- I sure feel uncomfortable being in this situation with you - - III. It's like I'm having the most beautiful dream and the most terrible nightmare at once -- My dharma is the road that never ends -- The Miss Twin Peaks award goes to... -- The mother of all bombs -- It's not about BOB - it never was -- IV. The owls are not what they seem -- Reason and catharsis -- Diane, I am now upside down -- The evil in these woods -- Doppelgängers, doubles, and tulpas -- Through plastic our secrets seen -- V. I have no idea

where this will lead us, but I have a definite feeling it will be a place both wonderful and strange -- Repeating Twin Peaks -- A pataphysical cherry pie.

HANSEN TOFT, Kim, Steven PEACOCK & Sue TURNBULL (eds.), **European Television Crime Drama and Beyond**, New York, Palgrave Macmillan, 2018, 294 pages.

The chapters, all written by leading television and crime fiction scholars, provide readings of crime dramas such as the Swedish-Danish *The Bridge*, the Welsh *Hinterland*, the Spanish *Under Suspicion*, the Italian *Gomorra*, the German *Tatort* and the Turkish *Cinayet*. By examining both European texts and the 'European-ness' of various international dramas, this book ultimately demonstrates that transnationalism is at the very core of TV crime drama in Europe and beyond.

HYDER, Paul, **Hitchcock's Vertigo: A Personal Journey Through the Greatest Film Ever**, Scotts Valley (CA) CreateSpace Independent Publishing, 2018, 145 pages.

IACHETTI, Stefano, **La paura cammina con i tacchi alti. Il giallo all'italiano racconto dalle protagoniste e dai protagonisti del cinema degli anni Settanta**, Piombino, Ass. culturale il Foglio, 2017, 290 pages.

ISENBERG, Noah, **We'll Always Have Casablanca : The Legend and Afterlife of Hollywood's Most Beloved Film**, New York, W.W. Norton, 2018, 336 pages.

LARKE-WALSH, George (ed.), **A Companion to the Gangster Film**, Lanham MD, John Wiley & Sons, 2018, 552 pages.

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25 Gangsta Gangsta: Hong Kong Triad Films, 1986–2015: *Valerie Soe*

26 Politics, Social Order, and Hierarchies in Post-Millennium Hong Kong Cinema: *Kelvin Ke Jinde*

27 Jung Doo-hong and the Gangster Body: Kkangpae in Contemporary South Korean Cinema: *Se Young Kim*

LAW, John William, **The Lost Hitchcock: Uncovering the Lost Films of Alfred Hitchcock**, San Francisco, Aplomb Publishing, 2018, 280 pages.

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LEIGH, David, **Cocktailement vôtre ! Les recettes de cocktails et boissons préférées de James Bond 007**, Paris, Dunod, (Hors Collection), 2018, 144 pages.

LEPINGLE, Gaël, **Agent X27, de Josef von Sternberg: la fiction euphorique**, Crisnée (Belgique), Yellow Now, (Côté Films, #37), 2018, 107 page.

LÖSCHNIGG, Martin & Marzena SOKOLOWSKA-PARYZ (eds.), **The Enemy in Contemporary Film**, Berlin, De Gruyter, 2018, vii, 413 pages. While filmic representations of 'enemies' are legion, film studies have so far neglected the way in which filmic mediations of enemy images have contributed to shaping cultural memories. The present volume investigates the (de)(re)constructions of enemy images in international film since the 1970s. The three parts deal with (re)configurations of the enemy in contemporary global cinemas, analysing films on the two world wars, on regional military conflicts, ethnic, racial and gender conflicts, socio-political conflicts and forms of terrorism.

MACCHI, Andrea, **Sherlock Junior - une svolta nel cinema di Buster Keaton**, lulu.com, 2018, 88 pages.

MARMO, Lorenzo, **Roma e il cinema del dopoguerra. Neorealismo, melodramma, noir**, Roma, Bulzoni, (Impronte. Cinema, 19)2018, 230 pages.

McGIVERN, Carolyn, **Claire Trevor: Queen of the Bs and Hollywood Film noir**, Independently Published, 2018, 153 pages.

MOORE, Sir Roger, **The 007 Diaries: Filming Live and Let Die**, London, The History Press, 2018, 224 pages.

MÜLLER, Janina, **Musik im klassischen Film noir**, Würzburg, Königshausen & Neumann, 2018, 250 pages.

NAREMORE, James, **Film noir: A Very Short Introduction**, Oxford & New York, Oxford University Press, 2019, 144 pages.

NEIBAUR, James L., **The Charlie Chan Films**, Albany (Georgia), BearManor Media, 2018, 310 pages.

PADILLA, Mark, **Classical Myth in Four Films of Alfred Hitchcock**, New York, Lexington Books, 2018, 336 pages.

This book treats four representative films, each from a different decade of his early career. The first two movies were produced in London: *The Farmer's Wife* (1928) and *The Man Who Knew Too Much* (1934); the second two in Hollywood: *Rebecca* (1940) and *Strangers on a Train* (1951). In close readings of these movies, Padilla discusses myths and literary texts such as the Judgment of Paris, *The Homeric Hymn to Demeter*, Aristophanes's *Frogs*, Apuleius's tale "Cupid and Psyche," Homer's *Odyssey*, and *The Homeric Hymn to Hermes*. Additionally, many Olympian deities and heroes have archetypal resonances in the films in question.

PIOTROWSKA, Agnieszka, **The Nasty Woman and the Neo Femme Fatale in Contemporary Cinema**, New York & London, Routledge, 2018, 136 pages.

Piotrowska presents 'the nasty woman' across cultural and mythical landscape as a figure fighting against the entitlement of the patriarchy. The writer argues that in films such as *Zero Dark Thirty*, *Red Road*, *Stories We Tell*, and even *Gone Girl* the 'nastiness' of female characters creates a new space for reflection on contemporary society and its struggles against patriarchal systems. The nasty woman or neo *femme fatale* is a figure who disrupts stable situations and norms; she is pro-active and self-determining, and at times unafraid to use dubious means to achieve her goals. She is often single, but when married she subverts and undermines the fundamental principles of this patriarchal institution.

SIPIÈRE, Dominique, **Le Récit dans les séries policières - D'Hercule Poirot à Mentalist**, Paris, Armand Colin, (Cinéma/arts visuels), 2018, 240 pages.

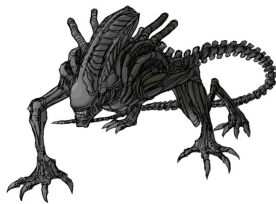
Pour dégager les grandes tendances et évolutions du genre depuis les années 2000, cet ouvrage remonte tout d'abord aux origines des récits policiers et à leurs prototypes narratifs : Holmes, Poirot et le *whodunnit*, les *cop shows* et la matière *soap opera* qui les

environne. Puis, s'appuyant sur plusieurs séries représentatives, de *Mentalist* aux *Experts*, en passant par *Castle* ou encore *Inspecteur Barnaby*, il énonce et analyse leurs principaux motifs : l'esprit des lieux, le temps, la place des femmes, l'importance des minorités, la nature du Mal, les images ambivalentes de la science...

THIELLEMENT, Pascal, **Trois essais sur *Twin Peaks*: La main gauche de David Lynch, Exégèse de la Black Lodge, La substance de ce monde**, Paris, Presses Univrsitaires de France, 2018, 208 pages.

YOUNG, Caroline, **Hitchcock's Heroines**, San Rafael (CA), Insight Editions, 2018, 192 pages. From his early days as a director in the 1920s to his heyday as the Master of Suspense in the 1960s, Hitchcock had a complicated and controversial relationship with his leading ladies. He supervised their hair, their makeup, their wardrobe, pushing them to create his perfect vision onscreen. Yet these women were also style icons in their own right, and the clothes they wore imbued the films with contemporary glamour. From Kim Novak's gray suit in *Vertigo* to Janet Leigh's thematically symbolic lingerie in *Psycho*, these actresses and their clothes broke barriers, made history, and transfixed audiences around the world.

ÉCRITS SUR L'IMAGINAIRE



SCIENCE-FICTION FANTASTIQUE & FANTASY

LITTÉRATURE

BACON, Simon & Katarzyna BRONK (eds.), **Growing up with Vampires: Essays on the Undead in Children's Media**, Jefferson (NC), McFarland, 2018, 221 pages.

Introduction (Simon Bacon and Katarzyna Bronk) 1

Section One: Children's Media—Chronologies and Mediums

Children of the Night: Mainstreaming Vampires Through Children's Media (Andrew M. Boylan)
An Invitation to a Beheading (and Another to a Birthday Bash): Encountering Dracula in Contemporary Gothic Metamorphoses Books (Jen Baker)

The Drawn Daughters of Dracula: Vampire Girlhood in British Comics of the 1970s and 1980s (Jack Fennell)

Section Two: Negotiating Femininity and Identity

Jeepers Creepers: The American Vampirization of the Female Immigrant Teacher in Vampires Don't Wear Polka Dots (Sharon Pajka)

Under Her Batwings: Jung's Shadow Aspect as Depicted in Monster High and My Little Pony Vampires (Jacquelyn E. Bent)

Metamorphosis of the Blood: Vampiric Femininity in Contemporary Children's Fiction (Chloé Germaine Buckley)

Problematic Parenting: Tweens and Vampire Fiction (Leslie J. Ormandy)

Section Three: Symbolism, Meanings and Interpretations

Dick and Jane and Vampires: The Interstitial Bridge Between Social Imaginary and Spirituality (Phil Fitzsimmons)

The Dhampir Gets His Fangs: Miscegenation and Exogamy in the Hotel Transylvania Film Franchise (Mark Chekares)

Food for Thought: Vegetarian Vampires in Children's Reading Diets (Jane M. Kubiesa)

Every Generation Gets the Vampire It Needs: What Can Vampire Narratives in Children's Films Tell Us About Childhood in the Twenty-First Century? (Allison Moore)

Looking Back and Seeing the Future: Adult Nostalgia and Negotiating the Future in Children's Books and Films Featuring Vampires (Simon Bacon and Katarzyna Bronk)

BAGCHI, Nivedita, **Human Nature and Politics in Utopian and Anti-Utopian Fiction**, New York, Lexington Books, 2018, 100 pages.

