

MARGINALIA

Bulletin bibliographique des études sur les littératures et le film populaires n° 93

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



septembre 2017

**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 « curio-sités » éditoriales...

LITTÉRATURE

BARNER, Ashley, **The Case for Fanfiction: Exploring the Pleasures and Practices of a Malignant Craft**, Jefferson (NC), McFarland, 2017, 277 pages.

Challenging readers to rethink what they read and why, the author questions the aesthetic assumptions that have led to the devaluing of fan fiction--a genre criticized as tasteless and derivative--and other "guilty pleasure" reading (and writing) including romance and fantasy. The complicated relationship between "fanfic" and intellectual property is discussed in light of the millennia-old tradition of derivative literature, before modern copyright law established originality as the hallmark of great fiction.

BREMNER, Natalia & Jamal BAHMAD (dir.), **Trash Culture in the Francophone World**, dans *French Cultural Studies*, vol. 20, no 2, août 2017.

Sommaire ici :

<http://journals.sagepub.com/toc/frca/current>

BUSBY, Brian, **The Dusty Bookcase: A Journey through Canada's Forgotten, Neglected and Suppressed Writing**, Windsor, Biblioasis, 2017, 368 pages.

Brian Busby's *The Dusty Bookcase* explores the fascinating world of Canada's lesser-known literary history: works that suffered censorship, critical neglect, or brilliant yet fleeting notoriety. These rare and quirky totems of Canadiana, collected over the last three decades, form a travel diary of sorts—through books instead of maps. Covering over one hundred books, and peppered with observations on the Canadian writing and publishing scenes, Busby's work explores our cultural past from a unique slant, questioning why certain works, rightfully or otherwise, are celebrated and others ignored.

NDLR: il est largement question de la littérature populaire dans cet ouvrage,

CREMONA, Nicolas, **L'Aventure**, Malakoff, Dunod, (Tout en fiches), 2017, 191 pages. [Prépas scientifiques, programmes, 2017-2018]

Jankélévitch: *L'aventure, l'ennui, le sérieux* - Homère, *L'Odyssée*, Conrad, *Au coeur des ténèbres* -

DERIES, Géraldine & Natalia LECLERC (dir.), **L'Aventure**, Paris, H & K, 2017, 128 pages. [20 fiches: sur les oeuvres au programme]

Jankélévitch: *L'aventure, l'ennui, le sérieux* - Homère, *L'Odyssée*, Conrad, *Au coeur des ténèbres*

ELLIS, Douglas, et al., **The Art of the Pulps: An Illustrated History**, San Diego (CA), IDW Publishing, 2017, 240 pages. Préface de F. Paul Wilson.

A team of experts in each of the ten major Pulp genres, from action Pulps to spicy Pulps and more, chart for the first time the complete history of Pulp magazines—the stories and their writers, the graphics and their artists, and, of course, the publishers, their market, and readers. Each chapter in the book, which is illustrated with more than 400 examples of the best Pulp graphics (many from the Editors' collections—among the world's largest) is organized in a clear and accessible way, starting with an introductory overview of the genre, followed by a selection of the best covers and interior graphics, organized chronologically through the chapter.

FARAGO, France, **L'Aventure**, Malakoff, Armand Colin, 2017, 235 pages. Jankélévitch: *L'aventure, l'ennui, le sérieux* - Homère, *L'Odyssée*, Conrad, *Au coeur des ténèbres*

HAYNES, Roslynn D., **From Madman to Crime Fighter: The Scientist in Western Culture**, Baltimore, John Hopkins University Press, 2017, 424 pages.

Drawing on examples from Britain, America, Germany, France, Russia, and elsewhere, Haynes explores the persistent folklore of mad doctors of science and its relation to popular fears of a depersonalized, male-dominated, and socially irresponsible pursuit of knowledge for its own sake. She concludes that today's public response to science and scientists—much of it negative—is best understood by recognizing the importance of such cultural archetypes and

their significance as myth. *From Madman to Crime Fighter* is the most comprehensive study of the image of the scientist in Western literature and film.

HORRALL, Andrew, **Inventing the Caveman: from Darwin to the Flintstones**, Manchester, Manchester University Press, (Studies in Popular Culture), 2017, 240 pages.

LEMONNIER, Léon, **Manifeste du roman populiste et autres textes**, [édition établie par François Ouellet], Le Raincy, La Thébaïde, (L'esprit du peuple), 2017, 182 pages.[Le roman populaire français: 1900-1945].

MAGLIO, Mitch, **Fiction House; from Pulp to Panels, from Jungle to Space**, Yeo Books, 2017, 300 pages.

From sexy jungle girls to even sexier rayguntoting space women and beyond, the comics from Fiction House had it all! Now, for the first time, the history of the legendary publisher, the leading purveyor of Good Girl Art during the Golden Age of comics, is told by historian Mitch Maglio in a single volume!

Stuffed with breathtaking cover reproductions, original artwork, and full-length stories, *Fiction House: From Pulp to Panels, From Jungles To Space* tells the story of one of the most successful publishers through the works of legends such as Matt Baker, George Tuska, Lou Fine, Bob Lubbers, and Lily Renée.

MURPHY, Bernice M., **Key Concepts in Contemporary Popular Fiction**, Edinburgh, Edinburgh University Press, 2017, vii, 150 pages.

Key Concepts in Contemporary Popular Fiction represents an invaluable starting point for students wishing to familiarise themselves with this exciting and rapidly evolving area of literary studies. It provides an accessible, concise and reliable overview of core critical terminology, key theoretical approaches, and the major genres and sub-genres within popular fiction.

SHERMAN, Philip, **Leo Margulies: Giant of the Pulps; His Thrilling, Exciting and Popular Journey**, Altus Press, 2017, 356 pages.

Pulp magazines written initially for boys in the first half of the Twentieth Century dominated the industry with stories about cowboys and Indians, science fiction, and adventure. They were written by such illustrious authors as Louis L'Amour, Ray Bradbury, L. Ron Hubbard, and Isaac Asimov, with a readership of tens of

millions, for 10 cents a copy. The best-known editor of this era was Leo Margulies, editor-in-chief of Standard Magazines – The Thrilling Group. During one period, he bought two million words a month. He edited more than 70 magazines and was, for a time, the highest-paid pulp magazine editor in the country. Leo Margulies: Giant of the Pulps—His Thrilling, Exciting, and Popular Journey, by his nephew, Philip Sherman, includes stories by members of his family, friends, and writers, about his generosity and encouragement to so many.

WIRTH, Ute (dir), **Komik: ein interdisziplinäres Handbuch**, Stuttgart, J. B. Metzler, 2017, 415 pages.

CINÉMA & TÉLÉVISION

AGUILAR, Carlos, **Cine comico espanol, 1950-1961: riendo en la oscuridad**, Valencia, Desfiladero Ediciones, 2017, 302 pages.

BAREFOOT, Guy, **The Lost Jungle: Cliffhanger Action and Hollywood Serials of the 1930s and 1940s**, Exeter, University of Exeter Press, (Exeter Studies in Film History), 2017, 256 pages.

Why has the Hollywood sound serial received so little scholarly attention? These short, usually weekly films ending in cliffhangers began in the silent era but continued to be extremely popular in the 1930s and 1940s after the advent of synchronized sound. In *The Lost Jungle* Guy Barefoot explores the popularity of particular serials such as *Flash Gordon* (1936) and *The Lone Ranger* (1938), contextualizing the serial in the broader context of American film culture during the Great Depression and Second World War. Barefoot also examines less familiar science fiction, western, jungle, and crime serials, and considers the production of sound serials, highlighting how they drew upon earlier conventions of silent cinema and melodrama.

BIANCHI, Pietro, **Il cinema comico**, Bergamo, Editore Lubrine-LEB (Appunti di cinema), 2017, 112 pages.

BONNAL, Nicolas, **Les Mystères de Stanley Kubrick: une approche culturelle et critique**, Paris, Dualpha édition, (Patrimoine du spectacle), 2017, 290 pages.

BOUGIE, Robin, **Cinema Sewer, vol. 6: The Adults Only Guide to History Sickest and Sexiest Movies**, Godalming (Surrey, UK), FAB Press, (Sewer Movies), 2017, 192 pages.

Issues 27 to 29 of Robin Bougie's celebrated underground smash magazine are revisited in this sixth wild volume, along with an additional 80 pages of never-before-seen interviews, rants, comics, hard-to-find classic movie advertising, and graphic illustrations by Bougie and a host of his talented friends from both the comic book and animation industries. Regardless of whether readers are just discovering the world of classic porn, horror, and exploitation movies, or if they're long time fans, they'll find plenty to get excited about, as they gleefully slosh around in the filth of the Cinema Sewer!

BRACCI, Simone, **La poetica del male. Vision pulp nel cinema contemporaneo**, Roma, Aracne Editore, 2017, 68 pages.

Nel cinema è cresciuta, a partire dallo scorso decennio, la necessità di raccontare un certo tipo di tematica, la volontà di esporre agli occhi dell'opinione pubblica la rappresentazione del "male" inteso come riflesso condizionato delle nostre società. L'autore tenta di spiegare il motivo del successo planetario, che, a cavallo del nuovo millennio dominato da una fase di insicurezza e instabilità politica globale, porta il pubblico a ricercare nella violenza "mediatica" la risposta salvifica ai propri timori. Un esempio di cinema pulp? Sangue, violenza e ironia.

CAMPBELL, Bruce & Craig SANBORN, **Hail to the Chin: Further Confessions of a B Movie Actor**, New York, Thomas Dunne Books, 2017, 336 pages.

The journey from *Evil Dead* to *Spider-Man* to *Burn Notice* was long, with plenty of adventures/mishaps along the way. I never pictured myself hovering above Baghdad in a Blackhawk helicopter, facing a pack of wild dogs in Bulgaria, or playing an aging Elvis Presley with cancer on his penis - how can you predict this stuff? The sheer lunacy of show business is part of the fun for me and I hope you'll come along for the ride. NDLR: ce livre fait suite à *If Chins could Kill* (2001), première partie de cette autobiographie.

CURTI, Roberto, **Riccardo Freda: The Life and Work of a Born Filmmaker**, Jefferson (NC), McFarland, 2017, 376 pages.

In an eclectic career spanning four decades, Italian director Riccardo Freda (1909–1999) produced films of remarkable technical skill and powerful visual style, including the

swashbuckler *Black Eagle* (1946), an adaptation of *Les Misérables* (1947), the peplum *Theodora, Slave Empress* (1954) and a number of cult-favorite Gothic and horror films such as *I Vampiri* (1957), *The Horrible Dr. Hichcock* (1962) and *The Ghost* (1963). Freda was first championed in the 1960s by French critics who labeled him "the European Raoul Walsh," and enjoyed growing critical esteem over the years.

CURTI, Roberto, **Tonino Valerii: the Films**, Jefferson (NC), McFarland, 2016, 232 pages.

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). He also directed the outstanding giallo *My Dear Killer* (1972). This book examines Valerii's life and career in depth for the first time, with exclusive interviews with the filmmaker, scriptwriters and actors, and critical analysis of his films.

DAROWSKI, Joseph J. & Kate DAROWSKI, **Frasier: a Cultural History**, Lanham (MD), Rowman & Littlefield Publishers, (The Cultural History of Television), 2017, 252 pages.

In *Frasier: A Cultural History*, Joseph J. Darowski and Kate Darowski offer an engaging analysis of the long-running, award-winning show, offering insights into both the onscreen stories as well as the efforts behind the scenes to shape this modern classic. This volume examines the series as a whole, but also focuses on the show's key characters, including Eddie, the canine. Close looks at set design, class issues, and gender roles are also provided, along with opinionated reviews of all 264 episodes, highlighting the peaks and dips in quality across more than a decade of television.

EDWARDS, Kyle, **The Hollywood B-Film: Cinema on a Shoestring**, New York, Wallflower Press, (Short Cuts), janvier 2018, 144 pages.

Each chapter of this volume offers a clear and concise examination of a distinct period in the history of this vast but relatively unknown area of film history. Case studies explore Warner Bros.' B-film unit in the 1930s, Poverty Row stalwart Monogram Pictures in the 1940s and 1950s, independent upstart King Bros. in the 1960s and 1970s, and Quentin Tarantino's and

Robert Rodriguez's homage to B-film excess in *Grind-house*(2007).

FERRIS, Suzanne & Mallory YOUNG (eds.), **Chick Flicks: Contemporary Women at the Movies**, New York, Routledge, 2017, 272 pages.

A companion to the successful anthology *Chick Lit: The New Woman's Fiction*, this edited volume consists of 11 original essays, prefaced by an introduction situating chick flicks within the larger context of chick culture as well as women's cinema. The essays consider chick flicks from a variety of angles, touching on issues of film history, female sexuality (heterosexual and homosexual), femininity, female friendship, age, race, ethnicity, class, consumerism, spectatorship, pleasure and gender definition. An afterword by feminist film theorist Karen Hollinger considers the chick flick's transformation from the woman's films of the '40s to the friendship films of the '80s and those of the "return to the classics" trend of the '90s

FREESE, Gene, **Classic Movie Fight Scenes: 75 Years of Bare Knuckles Brawls, 1914-1989**, Jefferson (NC), McFarland, 2017, 277 pages.

Examining more than 300 films—from *The Spoilers* (1914) to *Road House*(1989)—the author provides behind-the-scenes details on memorable melees starring such iconic tough-guys as John Wayne, Randolph Scott, Robert Mitchum, Lee Marvin, Charles Bronson, Clint Eastwood, Bruce Lee, Chuck Norris and Jackie Chan.

GANDINI, Leonardo, **Brian de Palma**, Roma, Gremese Editore, 2017, 127 pages.

GIACOVELLI, Enrico, **Parole de comique: la slapstick comedy dans les années d'or des dessins animés et de la comédie sophistiquée (1930-1950)**, Rome, Gremese, 2017, 238 pages.

GOODALL, Mark, **Sweet and Savage: The World through the Mondo Film Lens**, Headpress, 2017, 220 pages. Foreword: Jeremy Dyson.

GRANO, Francesco, **Proiettili eroici. L'heroic bloodshed di John Woo**, Rossano, Ferrari Editore, (Arte e spettacolo, 4), 2017, 158 pages.

GRAYSON, Jerry, **Film Pilot: from James Bond to Hurricane Katrina**, London, Adlard Coles, 2017, 272 pages.

Film Pilot: Flying the Lens is full of entertaining behind-the-scenes stories (some that almost ended in disaster for Jerry and an A-list actor or two...) and revelatory insights into just how this invisible sector of the film business operates. We all take aerial footage for granted, without appreciating the lengths gone to shoot it. This is perhaps never more apparent than when Jerry's skills are called upon to gather more important footage – the burning oilfields of Kuwait following the first Gulf War, and flooded New Orleans after Hurricane Katrina.

HAMILTON, Charles R. & Allen H. REDMON (eds.), **Clint Eastwood's Cinema of Trauma: Essays on PTSD in the Director's Films**, Jefferson (NC), McFarland, 2017, 200 pages.

Preface 1

Coady Lapierre

Introduction (Charles R. Hamilton and Allen H. Redmon) 9

Civilian PTSD in The Outlaw Josey Wales (Sydney Sian Walmsley) 23

Welcome to the Ranks of the Disenchanted: Feminism and Pacifist Spectacle in The Gauntlet (Andrew Grossman) 37

Eastwood's Depiction of Violence and PTSD in Private Citizens (Alison S. Wallace) 53

"What face do you put with your enemy?" Identifying Trauma in In the Line of Fire and Absolute Power (Maria I. Cipriani) 67

Mourning and Melancholia in Blood Work and Vanessa in the Garden (Fernando Gabriel Pagnoni Berns and Canela Ailen Rodriguez Fontao) 84

The Trauma of Cyclical Violence in Mystic River (Charles R. Hamilton) 99

Moral Injury and Civilian Authority in the War Films of Clint Eastwood (Kathleen A. Brown and Brett Westbrook) 115

Belated Casualties: Delayed Stress Disorder in Gran Torino (James F. Scott) 130

National PTSD in Invictus (Laurence Raw) 143

"He's here and he's there": Projecting Recovery in American Sniper and Sully (Allen H. Redmon) 158

Conclusion: Eastwood's Perfect World (Charles R. Hamilton and Allen H. Redmon) 175.

HILL, Rob, **The Bad Movie Bible: The Ultimate Modern Guide to Movies That are so Bad They're Good**, Art of Publishing, (Movie Bibles), 2017, 240 pages.

HUBIER, Sebastien, **Pin Up Girls, Playmates et Bimbos**, Dijon, Éditions du Murmure, (Borderline), 2017, 90 pages.

Née dès le XIXe siècle, la pin-up est, par excellence, LA représentation érotique et marchande de la féminité dans notre monde de la société de consommation, elle-même régie par trois principes qui ne laissent pas de se recouper : « sex sells », « sex is for sale », « sex is health ». Ayant subi des métamorphoses successives dans les Années folles, pendant la Seconde Guerre mondiale, puis tout au long des fifties, tantôt elle s'est rapprochée d'autres types comme la flapper ou la media lolita, tantôt elle a engendré de nouveaux modèles de beauté tels la playmate et la bimbo. C'est à l'histoire de ces beautés particulières que s'attache le présent ouvrage.

KING, Rob, **Hokum ! The Early Sound Slapstick Short and Depression-Era Mass Culture**, Oakland (CA), University of California Press, 2017, 253 pages.

LANZONI, Rémi Fournier, **Rire de plomb: la comédie à l'italienne des années 70**, Paris, L'Harmattan, (Champs visuels), 2017, 261 pages.

LAZARO-REBOLL, Antonio & Ian OLNEY (eds.), **The Films of Jess Franco**, Detroit, Wayne State University Press, 2018, 338 pages.

The Films of Jess Franco looks at the work of Jesús "Jess" Franco (1930-2013), one of the most prolific and madly inventive filmmakers in the history of cinema. He is best known as the director of jazzy, erotically charged horror movies featuring mad scientists, lesbian vampires, and women in prison, but he also dabbled in a multitude of genres from comedy to science fiction to pornography.

LEBLANC, Damien, **Les Révolutions de Mad Men**, Levallois-Perret, Playlist Society, 2017, 131 pages.

LINDVALL, Terry, J. Dennis BOUNDS, and Chris LINDVALL, **Divine Film Comedies: Biblical narratives, Film Subgenres, and the Comic Spirit**, New York, Routledge, 2016, 212 pages.