This book examines two well-known utopias and two anti-utopias to draw out their conceptions of human nature and show that these conceptions are directly related to their views on politics.

BANERJEE, Anindita & Sonja FRITZSCHE (eds.), **Science Fiction Circuits of the South and East**, Oxford, Bern et al., Peter Lang, (World Science Fiction Studies), 2018, x, 250 pages

Written by scholars from around the world, the chapters address the «other» transatlantic of the Caribbean, Latin America, African America, and the Soviet Union; the surprising multitude of transnational networks behind the Iron Curtain; and asymptotic and subterranean discourses across Russia, India, and China.

BAUDUIN, Tessel M. & Henrik JOHANSSON (eds.), **The Occult in Modernist Art, Literature and Cinema**, Basingstoke, Palgrave Macmillan, 2018, xii, 275 pages.

BLACKFORD, Russell, **Science Fiction and the Moral Imagination: Vision, Minds, Ethics**, New York, Springer, 2017, xi, 204 pages.

In this highly original book, Russell Blackford discusses the intersection of science fiction and humanity's moral imagination. With the rise of science and technology in the 19th century, and our continually improving understanding of the cosmos, writers and thinkers soon began to imagine futures greatly different from the present. Science fiction was born out of the realization that future technoscientific advances could dramatically change the world. Along with the developments described in modern science fiction - space societies, conscious machines, and upgraded human bodies, to name but a few - come a new set of ethical challenges and new forms of ethics.

BESSON, Anne (dir.) **Dictionnaire de la fantasy**, Paris, Éditions Vendémiaire, 2018, 441 pages.

En plus d'une centaine d'entrées, ce dictionnaire dévoile, pour la première fois, tous les secrets de ce genre majeur de l'imaginaire, en explorant les déclinaisons voisines (fantastique, gothique, science-fiction, steampunk...), les grands questionnements, tous très actuels (impératif écologique, rapport à la violence et à l'ordre, visions du passé collectif...), et les principaux auteurs (Robert Howard, J.R.R. Tolkien, Lord Dunsany, T.H. White, Terry Pratchett ou George R.R. Martin).

BLAKE, Linnie & Agnieszka SOLTYSIK MONNET (eds.), **Neoliberal Gothic: International Gothic in the Neoliberal Age**, Manchester, Manchester University Press, 2017, xiii, 219 pages.

Through analysis of texts drawn from literature, film, television, theatre and the visual arts (from the Europe to South East Asia, Africa to North and South America) the collection examines the ways in which the

representational strategies of the gothic mode are ideally suited to an exploration of the dark side of neoliberal enterprise.

BOHN, Thomas M. & Kirsten von HAGEN (dir.), **Mythos Vampir - Bissige Lektüren**, Bonn, Romanistischer Verlag, 2018, 201 pages.

BOSKOVICH, Desirina & Jeff VANDERMEER, **Starships and Sorcerers: The Secret History of Science Fiction and Fantasy**, New York, Abrams Image, 2019,

BROWN, Sherri L., Carol SENF & Ellen J. STOCKSTILL, **A Research Guide to Gothic Fiction in English: Print and Electronic**, Lanham (MD), Rowman & Littlefield Publishers, 2018, 252 pages.

BULFIN, Ailise, **Gothic Invasions: Imperialism, War and Fin de siècle Popular Fiction**, Cardiff, University of Wales Press, 2018, 288 pages.

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

CAMPOS, Elisabeth & Richard D. NOLAN, **Vampires ! Une histoire sanglante**, Bordeaux Les Moutons électriques, Hélios, 2018, 283 pages.

Né il y a très longtemps, le démon buveur de sang n'a cessé de poursuivre son chemin dans notre imaginaire. Sous le nom de vampire, il est devenu un des personnages favoris du genre fantastique et présente le cas unique d'une superstition ayant acquis le statut de mythe mondial par l'intermédiaire des arts populaires. Une superstition dont les racines, pas toujours bien connues, sont examinées ici en détail. Enfin un ouvrage qui présente un panorama complet du vampirisme, sans se cantonner à ses seuls aspects légendaires, artistique et historique. En effet, il aborde aussi ce que l'on peut appeler la "réalité vampirique", incarnée par des personnages convaincus d'être d'authentiques vampires

CANAVAN, Gerry & Eric LINK, **The Cambridge History of Science Fiction**, Cambridge, Cambridge University Press, 2018, 784 pages.

CARD, Orson Scott, **Comment écrire de la fantasy et de la science fiction**, Paris, Éditions Bragelonne, 2018, 221 pages.

COLLECTIF, **Les Littératures maudites, no 2 : actes du salon 2017 dédié à Jacques Bergier**, Paris, les éditions de l'Oeil du sphinx, (les études du Dr. Armitage), 2018, 184 pages.

COLLECTIF, **Science Fantasy**, dans **Fantasy Art and Studies**, no 3, automne/autumn 2017.

[seuls les articles du sommaire ont été retenus]

Article. Defining Science Fantasy, de/by Viviane Bergue

Article. A Future Droid in King Arthur's Court: When Science Fiction invites itself into Fantasy, de/by Justine Breton

Article. La Science Fantasy au prisme du light novel : pour un mélange des genres, de/by Alexandra Aïn

COLLECTIF, **Victorian Roots/Racines victoriennes**, dans **Fantasy Art and Studies**, no 4, printemps/spring 2018.

[Seuls les articles du sommaire ont été retenus]

Article. Le « Romance » au féminin de William Morris : entre socialisme et victorianisme, de/by Benjamin Bories

Article. As Old as Time: Jane Eyre and the Power of the Gothic in Three Recent Fantasy Novels, de/by Caroline Duvezin-Caubet

Article. Anno Dracula ou La sténographe et le vampire... (aux origines de la Dark Fantasy), de/by Isabelle-Rachel Casta

Article. A Female Victorian Scholar in the Fairy Balkans: Albanian Dragons and Witcheries in Lucy M. J. Garnett's Wonder Tales, de/by Olimpia Gargano

Article. Viviane dans les transpositions arthuriennes à l'époque victorienne, de/by Virginie Thomas

COLLECTIF, **Made in Japan**, dans **Fantasy Art and Studies**, no 5, automne/autumn 2018.

[seuls les articles du sommaire ont été retenus]

Article. Eco-animisme dans les fantasy anime de Hayao Miyazaki, de/by Tomotoshi Katagi

Article. Broomsticks and Bathhouses: Modes of Connection in Hayao Miyazaki's Kiki's Delivery Service and Spirited Away, de/by Hanna Greenblott

Article. La Fantasy japonaise en quête de nouveaux mondes, de/by Benjamin Norguet

Article. Entre mythes et épées : la Fantasy chevaleresque réactualisée dans les premiers jeux vidéo japonais (RPGs de 1986 à 2000), de/by Marco Prost

COSTORPHINE, Kevin & Laura R. KREMME (eds.), **The Palgrave Handbook to Horror Literature**, New York, Palgrave Macmillan, 2018, 556 pages.

This handbook examines the use of horror in storytelling, from oral traditions through folklore and fairy tales to contemporary horror fiction. Divided into sections that explore the origins and evolution of horror fiction, the recurrent themes that can be seen in horror, and ways of understanding horror through literary and cultural theory, the text analyses why horror is so compelling, and how we should interpret its presence in literature. Chapters explore historical horror aspects including ancient mythology, medieval writing, drama, chapbooks, the Gothic novel, and literary Modernism and trace themes such as vampires, children and animals in horror, deep dark forests, labyrinths, disability, and imperialism.

DAVIES, Ann, **Contemporary Spanish Gothic**, Edinburgh, Edinburgh University Press, 2016, 196 pages.

Examining the works of writers and filmmakers like Carlos Ruiz Zafón, Arturo Pérez-Reverte, Pedro Almodóvar and Alejandro Amenábar, as well as the further reaches of Spanish Gothic influence in the Twilight film series, the book considers images and themes including the mad surgeon and the vulnerable body, the role of the haunted house and the heritage biopics of Francisco de Goya.

DAVIES, William (ed.), **Economic Science Fictions**, London, Goldsmith Press, (PERC Papers), 2018, 400 pages.

From the libertarian economics of Ayn Rand to Aldous Huxley's consumerist dystopias, economics and science fiction have often orbited each other. In *Economic Science Fictions*, editor William Davies has deliberately merged the two worlds, asking how we might harness the power of the utopian imagination to revitalize economic thinking.

DAVIDSON, Carol Margaret & Monica GERMANA (eds.), **Scottish Gothic: An Edinburgh Companion**, Edinburgh, Edinburgh University Press, 2018, 304 pages.

1. Borderlands of Identity and the Aesthetics of Disjuncture: An Introduction to Scottish Gothic, Carol Margaret Davison and Monica Germanà

2. 'The Celtic Century' and the Genesis of Scottish Gothic, *Nick Groom*
3. The Politics and Poetics of the 'Scottish Gothic' from Ossian to Otranto and Beyond, *Carol Margaret Davison*
4. Robert Burns and the Scottish Bawdy Politic, *Hamish Mathison*
5. Scottish Gothic Drama, *Barbara A. E. Bell*
6. Gothic Scottish Poetry, *Alan Riach*
7. Calvinist and Covenanter Gothic, *Alison Milbank*
8. Gothic Scott, *Fiona Robertson*
9. Gothic Hogg, *Scott Brewster*
10. 'The Singular Wrought Out into the Strange and Mystical': Blackwood's Edinburgh Magazine and the Transformation of Terror
Robert Morrison
11. Gothic Stevenson, *Roderick Watson*
12. J. M. Barrie's Gothic: Ghosts, Fairy Tales, and Lost Children, *Sarah Dunnigan*
13. The 'nouveau frisson': Muriel Spark's Gothic Fiction, *Gerard Carruthers*
14. Scottish Gothic and the Moving Image: A Tale of Two Traditions, *Duncan Petrie*
15. New Frankenstein's or, the Body Politic, *Timothy C. Baker*
16. Queer Scottish Gothic, *Kate Turner*
17. Authorship, 'Ghost-filled' Islands, and the Haunting Feminine: Contemporary Scottish Female Gothic, *Monica Germanà*.

DI MINICO, Elisabetta, **Il futuro in bilico: il mondo contemporaneo tra controllo, utopia e distopia**, Milano, Meltemi, (Linee), 2018, 418 pages.

DO ROSARIO, Rebecca-Anne C., **Fashion in the Fairy Tale Tradition: What Cinderella Wore**, Cham, Palgrave Macmillan, 2018, xi, 316 pages.

DUNCAN, Rebecca, **South African Gothic: Anxiety and Creative Dissent in the Postapartheid Imagination and Beyond**, Cardiff, University of Wales Press, 2018, 288 pages.

EDMUNDSON, Melissa, **Women's Colonial Gothic Writing, 1850-1930: Haunted Empire**, Cham, Palgrave Macmillan, 2018, 258 pages.

Introduction: Reclaiming Women's Colonial Gothic Writing : Edmundson, Melissa
Susanna Moodie, Colonial Exiles, and the Frontier Canadian Gothic
Gothic Romance and Retribution in the Short Fiction of Isabella Valancy Crawford

Generations of the Female Vampire: Colonial Gothic Hybridity in Florence Marryat's *The Blood of the Vampire*
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The Past Will Not Stay Buried: Female Bodies and Colonial Crime in the Australian Ghost Stories of Mary Fortune
Fear and Death in the Outback: Barbara Baynton's *Bush Studies*
Katherine Mansfield and the Troubled Homes of Colonial New Zealand
Conclusion: "Cicatrice of an Old Wound"

ESSELBORN, Hans, **Die Erfindung der Zukunft in der Literatur: vom technisch-utopischen Zukunftsroman zur deutschen Science Fiction**, Würzburg, Königshausen & Neumann, 2018, 300 pages.

FEIERSINGER, Luisa (dir.), **Bildwelten des Wissens: Scientific Fiction. Inszenierung der Wissenschaft zwischen Film, Fakt und Fiktion**, Berlin, De Gruyter, 2018, 136 pages.

FERNANDEZ, Manuel Lopez, **Teología ciencia ficción: reflexiones al hilo de la historia**, Independently Published, 2018, 130 pages.

FORNI, Kathleen, **Beowulf's Popular Afterlife in Literature, Comic Book and Film**, New York, & London, Routledge, Taylor & Francis Group, 2018, 207 pages.

FÜRST, Saskia, Yvonne KAISINGER, Ralph Poole (eds.), **US American Expressions of Utopian and Dystopian Visions**, Wien LIT Verlag, 2017m xiii, 197 pages.

GARFORTH, Lisa, **Green Utopias: Environmental Hope Before and After Nature**, Cambridge (UK), Polity Press, 2018, 208 pages.

Green Utopias explores these ideas of environmental hope in the post-war period, from the environmental crisis to the end of nature. Using a broad definition of Utopia as it exists in Western policy, theory and literature, Lisa Garforth explains how its developing entanglement with popular culture and mainstream politics has shaped successive green future visions and initiatives. In the face of apocalyptic, despairing or indifferent responses to contemporary ecological

dilemmas, utopias and the utopian method seem more necessary than ever.

GEHRTS, Heino, **Die Welt des Märchens**, Hamburg, Igel Verlag, 2018, 335 pages.

GÖRDEN, Michael (dir.), **Das Science Fiction Jahr 2018**, Berlin, Golkonda Verlag, 2018, 500 pages.

GRIGG, Richard, **Science Fiction and the Imitation of the Sacred**, London & New York, Bloomsbury Academic, 2018, viii, 151 pages.

This book examines science fiction's relationship to religion and the sacred through the lens of significant books, films and television shows. It provides a clear account of the larger cultural and philosophical significance of science fiction, and explores its potential sacrality in today's secular world by analyzing material such as Ray Bradbury's classic novel *The Martian Chronicles*, films *The Abyss* and *2001: A Space Odyssey*, and also the *Star Trek* universe.

GUÉDRON, Martial, **Les Monstres: créatures étranges et fantastiques, de la préhistoire à la science-fiction**, Beaux Arts Éditions, 2018, 223 pages.

GUNN, James, **Alternate Worlds: the Illustrated History of Science Fiction**, Jefferson (NC), McFarland, 2018, vii, 304 pages [3e édition, avec une introduction d'Isaac Asimov]

HAN, John J. C. Clark TRIPLETT & Ashley G. ANTHONY, **Worlds Gone Awry: Essays on Dystopian Fiction**, Jefferson (NC), McFarland, 2018, vii, 252 pages.

Classical dystopian fiction. Feminine subterfuge in Margaret Atwood's *The heart goes last* / Megan E. Cannella -- "Forget sad things": Kurt Vonnegut's dystopian short fiction as social critique / Ashley G. Anthony -- "A secure but partly demented society": reconsidering human depravity in William Golding's *Lord of the flies* / Natasha W. Vashisht -- Streets of spectrality: Kevin Barry's dystopian *City of Bohane* / Deirdre Flynn -- Interrogating utopia: on Colin Macinnes's *Absolute beginners* / Andrew Hammond -- "What if I said that he's a god?": messianism in Cormac McCarthy's *The road* / Wes Yeary -- "Maps and mazes": mapping as metaphor in postsecular America / Harold K. Bush -- Popular dystopian fiction. Unmasking the deception: the hermeneutic of suspicion in Lois Lowry's *The giver* / C. Clark Triplett and Jon J. Han -- Ending dystopia: The Feminist

Critique of Culture in Suzanne Collins' *Hunger Games Trilogy* / Jane Beal -- Dystopia, Competition and Reality Television Tropes in The Bachman books: "The long walk" and "The running man" / Alissa Burger -- Stranger than fiction: locating the digital dystopia in contemporary fiction / Robyn N. Rowley -- Disembodied heads and headless philosophies: C.S. Lewis' aesthetic rejoinder to dystopian utility in *That hideous strength* / Matthew Bardowell -- The creation of the future from remnants of the past: order from disorder in William Gibson's *All tomorrow's parties* and Neal Stephenson's *Snow crash* / Melanie A. Marotta -- The future is white, the future is undead: reframing the American vampire dystopia in Guillermo del Toro and Chuck Hogan's *The strain trilogy* / Simon Bacon -- Here's looking at you, kids: the urgency of dystopian texts in the secondary classroom / Michael A. Soares.

HENDRIX, Grady, **Paperbacks from Hell: A History of Horror Fiction from the 70s and 80s**, Philadelphia (Penn.), Quirk Books, 2017, 256 pages.

HOGAN, Sarah, **Other Englands: Utopia, Capital, and Empire in an Age of Transition**, Stanford (CA), Stanford University Press, 2018, x, 236 pages.

Beginning with the paradigmatic popular utopias of Thomas More and Francis Bacon but attentive to non-canonical examples from the margins of the tradition, the study charts a shifting and, by the time of the English Revolution, self-critical effort to think communities in dynamic socio-spatial forms.

INFANTE, Elettra Dafne, **Vapore, ingranaggi e sogni meccanici. Lo steampunk e i nuovi vittoriani**, Nero Press, 2018, 218 pages.

IDEMA, Tom, **Stages of Transmutations: Science-Fiction, Biology, and Environmental Posthumanism**, New York, Routledge, 2019, 186 pages.

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

understand the planet as an unstable stage for evolution and the human body as a home for bacteria and viruses.

INIGO FERNANDEZ, Luis E., **Breve Historia de la ciencia ficción**, Madrid, Nowta & Nowtilus, (Breve historia), 2017, 368 pages.

JONES, Darryl, **Sleeping with the Lights On: The Unsettling Story of Horror**, Oxford & New York, Oxford University Press, 2018, xii, 181 pages.

1: Monsters; Vampires; Zombies; 2: The Occult and the Supernatural; The Devil; Ghosts and Spirits; 3: Horror and the Body; Metamorphosis; Body Horror; 'Torture Porn'; 4: Horror and the Mind; 'Madman!'; The Double; Psychos and Slashers: The Serial Killer; 5: Science and Horror; Mad Science; Technophobia 6: Afterword: Horror Since the Millennium.

JONES, Kelly, Benjamin POORE & Robert DEAN (eds.), **Contemporary Gothic Drama: Attraction, Consummation and Consumption on the Modern British Stage**, London, Palgrave Macmillan, 2018, xix, 266 pages.

KREUZER, Stefanie & Uwe DURST (dir.), **Das Wunderbare. Dimensionen eines Phänomens in Kunst und Kultur**, Paderborn, Verlag Wilhelm Fink, 2018, 318 pages.

LANDRAGIN, Frédéric, **Comment parler à un alien ? Langage et linguistique dans la science-fiction**, Saint-Mammées, Béliat, (Parallaxes), 2018, 280 pages.

LARUE, Ian, **Libère-toi Cyborg ! Le pouvoir transformateur de la science-fiction féministe**, Paris, Cambourakis, 2018, 251 pages.

LEEUEWEN, Richard van, **Thousand and One Nights and Twentieth-Century Fiction: Intertextual Readings**, Leiden & Boston, Brill, 2018, viii, 832 pages.

LETOURNEUX, Matthieu & Valérie STIÉNON (dir.), **L'Anticipation dans les discours médiatiques et sociaux**, dans *ConTEXTES* : revue de sociologie de la littérature, no 21, 2018.

Matthieu Letourneux et Valérie Stiénon : L'anticipation dans les discours médiatiques et sociaux : genres, supports, valeurs
Faire corpus : les génécités de l'anticipation
Émilie Pézard : Le genre de Jules Verne ou de Wells ?

Le récit d'anticipation défini d'après ses modèles (1863-1935)

Delphine Gleizes : « Ceci n'est point un titre inventé à plaisir... »

Humbugs, canards et anticipation scientifique
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L'imaginaire aéronautique comme figuration de l'écriture sous contraintes dans le roman en fascicules

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L'anticipation dans la petite presse (1880-1930) et les problèmes des génécités anachroniques

L'anticipation en contexte : discours, réseaux, valeurs

Valérie Stiénon : Prévision et prévention. Le roman d'anticipation dans les discours de l'hygiène

Maxime Prévost : « Rien ne blesse, ni mes idées, ni mes sentiments là-dedans » : Pierre-Jules Hetzel et le sociogramme du progrès chez Jules Verne

Claire Barel-Moisson : Anticipation et légitimation : le prix « Jules Verne »

LOCKE, John, **The Thing's Incredible ! The Secret Origins of Weird Tales**, Off-Trail Publications, 2018, 310 pages.