MORSIANO, Alberto, **Quentin Tarantino: les films du réalisateur qui a réinventé le cinéma**, Rome, Gremese, (Les grands cinéastes), 2016, 191 pages.

NATHAN, Ian, **The Coen Brothers: The Iconic Filmmakers and Their Work**, London, Aurum Press, 2017, 176 pages.

NICKELODEON PRODUCTIONS, **"Yo soy Franky": le guide officiel. Tous les secrets de la série**, Paris, Les Livres du Dragon d'or, 2017, 76 pages. [Telenovela pour la jeunesse].

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

ROHRER, Seraina, **La India Maria: Mexploitation and the Films of Maria Velasco**, Austin, University of Texas Press, 2017, 254 pages.

La India María—a humble and stubborn indigenous Mexican woman—is one of the most popular characters of the Mexican stage, television, and film. Created and portrayed by María Elena Velasco, La India María has delighted audiences since the late 1960s with slapstick humor that slyly critiques discrimination and the powerful. At the same time, however, many critics have derided the iconic figure as a racist depiction of a negative stereotype and dismissed the India María films as exploitation cinema unworthy of serious attention. By contrast, *La India María* builds a convincing case for María Elena Velasco as an artist whose work as a director and producer—rare for women in Mexican cinema—has been widely and unjustly overlooked.

RYFLE, Steve & Ed GODZISZEWSKI, **Ishiro Honda: A Life in Film, from Godzilla to Kurosawa**, Middletown (Conn.), Wesleyan University Press, 2017, 336 pages. Collaboration de Yuuko Honda-Yun et Preface de Martin Scorsese.

SANDS, Zach, **Film Comedy and the American Dream**, New York, Routledge, (Routledge Advances in Film Studies), 2017, 184 pages.

Film Comedy and the American Dream is an examination of national identity in the era of the American superpower as projected in popular comedic films that center on issues of upward mobility. It is the story of what made audiences laugh and why, and what this says about the changing shape of the American Dream from the end of the Second World War through the first part of the twenty-first century.

SOLLA, Gianluca, **Buster Keaton. L'Invenzione del gesto**, Nocera Inferiore, Orthotes Editrice, (Sillabario), 2016, 202 pages.

STRATTON, James, **100 Guilty Pleasure Movies**, Indianapolis, Dog Ear Publishing, 2017, 534 pages.

Illustrated with dozens of carefully chosen photographs, this entertaining collection of essays celebrates a particular kind of movie—well made, irresistible and often overlooked. With the same knowledge and insight that characterize his previous books on film, author James Stratton deftly analyzes a remarkable assortment of personal favorites, everything from *Now, Voyager* to *Batman Begins*, *Inspector Clouseau* to James Bond. Whether focused on a Fred Astaire and Ginger Rogers dance number or a Seth Rogen stoner comedy, the writing is breezy, smart and informative. Along with such familiar titles as *The Devil Wears Prada* and *Remember the Titans*, Stratton introduces readers to lesser-known gems like *Diplomatic Courier*, *The Narrow Margin*, *Prime Cut* and *Under Fire*. The selections represent every major genre of film: domestic drama, musical, film noir, Western, science fiction, comedy, biopic, war, espionage, sports, superhero and horror. Among the acting careers examined are those of Cary Grant, Marlene Dietrich, Judy Garland, Greer Garson, Burt Lancaster, Meryl Streep, Matt Damon, Mark Wahlberg, Denzel Washington, Daniel Craig and many others.

STERRITT, David, **Rock'n Roll Movies**, New Brunswick, Rutgers University Press, (Quick Takes: Movies and Popular Culture), 2017, 152 pages.

STOREK, Timo & Svenja TAUBNER (eds.), **Von Game of Thrones bis The Walking Dead: Interpretation von Kultur in Serie**, Berlin, Springer Verlag, 2017, xviii, 380 pages.

WAGNER, Kristen Anderson, **Comic Venus: Women and Comedy in American Silent Film**, Detroit, Wayne State University Press, (Contemporary Approaches to Film and Media), 2017, 304 pages.

WALTER, Marcello Bruno, **Stanley Kubrick**, Rome, Gremese (Les grands cinéastes), 2016, 175 pages. Préface et postface de Roberto Lasagna.

WISE, J. McGregor, **Surveillance and Film**, New York, Bloomsbury Academic, 2016, xi, 192 pages.

Drawing on dozens of examples from around the world, J. Macgregor Wise analyzes films that focus on those who watch (like *Rear Window*, *Peeping Tom*, *Disturbia*, *Gigante*,

and *The Lives of Others*), films that focus on those who are watched (like *The Conversation*, *Caché*, and *Ed TV*), films that feature surveillance societies (like *1984*, *THX 1138*, *V for Vendetta*, *The Handmaid's Tale*, *The Truman Show*, and *Minority Report*), surveillance procedural films (from *The Naked City*, to Hong Kong's *Eye in the Sky*, *The Infernal Affairs Trilogy*, and the *Overheard Trilogy* of films), and films that interrogate the aesthetics of the surveillance image itself (like *Sliver*, *Dhobi Ghat (Mumbai Diaries)*, *Der Riese*, and *Look*). Wise uses these films to describe key models of understanding surveillance (like Big Brother, Panopticism, or the Control Society) as well as to raise issues of voyeurism, trust, ethics, technology, visibility, identity, privacy, and control that are essential elements of today's culture of surveillance.

ROMANS ET FILMS POLICIERS



LITTÉRATURE

APARICIO NEVARO, Felipe (dir.), **Reescrituras del imaginario policiaco en la narrativa hispanica contemporanea**, Mulhouse, ILLE (Institut de recherches en langues et littératures européennes), 2016, 357 pages.

Investigación y análisis de textos contemporáneos (R. Bolaños, E. Fuentes, J. Marías, J. Madrid, Javier Calvo, Muñoz Molina, C. Posadas, O. Pz. N. Ponce y otros) por especialistas europeos y latinoamericanos (F. Aparicio, E. Fuentes, Dolores Rajoy, Shelley Godsland, Myriam Roche, S. Girbés, Olga Godoy, Chand, Andrea Pezze, Jorge Chen y otros).

BECK, Sandra, **Narratologische Ermittlungen: Muster detektorischen Erzählens in der deutschsprachigen Literatur**,

Heidelberg, Carl-Winter Universitäts Verlag, 2017, 823 pages.

BLANCHER, Marc, **Polar et post-modernité**, Paris, L'Harmattan, 2016, 675 pages.

Né au cœur de la tourmente transformationnelle qui caractérise le XIXe siècle, le polar incarne la contradiction par excellence. En effet, ses détracteurs disent de lui qu'il est à la fois populaire et inclassable tandis que les aficionados y voient un genre riche à l'infini, se nourrissant aussi bien de la science que du social. En interrogeant le terme même de « policier » l'auteur présente et questionne la réelle substance de son objet d'étude et se demande, en essence, si le polar n'aurait pas incarné une postmodernité avant l'heure.

BENDER, Jesko, **9/11 erzählen: Terror als Diskurs- und Textphänomen**, Bielfeld, transcript Verlag, 2017, 271 pages.

BONNAL, Nicolas, **Littérature et conspiration: les grands auteurs à l'âge des complots**, Paris, Dualpha éditions, 2017, 247 pages.

La théorie de la conspiration est présentée comme une panacée intellectuelle réservée à des esprits grognons et inférieurs. Ce livre démontre exactement l'inverse. Depuis des siècles les grands écrivains ont saisi les prodigieux changements qui ont bouleversé notre époque, et ils les ont dénoncés. De Chateaubriand à Chesterton, de John Buchan à Jack London, de Dostoïevski à Céline, tous les grands auteurs (romanciers et essayistes) ont, chacun à leur manière, décrit, romancé, vilipendé la terrible ère des conspirations que nous nommons le monde moderne.

BUCKTON, Oliver, **Espionage in British Fiction and Film since 1900: The Changing Enemy**, Lanham (MD), Lexington Books, 2017, 364 pages.

Espionage in British Fiction and Film Since 1900 traces the history and development of the British spy novel from its emergence in the early twentieth century, through its growth as a popular genre during the Cold War, to its resurgence in the early twenty-first century. Using an innovative structure, the chapters focus on specific categories of fictional spying (such as the accidental spy or the professional) and identify each type with a vital period in the evolution of the spy novel and film. A central section of the book considers how, with the creation of James Bond by Ian Fleming in the 1950s, the professional spy was launched on a

new career of global popularity, enhanced by the Bond film franchise. In the realm of fiction, a glance at the fiction bestseller list will reveal the continuing appeal of novelists such as John le Carré, Frederick Forsyth, Charles Cumming, Stella Rimington, Daniel Silva, Alec Berenson, Christopher Reich—to name but a few—and illustrates the continued fascination with the spy novel into the twenty-first century, decades after the end of the Cold War. There is also a burgeoning critical interest in spy fiction, with a number of new studies appearing in recent years. A genre that many believed would falter and disappear after the fall of the Berlin Wall and the collapse of the Soviet empire has shown, if anything, increased signs of vitality.

EDWARDS, Martin, **The Story of Classic Crime in 100 Books**, Scottsdale (AR), Poisoned Pen Press, 2017, 357 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.

FORSHAW, Barry, **American noir: The Pocket Essential Guide to US Crime Fiction, Film & TV**, Harpenden (UK), Oldcastle Books, Pocket Essential Series, 2017, 224 pages.

The word "Noir" is used here in its loosest sense: every major living American writer is considered (including the giants Harlan Coben, Patricia Cornwell, James Lee Burke, James Ellroy and Sara Paretsky, as well as non-crime writers such as Stephen King who stray into the genre), often through a concentration on one or two key books. Many exciting new talents are highlighted, and Barry Forshaw's knowledge of—and personal acquaintance with—many of the writers grants valuable insights into this massively popular field. But the crime genre is as much about films and TV as it is about books, and this book is a celebration of the former as well as the latter.

American television crime drama in particular is enjoying a new golden age, and all of the important current series are covered here, as well as key important recent films.

GEHERIN, David, **Funny Thing About Murder: Modes of Humour in Crime Fiction and Films**, Jefferson (NC), McFarland, 2017, 277 pages.

Focusing on crime fiction and films that artfully combine comedy and misdeed, this comprehensive study explores the reasons why writers and filmmakers inject humor into their work and identifies the various comic techniques they use. The author covers both American and European books from the 1930s to the present, by such authors as Rex Stout, Raymond Chandler, Elmore Leonard, Donald E. Westlake, Sue Grafton, Carl Hiaasen and Janet Evanovich, along with films from *The Thin Man* to the BBC's *Sherlock* series.

HUMANN, Heather Duerre, **Gender Bending Detective Fiction: A Critical Analysis of Selected Works**, Jefferson (NC), McFarland, 2017, 200 pages.

Introduction: Dressed to Kill 1

1. Policing Gender in Mickey Spillane's *I, the Jury* and Vengeance Is Mine
 2. Uncovering a Double Life in Ruth Rendell's *A Sleeping Life*
 3. Corporeality, -Cross-Dressing and a "Cozy" Mystery Novel: Charlotte MacLeod's *The Corpse in Oozak's Pond*
 4. Criminality and -Cross-Dressing in Sue Grafton's "D" Is for Deadbeat
 5. Disguise and Deviance in P.D. James' *Devices and Desires*
 6. Subverting Stereotypes in Val McDermid's *The Mermaids Singing*
 7. Transitioning to New Ground in Detective Fiction: Renee James' *Transition to Murder*
 8. Detecting Gender in Mark SaFranko's *The Suicide*
 9. The Transgender Presence in Robert Galbraith's *The Silkworm*
 10. The Transgender Detective in T.E. Wilson's *Mezcalero: A Detective Sanchez Novel*
- Conclusion: Criminality, Conventions and Concealment in -Post-World War II Detective Fiction

IANNACONE, Mario Arturo, **Meglio regnare all'inferno. Perché i serial killer popolano il cinema, la letteratura e la televisione**, Torino, Lindau, (Le comete), 2017, 449 pages. Questo libro analizza il fenomeno da un punto di vista antropologico, sociologico, psicologico e politico, raccontando i casi celebri (i killer

divenuti star nel loro campo), riflettendo sull'ansia sociale che hanno determinato, documentando l'interesse dimostrato da registi, scrittori e produttori e il fascino esercitato sul grande pubblico. Dalla politica alla psichiatria, dalla criminologia al cinema, Iannaccone accompagna il lettore alla scoperta di coloro che, per citare John Milton, hanno preferito «regnare all'inferno piuttosto che servire in paradiso».

KABATCHNIK, Amnon, **Blood on Stage, 1600 to 1800: Milestone Plays on Murder, Mystery and Mayhem**, Lanham (MD), Rowman & Littlefield, 2017, 826 pages.

In *Blood on the Stage, 1600 to 1800: Milestone Plays of Murder, Mystery, and Mayhem*, Amnon Kabatchnik profiles near fifty works of theft, treachery, court intrigue, incest, and murder produced over these two centuries. Among the plays discussed in this book are *The Beggar's Opera* by John Gay, Horace Walpole's *The Mysterious Mother*, Friedrich Schiller's *The Robbers*, and George Lillo's *The London Merchant*, which was based on an actual case of murder. This volume also includes American plays such as *The Prince of Parthia* by Thomas Godfrey and William Dunlop's *The Fatal Deception*. William Shakespeare is also represented with the classics *Othello*, *Macbeth*, and *King Lear*. Entries are presented chronologically, and each includes a plot synopsis, production data, opinions by critics and scholars, and biographical sketches of playwrights and key actors.

LACOURBE, Roland, **Écrits énigmatiques**, Lulu. com. Éditions Semper Aenigma, 2017, 266 pages.

Ce recueil comprend sept articles et neuf critiques parus entre 1998 et 2007 dans le magazine mythique "Enigmatika". On y trouvera, entre autres : une évocation des principaux crimes dont Hollywood fut le théâtre ; quelques réflexions sur les romans historiques de John Dickson Carr ; une étude de la "trilogie Lintott" par Jean Stubbs ; un survol de l'Uchronie littéraire ; une analyse de l'œuvre traduite en français de Mark McShane ; un texte de réflexion sur l'œuvre policière d'Anthony Abbot ; ... et des critiques de curiosités littéraires (comme un roman policier signé... George Sanders), de grands classiques (comme *L'Insoupçonnable* Grandison de Charlotte Armstrong ou *La Cinquième Femme* de Henning Mankel), de chefs-d'œuvre de la politique-fiction (comme *Les Larmes de l'automne* de Charles McCarry) ou de quelques

ouvrages majeurs encore trop méconnus (comme l'exceptionnel *Conspiration des ténèbres* de Theodore Roszac). L'ouvrage s'accompagne de plus de quarante pages d'illustrations.

MAGEDERA, Ian H., **Outsider Biographies: Savage, de Sade, Wainwright, Ned Kelly, Billy the Kid, Rimbaud and Genet: Base Crime and High Art in Biography and Bio-Fiction, 1744-2000**, Amsterdam, Boston et al., Brill/Rodopi, 2017, 344 pages.

OLLERMAN, Rick, **Hardboiled, Noir and Gold Medals: Essays on Crime Fiction Writers from the 50s to the 90s**, Eureka (CA), Stark House Press, 2017, 298 pages.

A complete collection of Rick Ollerman's informative and insightful Stark House introductions, with lots of new material by the author.

A PROPOS DES AUTEURS

BECHTEL, Stefan Laurence Roy STAINS, **Through a Glass Darkly: Sir Arthur Conan Doyle and the Quest to Solve the Greatest Mystery of All**, New York, St. Martin's Press, 2017, 320 pages.

Known to the world as the creator of Sherlock Holmes, Conan Doyle had undergone what many considered an enigmatic transformation, turning his back on the hyper-rational Holmes and plunging into the supernatural. What was it that convinced a brilliant man, the creator of the great exemplar of cold, objective thought, that there was a reality beyond reality? Though most modern sources make Conan Doyle out to be a kindly but credulous old fool, and though the spiritualist era was rife with fraud, Stefan Bechtel and Laurence Roy Stains take a closer look. They reexamine the old records of trance mediums and séances, and they discover that what Conan Doyle and his colleagues uncovered is as difficult to dismiss now as it was then.

BLACK, Jeremy, **The World of James Bond: The Lives and Times of 007**, Lanham (MD), Rowman and Littlefield Publishers, 2017, 218 pages.

This book presents an insightful and thoroughly entertaining exploration of the political context of the Bond books and films. Jeremy Black offers a historian's interpretation from the perspective of the late 2010s, assessing James

Bond in terms of the greatly changing world order of the Bond years—a lifetime that stretches from 1953, when the first novel appeared, to the present. Black argues that the Bond novels—the Fleming books as well as the often-neglected novels authored by others after Fleming died in 1964—and films drew on current fears in order to reduce the implausibility of the villains and their villainy.

BOSTRÖM, Mattias, **From Holmes to Sherlock: The Story of the Men and Women Who Created an Icon**, New York, The Mysterious Press, 2017, 608 pages. In *From Holmes to Sherlock*, Swedish author and Sherlock Holmes expert Mattias Boström recreates the full story behind the legend for the first time. From a young Arthur Conan Doyle sitting in a Scottish lecture hall taking notes on his medical professor's powers of observation to the pair of modern-day fans who brainstormed the idea behind the TV sensation *Sherlock*, from the publishing world's first literary agent to the Georgian princess who showed up at the Conan Doyle estate and altered a legacy, the narrative follows the men and women who have created and perpetuated the myth. It includes tales of unexpected fortune, accidental romance, and inheritances gone awry, and tells of the actors, writers, readers, and other players who have transformed Sherlock Holmes from the gentleman amateur of the Victorian era to the odd genius of today.

JACKSON, Lawrence Patrick, **Chester B. Himes: A Biography**, New York, W.W.W. Norton & Company, 2017, xv, 606 pages.

MANGHAM, Andrew, **Dickens's Forensic Realism: Truth, Bodies, Evidence**, Columbus, The Ohio State University Press, 2016, xvi, 253 pages.