The Thing's Incredible! is a sweeping revisionist history of the founding of *Weird Tales*, one of the most influential and entertaining pulp magazines of them all. Its first two years (1923-24) was a period of tumult and controversy unequalled in the pulps, before or since, an experience so painful to its creators that they immediately banished their memories to secrecy, their code of silence suppressing the story for almost a century. Here at last is the true saga, the unraveling of the many twisted threads which have bound the creation of *Weird Tales* in mystery.

LOTHIAN, Alexis, **Old Futures: Speculative Fiction and Queer Possibility**, New York, New York University Press, (Postmillennial Pop Series), 2018, 331 pages.

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

LUDWIG, Christian, **Envisioning Other Worlds: Science Fiction and Dystopias**, Berlin, Cornelsen Verlag, 2018, 160 pages.

LUSETTI, Olivier, **Comment mieux écrire, raconter une histoire et réussir sa fantasy, son drame...**, Perpignan, Fantasy éditions, (Art & fantaisie), 2018, 610 pages.

MACHIN, James, **Weird Fiction in Britain, 1880-1939**, New York, Palgrave Macmillan, (Palgrave Gothic), 2018, 272 pages.

This book is the first study of how 'weird fiction' emerged from Victorian supernatural literature, abandoning the more conventional Gothic horrors of the past for the contemporary weird tale. It investigates the careers and fiction of a range of the British writers who inspired H. P. Lovecraft, such as Arthur Machen, M. P. Shiel, and John Buchan, to shed light on the tensions between 'literary' and 'genre' fiction that continue to this day.

MAGLIOCCO, Giovanni (dir.), **Neo-Gothic. Hybridizations of the Imaginary**, dans **Caiețele Echinox**, no 35, II, 2018. Publié par Phantasma. The Center for Imagination Studies, Babes-Blyai University, Cluj-Napoca, Romania.

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Giovanni Magliocco, L'errance post-mortem d'une identité fragmentée. Pudră de Dora Pavel entre Néo-Gothique et Postmoderne [366-398]

MANGUEL, Alberto, **Voyage en utopies**, Tourcoing, Éditions Invenit, 2017, 100 pages.

L'idée d'utopie peut être considérée comme une des grandes expressions de l'esprit humain. L'histoire de cette idée s'enracine dans l'Antiquité, chez Platon notamment ; mais elle trouve à l'orée du XVI^e siècle sa forme la plus aboutie dans le texte de Thomas More, *Utopia*, édité il y a tout juste cinq cents ans. L'humaniste anglais, inventeur même du nom d'utopie (u-topos, en aucun lieu), inaugure un genre littéraire que cet ouvrage propose d'explorer à travers vingt grands textes depuis le XVI^e jusqu'au XX^e siècle. [recueil de textes commentés]

MARSDEN, Simon, **The Theological Turn in Contemporary Gothic Fiction: Holy Ghosts**, Cham, Palgrave Macmillan, 2018, viii, 210 pages.

Through readings of fiction by Gothic and horror writers including Stephen King, Joyce Carol Oates, Peter Straub, William Peter Blatty and others, this book demonstrates that Christianity continues to haunt the Gothic imagination and that the genre's openness to the mysterious, numinous and non-rational opens space in which to explore religious beliefs and experiences less easily accessible to more overtly realist forms of representation.

MASKENS, Maité & Ruy BLANES (eds.), **Utopian Encounters: Anthropologies of Empirical Utopias**, New York, Berlin, et al, Peter Lang, 2018, 248 pages

McKAY, Robert & John MILLER (eds.), **Werewolves, Wolves and the Gothic**, Cardiff, University of Wales Press, 2017, 304 pages.

This is the first volume that deals with the appearance of werewolves and wolves in literary and cultural texts from the mid-nineteenth century to the present. Drawing on representations of werewolves and wolves in literature, film, television, and visual culture, the essays investigate the key texts of the lycanthropic canon alongside lesser-known works from the 1890s to the present.

MICHAUD, Thomas, **La Réalité virtuelle: de la science-fiction à l'innovation**, Paris, L'Harmattan, 2018, 242 pages.

MILBANK, Alison, **God & The Gothic: Religion, Romance & Reality in the English Literary Tradition**, New York, Oxford University Press, 2018, 368 pages.

God and the Gothic: Romance and Reality in the English Literary Tradition provides a complete reimagining of the Gothic literary canon to examine its engagement with theological ideas, tracing its origins to the apocalyptic critique of the Reformation female martyrs, and to the Dissolution of the monasteries, now seen as usurping authorities.

MORELAND, Sean (Ed.), **New Directions in Supernatural Horror: The Critical Influence of H. P. Lovecraft**, New York, Palgrave Macmillan, 2018, xiii, 286 pages.

Introduction: The Critical (After)Life of Supernatural Horror in Literature : Moreland, Sean

The Birth of Cosmic Horror from the S(ub)lime of Lucretius : Moreland, Sean

The Evolution of Horror: A Neo-Lovecraftian Poetics : Clasen, Mathias

Ansky's The Dybbuk, Freud's Future of an Illusion, Watson's "Little Albert," and Supernatural Horror in Literature : Packer, Sharon

Gazing Upon "The Daemons of Unplumbed Space" with H. P. Lovecraft and Stephen King: Theorizing Horror and Cosmic Terror: Burger, Alissa

"Lothly Things Thai Weren Alle": Imagining Horror in the Late Middle Ages: Marshall, Helen
Lovecraft's Debt to Dandyism :Ralickas, Vivian
Lovecraft and the Titans: A Critical Legacy
Reception Claims in Supernatural Horror in Literature and the Course of Weird Fiction
Glover, John

Bizarre Epistemology, Bizarre Subject: A Definition of Weird Fiction : Cisco, Michael
Speaking the Unspeakable: Women, Sex, and the Dismorphmythic in Lovecraft, Angela Carter, Caitlín R. Kiernan, and Beyond : Wisker, Gina

Weird Cinema and the Aesthetics of Dread : Hauser, Brian R.

Paranoia, Panic, and the Queer Weird : Johnson, Brian.

MULVEY-ROBERTS, Marie, **Dangerous Bodies: Historicizing the Gothic Corporeal**, Manchester Un. Press, 2018, 272 pages.

NEUHAUS, Wolfgang, **Die Überschreibung der Gegenwart: Science Fiction als evolutionäre Spekulation**, Berlin, Golkonda Verlag, 2018, 360 pages.

NEVINS, Jess, **Horror Needs no Passport: 20th Century Horror Literature Outside the US and UK**, Independently Published, 2018, 241 pages.

NODIER, Charles, **Du fantastique en littérature**, Paris, BNF - Hachette Livre, 2018, 28 pages. Réédition d'un essai de Nodier sur le fantastique publié en 1830.

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

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

PALMAS JAUZE, Daisy de, **La Dragon Fantasy: étude structurelle d'un sous-genre de la fantasy**, Paris, Éditions du Panthéon, 2018, 296 pages.

L'auteure, spécialiste des dragons dans la littérature de tout temps, analyse les composants itératifs et les ingrédients du succès contemporain d'un sous-genre de la Fantasy centré sur ces créatures légendaires qu'elle baptise la Dragon Fantasy.

PARDOE, Rosemary, **The Black Pilgrimage & Other Explorations: Essays on Supernatural Fiction**, Shadow Publishing, 2018, 354 pages. Introduction de David Sutton. The celebrated writer M.R. James (1862-1936) is arguably the most significant author of ghost stories in the world. His macabre work has terrified and fascinated readers for over a hundred years. Now collected in one volume, here are twenty-nine essays on his ghostly tales and themes by editor and James scholar Rosemary Pardoe.

Plus eight further essays on other authors, including Fritz Leiber, E.G. Swain and Manly Wade Wellman, and a fascinating miscellany of nine additional pieces on a variety of topics.

PAUTASSO, Guido Andrea, **Vampiro futurista: i futuristi e l'esoterismo**, Albissola Marina (SV), Vanilla edizioni, 2018, 159 pages. Prefazione di Sara Tongiani.

PÉDEFLOUS, Justine, **La Littérature fantastique espagnole du XIXe siècle**, Paris, Berlin, Frankfurt, et al. Peter Lang, 2018,

330 pages.

En Espagne, le fantastique a fait l'objet d'un rejet théorique fondé sur des motifs esthétiques, moraux et religieux. Il a malgré tout été cultivé de manière détournée et au moyen d'hybridations génériques. Le fantastique, germe de l'ambiguïté et de la transgression, peut-il être le support d'un manège secret ? Le fantastique espagnol du XIXe siècle est ici mis au jour et étudié.

PERSCHON, Mike, **Steampunk FAQ : All That's Left to Know about the World of Goggles, Airships and Time Travel**, Applause Theatre & Cinema Books, 2018, 352 pages.

FAQ). "What is steampunk?" Going beyond the standard default definitions of "Victorian science fiction," "yesterday's tomorrow today," or some other equally vague or limited description, Steampunk FAQ provides a historical exploration of its literary and cinematic origins. The journey begins with a look at steampunk's genesis in the novels and short stories of three Californians who hung out a lot with Philip K. Dick, before moving on to the inspirations and antecedents of steampunk. Contrary to what many articles and books say, steampunk's direct inspiration is arguably far more cinematic than literary, a likely reaction to the many film adaptations, pastiches, and knockoffs of the scientific romances of Jules Verne and H. G. Wells.

PREE, Christian & Timo KÜMMEL, **Bibliographie der deutschsprachigen Science Fiction und Fantasy**, Zürich, Atlantis Verlag, 2018, 548 pages.

RAMIREZ, Marco, ROZZOTO, David & Karem LANGER (eds.), **Narrativas del Miedo: Terror en obras literarias, cinemáticas y televisivas de Latinoamérica**, New York, Frankfurt, et al. Peter Lang, 2018 [à paraître]

ROBERTS, Adam, **Publishing the Science Fiction Canon: The Case of the Scientific Romance**, Cambridge, Cambridge University Press, 2018, 75 pages.

H. G. Wells, Jules Verne and other science fiction writers embody in their art the advances in material culture that mobilize, reproduce and distribute with new rapidity, determining the cultural logic of twentieth-century science fiction in the process.

ROGERS, Brett M. & Benjamin Eldon STEVENS (eds.), **Once and Future Antiquities in Science Fiction and Fantasy**, London,

Bloomsbury Academic, 2019, 248 pages.

In 15 all-new essays, this volume explores how science fiction and fantasy draw on materials from ancient Greece and Rome, 'displacing' them from their original settings-in time and space, in points of origins and genre-and encouraging readers to consider similar 'displacements' in the modern world. Modern examples from a wide range of media and genres-including Philip Pullman's *His Dark Materials* and the novels of Helen Oyeyemi, the *Rocky Horror Picture Show* and Hayao Miyazaki's *Spirited Away*, and the role-playing games *Dungeons and Dragons* and *Warhammer 40K*-are brought alongside episodes from ancient myth, important moments from history, and more.

ROTTENSTEINER, Franz, **Zukunftskrieg in der Science Fiction: Kommentierte Beispiele aus den Jahren 1871-1918**, Lünenburg, Dieter von Reeken Verlag, 2018, 159 pages.

RUMPALA, Yannick, **Hors des décombres du monde: écologie, science-fiction et éthique du futur**, Cézyérieu, Champ Vallon éditions, (L'environnement a une histoire), 2018, 263 pages.

L'humanité doit-elle se préparer à vivre sur une planète de moins en moins habitable ? Comment adapter l'équipement intellectuel collectif pour éviter cette situation ? Et pourquoi pas en recourant à la science-fiction et à son potentiel imaginaire ? Dans la masse de récits et de représentations qu'elle offre, on peut trouver des ouvertures inspirantes, aidant à réfléchir, éthiquement et politiquement, sur les manières pour une collectivité de prendre en charge les défis écologiques.

SANDERS, Elizabeth M., **Genres of Doubt: Science Fiction, Fantasy and the Victorian Crisis of Faith**, Jefferson (NC), McFarland, 2017, vii, 177 pages.

Introduction: The Secular and the Supernatural in Victorian Life and Fiction

1. The Problem with Creation: Narrating the Break with God²¹

Frankenstein: The Lonely Fall

The Island of Dr. Moreau: The Animal and the Machine

2. Doubting Magic: Christian Fantasy During the Crisis

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SCHETSCHKE, Michael & Andreas ANTON, **Die Gesellschaft der Ausserirdischen: Einführung in die Exosozilogie**, Berlin & Heidelberg, Springer Verlag, 2018, 308 pages.

SCHÖNFELLNER, Sabine, **Die Perfektionbarkeit des Menschen ? Posthumanische Entwürfe in Romanen von Juli Zeh, Kasper Colling Nielsen und Margaret Atwood**, Berlin, Weidler Buchverlag, 2018, 192 pages.

SCHUCK, Peter, **Viele untote Körper: über Zombies der Literatur und des Kinos**, Bielefeld, transcript Verlag, 2018, 650 pages.

Zombies haben es der Moderne angetan. In William Seabrooks Reisebericht *The Magic Island* (1929), im Kino George A. Romeros oder als Infizierte in Filmen und Serien jüngerer Datums konfrontieren sie mit der Aporie des Untodes. Die dadurch entstehenden Potenziale diskutiert Peter Schuck an Zusammenhängen, die mit Begriffen wie Haiti, Geste, Apokalypse, Infektion und Gemeinschaft verbunden sind.

SHAPIRA, Yael, **Inventing the Gothic Corpse: The Thrill of Human Remains in the Eighteenth-Century Novel**, Cham, Palgrave Macmillan, 2018, 265 pages.

Argues that before there was Gothic fiction there was 'the Gothic corpse'

Uses the representation of the dead body as a lens on roads taken and not taken by the eighteenth-century novel Examines work from a variety of writers, from Behn to Dacre

SPAGNOLA, Nicola, GALLO, Claudio. & Giuseppe BONOMI (eds.), **Sognare l'impossibile. La fantascienza italiana tra letteratura italiana et fumetti, tra scienza e utopia**, Roma, Comicout, 2018, 207 pages.

TANGUY, Julie Proust, **Sorcières ! le sombre grimoire du féminin**, Bordeaux, Les Moutons Électriques (Hélios), 2018, 193 pages.

SCIENCE FICTION STUDIES

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SPECIAL ISSUE ON SF AND THE CLIMATE CRISIS

Edited by Brent Ryan Bellamy and Veronica Hollinger

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Hua Li. "Are We, People from the Earth, so Terrible?": An Atmospheric Crisis in Zheng Wenguang's

Descendant of Mars.

Guy Witzel. Abcanny Waters: Victor LaValle, John Langan, and the Weird Horror of Climate Change.

REVIEW-ESSAY

Terry Harpold. "À la Hogarth": Verne's Robur the Conqueror.

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

VAS-DEYRES, Natacha, BERGERON, Patrick & Patrick Guay, **C'était demain: anticiper la science-fiction en France et au Québec (1880-1950)**, dans *Eidôlon*, no 123, Presses Universitaires de Bordeaux, 2018, 398 pages.

Danièle James-Raoul, Avertissement

Natacha Vas-Deyres et Patrick Bergeron, « Avant-propos. C'était demain : les origines de la science-fiction en France et au Québec »

Partie I : Initialiser la science-fiction au Québec

-Sophie Beaulé (Université Saint Mary's), Des villes et des hommes : de quelques utopies et histoires parallèles du Canada français (1916-1944).

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-Claude Janelle (Montréal), Le DaliAf : le connu et l'inconnu ou son utilité et ses limites.

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-Jean-Louis Trudel (Université d'Ottawa), Harvey, Huot et Desrosiers : l'essor avorté de la science-fiction au Canada francophone, 1916-1953.

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-Simon Bréan (Université de Paris-Sorbonne-Paris IV), « Toute l'horreur de l'inconnu » : la figure de l'Autre, entre fascination et rejet, dans l'anticipation française (1908-1953).

-Roger Bozzetto (Aix-Marseille Université), La fin du monde humain.

-Daniel David (CNRS/Université de Technologie Compiègne), Émile Driant en son temps : de la science-fiction pour la jeunesse à la prescience des nouvelles formes de guerre (1880-1916).

-Patrick Guay (Université du Québec à Chicoutimi), Il était une fois : Jacques Spitz conteur.

-Paul Kawczak (Université du Québec à Chicoutimi), Le roman d'imagination scientifique dans ses rapports au roman d'aventures littéraire de l'entre-deux-guerres. Une même pulsion de mort ?

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-François Ouellet (Université du Québec à Chicoutimi), Être père « au conditionnel ». Le Voyageur imprudent et Ravage de René Barjavel.

-Valérie Stiénon (Université Paris XIII), Des années folles ? L'écriture de la catastrophe de Claude Farrère à Léon Groc.

Partie III : Figures et genres de la conjecture

-Jean-Luc Boutel (Toulon), La littérature d'imagination scientifique, genèse et continuité d'un genre.

-Jean-Loup Héraud (Université Claude Bernard-Lyon 1), Trois configurations du « voyage dans

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-Fleur Hopkins (Université Paris I-Panthéon-Sorbonne), Disséquer le merveilleux-scientifique : relecture d'une taxinomie tentaculaire (1875-1930).

-Arnaud Huftier (Université de Valenciennes et du Hainaut-Cambrésis), « Combattre les moulins de l'Éther » : H.-J. Proumen et la « haute comédie surhumaine ».

-Alexandre Marcinkowski (Nantes), « L'incubation totalitariste dans la littérature d'anticipation française de l'entre-deux-guerres : le cas exemplaire de La fin d'Illa de José Moselli.

-Samuel Minne (Dijon) et Aurélie Villers (Université de Beauvais/Picardie Jules Verne), Les visions martiennes de Camille Flammarion.

-Marie Palewska (Université Sorbonne Nouvelle-Paris 3), Le scientifique merveilleux chez Paul d'Ivoi : une vision optimiste de la science.

-Élisabeth Stojanov (Université Blaise Pascal Clermont-Ferrand), C'était hier : la machine temporelle de la fin du XIX^e siècle jusqu'à la Deuxième Guerre Mondiale.

-Natacha Vas-Deyres (Université Bordeaux Montaigne) et Patrick Bergeron (Université du Nouveau-Brunswick), Des fourmis et des hommes : voyage entomologique au cœur de la proto-science-fiction (1890-1950).

Partie IV : Journaux, revues et cinéma

-Jean-Luc Buard (Université Paris XIII), La science-fiction invisible (1860-1950).

-Claire Barel-Moisin (CNRS/ENS de Lyon), La science au futur antérieur : les romans d'anticipation dans La Science illustrée (1887-1905).

-Patricia Crouan-Véron (IUT Sénart-Fontainebleau/Université Paris Est-Créteil), « Aux origines des genres : la fiction de Georges Méliès (1861-1938) ou le cinématographe dans tous ses états. Gros plan sur Le Voyage dans la Lune.

VAORIN, Ulrich, Christian GOOS & Michael LANDGRAF, **Science-Fiction im Religionsunterricht: Materialien zu Film und Literatur für Klasse 9-13**, Göttingen, Vandenhoeck & Ruprecht, 2018, 64 pages.

WADE, John, **The Golden Age of Science Fiction: A Journey into Space with 1950s Radio, TV, Films, Comics and Books**, Barnsley (UK), Pen & Sword History, 2019, 240 pages.

SOLARIS

L'anthologie permanente des littératures de l'imaginaire
no 208, automne 2018, 240 pages.

Des textes de fiction de Jonathan Brassard, Célia Chalfoun, Pierre Gévert, Oscar Källner, Frédéric Parrot & Francine Pelletier

Un article de Mario Tessier: Les Échecs féériques, ou la rencontre des littératures de genre et du jeu d'échecs [les Carnets du Futurible] + les rubriques habituelles (Littéranauts + Lectures)

Avec des illustrations de Grégory Fromenteau (couverture), Laurine Spehner, Marc Pageau et Suzanne Morel.