Dickens's Forensic Realism: Truth, Bodies, Evidence by Andrew Mangham is one of the first studies to bring the medical humanities to bear on the work of Dickens. Turning to the field of forensic medicine (or medical jurisprudence), Mangham uncovers legal and medical contexts for Dickens's ideas that result in new readings of novels, short stories, and journalism by this major Victorian author. *Dickens's Forensic Realism* argues that the rich and unstable nature of truth and representation in Dickens owes much to the ideas and strategies of a forensic Victorian age, obsessed with questioning the relationship between clues and truths, evidences and answers.

MEUNIER, Dominique & Hervé WEILL, **Seul Ellory: livre de conversations avec R. J. Ellory**, Mulhouse, La Maison du Moulin, 2017, 172 pages.

REYNOLDS, Nicholas, **Writer, Sailor, Soldier, Spy: Ernest Hemingway's Secret Adventures, 1935-1961**, New York, William Morrow, 2017, xxi, 357 pages.

ROCCA, Danielle Della, **Sherlock Holmes**, YoucanPrint, 2017, 708 pages.

CINÉMA & TÉLÉVISION

BAYS, Jeffrey Michael, **Suspense with a Camera: A Filmmaker's Guide to Hitchcock's Techniques**, San Francisco (CA), Michael Wiese Productions, 2007, 220 pages.
How did Hitchcock manipulate his audience into a state of frenzy? Hitchcock scholar Jeffrey Michael Bays has made this question his life's mission, and is here to share his top tips for escalating suspense and leaving your audience begging for more.

BONNAL, Nicolas, **James Bond et la télévision comme arme de guerre**, Independently Published, 2017, 150 pages.

BOURGET, Jean-Louis, **Rebecca: Alfred Hitchcock** Paris, Vendémiaire, (Contrechamp), 2017, 144 pages.

À Manderley, fastueuse demeure gothique de la côte des Cornouailles, se joue un drame fascinant. La jeune épouse du riche Maxim de Winter, désespérée dans un milieu où elle évolue pour la première fois, se trouve perpétuellement en butte au souvenir de la première femme de son époux, l'énigmatique Rebecca, qui semble hanter encore les lieux.
Tiré du best-seller de Daphné du Maurier, *Rebecca*, sorti en 1940, est la première réalisation américaine d'Alfred Hitchcock. Mais était-ce vraiment son film, ou celui du producteur, David O. Selznick, internationalement reconnu pour *Autant en emporte le vent* (1939) et réputé pour son interventionnisme ? Deux visionnaires pour une œuvre magistrale, analysée en détail dans un ouvrage combinant description de séquences, études comparatives et lectures critiques.

BRANDLMEIER, Thomas, **Film noir: die Generalprobe der Postmoderne**, München, text+ kritik, 2017, 161 pages.

Der Film noir, in seiner klassischen Form von 1941 bis 1959 in Amerika angesiedelt, war ein Sammelbecken europäischer Filmemigranten. Vorläufer wie die Romane der "hard-boiled school" und die Gangster-filme der 1930er Jahre sowie die Rahmenbedingungen Kriegs- und Nachkriegsschock werden zum Gegenstand der Forschung Brandlmeiers. Um 1940 bricht sich die Psychoanalyse auch in den USA Bahn: Statt intakter Individuen häufen sich fortan Figuren mit psychologischen Krankheitsbildern wie Amnesie, Schizophrenie, Paranoia und Klaustrophobie. Moderne Varianten von Ödipus und Elektra werden inszeniert und Fetischismen jedweder Art thematisiert. Die Femme fatale wird durch die Faszination des Homme fatal ergänzt und auch Nekrophilie und lebende Tote tauchen als Motive auf: der Film noir als "Generalprobe der Postmoderne".

COPPOLA, Francis Ford, **The Godfather Notebook**, New York, Regan Arts, 2016.

DECKER, Kevin S., David R. KOEPEL & Robert ARP (eds.), **Philosophy and Breaking Bad**, New York, Palgrave Macmillan, 2017, xx, 266 pages.

This volume considers the numerous philosophical ideas and arguments found in and inspired by the critically acclaimed series *Breaking Bad*. This show garnered both critical and popular attention for its portrayal of a cancer-stricken, middle-aged, middle-class, high school chemistry teacher's drift into the dark world of selling methamphetamine to support his family. Its characters, situations, and aesthetic raise serious and familiar philosophical issues, especially related to ethics and morality. The show provokes a bevy of rich questions and discussion points.

DE LUCA, Gabriele, **Fargo. La serie. Il fascino discreto del male**, Roma, Edizione Estemporanee, 2017, 88 pages.

FIELD, Matthew & Ajay CHOWDURY, **Some Kind of Hero: The Remarkable Story of the James Bond Films**, The History Press, 2018, 7120 pages. [Réédition] Préface de George Lazenby.

FUNNELL, Lisa & Klaus DODDS, **Geographies, Genders and Geopolitics of James Bond**, New York & London, Palgrave Macmillan, 2017, xi, 242 pages.

This book discusses the representational geographies of the Bond film franchise and how they inform our reading of 007 as a hero. Offering a new and interdisciplinary lens

through which the franchise can be analyzed, Funnell and Dodds explore a range of topics that have been largely, if not entirely, overlooked in Bond film scholarship.

GAUTEUR, Claude, **Henri-George Clouzot : l'oeuvre fantôme**, La Madeleine, LettMotif, 2017, 98 pages.

L'oeuvre d'Henri-Georges Clouzot, de *L'Assassin habite au 21* (1942) à *La Prisonnière* (1968), est connue et reconnue. Mais qu'en est-il de son oeuvre fantôme, des scénarios originaux qu'il a écrits mais non tournés, l'un notamment avec Jean-Paul Sartre, des adaptations, telle que *Chambre obscure* d'après Vladimir Nabokov, de *L'Enfer arrêté* après quelques jours de tournage, ou encore des remakes qu'elle a suscités ?

JACKE, Andreas, **Mind Games: über literarische, psychoanalytische und gender-theoretische Sendeinhalten bei A. C. Doyle und der BBC-Serie Sherlock**, Wiesbaden, Berlin, Springer Verlag, 2017, 219 pages.

LEBLANC, Damien, **Les Révolutions de Mad Men**, Levallois-Perret, Éditions Playlist Society, 2017, 136 pages.

Récompensée par de nombreux prix, soutenue par la critique et par un fidèle contingent d'admirateurs, *Mad Men* a réinventé, de 2007 à 2015, le concept de la série télévisée historique. Durant sept saisons, celle-ci a montré l'Amérique des années 1960 à travers le regard de ses personnages officiant dans l'univers de la publicité et oeuvrant quotidiennement à façonner le concept de rêve américain. Au-delà de son élégance visuelle et de sa réputation glamour, *Mad Men* se distingue par un univers narratif profondément original, porté par un héros mélancolique qui se débat dans une époque marquée par d'incessants changements politiques et sociaux.

LÉVY, Frédéric Albert, **Bond, l'espion qu'on aimait**, Paris, Hors Collection, 2017, 312 pages.

La série des James Bond décryptée par l'Expert français du genre : Frédéric-Albert Levy, l'un des cofondateurs de la revue de cinéma *Starfix*. Vous ne regarderez plus jamais l'agent 007 comme avant.

Girls, gadgets, exotisme, décors, pour-suites automobiles, cascades, répliques laconiques et drôles... Il ya tout cela, il faut tout cela dans un "Bond".

MILLER, Ron, **Mystery Classics on Film: The Adaptation of 65 Novels and Stories**, Jefferson (NC), McFarland, 2017, x, 220 pages. [Le sommaire détaillé du livre - trop long pour ces pages - est disponible sur le site de la maison d'édition].

MOUËLLIC, Gilles, **Meurtre d'un bookmaker chinois, de John Cassavetes: strip-tease**, Crisnée (Belgique), Yellow Now, (Côté film), 2017, 102 pages.

PALMER, Scott V., **The Other Films of Agatha Christie**, Cypress Hill Press, 2017, 294 pages.

This book, which I call *The Other Films of Agatha Christie*, is a collection of films made for TV and the cinema which do not deal with films including the characters of Miss Jane Marple and Hercule Poirot. These films and characters can be found in books I have previously written, called *The Films of Hercule Poirot*, and *The Films of Miss Marple*. I have also written a book entitled *Agatha Christie's Ten Little Indians on Film and TV*, which compares the nearly dozen filmed versions of that novel.

PARENTE, Nicolo, **Ciak, si spara. Da Romanzo Criminale a Gomorra e Suburra: il crimine italiano sul grande e piccolo schermo**, Battipaglia, Nicola Pesce Editore, (Narrativa), 2017, 157 pages.

PETTEY, Homer B., R. BARTON PALMER & Setevn M. SANDERS (eds.), **Hitchcock's Moral Gaze**, Albany, State University of New York Press, 2017, 331 pages.

Introduction

R. Barton Palmer and Steven M. Sanders

Skepticism

1. Jealousy and Trust in *The Lodger*

Graham Petrie

2. Fun with Suspicion

Thomas Leitch

3. Heroic Satans and Other Hitchcockian Heresies

Nick Haeffner

4. "Guilt, Confession, and . . . Then What?":

The Paradine Case and *Under Capricorn*

Brian McFarlane

5. *The Forgotten Cigarette Lighter* and Other Moral Accidents in *Strangers on a Train*

George Toles

Immorality

6. Hitchcock's Immoralists

Steven M. Sanders

7. Hitchcock the Amoralist: *Rear Window* and the Pleasures and Dangers of Looking

Sidney Gottlieb

8. Voyeurism Revisited
Richard Allen
Moralizing
9. Alfred Hitchcock as Moralist
Murray Pomerance
10. The Deepening Moralism of The Wrong Man
R. Barton Palmer
11. Hitchcock and the Philosophical End of Film
Jerold J. Abrams
Moral Acts
12. The Dread of Ascent: The Moral and Spiritual Topography of Vertigo
Alan Woolfolk
13. The Philosophy of Marriage in North by Northwest
Jennifer L. Jenkins
14. "The Loyalty of an Eel": Issues of Political, Personal, and Professional Morality in (and around) Torn Curtain
Neil Sinyard
15. Hobbes, Hume, and Hitchcock: The Case of Frenzy
Homer B. Pettey

PLANISI, Luis Abbou, **James Bond: Behind the Smoking**, CreateSpace Independent Publishing, 2017, 352 pages.

SAN JUAN, Eric & Jim MAC DEVITT, **Hitchcock's Villains: Murderers, Maniacs ad Mother Issues**, Lanham (MD), Rowman & Littlefield, 2017, 185 pages.

In *Hitchcock's Villains: Murderers, Maniacs, and Mother Issues*, authors Eric San Juan and Jim McDevitt explore a number of themes that form the foundation of villainy in Hitchcock's long and acclaimed career. The authors also provide a detailed look at some of the director's most noteworthy villains and examine how these characters were often central to the enjoyment of Hitchcock's best films. Whether discussing Uncle Charlie in *Shadow of a Doubt* or Norman Bates in *Psycho*, the authors consider what attracted Hitchcock to such characters in the first place and why they endure as screen icons.

SCUDIARI, Barbara, **La donna e l'uomo nel cinema di Alfred Hitchcock**, Independently Published, 2017, 241 pages.

SCULTHORPE, Derek, **Claire Trevor: The Life and Films of the Queen of Noir**, Jefferson (NC), McFarland, 2017, 277 pages.

Claire Trevor (1910–2000) is best remembered as the alluring blonde femme fatale in such iconic noir films as *Murder, My Sweet* (1944) and *Raw Deal* (1948). Yet she was a versatile performer who brought rare emotional depth to

her craft. She was effective in a range of diverse roles, from an outcast prostitute in John Ford's classic *Stagecoach* (1939) to the ambitious tennis mother in *Hard, Fast and Beautiful* (1951) to the embittered wife of a landowner in William Wellman's overlooked gem *My Man and I* (1952). Nominated for four Oscars, she deservedly won Best Supporting Actress for her portrayal of Gaye Dawn, a gangster's broken-down moll in *Key Largo* (1948). The author covers her life and career in detail, recognizing her as one of the finest actresses of her generation.

SÉRISIER, Pierre, **L'Empire de la mélancolie: l'univers des séries scandinaves**, Paris, Vendémiaire, 2017, 187 pages.

Les tribulations d'une femme Premier ministre (Borgen), des meurtres morbides dans des paysages désolés (The Killing), l'omniprésence de la brume et de la neige (Lillyhammer), des enquêteurs traumatisés (Wallander), en perte de repères (The Bridge)... Au cours des dernières années, les séries scandinaves se sont imposées comme un phénomène majeur. Admirées en Grande-Bretagne, saluées en France, copiées aux États-Unis, elles mêlent la spécificité des sociétés nordiques à la familiarité de thèmes universels (liberté, intégration, féminisme) et incarnent une télévision haut de gamme. Si leur succès a bénéficié de la vague du polar nordique, elles sont aussi nourries d'influences plus profondes : anciennes sagas vikings, théâtre du XIXe siècle, récits gothiques et film noir américain. Un décryptage inédit qui donne les clés du phénomène.

SIMMONDS, Meg, **Le Style 007: tout l'art des films de James Bond**, Paris, Huginn & Muginn, 2016, 316 pages.

THOMAS, Benjamin, **Fantômas: Louis Feuillade**, Paris, Vendémiaire, (Contre-champ), 2017, 108 pages.

En 1913, Fantômas, génie du crime et héros de roman populaire, devient une star du cinéma muet. Film en cinq volets d'une rare créativité, le Fantômas de Louis Feuillade offre au criminel l'une de ses incarnations les plus abouties. Scénographie inventive, montage audacieux, présence mystérieuse du hors-champ : au cours d'une traque endiablée dans le Paris de la Belle Époque, tous les prodiges de cet art nouveau sont convoqués au service de l'inquiétante puissance du bandit masqué.

Un classique d'une très grande modernité formelle, qui a largement contribué au mythe du « Maître de l'Effroi ».

VALDEZ, Marc P., **A Guidebook to *Breaking Bad* Filming Locations: Albuquerque as Physical Setting and Indispensable Character**, Createspace Independent Publishing Platform, 2017, 382 pages.

WARD, James J. & Cynthia J. MILLER (eds.), **Urban noir: New York & Los Angeles in Shadow and Light**, Lanham (MD), Rowman & Littlefield, 2017, 254 pages.

In *Urban Noir: New York and Los Angeles in Shadow and Light*, James J. Ward and Cynthia J. Miller have brought together essays by an international group of scholars that examine the dark appeal of these two cities. The essays in this volume explore aspects of the noir and neo-noir cityscape that have been relatively unexamined, including the role of sound and movement through space, the distinctive character of certain neighborhoods and locales, and the importance of individual moments in time. Among the films discussed in this book are classic noirs *Double Indemnity* (1944), *He Walked by Night* (1948), and *Criss Cross* (1949), as well as neo-noirs such as *Cotton Comes to Harlem* (1970), *Klute* (1971), *Taxi Driver* (1976), *Eyes of Laura Mars* (1978), *Cruising* (1980), *Alphabet City* (1984), *Devil in a Blue Dress* (1995), *Drive* (2011), *Rampart* (2011), and *Nightcrawler* (2014).

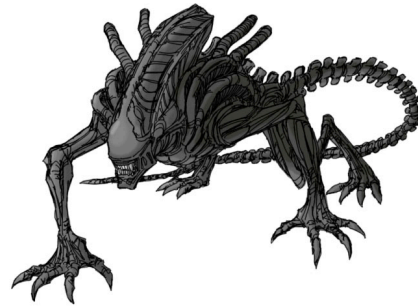
**Want to receive Marginalia (free) ?
Send e-mail address to
nspehner@sympatico.ca**

**S. v. p n'oubliez pas de signaler
tout changement d'adresse**

**Marginalia et disponible gratuitement
sur simple demande: pas de frais, de
pubs ou autre nuisances !**

Écrire à l'adresse courriel ci-dessus

ÉCRITS SUR L'IMAGINAIRE



**SCIENCE-FICTION
FANTASTIQUE & FANTASY**

LITTÉRATURE

ATALLAH, Marc, **L'Art de la science-fiction**, Chambéry, Éditions Actu-SF & Yverdon (Suisse), Maison d'Ailleurs, 2016, 95 pages.

ABBOTT, Carl, **Imagining Urban Futures: Cities in Science-Fiction and What we Might Learn from Them**, Middletown (CT), Wesleyan University Press, 2016, 276 pages.

Carl Abbott, who has taught urban studies and urban planning in five decades, brings together urban studies and literary studies to examine how fictional cities in work by authors as different as E. M. Forster, Isaac Asimov, Kim Stanley Robinson, and China Miéville might help us to envision an urban future that is viable and resilient. *Imagining Urban Futures* is a remarkable treatise on what is best and strongest in urban theory and practice today, as refracted and intensely imagined in science fiction.

BARBINI, Francesca T. (ed.), **Gender, Identity and Sexuality in Current Fantasy and Science Fiction**, Edinburgh, Luna Press, 2017, 246 pages.

The papers explore how society, as reflected in real life, literature, movies, TV, games and cosplay, is currently dealing with gender identity and sexuality in speculative fiction, asking an important question: do we have a problem? Featuring papers from Juliet E McKenna, Kim Lakin-Smith, Cheryl Morgan, A J Dalton, Jyrki Korpua, Hazel Butler, Lorianne

Reuser, Anna Milon, Rostislav Kůrka and Alina Hadımbu.

BERNSTEIN, David Siegel, **Blockbuster Science: The Real Science in Science Fiction**, Amherst (NY), Prometheus Books, 2017, 304 pages.

Learn about relativity through Orson Scott Card's *Ender's Game* and the movie *Interstellar*; black holes and wormholes in connection with *Contact* and *Planet of the Apes*; theories about the origin of life as reflected in *Battlestar Galactica*, *Star Trek: The Next Generation*, and *The Hitchhiker's Guide to the Galaxy*; computer science and artificial intelligence in reference to A.I. Artificial Intelligence; and much, much, more.

BEST, Daniel, **Australian Gothic: The Untold Story of the 1929-1931 Dracula-Stage Tour "Down under"**, Createspace Independent Publishing Platform, 2017, 168 pages.

BLACKFORD, Russell, **Science Fiction and the Moral Imagination: Visions, Minds, Ethics**, Berlin & New York, Springer, (Science and Fiction), 2017, 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 drama-tically 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.

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.

BOTTING, Fred & Catherine SPOONER (eds.), **Monstrous Media/ Spectral Subjects: Imaging Gothic from the Nineteen Century to the Present**, Manchester, Manchester University Press, 2017, 192 pages.