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NATHAN, Ian, **Lumière, Caméra...la magie ! Le Making of Les Aniaux fantastiques: les crimes de Grindelwald**, Paris, HarpeCollins, 2018, 146 pages.

NAZZARO, Joe, **Star Trek: The Art of John Eaves**, London, Titan, 2018, 208 pages.

NEWTON, Michael, **Rosemary's Baby**, London, BFI Publishing, 2019, 94 pages.

OLIVERO, Gisella, **I morti viventi. Finzione cinematografica o realtà psichica ?**, Roma, Aracne, 2018, 84 pages.

PAGLIARDINI, Fabio, **Corpi fatti a pezzi" Lo slasher negli Stati Uniti anni Ottanta**, Ilmiolibri self publishing, 2018, 84 pages.
Du même auteur chez le même éditeur
- **Scrutare l'ignoto: il cinema dell'orrore di Jacques Tourneur**, 2018, 132 pages
- **Il diavolo, i mostri e i serial killer. Breve storia del cinema dell'orrore negli Stati Uniti degli anni Settanta**, 2018, 84 pages.

PEARSON, Lars & Lance PARKIN, **A History: An Unauthorized History of the Doctor Who Universe**, vol. 2, Des Moines (Iowa), Mad Norwegian Press, 2018 482 pages.

OSTERIED, Peter, **Herschell Gordon Lewis - Die Splatterfilme des Godfather of Gore**, Scotts Valley, CreateSpace Independent Publishing, 2018, 154 pages

PELOSATO, Alain, **Aliens, mutants et autres monstres: 998 films de série Z, B et mieux...**, Givors, sfm éditions, (Taxonomie du cinéma fantastique), 2018, 435 pages.
Du même auteur, chez le même éditeur:
- **Films gothiques**, 265 pages
- **Robots, I.A. & mondes virtuels dans le cinéma fantastique**, 144 pages
- **Nature terrifiante et cinéma fantastique: relativité, monde quantique, génétique**, 389 pages.
- **Anges, démons et enfers dans le cinéma fantastique**, 220 pages.
- **Zombies et autres revenants**, 472 pages.

PENNER, Jonathan, **Le Cinéma d'horreur**, Paris et al., Taschen, 2017, 633 pages.

POOLE, W. Scott, **Wasteland: The Great War and the origins of Modern Horror**, Berkeley (CA), Counterpoint Press, 2018, 304 pages.
From Nosferatu to Frankenstein's monster and the Wolf Man, from Fritz Lang, F. W. Murnau, and Albin Grau to Tod Browning and James Whale, the touchstones of horror can all trace their roots to the bloodshed of the First World War. Historian W. Scott Poole chronicles these major figures and the many movements they influenced. Wasteland reveals how bloody battlefields, the fear of the corpse, and a

growing darkness made their way into the deepest corners of our psyche.

POWER, Aidan, **Contemporary European Science Fiction Cinemas**, Cham, Palgrave Macmillan, 2018, xiii, 267 pages.

RABITSCH, Stefan, **Star Trek and the British Age of Sail: The Maritime Influence throughout the Series and Films**, Jefferson (NC), McFarland, 2018, 277 pages.
Star Trek is modeled on the world of the "British Golden Age of Sail" as it is commonly found in the genre of sea fiction. This book re-historicizes and remaps the origins of the franchise and subsequently the entirety of its fictional world—the *Star Trek* continuum—on an as yet uncharted transatlantic bearing.

RAY, Satyajit, **Travails with the Alien: The Film that Was Never Made and Other Adventures with Science Fiction**, HarperCollins India, 2018, 224 pages.

REDDELL, Trace, **The Sound of Things to Come: An Audible History of the Science Fiction Film**, Minneapolis, University of Minnesota Press, 2018, 448 pages.
Including original readings of classics like *The Day the Earth Stood Still*, 2001: A Space Odyssey, *Star Wars*, and *Blade Runner*, *The Sound of Things to Come* delivers a comprehensive history of sound in science fiction cinema. Approaching movies as sound objects that combine cinematic apparatus and consciousness, Trace Reddell presents a new theory of sonic innovation in the science fiction film.

REUTER, Ingo, **The Walking Dead : Über (-)leben in der schlechtesten aller Möglicher Welte. Interpretation einer Fernsehserie**, Würzburg, Königshausen & Neumann, 2018, 147 pages.

REVENSON, Jody, **Les Animaux fantastiques le journal du tournage. Dans les coulisses du monde de la magie**, Paris, HarperCollins, 2018, 96 pages.

REYES, Xavier Aldana, **Horror Film and Affect**, New York & Paris, Routledge, 2018, 220 pages.

RICKMANN, Gregg, **Philip K. Dick on Film**, London, Arrow Books, 2018.

RINZLER, Jonathan, **The Making of Planet of the Apes**, New York, Harper Design, 2018, 304 pages.

RODRIGUEZ, Gabriel Eljaiek, **Selva de fantasmas: el gótico en la literatura y el cine latinoamericanos**, Bogotá, Pontificia Universidad Javeriana, 2017, 222 pages.

Prólogo. Captar la benevolencia (o malevolencia) del lector -- Introducción. Postales de tierra caliente : el gótico y la tropicalización de lo gótico -- Tren al sur : tropicalización del gótico en el Río de la Plata: Entre la selva y el cinematógrafo -- Descendencia maldita -- Unos pocos buenos amigos del gótico tropical en Colombia : "La familia es una mierda" : Carne de tu carne -- Sangre, sangre, Pura sangre -- "Si entras en esta casa, no salgas" : La mansión de Araucaíma -- Coda caleña -- Allá en el Rancho Grande : Drácula y la tropicalización del gótico en México : Vlad o el retorno de los vampiros -- De santos y vampiros : gótico en el cine mexicano -- El Santo contra los monstruos -- Vampiros de cuerda : La invención de Cronos -- Conclusión. De cómo y por qué usar fantasmas, monstruos y vampiros -- Estocada final : Música para leer la introducción -- Música para leer el capítulo I -- Música para leer el capítulo II -- Música para leer el capítulo III.

RODRIGUEZ-HERNANDEZ, Raul & Claudia SCHAEFER, **The Supernatural Sublime: The Wondrous Ineffability of the Everyday in Films from Mexico and Spain**, Omaha, University of Nebraska, 2019, 336 pages.

ROIG, Antoni, **El despertar de las máquinas. 50 películas clave sobre tecnología**, Barcelona, Editorial UOC, (Filmografías esenciales), 2017, 250 pages.

SALAS, Angel, **Just imagine. 50 títulos esenciales del cine de ciencia ficción**, Barcelona, Editorial UOC, 2017, 196 pages.

SASSO, Riccardo, **L'immagine mutante. Il cinema di David Cronenberg**, Alessandria, Falsopiano, 2018, 180 pages.

SCHWAIGER, Tobias M., **Darstellungen des Unbeobachtbaren: Eckpunkte einer Medientheorie des Science Fiction Films**, Würzburg, Königshausen & Neumann, 2018, 250 pages.

SENN, Bryan, **Twice the Thrills ! Twice the Chills ! Horror and Science Fiction Double**

Features 1955-1974, Jefferson (NC), McFarland, 2018, 317 pages.

SIBLEY, Brian, **Harry Potter Film Wizardry**, New York, Harper Design, 2018, 172 pages.

SUTTON, Paul, **Alraune to Alien: The Art of the Horror Film**, Scotts Valley, CreateSpace Independent Publishing, 2018, 166 pages.

STAGNI, Piercesare & Valentina VALENTE, **Suspiria e dintorni. Conversazione con Luciano Tovoli**, Dublin, Artdigiland, 2018, 148 pages.

STIGLEGGER, Marcus, **Grenzüberschreitungen: Exkursionen in den Abgrund des Filmgeschichte. Der Horrorfilm**, Berlin, Martin Schmitz Verlag, 2018, 237 pages.

SZOSTAK, Phil, **Tout l'art de Solo, a Star Wars Story**, Paris, Huginn & Muninn, 2018, 249 pages.

SZPUNAR, John, **Blood Sucking Freak: The Life and Films of the Incredible Joel M. Reed**, London, Headpress, 2018, 424 pages.

THROWER, Stephen, **Flowers of Perversion: The Delirious Cinema of Jesus Franco: 2**, London, Strange Attractor Press, 2018, 512 pages.

THROWER, Stephen, **Beyond Terror: The Films of Lucio Fulci**, Goldaming, FAB Press, 2018, 423 pages.

TRIOLETT, Christophe, et al., **Video Nasties**, La Madeleine, Lettmotif, 2018, 324 pages.

TURNOCK, Bryan, **Studying Horror Cinema**, Leighton, Auteur Publishing, 2018, 256 pages.

TURNER, Peter, **Found Footage Horror Films: A Cognitive Approach**, New York & London, Routledge, 2019, 240 pages.

Found Footage Horror Films explores the subgenre's stylistic, historical and thematic development. It examines the diverse prehistory beyond Man Bites Dog (1992) and Cannibal Holocaust (1980), paying attention to the safety films of the 1960s, the snuff-fictions of the 1970s, and to television reality horror hoaxes and mockumentaries during the 1980s and 1990s in particular. It underscores the importance of The Blair Witch Project (1999) and Paranormal Activity (2007), and considers YouTube's popular rise in sparking the subgenre's recent renaissance.

UPJOHN Kristofer Todd, **Jess Franco: The World's Most Dangerous Filmmaker**, Eureka (CA), Stark House Press, 2018, 192 pages.

VALENTINELLI, Monica, **Firefly Encyclopedia**, London, Titan Books, 2018, 356 pages.

VIGNA, Paul, **Guts : The Anatomy of The Walking Dead**, New York, Dey Street Books, 2018, 336 pages.

VOGL, Peter, **Das grosse Buch des kleinen Horrors: eine Film-Enzyklopädie**, Frankenthal, Mühlbeyer Filmbuchverlag, 2018. 453 pages.

WARD, Simon, **Okja : The Art and the Making of the Film**, London, Titan Books, 2018, 144 pages.

WEST, Alexandra, **Aquaman: Arthur's Guide to Atlantis**, New York, HarperCollins, 2018, 144 pages.

WOOD, Robin, **Robin Wood on the Horror Film: Collected Essays and Reviews**, Detroit, Wayne State University, 2018, 456 pages.

WESTERNS

LITTÉRATURE - CINÉMA - TV - BD

BANN, Richard W., **Lone Pine and the Movies: The Lost John Wayne Film - The Oregon Trail**, Scotts Valley, CreateSpace Independent Publishing, 2018, 128 pages.

BOLLER, Reiner, **Wilder Westen Made in Germany**, Frankenthal, Mühlbeyer Filmbuchverlag, 2018, 524 pages.

BONNAL, Nicolas, **Les grands westerns américains: une approche traditionnelle et rebelle**, Independently Published, 2018, 446 pages.

BOTTAZZI, Giancarlo, **Buongiorno Leone. Tutti i film di Sergio Leone Ripercorsi uno dopo l'altro alla scoperta del valore culturale della sua opera**, ilmiolibro self publishing, 2018, 356 pages.

BRICE, Hella, **Und über Nacht war ich Winnetou**, Bamberg, Radebeul, Karl-May Verlag, 2018, 224 pages.

BRUSCHINI, Antonio & Antonio Tentori, **Per un pugno di dollari. Guida agli oltre 530 film western all'italiana**, Roma, Profondo Rosso, 2018, 336 pages.

CHÂTAIN, Michael, **Vom Silbersee zum Tal der Toten: das grosse neue Karl-May Filmbuch**, Mainaschaff, Medien- Publikations- und Werbegesellschaft Knorr Martens, 2017, 520 pages.

CHIARIGLIONE, Giancarlo, **Le forme informi della frontiera. Lo sguardo del cinema western sulla storia americana**, Pistoia, Petite Plaisance, 2018, 112 pages.

CURTI, Roberto, **Tonino Valerii: The Films**, Jefferson (NC), McFarland, 2016, 277 pages. Foreword: Christopher Faryling. Afterword: Ernesto Gastaldi.

Tonino Valerii is one of Italy's best genre film directors. Starting out as Sergio Leone's assistant on *For a Few Dollars More* (1965), he went on to direct spaghetti westerns that stand out among the most accomplished in their class—*Day of Anger* (1967), *The Price of Power* (1969), *A Reason to Live*, *a Reason to Die!* (1972) and *My Name Is Nobody* (1973).

FARKIS, John, **The Making of Tombstone: Behind the Scenes of the Modern Classic Western**, Jefferson (NC), McFarland, 2018, 277 pages.

The day-by-day inside story of the making of *Tombstone* (1993) as told to the author by those who were there—actors, extras, crew members, Buckaroos, historians and everyone in between. Historical context that inspired Kevin Jarre's screenplay is included.

DE FORNARI, Oreste, **Tout sur Sergio Leone : les films, les dialogues, les souvenirs, les critiques, la vie, les images**, Paris, Editions de Grenelle, 2018, 320 pages.

FRAYLING, Christopher, **Sergio Leone: quelque chose à voir avec la mort**, Arles, Actes Sud (Institut Lumière), 2018, 752 pages.

FRAYLING, Christopher, **Once Upon a Time in the West: Shooting a Masterpiece**, London, Reel Art Press, 2018, 336 pages.

FRAYLING, Christopher & Gian Luca FARINELLI, **La Révolution Sergio Leone**, Paris, La Table ronde, (Hors collection), 2018, 304 pages.

GABERSCEK, Carlo, **Westerns in Arizona : 2**, Pasian di Prato, Lithostampa, 2018, 616 pages.

GARCIA CANTON, Juan, **Los Espanoles del Western**, Almeria, Editorial Circulo Rojo, (Cine), 2018, 450 pages.

GIOBBO, Silvio & Marco MOROSINO, **Matalo ! Dizionario dei film western italiani**, Milan, Bloodbuster, 2018, 384 pages.

GRANT, Kavin & Clark HODGKISS, **Renegade Westerns: Movies that Shot Down Frontiers Myths**, Goldaming, FAB Press, 2018, 376 pages.

GUARINO, Roberto & Matteo POLLONE, (dir.), **La Conquista del West. Storie, protagonisti ed eroi del fumetto western italiano**, Torino, Allagalla, 2018, 600 pages.

HAMILTON, Emma & Alistair ROLLS (eds.), **Unbridling the Western Film: Contemporary, Transnational and Intertextual Explorations**, Oxford et al., Peter Lang, 2018, viii, 235 pages.

According to Jim Kitses (1969), the Western originally offered American directors a rich canvas to express a singular authorial vision of the American past and its significance. The Western's recognizable conventions and symbols, rich filmic heritage, and connections to pulp fiction created a widely spoken «language» for self-expression and supplemented each filmmaker's power to express their vision of American society. This volume seeks to re-examine the significance of auteur theory for the Western by analysing the auteur director «unbridled» by traditional definitions or national contexts.

HAUSER, Gregor & Peter L. STADLBAUR, **Präriebanditen: die packene Welt der B-Westerns**, Berlin, Marheinecke Verlag, 2018, 252 pages.

LE MAY, John, **Deadly Spaghetti: the Goodest, the Baddest & The Ugliest Italian Westerns Ever Made**, Scotts, Valley, Createspace Independent Publishing, 2018, 158 pages.

MITCHELL, Lee Clark, **Late Westerns: The Persistence of a Genre**, Omaha, University of Nebraska Press, 2018, 336 pages.

PETZEL, Michael, **Karl-May Filmfotoromane**, Bamberg Radebeul, Karl-May Verlag, 2017, 400 pages.

SANCHEZ, Adrian, **Al oste del mito. 50 westerns basicos**, Barcelona, Editorial UOC, (Filmogra-fias esenciales) 2016, 206 pages.

SCHMIEDT, Helmut, **Die Winnetou-Trilogie - über Karl May berühmtesten Roman**, Bamberg Radebeul, Karl-May Verlag, 2018, 304 pages.

STRATTON, W. K., **The Wild Bunch: Sam Peckinpah, a Revolution in Hollywood, and the Making of a Legendary Film**, New York, Bloomsbury Publishing, 2019, 352 pages.

VAHDANI, Alizera, **The Hero and the Grave: The Theme of Death in the Films of John Ford, Akira Kurosawa and Sergio Leone**, Jefferson (NC), McFarland, 2018, viii, 167 p.

The theme of death is an essential component of film narrative, particularly in how it affects the hero. Filmmakers from different cultures and backgrounds have developed distinct yet archetypal perspectives on death and the protagonist's response. Focusing on Western and Japanese period genre films, the author examines the work of John Ford (1894–1973), Akira Kurosawa (1910–1998) and Sergio Leone (1929–1989) and finds similarities regarding death's impact on the hero's sense of morality.

VALLET RODRIGO, Joaquin, **Diccionario de peliculas. El Western**, T and B. Edicion, (Movieguia), 2018, 362 pages.

WEBER, Reinhard, **Die Karl May Filme**, Weber, Reinhard, 2018, 300 pages.

WONG, Aliza S., **Spaghetti Westerns: A Viewer's Guide**, Lanham (MD), Rowmand & Littlefield, 2019, 266 pages.

RÉCITS DE GUERRE

CINÉMA - LITTÉRATURE - TV - BD

BOWEN, Claire & Catherine HOFFMANN (eds.), **Representing Wars from 1860 to the Present: Fields of Action, Fields of Vision**, Leiden, Boston, Brill Rodopi, 2018, 234 pages.

CEDERWELL, William, **Reading London in Wartime: Blitz, The People and Propaganda in 1940s Literature**, New York, London, Routledge, 2018, xii, 218 pages.

CAFFARENA, Fabio & Nancy MURZILLI (dir.), **In guerra con le parole. Il primo conflitto mondiale dalle testimonianze scritte alla memoria multimediale**, Trentino, Fondazione Museo Storico del Trentino, 2018, 789 pages.

CONESA, Pierre, **Hollywar: Hollywood, arme de propagande massive**, Paris, Robert Laffont, 2018, 215 pages.

Pour mener l'enquête, l'auteur a passé au crible plus de trois mille films, le plus souvent des objets cinématographiques de consommation courante, ceux qui forgent l'opinion publique bien plus que les chefs-d'oeuvre. De manière implacable, il démontre comment Hollywood, en jouant de la confusion entre fiction et réalité, cinéma et géopolitique, est devenu une arme de propagande massive, capable de transformer les ennemis des États-Unis en menaces planétaires.

DELAPORTE, Sophie, **Pierre Schoendorffer ou la guerre**, Paris, Nouveau Monde Éditions, (Histoire et Cinéma), 2018, 190 pages. Préface de Stéphane Audoin-Rouzeau.

DI LALLO, Georges, **Marine, guerre et cinéma**, Riveneuve Éditions, 2018, 256 pages. Préface d'Alain Coldefy.

Un beau livre de films de guerre navale signé par un passionné Georges Di Lallo et préfacé par l'amiral Coldefy, Président de l'Académie de Marine, avec plus de 120 films américains, français, allemands, anglais et autres.

DAS, Santanu & Kate McLOUGHLIN (eds.), **First World War: Literature, Culture, Modernity**, Oxford, Oxford University Press, 2018, 268 pages.

HANUSCHECK, Sven, **Wir Leben Noch: Ida und Erich Kästner, Kurt Vonnegut und der Feuersturm von Dresden: eine Zugfahrt**, Zürich, Atrium Verlag, 2018, 123 pages.

KERSHAW, Angela, **Translating War: Literature and Memory in France and Britain from the 1940s to the 1960s**, Cham, Switzerland, Palgrave Macmillan, 2019, xii, 293 pages.

KREUZ, Christian Daniel, **Das Konzept Schuld im Ersten Weltkrieg und in der Weimarer Republik: linguistische Untersuchungen zu einem brisanten Thema**, Bremen, Hempen Verlag, 2018, xii, 224 pages.

LÖCHT, Joana van de, **Aufzeichnungen aus dem Malstrom: die Genese der**

Strahlungen aus Ernst Jüngers privaten Tagebüchern (1939-1958), Frankfurt am Main, Vittorio Klostermann, 2018, 391 pages.