In a collection of essays that ranges from the Victorian fiction of Wilkie Collins, Bram Stoker and Richard Marsh to the music of Tom Waits, world horror cinema and the TV series *Doctor Who*, this book finds fresh and innovative contexts for the study of Gothic. Combining essays by well-established and emerging scholars, it should appeal to academics and students researching both Gothic literature and culture and the cultural impact of new technologies.

BRAUDY, Leo, **Haunted: On Ghosts, Witches, Vampires, Zombies, and Other Monsters of the Natural and Supernatural Worlds**, New Haven, London, Yale University Press, 2016, xii, 306 pages.

BREWSTER, Scott (ed.), **The Routledge Handbook to the Ghost Story**, New York, Routledge, 2017, 528 pages.

The *Handbook to the Ghost Story* sets out to survey and significantly extend a new field of criticism which has been taking shape over recent years, centering on the ghost story and bringing together a vast range of interpretive methods and theoretical perspectives. The main task of the volume is to properly situate the genre within historical and contemporary literary cultures across the globe, and to explore its significance within wider literary contexts as well as those of the supernatural.

BRODERICK, Damien, **Starlight Inter-views: Conversations with a Science Fiction Writer**, Ramble House, 2017, 298 pages.

BUCKLEY, Chloé Germaine, **Twenty-First Century Children's Gothic: From the Wanderer to Nomadic Subject**, Edinburgh, Edinburgh University Press, 2017, 240 pages.

This is the first monograph that brings together the fields of Gothic Studies and children's fiction to analyse a range of popular and literary works for children published since 2000.

The book covers texts from popular culture, novels by much-neglected female writers, as well as more celebrated works: Frances Hardinge's *The Lie Tree*, Neil Gaiman's *Coraline*, Darren Shan's *Zom-B*, Jamila Gavin's *Coram Boy*, Paula Morris's *Ruined*, Derek Landy's *Skulduggery Pleasant*, Anthony Horowitz's *The Power of Five*; as well as films

such as Frankenweenie and Paranorman. This broad scope allows for clear demonstration of the broad relevance of nomadic subjectivity for children's literature criticism.

BUTTSWORTH, Sara & Maartje ABBEN-HUIS (eds.), **War, Myths and Fairy Tales**, New York, Palgrave Macmillan, 2017, xii, 243 pages. Introduction: Tales of War and Wonder—Reflecting on War, Myths, and Fairy Tales and the Breadcrumb Trails Between
Buttsworth, Sara (et al.)

And They Lived Happily Ever After? The Fable as Search for Meaning in Holocaust Cinema
Lichtner, Giacomo

"The Boy with the Bread": Consuming Hansel and Gretel in the Twenty-First Century
Buttsworth, Sara

Abelardo Díaz Alfaro's Tales: The Tragicomedy of the Dawn of US Intervention in Puerto Rico
Gutarra, Dannelle

Once Upon a Nation: Fables and Fairy Tales in Canadian Plays About War

Thistle, Lindsay

Flying Home: Aestheticizing and Americanizing Experiences of Exile and Migration in the Second World War as Fairy Tales of Return and Restoration

Conrad, JoAnn

Child Soldiers in Medieval(esque) Cinema
Burkholder, Peter (et al.)

"A Trap of Our Own Making": Mark Twain and the Mechanized Warfare of King Arthur's Court
Blom, Paul E.

"Life Was a State in Which a War Was On": A.S. Byatt's Portrayal of War and Norse Mythology in Ragnarok: The End of the Gods
Beyer, Charlotte

War and the Ruby Tree. The Motif of the Unborn Generations in Jewish Women's Story-Telling

Heywood, Simon (et al.)

CARDIN, Matt, **Horror Literature Through History: An Encyclopedia of the Stories That Speak to Our Deepest Fears**, Westport (CT), Greenwood/ ABC/Clio, 2017, 863 pages. [en deux volumes].

CUSSANS, John, **Undead Uprising: Haiti, Horror and the Zombie Complex**, Strange Attractor, 2017, 404 pages.

There are zombies among us! From the rotting hordes of TV's *The Walking Dead* to the blockbuster nightmares of *World War Z* and *28 Days Later*, our popular culture is overrun with the ravenous undead. But where do these strange creatures come from, and what peculiar tales of mesmerism, freemasonry, pig

sacrifice and revolution would they tell if they could talk? At once a visceral analysis of dubious racial myth, pop-cultural history and philosophical provocation, *Undead Uprising* asks how ecstatic ritual, voodoo possession, zombie labourers, and meddling spirits have come to meld Haiti's national identity for better or worse.

DAVISON, Carol Margaret & Monica GERMANA, (eds.) **Scottish Gothic: An Edinburgh Companion**, Edinburgh, Edinburgh University Press, 2017, vi, 248 pages.

This interdisciplinary collection is the first ever published study to investigate the multifarious strands of Gothic in Scottish fiction, poetry, theatre and film. Its contributors - all specialists in their fields - combine an attention to socio-historical and cultural contexts with a rigorous close reading of works, both classic and lesser known, produced between the eighteenth and twenty-first centuries.

DESPRÉS, Elaine, **Pourquoi les savants fous veulent-ils détruire le monde ? Évolution d'une figure littéraire**, Montréal, Le Quartanier, 2016, 338 pages.

Cet ouvrage suit l'évolution du savant fou par l'analyse de quatre romans : *Et on tuera tous les affreux* de Boris Vian (1948), *Le berceau du chat* de Kurt Vonnegut (1963), *L'autre île du docteur Moreau* de Brian Aldiss (1980) et *Le dernier homme* de Margaret Atwood (2003), qui mettent en fiction une riche réflexion éthique sur la pratique de la science. Dans ces œuvres, le savant fou, poussé par une curiosité insatiable et la recherche du délice technique, crée des substances et des êtres sans se préoccuper des conséquences : un cristal capable d'éradiquer la vie terrestre, des formes de vie artificielle, des animaux transgéniques ou des créatures hybrides, voire une race nouvelle destinée à remplacer l'humain.

EFFRON, Malcah & Brian JOHNSON (eds.), **The Function of Evil across Disciplinary Contexts**, Lanham (MD), Lexington Books 2017, 244 pages.

The work draws from authors in different fields—including history, literary and film studies, philosophy, and psychology—and from around the world to provide an analysis of evil in such topics as deeply canonical as Beowulf and Shakespeare to subjects as culturally resonant as Stephen King, Captain America, or the War on Terror. By bringing together this otherwise disparate collection of scholarship, this collection reveals that discussions of evil across disciplines have always been questions

of how cultures represent that which they find socially abhorrent.

FAFLAK, Joe & Jason HASLAM (eds.), **American Gothic Culture: An Edinburgh Companion**, Edinburgh University Press, 2017, 256 pages.

This new Companion surveys the traditions and conventions of the dark side of American culture - its repressed memories, its anxieties and panics, its fears and horrors, its obsessions and paranoias. Featuring new critical essays by established and emerging academics from a range of national backgrounds, this collection offers new discussions and analyses of canonical and lesser-known texts in literature and film, television, photography, and video games.

FINNÉ, Jacques, **L'Univers des goules : chronique d'une mal-aimée**, Dinan, Terre de brume, (Terres fantastiques), 2017, 264 pages.

Les gens heureux n'ont pas d'histoire. Certains autres non plus. Des quatre as de la littérature fantastique (fantôme, vampire, loup-garou, goule), personne, jusqu'à présent, ne s'est intéressé au dernier. Pas une étude. Pas une anthologie — sauf une, toute récente, dans la même collection. Pas un article. Ce livre est un acte de contrition tardive. Il vient tard. Il vient aussi à temps, car la goule va mourir, dévorée petit à petit par le zombi — et son mythe avec elle. Née dans les déserts impitoyables d'Afrique du Nord, elle a forcé les portes de l'Occident, au xviii^e siècle, pour devenir l'horreur nécrophage qui écœure les écrivains eux-mêmes. Les plus grands lui ont rendu hommage, certes (Hoffmann, Maupassant, Lovecraft, Howard, Smith, Long, Bloch, Grant, Ray...), mais il s'agit souvent d'un hommage isolé, comme une dîme à payer au fantastique. La goule sent mauvais, dans tous les sens du terme, mais elle existe, ignorée, méprisée. Un exil humiliant. Il fallait un jour l'étudier de près, cette créature abjecte. A l'heure où l'on encense les pires tyrans de l'humanité, pourquoi laisser la goule à sa solitude plus odieuse que ses mœurs ?

NDLR: du même auteur, chez le même éditeur, une première anthologie mondiale consacrée à ce thème négligé: **Femmes de sang**, 2017, 224 pages.

FIORETTI, Daniele, **Utopia and Dystopia in Postwar Italian Literature: Pasolini, Calvino, Sanguinetti, Volponi**, New York, Palgrave Macmillan, 2017, xi, 212 pages.

FISHER, Benjamin Franklin, **The Gothic's Gothic: Study Aids to the Tradition of the Tale of Terror**, New York, Routledge, 2017, 503 pages.

GAFFRIC, Gwennaël (dir.), **La Science-fiction en Asie de l'Est**, dans **Res Futurae**, no 9, 2017.

Gwennaël Gaffric

La science-fiction en Asie de l'Est : histoire et perspectives de recherche

Loïc Aloisio : Le « roman scientifique » en Chine : prémices d'une science-fiction instrumentalisée

Florine Leplâtre : Usages du futurisme médical en Chine pré-républicaine : craniotomie et régénération dans deux récits de science-fiction (1904-1905).

Gwennaël Gaffric : La trilogie des Trois corps de Liu Cixin et le statut de la science-fiction en Chine contemporaine

Benoît Berthelier : Enjeux idéologiques et littéraires de la science-fiction en Corée du Nord depuis 1945

Maxime Danesin

La représentation de la censure dans la série romanesque japonaise Library Wars : une lecture à la lueur de Fahrenheit 451

Thomas Michaud : Harmonie, la critique d'un « totalitarisme mou » par un roman japonais

Denis Taillandier : L'émergence d'une forme de nanopunk au Japon : Gunnm de Kishiro Yukito
Bounthavy Suvilay : Neon Genesis Evangelion ou la déconstruction du robot anime

Suk Hee Joo : Du Transperceneige de Jacques Lob et Jean-Marc Rochette à Snowpiercer de Bong Joon-Ho : une inspiration mutuelle entre arts visuels dans le domaine de la science-fiction.

EN DIRECT DE SCIENCE FICTION STUDIES

Wei Yang : Voyage au cœur d'un futur inconnu : analyse du genre dans le cinéma de science-fiction chinois du nouveau millénaire

Mari Kotani : L'espace, le corps et les aliens dans la science-fiction féminine japonaise

VARIA

Alice Ray : Retraduire Limbo : le syndrome littéraire du membre fantôme

ENTRETIEN

Takayuki Tatsumi, Mari Kotani et Denis Taillandier : À propos de la science-fiction japonaise – Entretien avec Tatsumi Takayuki et Kotani Mari mené par Denis Taillandier. [consultation en ligne de tous ces articles]

GOLDER, Dave, Jess NEVINS & Russ THORNE, **The Astounding Illustrated History of Science Fiction**, London (UK), Flame Tree Publishing, 2017, 192 pages.

HEHOLT, Ruth & Niamh DOWNING (eds.), **Haunted Landscapes: Super-Nature and the Environnement**, 2016 vi, 249 pages.

Examines the concept of landscape as a multitude of places and spaces haunted by spectres, memory, trauma and nostalgia in literature, art and film from Victorian times to the present.

HORNER, Avril & Sue ZLOSNIK (eds.), **Women and the Gothic: An Edinburgh Companion**, Edinburgh University Press, 2017, 248 pages. [Réédition]

JONES, David Annwn, **Gothic Effigy: A Guide to Dark Visibilities**, Manchester, Manchester University Press, mars 2018, 264 pages.

Gothic effigy brings together for the first time many of the multifarious visual motifs and media associated with Gothic, some of which have never received serious study before. This guide is the most comprehensive work in its field, a study aid that makes links between a considerable array of Gothic visual works and artifacts, from the work of Salvator Rosa and the first illustrations of Gothic Blue books to the latest Gothic painters and graphic artists. Currently popular areas such as Gothic fashion, gaming, T.V. and film are considered, as well as the ghostly images of magic lantern shows.

KEE, Chera, **Not Your Average Zombie: Rehumanizing the Undead from Voodoo to Zombie Walks**, Austin, University of Texas Press, 2017, 236 pages.

LA, Claudia, **Arte fantastica. Dalle leggende greche al cinema dei giorni nostri**, Narcissus.me, 2017, 126 pages.

LANE, Joel (ed.), **This Spectacular Darkness**, Carlton in Coverday, Leyburn UK, The Tartarus Press, 2016, 338 pages.

Contains: 'Foreword' by Mark Valentine, 'Acknowledgements', Critical Essays for Wormwood by Joel Lane: 'The Dark Houses of Cornell Woolrich', 'The October Revolution: Ray Bradbury's Existential Paradigm for the Horror Genre', 'The Territory of the Others: The Dark Fiction of Theodore Sturgeon', 'No Secret Place: The Haunted Cities of Fritz Leiber', 'Ruins of Time: The Mortal Terrors of Harlan Ellison', 'The Ruins of Reality: Thomas Ligotti and the Uses of Disenchantment', 'World Gone Wrong: H.P. Lovecraft's Mythology of Loss', 'Forever Always Ends: Robert Aickman's Visions of Afterlife'. Other Critical Essays by Joel Lane: 'Strange Eons and the Cthulhu Mythos',

'Negatives in Print: The Early Novels of Ramsey Campbell', 'Beyond the Light: The Recent Novels of Ramsey Campbell', 'Writers in the James Tradition: Ramsey Campbell', 'The Double Edge: Robert Aickman's Supernatural Stories', 'The Master of Masks', 'A Dream by the Old Canal', 'Hell is Other People: Robert Bloch and the Pathologies of the Family'. Appreciations of the Writings of Joel Lane: 'Mapping the Territory: Joel Lane's Essays', by John Howard, 'The Paper Ghosts: Reflections on Five Early Stories', by Mark Valentine, "'Where the Gods are Rotting": The Poetry of Joel Lane', by Mat Joiner, 'Socialism or Barbarism: Joel Lane's Blue Trilogy and the poetry of the lost', by Nina Allan.

LORENZ, Christoph F. (dir.), **Lexikon der deutschsprachigen Science Fiction Literatur seit 1900: mit einem Blick auf Osteuropa**, Frankfurt am Main, et al. Peter Lang, 2017, 636 pages.

LUCKHURST, Roger, **Science Fiction: A Literary History**, London, The British Library, 2017, 224 pages,

MARKS, Peter, **Imagining Surveillance: Eutopian and Dystopian Literature and Film**, Edimburgh, Edinburgh University Press, 2017, 240 pages.

Focusing on the utopian genre (which includes positive and negative worlds), this book offers an in- depth account of the ways in which the most creative writers, filmmakers and thinkers have envisioned alternative worlds in which surveillance in various forms plays a key concern. Ranging from Thomas More's genre-defining Utopia to Spike Jones' provocative film Her, Imagining Surveillance explores the long history of surveillance in creative texts well before and after George Orwell's iconic Nineteen Eighty-Four.

MARTIN, Jean-Clet, **Logique de la science-fiction**, Paris, les Impressions nouvelles, (Réflexions faites), 2017, 352 pages.

Jean-Clet Martin, après sa lecture novatrice de la Phénoménologie de l'esprit, relève donc ici un pari audacieux : faire entrer l'immense champ de la science-fiction dans le geste le plus inventif de la philosophie moderne. C'est à bord du vaisseau La Logique de Hegel qu'il entreprend pour cela, d'une écriture alerte et imagée, de nous faire voyager à travers une multitude d'univers, ceux de Van Vogt, de H. G. Wells ou de Lovecraft, mais aussi d'Asimov, de Philip K. Dick, et de tant d'autres.

S'appuyant sur les trois parties de *La Logique Être, Essence, Concept*, Jean-Clet Martin décrit avec minutie les grandes articulations des oeuvres, littéraires et filmiques. Il nous démontre que c'est toute l'histoire de la science-fiction qui se nourrit aux paradoxes de la logique. Au-delà de Dick, elle trouve chez Clarke, Baxter, Robinson, Wilson, ou Poul Anderson, les embrayeurs d'un monde pluriel, entraînant nos vies sur des devenirs très étrangers au temps chronologique.

MATHESON, Neil, **Surrealism and the Gothic: Castles of the Interior**, New York, Routledge, (Studies in Surrealism), 2017, 266 pages.

Surrealism and the Gothic is the first book-length analysis of the role played by the gothic in both the initial emergence of surrealism and at key moments in its subsequent development as an art and literary movement. The book argues the strong and sustained influence, not only of the classic gothic novel itself – Ann Radcliffe, Charles Maturin, Matthew Lewis, etc. – but also the determinative impact of closely related phenomena, as with the influence of mediumism, alchemy and magic. The book also traces the later development of the gothic novel, as with Bram Stoker's *Dracula*, and its mutation into such works of popular fiction as the *Fantômas* series of Marcel Allain and Pierre Souvestre, enthusiastically taken up by writers such as Apollinaire and subsequently feeding into the development of surrealism. More broadly, the book considers a range of motifs strongly associated with gothic writing, as with insanity, incarceration and the 'accursed outsider', explored in relation to the personal experience and electroshock treatment of Antonin Artaud. A recurring motif of the analysis is that of the gothic castle, developed in the writings of André Breton, Artaud, Sade, Julien Gracq and other writers, as well as in the work of visual artists such as Magritte.

McCORT, Jessica R., **Reading in the Dark: Horror in Children's Literature and Culture**, Jackson, University Press of Mississippi, 2017, 258 pages. [Nouvelle édition].

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

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. The result is an innovative study that is both theoretically aware and historically nuanced, featuring an international list of established and emerging scholars based in Britain, Europe, North America and Australia.

MULVEY-ROBERTS, Marie, **Gothic Immortals: The Fiction of the Brotherhood of the Rosy Cross**, New York, Routledge, 2017, 253 pages.

The first full-length study into 'Rosicrucian' novels, Roberts traces the emergence of this distinct fictional genre to reveal a continuous occult tradition running through seemingly diverse novels. This book should be of interest to students and lecturers of English literature, women's studies.

O'GORMAN, Farrell, **Catholicism and American Borders in the Gothic Literary Imagination**, Notre Dame, University of Notre Dame Press, 2017, 368 pages.

PILSCH, Andrew, **Transhumanism: Evolutionary Futurism and the Human Technologies of Utopia**, Minneapolis, University of Minnesota Press, 2017, 256 pages.

PLANKA, Sabine (ed.), **Critical Perspectives on Artificial Humans in Children's Literature**, Würzburg, Königshausen & Neumann, 2016, 235 pages.

POWELL, Hunter, **Gothic Incest: Gender, Sexuality and Transgression**, Manchester, Manchester University Press, 2018, 272 pages.

RIEDER, John, **Science Fiction and the Mass Cultural Genre System**, Middletown, Wesleyan University Press, 2017, 224 pages.

Rieder starts from the premise that science fiction and the other genres usually associated with so-called genre fiction comprise a system of genres entirely distinct from the pre-existing classical and academic genre system that includes the epic, tragedy, comedy, satire, romance, the lyric, and so on. He proposes that the field of literary production and the project of literary studies cannot be adequately conceptualized without taking into account the tensions between these two genre systems that arise from their different modes of production, distribution, and reception.

ROAS, David (dir.), **Historia de lo fantástico en la cultura española contemporánea**

(1900-2015), Madrid, Iberoamericana, 2017, 386 pages.

SANDERS, Elizabeth M., **Genres of Doubt: Science Fiction, Fantasy and the Victorian Crisis of Faith**, Jefferson (NC), McFarland, 2017, 188 pages.

Preface

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

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

Frankenstein: The Lonely Fall

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

2. Doubting Magic: Christian Fantasy During the Crisis

Phantastes: Doubt in the Hero

The -Water-Babies: Doubt in the Reader

The Princess and the Goblin: Doubt in the Friend

Flatland: Doubt in the World

3. "Powers of their own": Evil and Compromise in -Late-Victorian Urban Fantasies 88

Humanity, Evil and Religion at the End of the Century

Intrusion and Compromise

The Strange Case of Dr. Jekyll and Mr. Hyde: "A profound duplicity"

Dracula: "Up-to-date with a vengeance"

4. Supernatural Longing: The Beginnings of Modern Fantasy

Lewis Carroll: Growing Out of Enchantment

William Morris: A Sealed Enchantment

Epilogue: -Twenty-First-Century Enchantments

SCHILLACE, Brandy, **Clockwork Futures: The Science of Steampunk and the Reinvention of the Modern World Publication Record**, New York, Pegasus Book, 2017, 400 pages.

In the mesmerizing *Clockwork Futures*, Brandy Schillace reveals the science behind steampunk, which is every bit as extraordinary as what we might find in the work of Jules Verne, and sometimes, just as fearful. These stories spring from the scientific framework we have inherited. They shed light on how we pursue science, and how we grapple with our destiny—yesterday, today, and tomorrow.

SHERIFF, Amanda, **The Overstreet Guide to Collecting Horror**, Timonium (MD), Gemstone Publishing, 2017, 192 pages.

STREEBY, Shelley, **Imagining the Future of Climate Change: World-Making through**

Science Fiction and Activism, Oakland (CA), University of California Press, 2018, 168 pages.

From the 1960s to the present, activists, artists, and science fiction writers have imagined the consequences of climate change and its impacts on our future. Authors such as Octavia Butler and Leslie Marmon Silko, movie directors such as Bong Joon-Ho, and creators of digital media such as the makers of the Maori web series *Anamata Future News* have all envisioned future worlds in the wake of imminent environmental collapse, engaging audiences to think about the Earth's sustainability.

Imagining the Future of Climate Change introduces readers to the history and most significant flashpoints in climate justice through speculative fictions and social movements to explore post-disaster possibilities and the art of world-making.

TITLESTAD, Michael & David WATSON (eds.), **The Ongoing End: On the Limits of Apocalyptic Narrative**, New York, Routledge, 2017, 100 pages.

The essays comprising this volume concern a range of writers' engagements with apocalyptic reasoning. Extending from a reading of Percy Bysshe Shelley's 'Triumph of Life' to critiques of contemporary American novels, they examine the ways in which 'end times' reasoning can inhibit imaginative reflection, blunt political advocacy or – more positively – provide a repertoire for the critique of complacency.

UHRIG, Meike, Vera CUNTZ-LENZ & Lizie KOLLINGER (Hrsg.), **Wissen in der Fantastik: Vom Suchen, Verstehen und Teilen**, Berlin, Springer Verlag, 2017, 213 pages.

VOLZ, Jessica A., **Visuality in the Novels of Austen, Radcliffe, Edgeworth and Burney**, London, New York, Anthem Press, 2017, xii, 240 pages.

WALOWSKI, Pawel, **Der (neue) Mensch und seine Welten: deutschsprachigen fantastische Literatur und Science-Fiction**, Berlin, Frank & Timme, 2018, 268 pages.

WEBB, Stephen, **All the Wonder that Would Be: Exploring Past Notions of the Future**, Cham (Suisse), Springer Verlag, 2017, xiii, 344 pages.

It has been argued that science fiction (SF) gives a kind of weather forecast – not the telling of a fortune but rather the rough feeling of what the future might be like. The intention

in this book is to consider some of these bygone forecasts made by SF and to use this as a prism through which to view current developments in science and technology. In each of the ten main chapters - dealing in turn with antigravity, space travel, aliens, time travel, the nature of reality, invisibility, robots, means of transportation, augmentation of the human body, and, last but not least, mad scientists - common assumptions once made by the SF community about how the future would turn out are compared with our modern understanding of various scientific phenomena and, in some cases, with the industrial scaling of computational and technological breakthroughs.

WEINSTOCK, Jeffrey Andrew (ed.), **The Cambridge Companion to American Gothic**, Cambridge, Cambridge University Press, 2017, 268 pages.

WILLEMS, Brian, **Speculative Realism and Science Fiction**, Edinburgh, Edinburgh University Press, 2017, 224 pages.

One of the reasons that speculative materialism challenges anthropomorphism is that a human-centred approach to the environment is leading to ecological collapse. Therefore, when non-human things are taken to be as equally valid objects of investigation as humans, a more responsible and truthful view of the world takes place. Brian Willems draws on the science fiction of Cormac McCarthy, Paolo Bacigalupi, Neil Gaiman, China Mieville, Doris Lessing and Kim Stanley Robinson alongside speculative materialists including Graham Harman, Quentin Meillassoux and Jane Bennett.

WOLF, Mark (ed.), **The Routledge Companion to Imaginary Worlds**, New York, Routledge, 2017, 448 pages.

This companion provides a definitive and cutting-edge guide to the study of imaginary and virtual worlds across a range of media, including literature, television, film, and games. From the *Star Trek* universe, Thomas More's classic *Utopia*, and J. R. R. Tolkien's *Arda*, to elaborate, user-created game worlds like *Minecraft*, contributors present interdisciplinary perspectives on authorship, world structure/design, and narrative.

ZÄHRINGER, Raphael, **Hidden Topographies: Traces of Urban Reality in Dystopian Fiction**, Berlin, De Gruyter, 2017, x, 227 pages.

This book examines dystopian fiction's recent paradigm shift towards urban dystopias. It links the dystopian tradition with the literary history of the novel, spatio-philosophical concepts against the backdrop of the *spatial turn*, and systems-theory. Five dystopian novels are discussed in great detail: China Miéville's *Perdido Street Station* (2000) and *The City & The City* (2009), *City of Bohane* (2011) by Kevin Barry, John Berger's *Lilac and Flag* (1992), and *Divided Kingdom* (2005) by Rupert Thomson. The book includes chapters on the literary history of the dystopian tradition, the referential interplay of maps and literature, urban spaces in literature, borders and transgressions, and on systems-theory as a tool for charting dystopian fiction. The result is a detailed overview of how dystopian fiction constantly adapts to - and reflects on - the actual world.

ZARATE RUIZ, Francisco, **Cuentos de horror y de locura en el decadentismo mexicano: estudio y antología**, Binges, Ed. Orbis Tertius, 2017, 305 pages.

A PROPOS DES AUTEURS

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

ALLART, Patrice, **Psychose à Arkham: les itinéraires de Robert Bloch et Ramsey Campbell**, Paris, L'Oeil du Sphinx, (La Bibliothèque d'Abdul Alhazred), 2017, 344 pages.

ALLART, Patrice, **D'Arkham à Malpertuis: Jean Ray & Lovecraft**, Paris, L'Oeil du Sphinx, (La Bibliothèque d'Abdul Alhazred), 2016, 146 pages. Préface de Joseph Altairac.

BONNAL, Nicolas, **Le Salut par Tolkien: eschatologie occidentale et ressourcement littéraire**, Lucan (Irlande), Avatar Éditions, (Les Inactuels), 2016, 256 pages.

ANDRE-DRIUSSI, Michael, **Roadside Picnic Revisited; Seven Articles on the Soviet Novel That Inspired the Film Stalker**, Albany (CA), Sirius Fiction, 2017, 56 pages.

BRAZIL, Kevin, David SERGEANT & Tom SPERLINGER (eds.), **Doris Lessing and the Forming of History**, Edinburgh, Edinburgh U. Press, 2016, xvi, 208 pages.

CARROLL, Jonathan, **The Crow's Dinner**, Burton (MI), Subterranean Press, 2017, 565 pages.[Recueil d'essais]

EDWARDS, Caroline & Tony VENEZIA (eds.), **China Miéville: Critical Essays**, Canterbury, Glyphis Limited, 2015, xx, 296 pages.

FREDSTI & Mari ADKINS, **Joe Ledger: The Official Companion**, Carbondale (IL), JournalStone, 2017, 208 pages. Intro par Jonathan Maberry. With Thomas C. Raymond, Brian L. Bird, Kelly Powers, Babette Raymond, Ben Raymond, and with input, direction and guidance from the amazing – Jonathan Maberry. [A propos d'une série de thrillers de bio-terrorisme commencée en 2009]

FIDDIAN, Robin W., **Potscolonial Borges : Argument and Artistry**, Oxford, Oxford University Press, 2017, x, 222 pages.

FRAYLING, Christopher, **Inside the Bloody Chamber: on Angela Carter, the Gothic and Other Weirds Tales**, London, Oberon Books, 2015, 252 pages.

GUSTON, David H., Ed FINN & Jason Scott ROBERT (eds.), **Frankenstein: Annotated for Scientists, Engineers, and Creators of all Kinds**, Cambridge (MS), MIT Press, 2017, 320 pages.

GUTTZEIT, Gero, **The Figures of Edgar Allan Poe: Authorship, Antebellum Literature, and Transatlantic Rhetoric**, Boston, de Gruyter, 2017, x, 256 pages.

HEININGER, Abigail, **Jane Eyre's Fairytale Legacy at Home and Abroad**, New York, London, Routledge, 2016, viii, 176 pages.

HILL, Richard J., **Robert Louis Stevenson and the Great Affair Movement, Memory, and Modernity**, London & New York, Routledge, 2017, 267 pages.

KHODABANDEHLOU, Farhad, **Dracula ou la croisade des temps modernes: essai sur la figure de l'étranger**, Paris, Fayard, 2017, 215 pages.

Voici un thriller philosophique. Le roman mythique de Bram Stoker, *Dracula*, est déchiffré dans son mot à mot énigmatique et terrorisant comme une anthropologie de l'homme moderne. La trame romanesque est celle d'un double voyage : celui de Harker, le clerc de notaire qui quitte son Angleterre natale pour la Transylvanie afin de régler la vente

d'une propriété, et celui du comte Dracula, qui va prendre possession de son bien et se faire anglais. De la civilisation à la sauvagerie et de la sauvagerie à la civilisation, les identités se troublent. Harker et Dracula sont, comme Jekyll et Hyde, les deux faces d'un même sujet moderne.

LAMBERTI, Enza, **Il reale e il fantastico: la seduzione nelle opere dell'ultimo Svevo**, Salerno, Edisud Salerno, 2017, 121 pages.

LATTA, Corey, **C. S. Lewis and the Art of Writing: What the Essayist, Poet, Literary Critic, Apologist, Memoirist, Theologian Teaches us about The Life and Craft of Writing**, Eugene (OR), Cascade Books, 2016, ix, 239 pages.

LEE D. Stuart (ed.), **J. R. R. Tolkien: Critical Assessment of Major Writers**, New York, Routledge, 2017, 4 volumes.

Vol. 1: Tolkien's Life, Writer and Medievalist, xxvii, 337 pages.

Vol. 2: The Roots of Middle-Earth, ix, 326 pages.

Vol. 3 : Key Works and Themes, xi, 318 pages.

Vol. 4: Themes, Reactions, and Legacy, xi, 436 pages.

LEMÉNOREL, Stéphane, **George Orwell ou La vie ordinaire**, Neuvy-en Champagne, Le Passager Clandestin, 2017, 116 pages.

MAURINI, Alessandro, **Aldous Huxley: The Political thought of a Man of Letters**, Lanham (MD), Lexington Books, 2017, xxi 69 pages.

MÉTAYER, Mathieu, **Une Lecture maçonnique du Portait de Dorian Gray**, Paris, Éditions Devry, 2017, 395 pages.

MORELAND, Sean (ed.), **Lovecraftian Poe: Essays on Influence, Reception, Interpretation, and Transformation**, Bethlehem, Lehigh University Press, 2017, xxiv, 252 pages.

MURASOW, Jurij & Sylwia Werner (eds.), **Science oder Fiction ? Stanislaw Lems Philosophie der Wissenschaft und Technik**, Stuttgart, Fink Verlag, 2017, 170 pages.

NICHOLAS, Angela P., **Aragorn: J. R. R. Tolkien's Undervalued Hero**, Edinburgh, Luna Press, 2017, 450 pages.

PASOLINI, Anna, **Bodies that Bleed: Metamorphosis in Angela Carter's Fairy Tales**, Milano, Ledizioni, 2016, 137 pages.

PEYRACHE-LEBORGNE, Dominique (dir.), **Vies et métamorphoses des contes de Grimm: traductions, réception, adaptations**, Nantes, Université de Nantes, 2013, 201 pages.

ROBIN, Jean, **H. P. Lovecraft et le secret des adorateurs du serpent**, Paris, Guy Trédaniel, 2017, 452 pages.

RUAUD, André-François, **Sur les traces de Frankenstein**, Montélimar, Les Moutons électriques, (La bibliothèque voltaïque), 2017, 122 pages.

SHAPIRO, Stephen, **Pentecostal Modernism: Lovecraft, Los Angeles and World-System Cultures**, New York, Bloomsbury Academic, 2017, 184 pages.

STRUNK, Sigrun, **Le Monde magique de J. K. Rowling: guide de compréhension des romans autour de Harry Potter**, Paris, BoD-Books on Demand, 2016. 192 pages.

TOWNSHEND, Dale, **Ann Radcliffe, Romanticism and the Gothic**, Cambridge, Cambridge University Press, 2016, xv, 257 pages.

TUCKER, Nicholas, **Darkness Visible: Philip Pullman and His Dark Materials**, London, Icon Books, 2017, 224 pages.

WILSON, D. Harlan, **J. G. Ballard**, Urbana, University of Illinois Press, (Modern Masters of Science Fiction), 2017, 208 pages.

CINÉMA & TÉLÉVISION

ADAMS, Guy, **Notes from the Upside Down: An Unofficial Guide to Stranger Things**, New York, Touchstone Press, 2017, 240 pages.

ALLARD, Nicolas, **Star Wars, un récit devenu légende: conflits, passions, trahisons - la saga décryptée**, Paris, Armand Colin, (Hors Collection), 2017, 240 pages.

BARTOS, Adam & Colin MACCABE, **Studio: Remembering Chris Marker**, New York, OR Books, 2017, 35 pages.

BLAUVELT, Christian, **Star Wars Made Easy: A Beginner's Guide to a Galaxy Far, Far Away**, New York, DK Publishing, 2017, 200 pages.

BOGUE, Mike, **Apocalypse Then: American and Japanese Atomic Cinema 1951-1967**, Jefferson (NC), McFarland, 2017, 316 pages.
This book examines genre films from the two countries released between 1951 and 1967—including Godzilla (1954), The Mysterians (1957), The Incredible Shrinking Man (1957), On the Beach (1959), The Last War (1961) and Dr. Strangelove (1964)—to show the view from both sides of the Pacific.

BONNAL, Nicholas, **Sir Ridley Scott et son cinéma: les mythologies de la science-fiction**, Independently Published, 2017, 146 pages.

BRITANNY, Michele (ed.), **Horror in Space: Critical Essays on a Film Subgenre**, Jefferson (NC), McFarland, 2017, 277 pages.
This collection of new essays examines the space horror subgenre, with a focus on such films as Paul W.S. Anderson's *Event Horizon*, Duncan Jones' *Moon*, Mario Bava's *Planet of the Vampires* and John Carpenter's *Ghosts of Mars*. Contributors discuss how filmmakers explored the concepts of the final girl/survivor, the uncanny valley, the isolationism of space travel, religion and supernatural phenomena.

BRAÜNLEIN, Peter J. & Andrea LAUSER (eds.), **Ghost Movies in Southeast Asia and Beyond: Narrative, Cultural Contexts, Audiences**, Leiden, Boston, Brill, 2016, xiii, 295 pages.

CADIEUX, Axel, **Voyages à Twin Peaks**, Paris, Capricci, 2017, 21 pages.
Comment est née la série la plus culte des années 1990 ? Que sont devenus les lieux mythiques du tournage ? De quel sordide fait divers s'inspire le meurtre de Laura Palmer ? À quoi ressemble la méthode David Lynch ? Pour répondre à ces questions, il fallait bien plusieurs voyages. Dans les environs de Seattle, où débuta le tournage de la série, à la rencontre des fans et des habitants ; quelques milliers de kilomètres plus au sud, à Los Angeles, où les principaux concepteurs du show racontent l'aventure de l'intérieur ; mais aussi dans la vraie ville de Twin Peaks, dont les mystères n'ont rien à envier à ceux de la série.

CAVENAGHI, Manuel, Francesco GIUIANO & Luca LUBIATI, **A volte ritornato. Guida alle saghe dell'horror cinematografico moder-**

no, Milano, Editore Bloodbuster, 2016, 256 p.

CASSESE, Michele, **In una galassia lontana lontana...Quarant'anni di Guerra Stellari**, Roma, Editore Ultra, 2017, 185 pages.