NAVARRO, Antonio Jose, **Choque de titanes. 50 películas fundamentales sobre guerra fría**, Barcelona, Editorial UOC, 2017 (Filmografías Esenciales), 222. [50 films de la Guerre Froide]

NIVEN, Bill, **Hitler and Film: The Führer's Hidden Passion**, Yale, Yales University Press, 2018, 312 pages.

NOLLEN, Scott Allen, **Abbott and Costello on the Home Front: A Critical Study of the Wartime Films**, Jefferson (NC), McFarland, 2019, 222 pages.

PEDREDO SANTOS, Juan A., **Esto es la guerra ! 50 películas esenciales del cine belico**, Barcelona, Editorial UOC, (Filografías esenciales), 2018, 198 pages.

PROROKOVA, Tatiana, **Docu-Fiction of War: U.S. Interventionisme in Film and Literature**, Ohama, University of Nebraska Press, 2019, 354 pages.

TETRO, Michele & Stefano DI MARINO, **Guida al cinema bellico**, Bologna, Odoja, 2017, 620 pages.

Faute d'espace, les études sur la bande dessinée et le cinéma d'animation sont reportées au prochain numéro.

ROMANS ET FILMS HISTORIQUES

AMY DE LA BRÉTÈQUE, François, **L'Imaginaire médiéval dans le cinéma occidental**, Paris, Champion, (Nouvelle bibliothèque du Moyen Âge), 2018, 1286 pages. [ed. or., 2004]

Inscrit dans le champ de l'histoire des représentations, cet ouvrage prend pour objet tous les films qui ont véhiculé une image et une idée du Moyen Âge, ceux qui sont issus des uvres de fiction tout comme ceux qui prétendent représenter l'histoire. En les

croisant, on voit peu à peu se dessiner les bases d'une véritable iconographie du Moyen Âge imaginaire de notre temps.

AUGOUSTAKIS, Antony & Stacie RAUCCI (eds.), **Epic Heroes on Screen**, Edinburgh, Edinburgh University Press, (Screening Antiquity), 2018, 271 pages.
[Sommaire détaillé sur le site de l'éditeur]

AURELL, Martin, **La Légende du roi Arthur: 550-1250**, Paris, Perrin, 2018, 920 pages.
[Nouvelle édition]

BESSON, Florian et Justine BRETON (dir.), **Kaamelott**, un livre d'histoire, Paris, Vendémiaire, 2018, 350 pages.

CAPARROS LERA, Jose Maria, **El pasado como presente. 50 películas de genero historico**, Barcelona, Editorila UOC, (Filomografias esenciales), 2017, 194 pages.

COLLECTIF, **Aventures maritimes: le cinéma s'affiche**, sous la direction d l'Institut Jean Vigo et de la Cinématèque de Toulouse, Arles, Arnaud Bizalion éditeur, 2018, 111 pages.

DELAGE, Christian et Vincent GUIGUENO, **L'Historien et le film**, Paris, Gallimard, (Folio), 2018, 432 pages.
Qu'il se définisse, au cœur de l'Histoire, comme œuvre ou document d'archives, du Jour le plus long (1962) à Dunkirk (2017), le film est assurément une mise en récit, au même titre que le discours de l'historien. Mais il crée également des formes spécifiques de figuration de l'histoire.

DE ESPANA, Rafael, **De heroes y dioses. 50 películas sobre la antigüedad**, Barcelona, Editorial UOC, (Filomografias Esenciales), 2017, 193 pages.

DUMONT, Hervé, **Moyen âge et Renaissance au cinéma 1: l'Angleterre**, Paris, BoD Books on Demand, 2017, 215 pages.

DUMONT, Hervé, **Les Chevaliers de la Table ronde à l'écran: un mythe à l'épreuve du temps**, Paris, Éditions Guy Trédaniel, Lausanne, Cinémathèque suisse, 2018, 261 pages.

Ce livre se consacre à la présentation de quelque 210 films de cinéma et de télévision illustrant l'univers de Camelot et d'Excalibur. Des produits tous publics comme des films d'auteur où apparaissent Robert Taylor, Ava

Gardner, Richard Harris, Vanessa Redgrave, Sean Connery, Fabrice Luchini et les Monty Python...

EDWARDS, Sam, **Histories on Screen: The Past and Present in Anglo-American Cinema and Television**, New York, Bloomsbury Academic, 2018, 338 pages.

ERHARDT, Julia, **Gendering History on Screen: Women Filmmakers and Historical Films**, London & New York, I. B. Tauris, 2018, xvii, 213 pages.

ELLINGHAUSEN, Laurie, **Pirates, Traitors, and Apostates: Renegade Identities in Early Modern English Writing**, Toronto, University of Toronto Press, 2018, 182 pages.
Examining tales of notorious figures in Renaissance England, including the mercenary Thomas Stukeley, the Barbary corsair John Ward, and the wandering adventurers the Sherley brothers, Laurie Ellinghausen sheds new light on the construction of the early modern renegade and its depiction in English prose, poetry, and drama during a period of capitalist expansion.

FERNANDES, Ana Raquel (ed.), **Narrative Strategies in the Reconstruction of History**, New Castle upon Tyne, Cambridge Scholars Publishing, 2018, 130 pages.

GALLAGHER, Catherine, **Telling It like It Wasn't : The Counterfactual Imagination in History and Fiction**, Chicago, The University of Chicago Press, 2018, 359 pages.

GARBOWSKI, Christopher, **Cinematic Echoes of Covenants Past and Present: National Identity in the Historical Films of Steven Spielberg and Andrzej Wajda**, Berlin, Bern, et al., Peter Lang, 2018, 275 pages.

HODKINSON, Owen, **Classical Reception and Children's Literature: Greece, Rome, and Childhood's Transformation**, London, I.B. Tauris, 2018, 336 pages.

HOUSAIS, Yvon (dir.), **Fictions médiévales pour la jeunesse**, Besançon, Presses universitaires de Franche-Comté, 2018, 206 pages.

JACHIMOWICZ, Aneta, **Der historische Roman der Ersten Republik Österreich in ideologiekritisch Sicht**, Würzburg, Königshausen & Neumann, 2018, 455 pages.

LA FOREST, Marie, **Merci Angélique !**, Astaffort, Éditions du Rêve, 2018, 145 pages.
Un hommage très personnel au personnage d'Angélique de Peyrac, créé par l'incroyable Anne Golon en 1956 et devenu emblématique. L'amour, la liberté, la nature, la cuisine, l'histoire : autant de passions que Marie de La Forest, auteure et journaliste, partage avec l'héroïne interprétée au cinéma par l'inoubliable Michèle Mercier.

LLEWELLYN-JONES, Lloyd, **Designs on the Past: How Hollywood created the Ancient World**, Edinburgh, Edinburgh University Press, 2018, xiii, 418 pages.
In the period 1916-1966, during its so-called Golden Age, Hollywood developed a passion for the ancient world and produced many epic movie blockbusters. The studios used every device they could find to wow audiences with the spectacle of antiquity.

MATHIESON, Charlotte, **Sea Narratives: Cultural Responses to the Sea, 1600-Present**, London, Palgrave Macmillan, 2016, xiii, 270 pages.

McWILLIAMS, John, **Revolution and the Historical Novel**, Lanham (MD), Lexington Books, 2018, 301 pages.

MOLLER, Sabine, **Zeitgeschichte sehen: die Aneignung von Vergangenheit durch Filme und ihre Zuschauer**, Berlin, Bertz & Fischer, (Deep Focus), 2018, 224 pages.

MEYER, Sylvie, **Le Roman d'aventures médiéval entre convention et subversion: XIIe-XIII siècles**, Paris, Honoré Champion, 2018, 360 pages.

PEREZ NINOS, Tomas, **Todo el cine sobre los grandes heroes medievales**, Cacitel Edicion, 2018, 222 pages.

SCHOPP, Claude, **Les Dumas: Bâtards magnifiques**, Paris, Librairie Vuibert, 2018, 348 pages.

WILEY, John (ed.), **The Scarlett Letters: The Making of the Film**, Lanham (MD), The Lyons Press, 2018, 536 pages.

RÉCITS ET FILMS ÉROTIQUES

ABBOTT, John, **The Great British Sex Films: A Phenomenon of the 1970s**, Scotts Valley, CreateSpace Independent Publishing, 2018, 164 pages.

ABBOTT, John, **Erotic Horror Films of the 1970s: Rollin, Roeg, Larraz, D'Amato, Hammer, Crepax**, Scotts Valley, CreateSpace Independent Publishing, 2018, 170 pages.

AURLE, Jade & Jacques FASSE, **les pires parodies X sont souvent les meilleures**, Paris, Hugonn & Muninn, 2018, 256 pages.

COLEMAND, Lindsay & Carol SIEGEL (eds.), **Intercourse in Television and Film: The Presentation of Explicit Sex Acts**, Lanham (MD), Lexington Books, 2017, xv, 184 pages.

GAUDIN, Antoine, GOUTTE, Martin & Barbara LABORDE (dir.), **Représentations-limites des corps sexuels dans le cinéma et l'audiovisuel**, Paris, Presses de la Sorbonne Nouvelle, 2017, 237 pages.

LUPI. Gordiano, **Di Leo Calibro 9. Erotismo e noir nel cinema di Fernando di Leo**, Pombiano, Ass. Culturale Il Foglio, (La cineteca di Caino), 2017.

MARKS, Laura Helen, **Alice in Pornoland: Hardcore Encounters with the Victorian Gothic**, Urbana, University of Illinois Press, 2018, 232 pages.

McGILLIVRAY, David, **Doing Rude Things: The History of the British Sex Film**, Wolfbait, 2017, 172 pages.

TRAN, Céline, **Ne dis pas que tu aimes ça**, Paris, Fayard, (Documents), 252 pages.
Mémoires d'une actrice du X. Pendant des années, Céline Tran a été, sous le nom de Katsuni, un objet de désirs et de fantasmes. Mais son récit va bien au-delà de ce qui fut son travail.

*That's All, Folks !
See You in 2019*