CHALET, Jon & Marc, **Let's Get Monster Smashed: Horror Movie Drinks for a Killer**, Schiffer, 2017, 144 pages.

COLLECTIF, **Critica dei morti viventi. Zombi e Cinema, Videogiochi, Fumetti, Filosofia**, Catania (CT), Editori Villaggio Maori, 2017, 112 pages.

COLLECTIF, **Chica Vampiro: The Making of: les coulisses de la série et du Vampitour**, Paris, Les Livres du Dragon d'or, 2017, 60 pages.

CONRICH, Ian & Laura SEDWICK (eds.), **Gothic Dissections in Film and Literature: The Body in Parts**, New York, Palgrave Macmillan, 2017, 263 pages.

The Gothic body in texts ranging from the nineteenth century to the present; from Nikolai Gogol, Edgar Allan Poe, Roald Dahl and Chuck Palahniuk, to David Cronenberg, Freddy Krueger and *The Greasy Strangler*.

COOPER, Edward K., **Meet the Munsters: Tribute to a Camp TV Classic**, Independently Published, 2017, 125 pages.

COZZI, Luigi, **Il museo degli orrori di Dario Argento**, Roma, Profondo Rosso, 2017, 176 pages.

CREMONINI, Giorgio, **Stanley Kubrick: Shining**, Torino, Editore Lindau, 2017, 112 pages.

CURTI, Roberto, **Italian Gothic Horror Films 1970-1979**, Jefferson (NC), McFarland, 2017, 277 pages.

Italian Gothic horror films of the 1970s were influenced by the violent *giallo* movies and adults-only comics of the era, resulting in a graphic approach to the genre. Stories often featured over-the-top violence and nudity and pushed the limits of what could be shown on the screen. The decade marked the return of specialist directors like Mario Bava, Riccardo Freda and Antonio Margheriti, and the emergence of new talents such as Pupi Avati (*The House with the Laughing Windows*) and Francesco Barilli (*The Perfume of the Lady in Black*).

DAMOUR, Franck (ed.), **Tarkovsky**, Clichy, Éditions de Corlevour, 2016, 237 pages.[Contient les textes parus dans le no 11, numéro spécial de la revue *Nunc*, consacré au réalisateur.

DAVIDOWICZ, Klaus S., **Film als Midrash: der Golem, Dybbuks und andere kabbalistische Elemente im populären Kino**, Vienna, University Press, 2017, 155 pages.

DAVIN, Sarah, **"Like Love is Primal?": der moralfähige Vampir als Projektionsfläche für den Genderdiskurs in aktuellen US-amerikanischen TV-Serie**, Kassel, University Press, 2017, 410 pages.

DAWSON, Anna, **Studying The Lord of the Rings**, Auteur; Student Editions, 2017, 120 pages.

DHUSIYA, Mithuraaj, **Indian Horror Cinema: (En)gendering the Monstrous**, New York, Routledge, 2017, 336 pages.

EWING, Jeffrey & Kevin S. DECKER (eds.), **Alien and Philosophy: I Infest, Therefore I Am**, Hoboken (NJ), Wiley-Blackwell, (The Blackwell Philosophy and Pop Culture Series), 2017, xiv, 225 pages.

Introduction: A Word of Warning
I Identity and Moral Considerability: "We Made You Because We Could"

1 "No Man Needs Nothing": The Possibility of Androids as Lockean Persons in *Alien* and *Prometheus* : Chris Lay

2 Androids: Artificial Persons or Glorified Toasters? : Joe Slater

3 "All Other Priorities Are Rescinded": The Moral Status of Employees in the *Alien* Franchise : James M. Okopal

II Ethics: "I Don't Know Which Species is Worse"

4 Disposable Assets: Weyland Yutani's Special Brew of Business Ethics : Bruno de Brito Serra

5 Corporate Greed and Alien/ation: Marx vs. Weyland Yutani : Alejandro Bárcenas

6 The Public and its Alien Problem : David Denny

7 Cross My Heart and Hope to Die: Why Ripley Must Save Newt : William A. Lindenmuth

III Moral Psychology: "Unclouded by Conscience, Remorse, or Delusions of Mortality"

8 Nuking the Colony to Save It: Colonial Marines and Just Wars: Louis Melançon

9 Xenomorphs and the Benefits of Exposure to Violence as Education: Adam Barkman and Sabina Tokbergenova
 10 Alien, Alienation, and Alien Nation: Daniel Conway
 11 Horror: "They Mostly Come at Night"
 11 Terror from the Stars: Alien as Lovecraftian Horror: Greg Littmann
 12 Art]Horror Environments and the Alien Series: Martin Glick
 13 Contagion: Impurity, Mental Illness, and Suicide in Alien3 : Kevin S. Decker
 V Sex and Gender: "None of Them Have Seen a Woman in Years" : Andrea Zanin
 15 Is Ellen Ripley a Feminist? : Alexander Christian
 16 Alien Violation: Male Bodily Integrity in an Equal Opportunity Rape Culture: Tim Jones
 VI Continental Philosophy: "I'm the Monster's Mother"
 17 The Alien as Übermensch: Overcoming Morality in Order to Become the Perfect Killer: Robert M. Mentyka
 18 "Why Do You Go On Living?" Ripley and the Absurd : Seth M. Walker
 19 God Save the Xenomorph Queen: Defending Xenomorph Self Defense: Jeffrey Ewing

FARGHALY, Nadine & Simon BACON (eds.), **Boldly Go: Essays on Gender and Identity in the Star Trek Universe**, Jefferson (NC), McFarland, 2017, 231 pages.

Introduction 1

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

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

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

On How to Overcome Nonfunctional Attachment Bonds in Outer Space (Nadine Farghaly)

Infinite Diversity in Infinite Combinations: The Representation of Transgender Identities in Star Trek (Jack Fennell)

Deep Space Gender: Miles -O'Brien, Julian Bashir and Masculinity (Andrew Howe)

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

Mothering the Universe on Star Trek (Ericka Hoagland)

Photons and Phantoms: Kathryn Janeway as Gothic Heroine (Eleanor Dobson)

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

Female Leadership, Sacrifice and Technological Mastery on Star Trek: Voyager (Lorrie Palmer)

"This is me cargo": The Commodification and Hyperreality of Women in "Mudd's Women" (Haley M. Fedor and Derek Frasure)

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

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

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

FORCEN, Fernando Espi, **Monsters, Demons and Psychopaths: Psychiatry and Horror Film**, Boca Raton, CRC Press, 2016, 228 pages.

The Early Marriage of Psychiatry and Horror Films: From Europe to the United States. Monsters: The Fantasy Becomes Possible. The Paranoia after World War II. Demonic Possessions. Ghost Hunters and Paranormal Phenomena. Killers and Psychopaths. From Voodoo To Flesh Eating Zombies and the Apocalypse. The Portrait of Psychiatry in Horror Films. Clinical Implications in Horror Film Watchers. Final Conclusions.

FRANCARDI, Daniele, **Bloody Hard. Guida alle porno parodie ispirate al cult horror**, Editore, Eus-Ediz. Umanistiche Sc., (Spaghetti Horror), 2017, 98 pages.

FRIEDENTHAL, Andrew J., **Retcon Game: Retroactive Continuity and the Hyperlinking of America**, Jackson, University Press of Mississippi, 2017, 176 pages.

FRYE, Ian, **The British Horror Film: From the Silents to the Multiplex**, Fonthille Media, 2018, 240 pages.

GHISOLFI, Giorgi E. S., **Star Wars. L'epoca Lucas. I segreti della piu grande saga post moderna**, Milano, Editore Mimesis, (Il caffè dei filosofi), 2017, 322 pages.

GINGOLD, Michael, **The Frightfest Guide to Monster Movies**, Goldaming (Surrey, UK), FAB Press, 2017, 240 pages.

GRAZIER, Kevin R., **Hollyweird Science: From Quantum Quirks to the Multiverse**, Berlin et al., Springer International, 2015, 308 pages. Suivi de

Hollyweird Science: The Next Generation. From Spaceships to Microchips, Berlin, et al., Springer, (Science and Fiction), 2017, 420 pages.

GRIFFIN, Casey Nina NESSETH, **The Science of Orphan Black: The Official Companion**, Toronto, ECW Press, 2017, 304 pages.

With exclusive insights from the show's co-creator Graeme Manson and science consultant Cosima Herter, *The Science of Orphan Black* takes you behind the closed doors of the Dyad Institute and inside Neolution. Authors Casey Griffin and Nina Nesseth decode the mysteries of *Orphan Black*— from the history of cloning, epigenetics, synthetic biology, chimerism, the real diseases on which the clone disease is based, and the transhumanist philosophies of Neolution, to what exactly happens when a projectile pencil is shot through a person's eye and into their brain.

GUERRIER, Simon, **The Doctor Who Book of Whoniversal Records**, London, BBC Books, 2017, 224 pages.

GUFFEY, Ensley F. & K. Dale KOONTZ, **A Dream Given Form: The Unofficial Universe of Babylon 5**, Toronto, ECW Press, 2017, 480 pages.

HARRINGTON, Erin, **Women, Monstrosity and Horror Film: Gynaehorror**, New York, Routledge, (Film Philosophy at the Margins), 2017, 290 pages.

HATIM, Gad, **Matrix, Marx et le Messie**, Paris, Orizons, (Cinématographies), 2017, 126 pages. [L'ouvrage concerne uniquement le premier volet de la trilogie *Matrix*]

HIDALGO, Pablo, **Star Wars: The Last Jedi: The Visual Dictionary**, New York, DK Publishing, 2017, 80 pages.

HOFFMAN, Eric & Dominick GRACE (eds.), **Approaching Twin Peaks Critical Essays on the Original Series**, Jefferson (NC), McFarland, 2017, 212 pages.

Introduction. "A place both wonderful and strange": The Legacy of Twin Peaks
Surreal and Surrealist Elements in David Lynch's Television Series Twin Peaks (Nicola Glaubitz and Jens Schroter)
Intercourse Between Two Worlds (John J. Pierce)
Smashing the Small Screen: David Lynch, Twin Peaks
and Reinventing Television (Kyle Barrett)

"I'll see you in the trees": Trauma, Intermediality and the Pacific Northwest Weird (Rachel Joseph)

Beyond Angels, Beyond Demons: Post-Christian Dissociative

Rhetoric Within Twin Peaks (Gavin F. Hurley)

"These old woods": Spiritual Ambivalence, Moral Panic and Unsettling Legacy in Twin Peaks (Elizabeth Lowry)

Leland Palmer Was Not Alone: The Lucifer Effect and Domestic Violence in Twin Peaks and The Shining (Michail Zontos)

David Lynch's American Nightmare (Siobhan Lyons)

Evil and Vampirism in Twin Peaks: Fire Walk with Me (Martha L. Diaz)

How Twin Peaks Brought Viewers Existential Mobsters and Advertising Doppelgangers (Donald McCarthy)

Twin Peaks: The Entire Mystery and the Narrative Experience (Fabian Grumbrecht)

Doppelganger: Fire Walk with Me's "Missing Pieces" (Scott Von Doviak)

HOFFART, Nicole & Eva-Regine RAUCH, **J. K. Rowlings Magische Welt: Wizarding World: die dunklen Künste. Das Handbuch zu den Filmen**, Hamburg, Verlag Panini, 2017, 48 pages.

HOLDER, Nancy & Lisa CLANCY, **Buffy the Vampire Slayer Encyclopedia: The Ultimate Guide to the Buffyverse**, New York, HarperDesign, 2017, 208 pages.

HUTCHINSON, Steve, **Checklist of Terror 2017: 1162 Dark Films - How Many Have You Seen ?**, Createspace Independent Publishing Platform, 2017, 110 pages.

JANICKER, Rebecca (ed.), **Reading American Horror Story: Essays on the Television Franchise**, Jefferson (NC), McFarland, 2017, 228 pages.

Introduction 1

Part One: Industry and Culture

American Horror Stories, Repertory Horror and Intertextuality of Casting (Lorna Jowett)

Haunted History: American Horror Story as Gothic Tourism (Stacey Abbott)

Seasons, Family and Nation in American Horror Story (Derek Johnston)

Part Two: Issues of Representation

Static Femininity: Gender and Familial Representation in Murder House (Nikki Cox)

The Minotaur, the Shears and the Melon Baller: Queerness and -Self-Mortification in Coven (Kyle Ethridge)

"Wir sind alle freaks": Elevating White Gay Male Oppression Through Representations of Disability (Carl Schottmiller)

Part Three: Genre Tropes and the Horror of History

"There's a power in it. A power we can use": Perpetuating the Past in Murder House (Rebecca Janicker)

"They were monsters": The Alien Abduction Plotline and Race, Sexuality and Social Unrest in Asylum (Philip L. Simpson)

Piecing It Together: Genre Frameworks in American Horror Story (Emma Austin)

Nightmares Made in America: Coven and the Real American Horror Story (Conny Lippert)

Epilogue: Past Nightmares and Anticipated Horrors (Rebecca Janicker)

JASPERS, Kristina, Nils Warnecke, Gerlinde Waz (eds.) **Things to Come: Science-Fiction-Film**, Bielefeld, Berlin, Kerber Verlag, 2016, 173 pages.

JONES, Alan, **Dario Argento: The Man, The Myths & The Magic**, Goldaming (Surrey, UK), FAB Press, 2016, 407 pages. [3e édition augmentée et révisée]

JONES, Stephen, **The Art of Horror Movies: An Illustrated History Hardcover**, Applause Theatre & Cinema Books, 2017, 256 pages.

JOWETT, Lorna, **Dancing with the Doctor: Dimensions of Gender in the Doctor Who Universe**, London, I. B. Tauris, (Who Watching), 2017, 240 pages.

KAVENEY, Roz, **Hobbits, Dinosaurs and Dead People: Enjoying Fantasy**, London, I.B. Tauris, 2018, 256 pages.

KEESEY, Douglas, **Twenty First Century Horror Films**, Harpenden (UK), Old Castle Books, 2017, 224 pages.

KRAJEWSKI, Bruce & Joshua HETER, **The Man in The High Castle and Philosophy: Subversive Reports from Another Reality**, Chicago (IL), Open Court, 2017, 256 pages.

KRSTIC, Igor, **Slums on Screen: World Cinema and the Planet of Slums**, Edinburgh, Edinburgh University Press, (Edinburgh Companions to the Gothic), 2017, 288 pages.

LE BIHAN, Loig, **Shining au miroir : sur-interprétations**, Aix-en-Provence, Rouge profond, (Raccords), 2017, 393 pages.

Le livre cherche à expliquer *Shining* au miroir de ses transpositions (les roman et téléfilm de Stephen King, les trois versions du film de Kubrick), de sa genèse (reconstituée grâce aux témoignages comme aux documents conservés aux Archives Stanley Kubrick), de sa réception (les principales propositions interprétatives engagées des deux côtés de l'Atlantique). En s'appuyant sur une riche iconographie, il revient sur les conditions dans lesquelles certaines interprétations ont pu germer et convaincre, et comment d'autres, délirantes dans leur construction, s'ancrent dans le repérage de détails triviaux (des boîtes de conserve, une machine à écrire, un pull-over) qui finissent par devenir étranges à force de surdétermination. La voie choisie pour rendre compte de la complexité de cette œuvre magistrale sera bien celle de la surinterprétation.

LEEDER, Murray, **Horror Film: A Critical Interpretation**, New York, Bloomsbury Academic, (Film Genre), 2018, 272 pages.

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

MARI, Jorge (ed.), **Tracing the Borders of Spanish Horror Cinema and Television**, New York, Routledge, 2017, x, 281 pages.

This critical anthology sets out to explore the boom that horror cinema and TV productions have experienced in Spain in the past two decades. It uses a range of critical and theoretical perspectives to examine a broad variety of films and filmmakers, such as works by Alejandro Amenábar, Álex de la Iglesia, Pedro Almodóvar, Guillermo del Toro, Juan Antonio Bayona, and Jaume Balagueró and Paco Plaza. The volume revolves around a set of fundamental questions: What are the causes for this new Spanish horror-mania?

MAXFORD, Howard, **Hammer Complete: The Films, The Personnel, The Company**, Jefferson (NC), McFarland, 2017, 277 pages.

This lavishly illustrated encyclopedia covers every Hammer film and television production in thorough detail, including budgets, shooting schedules, publicity and more, along with all the actors, supporting players, writers, directors, producers, composers and technicians. Packed with quotes, behind-the-scenes anecdotes, credit lists and production specifics, this all-inclusive reference work is the last word on this cherished cinematic institution.

MANK, Gregory William, **Bela Lugosi and Boris Karloff: The Expanded Story of a Haunting Collaboration, with a Complete Filmography of their Films Together**, Jefferson (NC), McFarland, 2017, 701 pages. [réédition, augmentée et révisée]

MEEHAN, Paul, **The Ghost of One's Self: Doppelgängers in Mystery, Horror and Science Fiction Films**, Jefferson (NC), McFarland, 2017, 300 pages.

This critical survey examines the double in more than 100 films by such acclaimed directors as Alfred Hitchcock, Mario Bava, Roger Corman, David Cronenberg, George Romero, Fritz Lang, James Cameron, Robert Siodmak, Don Siegel, John Frankenheimer, Terry Gilliam, Brian De Palma and Roman Polanski.

MILLER, Cynthia & A Bowdoin VAN RIPER (eds.), **Divine Horror: Essays on the Cinematic Battle Between the Sacred and The Diabolical**, Jefferson (NC), McFarland, 2017, 200 pages.

Introduction

Part I. The Past, Bleeding into the Present

"What went we out into this wilderness to find": Supernatural Contest in Robert Eggers's *The Witch: A -New-England Folktale* (2015): (Thomas Prasch)

Emily Rose Died for Your Sins: Paranormal Piety, Medieval Theology and Ambiguous Cinematic Soteriology (Kevin J. Wetmore, Jr.)

"Is this my reward for defending God's church?" Monstrous Crimes

and Monstrous Punishments in *Witchfinder General* (1968),

The Devils (1971) and *The Name of the Rose* (1986) (James J. Ward)

Reckoning the Number of the Beast: Premillennial Dispensationalism,

The Omen and 1970s America (Brad L. Duren)

The Fall of a Domestic Angel: Horror and Hierophany in *Rosemary's Baby* (1968) (Sue Matheson)

"I have seen things that would make the angels weep. And they do weep": The Devil and Scotland's Religious Horrors in *Let Us Prey* : (Eleanor Beal)

Part II. The Boundaries of Good and Evil

God's Bloody Hand: The Horrible Ambiguity of Religious Murder

in *Bill Paxton's Frailty* (Mark Henderson)

No Religion or Too Many: Problematizing God Told Me To (Fernando Gabriel Pagnoni Berns)

Demons to Some, Angels to Others: *Eldritch Horrors and Hellbound*

Religion in the Hellraiser Films (Lu'cio -Reis-Filho)

Redeeming the -Demon-Child and the -Eco-Horror Fairy Tale: Ambivalent Theosis and Ambiguous Eucatastrophe in Guillermo del Toro's Hellboy Films (Daniel Otto Jack Petersen)

Binary Opposition, Subversion and Liminality in Francis Lawrence's *Constantine* (Catherine Becker)

Monsters of God: Negotiating the Sacred in *Stake Land* (Rhonda R. Dass)

Part III. Horrors of Knowledge and Faith

"They're not in charge here": The Collision of Religion and Science in [Rec] and *Quarantine* (Bart Bishop)

Prince of Darkness: The Metaphysics and Quantum Physics of Evil (Matthew A. Killmeier)

The Folly of Faithlessness in *Dracula Has Risen from the Grave* (Martin F. Norden)

Unquenchable Thirst: Morality, Theology and Vampires in Chan-wook Park's Horror Romance (Michael C. Reiff)

Of Heresy and Horror: Stigmata (Cynthia J. Miller)

The Power of Film Compels You! Transgressing Taboos and the War on Demonic Possession in *The Exorcist* (Steve Webley)

MILLER, Tim, **Snuff Film**, CreateSpace Independent Publishing Platform, 2017, 194 pages.

MODICA, Giovanni, **Dario Argento e Profondo rosso**, Roma, Profondo Rosso, (Cinema horror), 2017, 384 pages.

MUSTACHIO, Camille D. G. & Jason BARR (eds.), **Giant Creatures in Our World: Essays on Kaiju and American Popular Culture**, Jefferson (NC), McFarland, 2017, 277 pages.

Introduction 1

Kamen Rider vs. -Spider-Man and Batman: American Superheroes as Kaiju Villains (Se Young Kim)

Notes from the Land of Light: Observations on Religious Elements Seen in *Ultraman* (Justin Mullis)

Monsters of the Rift: Kaiju as Ciphers of Unbalance (Jase Short)

Archetypes at War: Kaiju as Cult Icons in *Pacific Rim* (Nicholas Bollinger)

"Was it me? Did I kill them?": The Monsters and the Women

in *King Kong* (1933), *Gojira* (1954), *Monster Zero* (1965), *Destroy All Monsters* (1968) and *Gamera III: Revenge of Iris* (1999) (Sigmund C. Shen)

Soft Power: Narrative of Neutrality in King Kong Escapes and Frankenstein Conquers the World (Fernando Gabriel Pagnoni Berns and Emiliano Aguilar)
 The Confused Nation: Hitoshi Matsumoto's Big Man Japan (Kenta McGrath)
 Japan's -Anti-Kaiju Fighting Force: Normalizing Japan's -Self-Defense Forces Through Postwar Monster Films (Jeffrey J. Hall)
 The Ideology of Disaster: Godzilla, Gorillas and Geopolitics in the Global 21st Century (Jamie Macdonald)
 "We are eating Gamera": Mystery Science Theater 3000 Consumes the Kaiju (Karen Joan Kohoutek)
 Collecting Kaiju: How Nostalgia Influences Adult Toy Collecting (Jason Barr)

NATHAN, Ian, **Tim Burton: The Iconic Filmmaker and his Work**, London, Aurum Press, 2017, 176 pages.

OCTOBER, Dene & Carey FEINER (eds.), **Doctor Who and History: Critical Essays on Imagining the Past**, Jefferson (NC), McFarland, 2017, 277 pages.

Introduction 1

Part 1. Television as History: Inform and Entertain

Journeys through Cathay: Remediation and Televisuality in "Marco Polo" (Dene October)

"O tempora, o mores": Class(ics) and Education in Doctor Who (Aven McMaster and Mark Sundaram)

Remixing the Imperial Past: Doctor Who, British Slavery and the White Savior's Burden (Susana Loza)

Part 2. Historical Drama: Genre and Conventions

Doctor, Go Roman: "The Romans," Emperor Nero and Historical Comedy in Doctor Who (Carey Fleiner)

History as Genre, Aesthetic and Context in "The Gunfighters" (Ramie Tateishi)

A Rude Awakening: Metafiction in Eric Pringle's "The Awakening" (Andrew -O'Day)

Part 3. Historical Constructions /Reconstructions

Playing with History: Terrance Dicks, Fans and Season 6B (Rhonda Knight)

Doctor Who Unbound and Alternate History (Karen Hellekson)

The Vikings at the End of the Universe: Doctor Who, Norsemen and the End of History (Marcus K. Harmes)

Part 4. History and Identity

Ape-Man or Regular Guy? Depictions of Neanderthals and Neanderthal Culture in Doctor Who (Kristine Larsen)

The Dark Heart of the Village: Doctor Who in the 1970s and the Problematic Idyll (Peter Lowe)

Doctor Who and Environmentalism in the 1960s and Early 1970s (Mark Wilson)

ORWIG, Gayl & Raymond **Where Monsters Walked: California Locations of Science Fiction, Fantasy and Horror Films, 1925-1965**, Jefferson (NC), McFarland, 2017, 277 pages. Foreword by Bob Stephens.

This richly illustrated guide to dozens of California filming locations covers four decades of science fiction, fantasy and horror movies, documenting such familiar places as the house used in *Psycho* and the Bronson Caves of *Robot Monster*, along with less well known sites from films like *Lost Horizon* and *Them!* Arranged alphabetically by movie title —from *Amazing Colossal Man* to *Zotz!*—the entries provide many "then" and "now" photos, with directions to the locations.

PAÏNI, Dominique, **L'Attrait des miroirs**, Crisnée, Yellow Now, (Côté cinéma), 2017, 112 pages.

Le cinéma fait appel au miracle des reflets, les puissances du faux finissant toujours par dire des vérités sur lui-même. Chez certains cinéastes, c'est à travers un miroir que le héros prend possession de son propre univers, jusqu'à la folie parfois. Il y attire un amant, une maîtresse, des ami(e)s dans une aventure interminable et fréquemment fatale. Les miroirs contribuent également à l'apparition d'un personnage dans le récit amplifiant l'inquiétude ou le désir à son égard. Enfin, les miroirs trompent et amusent... Le livre propose de nombreux exemples de facéties mimétiques en cinéma, empruntés aux plus grands auteurs classiques et modernes : Hitchcock, Visconti, Godard, Welles, Dreyer, Kubrick, Duras, Truffaut, Fassbinder, Chantal Akerman et, Narcisse entre tous, Cocteau ! Les miroirs comme prétextes d'analyse des films ? On ne saurait mieux dire alors que tout film en reflète d'autres, à l'infini.

PAVLAC, Brian A. (ed.), **Games of Thrones versus History: Written in Blood**, Lanham (MD), John Wiley & Sons, 2017, 312 pages.

Foreword by William Irwin xiii

Introduction: The Winter of Our Discontent 1
 Brian A. Pavlac

Part I Kings, Queens, Knights, and Strategy
 1 High and Mighty Queens of Westeros

Kavita Mudan Finn
 2 A Machiavellian Discourse on Game of Thrones : Jacopo della Quercia
 3 Chivalry in Westeros
 Steven Muhlberger
 4 Of Kings, Their Battles, and Castles
 Brian A. Pavlac
 Part II Slaves, Barbarians, and Other Others
 5 Barbarian Colonizers and Postcolonialism in Westeros and Britain : Shiloh Carroll
 6 A Defense against the "Other": Constructing Sites on the Edge of Civilization and Savagery : Brian de Ruiter
 7 The Eastern Question
 Mat Hardy
 8 Slaves with Swords: Slave-Soldiers in Essos and in the Islamic World : Robert J. Haug
 Part III Women and Children 123
 9 Rocking Cradles and Hatching Dragons: Parents in Game of Thrones : Janice Liedl
 10 "Oh, my sweet summer child": Children and Childhood in Game of Thrones
 Helle Strandgaard Jensen and Magnus Qvistgaard
 11 Writing the Rules of Their Own Game: Medieval Female Agency and Game of Thrones :Nicole M. Mares
 12 The Power of Sansa Stark: A Representation of Female Agency in Late Medieval England : Danielle Alesi
 Part IV Religion
 13 Continuity and Transformation in the Religions of Westeros and Western Europe
 Don Riggs
 14 Religious Violence in Game of Thrones: An Historical Background from Antiquity to the European Wars of Religion : Maureen Attali
 15 Coexistence and Conflict in the Religions of Game of Thrones : Daniel J. Clasby
 16 "I shall take no wife": Celibate Societies in Westeros and in Western Civilization : Kris Swank
 Part V The Background
 17 By Whisper and Raven: Information and Communication in Game of Thrones
 Giacomo Giudici
 18 What's in a Name? History and Fantasy in Game of Thrones : Sara L. Uckelman, Sonia Murphy, and Joseph Percer
 19 Setting up Westeros: The Medieval-esque World of Game of Thrones
 Gillian Polack

PAPANDREA, James L., **From Star Wars to Superman: Christ Figures in Science Fiction and Superhero Films**, Bedford (NH), Sophia Institute Press, 2017.

When cultures such as ours toss Jesus out one door, He comes in – albeit disguised – through

another. That's why author Jim Papandrea turned to *Star Wars*, *Star Trek*, *The Matrix*, *Terminator*, *Spider-Man*, *Batman*, *Dr. Who*, and half-a-dozen other modern shows, discovering in each one powerful images of Christ and salvation.

PETERSON, Phillip P., **250 Science-Fiction Filme von 1902 bis 2016: Eine Reise durch die Welt des utopischen Films**, CreateSpace Independent Publishing Platform, 2017, 508 pages.

PIETRANGELI, Andrea, **Da Twin Peaks a Twin Peaks. Piccola guida pratica al mondo di David Lynch (Le visioni di Lynch)**, Milano, Mimesis, 2015, 143 pages.

PROBERT, John Llewellyn, **Theatre of Blood**, Electric Dreamhouse Press, (Midnight Movie Monographs), 2017, 116 pages.

THEATRE OF BLOOD (1973) Directed by Douglas Hickox. It is notoriously difficult to mix Comedy and Horror. Rare are the examples where one element does not overpower the other: *BRIDE OF FRANKENSTEIN*, *THE FEARLESS VAMPIRE KILLERS*, *EVIL DEAD 2...* But perhaps no film gets it so spectacularly right as *THEATRE OF BLOOD*, and perhaps no actor has ever embodied the twin masks of Comedy and Tragedy so perfectly as Vincent Price in what is, arguably, his finest role.

REINHARDT, Gunther, **Twin Peaks**, Ditzingen, Reclam Verlag, (100 Seiten), 2016, 100 pages.

RICHARDS, Justin, **Doctor Who. Le Guide Ultime**, Paris, BBC/404 éditions, 2017, 231 pages.

REVENSON, Jody, **Les Animaux fantastiques : le démonzémerville. Dans les coulisses du film**, Paris, Gallimard Jeunesse, 016, 22 pages.

RIGBY, John, **American Gothic: Six Decades of Classic Horror Cinema**, London, Signum, 2017, 400 pages.

In the long-awaited American Gothic Jonathan Rigby tells the story of the Hollywood horror film from its 19th-century beginnings through to the arrival of Vincent Price as a genre star in films like *House of Wax* and *The Fly*. This 60-year period encompasses the shadowy nightmares of the silent era, the breakthrough hits produced by Universal, Warner Bros and M-G-M in the early days of talkies, the thoughtful RKO chillers of the 1940s and the

post-war boom in lurid science-fiction shockers. Out of print for more than ten years, *American Gothic* has been extensively revised and expanded, and is now available in hardback for the first time.

SCHAUER, Bradley, **Escape Velocity: American Science Fiction Film, 1950-1982**, Middeltown (CT), Wesleyan University Press, 2017, 288 pages.

SHATNER, William & David FISHER, **Leonard: My Fifty-Years Friendship with a Remarkable Man**, New York, Thomas Dunne Books, 2016, 288 pages. [Leonard Nimoy]

SHERMAN, Fraser A., **Now and Then We Time Travel: Visiting Pasts and Futures in Film and Television**, Jefferson (NC), McFarland, 2017, 269 pages.

More than 400 films and 150 television series have featured time travel—stories of rewriting history, lovers separated by centuries, journeys to the past or the (often dystopian) future. This book examines some of the roles time travel plays on screen in science fiction and fantasy.

SHIPKA, Danny & Ralph BELIVEAU (eds.), **The International Horror Film Directors: Global Fear**, Bristol (UK), Chicago (IL), Intellect, 2017, 251 pages.

Horror films have for decades commanded major global audiences, tapping into deep-rooted fears that cross national and cultural boundaries in their ability to spark terror. This book brings together a group of scholars to explore the ways that this fear is utilized and played upon by a wide range of filmmakers. Contributors take up such major figures as Guillermo del Toro, Lars Von Trier, and David Cronenberg, and they also offer introductions to lesser-known talents such as Richard Franklin, Kiyoshi Kurosawa, Juan López Moctezuma, and Alexandre Aja. Scholars and fans alike dipping into this collection will discover plenty of insight into what chills us.

SZANTER, Ashley & Jessica K. RICHARDS (eds.), **Romancing the Zombies: Essays on the Undead as Significant "Other"**, Jefferson (NC), McFarland & Company, (Contribution to *Zombie Studies*), 2017, 277 pages.

Foreword by Kyle William Bishop 1

Introduction: Kissing Corpses and Significant "Others":

Facing Our Obsession with Apocalyptic Love (Ashley Szanter and Jessica K. Richards)

From Slavery to Sex: Commodifying Romance in the Zombie Film (Jennifer Huss Basquiat)
Nobody Wants to Be -Un-Anything: Pushing Daisies and the Problem of a Kinder, Gentler Undead (Scott Rogers)

The Idea of Love and the Reality of Deadgirl (Whitney Cox and Ashley Ruth Lierman)

La Petite Mort: Death and Desire in *Pride and Prejudice* and *Zombies* (Amy Carol Reeves)

Love and Marriage in the Time of *The Walking Dead* (Amanda Taylor)

Memories of You: The Undying Love of the Zombie in *Harold's Going Stiff* (Simon Bacon)

The Sexy Millennial Reinvention of the Undead in *Warm Bodies* and *iZombie* (Ashley Szanter and Jessica K. Richards)

"This place. It's never going to accept people like us. Never ever": (Queer) Horror, Hatred and Heteronormativity in *In the Flesh* (Connor Jackson)

Uncanny Valley Romance: *Warm Bodies*, *Her* and the Bits

and Bytes of Affection (Paul Muhlhauser and Jack D. Arnal)

Zombies Want Serious Commitment: The Dread of Liquid Modernity in Life After Beth, Burying the Ex and Nina Forever (Fernando Gabriel Pagnoni Berns, Canela Ailen Rodriguez Fontao and Patricia Vazquez)

Braaaaiinnss: The Recipe for Love in *iZombie* (Jennifer Rachel Dutch)

The Zombie Apocalypse as Hospice Care: *Maggie and the Zombie Turn as Cipher for Terminal Illness* (William A. Lindenmuth)

Disaster Utopia and Survival Euphoria: (A)Sexuality in the Zombie (Post) Apocalypse (George J. Sieg)

STEVEN, Mark, **Splatter Capital: The Political Economy of Gore Films**, *ReadHowYou Want*, Large Type, 2017, 236 pages.

STORCK, Timo & Svenja TAUBNER (eds.), **Von Game of Thrones bis The Walking Dead: Interpretation von Kultur in Serie**, Berlin et al., Springer Verlag, 2017, 387 pages.

SZPUNAR, John, **Blood Sucking Freak ! The Life and Films of the Incredible Joel M. Reed**, Manchester, Headpress, 2017, 300 pages.

New York City, 1976. Newspaper ads dare the denizens of Times Square to see a morbid movie called *The Incredible Torture Show*. The film is yanked from theatres. Years later it is retitled *Blood Sucking Freaks* and hits pay dirt, becoming a perverse cult classic. Its writer and director is Joel M. Reed. Like his films, the life

of Joel M. Reed is a crazy cocktail of New York satire and sleaze, commencing with cocktail lounges in the 1950s, before hitting the grindhouses of the 1970s.

TOWLSON, Jon, **Close Encounters of the Third Kind**, Leighton Buzzard: Auteur, (Constellations: Studies in Science Fiction Film and TV), 2016, 141 pages

TRIBE, Steve, **Doctor Who: A Brief History of Time Lords**, New York, Harper Design, 2017, 160 pages.

TRIOUET, Christophe (dir.), **Darkness, Censure & Cinéma (1. Gore et violence)**, La Madeleine, LettMotif, 2017, 340 pages.
Le cinéma gore, c'est grave ? (Christophe Triouet) /// NIFFF 2011 : le gore, d'un mode de représentation à son institutionnalisation (Julien Bono) /// Croquemitaine. Morale puritaine et "gorification" (Lionel Trelis) /// La violence du slasher film. Une affaire de morale (Florent Christol) /// L'horreur à la télévision américaine. Quand la peur s'invite dans le salon (Benjamin Champion) /// Le gore cronenbergien (Fred Bau) /// Le gore dans les films sur le Moyen Age. D'un passé à l'écran au passé comme écran (Yohann Chanoir) /// Fulci, le gore et la censure (Lionel Grenier) /// De l'influence d'Akira Kurosawa sur le cinéma sanglant (Eric Peretti) /// L'épopée Sushi Typhoon. Sexe, gore et humour potache (Sébastien Lecocq) /// Lucifer Valentine. Sympathy for the devil (Sébastien Lecocq) /// Paul Verhoeven. Goor, vous avez dit goor ? (Fred Bau) /// Torture, inquisition et sorcellerie au cinéma (Albert Montagne) /// Gorenographie. Du sang, du foutre et des vampires (Alan Deprez) /// Snuff movies, légende ou réalité ? (Christophe Triouet) /// Torture porn, jusqu'au bout de l'horreur (Christophe Triouet) /// Violence au cinéma (Christophe Triouet) /// Violence et cinéma (Jean-Baptiste Guegan) /// Violence et châtement. La justice par la mort (Lionel Trelis) /// La violence est parmi nous (Christophe Triouet) /// Mimétisme et confusion (Lionel Trelis) /// Franche-Chine. Violence, cinéma et censure (Jean-Baptiste Guegan) /// Conflits de génération, suicide et ultra violence. Tabous cinématographiques d'une jeunesse sacrifiée (Sébastien Lecocq) /// Les films X violence. Une censure méconnue du cinéma français (Albert Montagne) /// L'affaire du film Martyrs (Christophe Triouet) /// Les revues interdites (Bernard Joubert) /// Brèves censurales

TRIOUET, Christophe (dir.), **Darkness, Censure & Cinéma (2. Sexe et déviances)**, La Madeleine, LettMotif, 2017, 340 pages.

VALE, Vivian, **Incredibly Strange Films**, San Francisco, RE/Search Publications, 2017, 237 pages.

Incredibly Strange Films is a functional guide to important territory neglected by the film-criticism establishment, spotlighting unhailed directors — Hershell Gordon Lewis, Russ Meyer, Larry Cohen, Ray Dennis Steckler, Ted V. Mikels and others — who have been critically consigned to the ghettos of gore and sexploitation films. In-depth interviews focus on philosophy while anecdotes entertain as well as illuminate theory. The guide includes biographies, genre overviews, filmographies, bibliography, quotations, an A-Z of film personalities, lists of recommended films, sources, index, as well as 172 photos.

VALINOTI, Raymond Jr., **Hollywood's Pre-Code Horrors, 1931-1934**, Albany (GA), BearManor Media, 2016, 176 pages.

Hollywood's Pre-Code Horrors 1931-1934 appraises all of these films, from *Dracula* (1931), which spearheaded the American horror market, to *The Black Cat* (1934), the last chiller released before the strengthening of the Code. Each film is thoroughly analyzed, not only in its insinuations and/or portrayals of sex and violence, but in the context of the era in which it was made and the reactions of critics and filmgoers during this time.

VAUGHN, Michael, **The Ultimate Guide to Strange Cinema**, Atglen, Schiffer Publishing, 2017, 352 pages.

Organized by genre, including comedy, horror, action, drama, fantasy, and sci-fi, this title offers 300 reviews of genre films from all over the world, 160 photos, and exclusive interviews and quotes from the people behind some of the most offbeat films ever made. Alongside this curated list of viewing recommendations, longtime fans and new comers to strange cinema gain bits of fun and informative trivia. For example, David Caruso's film debut was *Without Warning* (1980), a carefree trip into the woods thwarted by killer flying alien discs. Lurking in these so-bad-they're-good-films, you'll find other familiar actors like David Carradine, James Brolin, Martin Landau, and Ryan Gosling in films like *Death Race 2,000* (1975), *The Car* (1977), *The Being* (1983), and *Lost River* (2014). The zombie sushi, by the way, is from *Dead Sushi* (2012).

WALKER, Michael, **Modern Ghost Melodramas: "What Lies Beneath"**, Amsterdam University Press, (Film Culture in Transition), 2017, 490 pages.

The popular and critical successes of films like *The Sixth Sense* and *The Ring* in the late 1990s led to an impressive international explosion of scary films dealing with ghosts. This book takes a close look at a number of those films from different countries, including the United States, Japan, South Korea, Spain, and Great Britain. Making a crucial distinction between these atmospheric films and conventional horror, Michael Walker argues that they are most productively seen as ghost melodramas, which opens them up to a powerful range of analytic tools from the study of melodrama, including, crucially, psychoanalysis.

WEAVER, Tom, with David SCHECTER, Robert J. KISS, Steve KRONENBERG. **Universal Terrors 1951-1955: Eight Classic Horror and Science-Fiction Films**, Jefferson (NC), McFarland, 2017, 440 pages.

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

WEST, Alexandra, **The 1990s Teen Horror Cycle: Final Girls and a New Hollywood Formula**, Jefferson (NC), McFarland, 2017, 277 pages. Foreword by Stacie Ponder.

This in-depth study examines the youth subculture, history and politics of the era, focusing on such films as *Buffy the Vampire Slayer* (1992), *Scream* (1996), *I Know What You Did Last Summer* (1997), *Idle Hands* (1999) and *Cherry Falls* (2000).

ZAHED, Ramin, **Créatures fascinantes**, Paris, Gallimard Jeunesse, (La magie du cinéma, 2), 2017, 103 pages.

WESTERNS

LITTÉRATURE - CINÉMA - TV - BD



AAKER, Everett, **Television Western Players, 1960-1975: A Biographical Dictionary**, Jefferson (NC), McFarland, 2017, 488 pages.

This biographical encyclopedia covers every actor and actress who had a regular role in a Western series on American television from 1960 through 1975, with analyses of key players. The entries provide birth and death dates, family information, and accounts of each player's career, with a cross-referenced videography.

An appendix gives details about all Western series, network or syndicated, 1960-1975. The book is fully indexed.

ANDREYCHUCK, Ed, **The Lone Ranger on Radio, Film and Television**, Jefferson (NC), McFarland, 2017, 277 pages.

The Lone Ranger has endured as an iconic figure in American popular culture, from his 1933 premier as a radio serial hero through a highly-rated television series (1949-1957) to a 2013 feature film. Created by script writer Fran Striker and radio station owner George W. Trendle, the character was meant to embody courage, fair play and honesty, and writers had to adhere to specific guidelines.

DORSON, James, **Counternarratives Possibilities: Virgin Land, Homeland, and Cormac McCarthy's Westerns**, Frankfurt, Campus Verlag, 2016, 308 pages.

FISHER, Austin (ed.), **Spaghetti Westerns at the Crossroads: Studies in Relocation, Transition and Appropriation**, Edinburgh, Edinburgh University Press, 2017, 312 pages.

Introduction

1: The Quiet Man Gets Noisy: Sergio Leone, the Italian Western and Ireland, Christopher Frayling

Section I: Trans-Genre Roots

2: Pietro Germi, Hybridity and the Roots of the Italo-Western, Pasquale Iannone

3: Malaysian Pirates, American Cowboys, and the Marginalised Outlaw: Constructing Other-ed Adventurers in Italian Film, Aliza S. Wong

Section II: Ethnic Identities, Transnational Politics

4: Spectacles of Insurgency: Witnessing the Revolution as Incoherent Text, David Hyman and Patrick Wynne

5: Emancipation all 'Italiana: Giuseppe Colizzi and the Representation of African Americans in Italian Westerns, Lee Broughton

6: Corbucci Unchained: Miike, Tarantino and the Postmodern Discursivity of Exploitation Cinema, Mikel J. Koven

Section III: Asian Crossovers

7: Bounty Hunters, Yakuza and Ronins: Intercultural Transformations between the Italian Western and the Japanese Swordfight Film in the 1960s, Thomas Klein

8: Spaghetti Westerns and Asian Cinema: Perspectives on Global Cultural Flows, Ivo Ritzer

9: Cowboys and Indians: Transnational Borrowings in the Indian Masala Western, Iain Robert Smith

Section IV: Routes of Relocation, Transition and Appropriation

10: For a Few Comic Strips More: Reinterpreting the Spaghetti Western through the Comic Book, William Grady

11: Transit to East Germany: the Distribution and Reception of Once Upon a Time in the West in the German Democratic Republic, Rosemary Stott

12: Spaghetti Westerns and the 'Afterlife' of a Hollywood Genre, Pete Falconer
Filmography.

GORNET, Cécile, **L'Écriture de l'histoire au miroir du cinéma: les westerns de John Ford**, Paris, Éditions Classiques Garnier, (Recherches cinématographiques), 2017, 195 pages.

Cette étude aborde les westerns de John Ford comme des films métahistoriques et analyse les effets de redoublement que produit, sur l'écriture cinématographique, la rencontre avec l'écriture de l'histoire.

MATHESON, Sue (ed.), **A Fistful of Icons: Essays on Frontier Fixtures of the American Western**, Jefferson (NC), McFarland, 2017, 308 pages.

Preface 1

Introduction 3

Performing the Iconic West: Wild West Shows (Cynthia J. Miller)

Buckskin Fringe and Cavalier Culture in the Hollywood Western (Sue Matheson)

The Urbanized West of Cecil B. DeMille (David Blanke)

"They taught us to be men": Cigarettes, Westerns and (Mostly) John Ford (Richmond B. Adams)

The Good Bounty Hunter: Steve McQueen in Wanted: Dead or Alive (Kelly C. MacPhail)

Racialized Markers of Gender and Gendered Markers of Race in 1950s Westerns (Deborah L. -Kitchen-Doderlein)

"Mister, this is cattle country": Livestock and Gender in Western Films (Jim Daems)

Ride 'Em Cowboy: Equine Representations in the Western (Stella Hockenull)

Horses for Ladies, -High-Ridin' Women and Whores (Maria Cecilia de Miranda N. Coelho)

The Sexual Signification of the Gun in Western Film (Fran -Pheasant-Kelly)

Rifles and Things in Winchester '73 (Katherine A. Johnson)

The Cowboy Brew: Coffee and Conflict in the Westerns of Budd Boetticher, Jr. (Christopher Minz)

Cowboy Accommodations: Plotting the Hotel in Western Film and Television (Monica Montelongo Flores)

When Worlds Collide: Town and Country, -Mise-en-Scene in Have Gun, Will Travel (Robert E. Meyer)

Executioner, Judge and Priest: The Desert Sublime in Westerns (Helen M. Lewis)

Machines in the Garden: Technology and the Western in the 1960s and 1970s (Martin Holtz)

"Dynamite blows two ways": Dynamite in Western Films (Gilles Chamerois)

Trippy Pictures: Iconicizing the American Acid Westerns (Alexander Davis)

"Reach for the sky": Western Iconography, the American Frontier and the Story of Pixar in Toy Story (Ashley Suffle Robinson)

Burying the Past: Cemeteries, Burials and Remembrance in the Western (Andrew Howe)

The Four Archetypes of the Three Burials (of Melquiades Estrada) (Wickham Clayton)

MICHNO, Gregory F. & Susan (eds.), **Circle the Wagon: Attacks on Wagon Trains in History and Hollywood Films**, Jefferson (NC), McFarland, 2017, 246 pages.

It's a cinematic image as familiar as John Wayne's face: a wagon train circling as a defensive maneuver against Indian attacks. This book examines actual and fictional wagon-train battles and compares them for realism. It also describes how fledgling Hollywood portrayed the concept of westward migration but, as the evolving industry became more accurate in historical detail, how filmmakers then lost sight of the big picture. [Sommaire détaillé sur le site de l'éditeur. Réédition: 2009]

MUELLER, Stefanie, Christa BUSCENDORF & Katja SAKOWSKY (eds.), **Violence and Open Spaces: The Subversion of Boundaries and the Transformation of the Western Genre**, Heidelberg, Winter Verlag, (American Studies), 2017, 203 pages.

Sommaire détaillé sur le site de l'éditeur.

The classic Western film is characterized by the tension of open and enclosed spaces as well as by the lone hero's exposure to the vastness of both tempting and dangerous spaces. John Ford's cinematography in particular has contributed to a specific spatial iconography that is premised on this tension and that survives, albeit transformed, in contemporary (Neo-) Western films. While scholars of the Western genre have long acknowledged a connection between space and violence – beginning with Frederick Jackson Turner's famous description of the Western frontier – the essays in this collection provide a fresh perspective.

SCAPPOLA, Francangelo, **La leggenda del western. Da John Ford a Quentin Tarantino**, Genova, Il Nuovo Melangolo, 2016, 237 pages.

SMITH, Thomas Brent & Mary-Dailey DESMARAIS (eds.), **Once upon a time...The Western: A New Frontier in Art and Film**, Milano, 5 Continents, 2017, 304 pages.

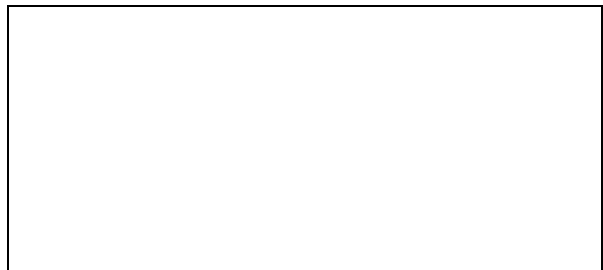
Retraçant l'évolution du genre depuis les premiers westerns et jusqu'à leurs derniers avatars, en passant par les westerns classiques de John Ford et le « super-western » de l'après-guerre, l'exposition met en évidence le dialogue qui s'est noué entre le film et les beaux-arts, les faits et la fiction. Dans les années 1960, le western a été radicalement transformé par le réalisateur italien Sergio Leone, le titre de l'exposition étant lui-même un clin d'œil à l'un de ses films. En s'appuyant sur les thèmes centraux du genre pour mieux les bousculer, Leone rend hommage au western et, dans le même temps, le déconstruit. À partir de cette époque, le

western va devenir un sujet de recherches, et parfois d'ironie pour les artistes contemporains et les cinéastes. Bien que le western n'occupe plus une place dominante dans l'imaginaire populaire, il continue de façonner notre culture. Dans les médias populaires, certaines personnalités politiques sont traitées de « cow-boys », et Internet est devenue la Nouvelle Frontière. Pendant ce temps, des réalisateurs de westerns contemporains comme Quentin Tarantino (*Django Unchained*, 2012), Ang Lee (*Brokeback Mountain*, 2005) ou Joel et Ethan Coen (*True Grit*, 2010 et *No Country for Old Men*, 2007) trouvent de nouvelles façons de remettre en question les vieilles notions de race, de genre et de sexualité. Parallèlement, certains artistes amérindiens apportent des réponses fortes aux rôles stéréotypés dans lesquels on les enfermeait souvent. Enfin, les thèmes abordés dans ce livre trouvent des échos directs dans les débats actuels sur la violence des armes, les rôles sexuels « traditionnels » et les relations raciales en Amérique.

TETRO, Michele & Stefano DI MARINO (dir.), **Guida al cinema western**, Bologna, Odoya, (Odoya Library), 2016, 671 pages.

WHEELER, Denise **Deutsche Indianer: eine kleine Kulturgeschichte über Freiheit, Blusbrüder und letzte Mohikaner**, Vergangenheitsverlag, 2016, 200 pages.

Es will dem Phänomen der deutschen Indianerbegeisterung, die vor fast 200 Jahren mit dem Erscheinen von James F. Coopers "Der letzte Mohikaner" ihren Anfang nahm, geschichtlich auf die Spur kommen. Dabei geht es um Fragen wie: Warum gibt es das Gefühl der Verwandtschaft ausgerechnet mit den Indianern und nicht mit einem anderen "Naturvolk"? Warum sind die Dakota unsere populärsten Indianer? Welche Rolle spielte Karl May und wie ging man mit seinem Erbe in Ost- und Westdeutschland um?



RÉCITS DE GUERRE

LITTÉRATURE - CINÉMA - TV - BD

BINNS, Daniel , **The Hollywood War Film: Critical Observations from World War I to Iraq**, Bristol (UK), Intellect Ltd., 2017, 180 pages.

Looking closely at films such as *All Quiet on the Western Front*, *Full Metal Jacket*, and *The Hurt Locker*, Binns reveals the commonalities in Hollywood films despite the distinct conflicts and eras they represent, and he shows how contemporary war films closely echo earlier films in their nationalistic and idealistic depictions.

BRODE, Douglas, Shea T. BRODE & Cynthia J. MILLER (ed.), **The American Civil War on Film and TV: Blue and Gray in Black and White and Color**, Lanham (MD), Lexington Books, 2017, 302 pages.

In *The American Civil War on Film and TV: Blue and Gray in Black and White and Color*, Douglas Brode, Shea T. Brode, and Cynthia J. Miller bring together nineteen essays by a diverse array of scholars across the disciplines to explore these issues. The essays included here span a wide range of films, from the silent era to the present day, including Buster Keaton's *The General* (1926), *Red Badge of Courage* (1951), *Glory* (1989), *Gettysburg* (1993), and *Cold Mountain* (2003), as well as television mini-series *The Blue and The Gray* (1982) and John Jakes' acclaimed *North and South* trilogy (1985-86).

BUCHANAN, David A., **Going Scapegoat: post-9/11 War Literature, Language and Culture**, Jefferson (NC), McFarland, 2016, vii, 223 pages.

Introduction: The Resilience of Racist Language, Symbols and Rhetoric

One: Literature, Criticism and the Fetishization of Experience

Two: Kenneth Burke: A Method for War Literature

Three: Confounding Expectations in Kevin Powers's *The Yellow Birds*

Four: The Comic Corrective and Ben Fountain's *Billy Lynn*

Five: The Convenient Scapegoat in David Abrams's *FOBBIT*

Six: Representing Hajji: This Generation's Enemy "Other"

CRINQUAND, Sylvie (dir.), **Le Scandale de la Grande Guerre: tuer les fils**, Dijon, Éditions universitaires de Dijon, (Écritures), 2017, 117 pages.

DONALD, Ralph, **Hollywood Enlists ! Propaganda Films of World War II**, Lanham (MD), Rowman & Publishers, 2017, 274 pages.

By examining major motion pictures—including *Casablanca*, *The Flying Tigers*, *Mrs. Miniver*, *Sergeant York*, *They Were Expendable*, and many others—Donald illustrates how various propaganda techniques aligned the nation's entertainment with government aims.

FRICK, Werner & Günter SCHNITZLER (dir.), **Der Erste Weltkrieg im Spiegel der Künste**, Freiburg, Berlin et al., Rombach Verlag, 2017, 352 pages.

Die katastrophalen Ereignisse und traumatischen Folgen des Ersten Weltkriegs zeigen ihre Wirkungen auch in den Künsten. Diese Publikation fragt nach den Kommentierungen, Spiegelungen und Brechungen der »Urkatastrophe des 20. Jahrhunderts« in Literatur, Publizistik, bildender Kunst, Musik und Film.

FRIEDMAN, Jonathan C. & William L. HEWITT (eds.), **The History of Genocide in Cinema: Atrocities on Screen**, London, I. B. Tauris, 2017, xiii, 316 pages.

Edited by two of the leading experts in the field, *The History of Genocide in Cinema* analyzes fictional and semi-fictional portrayals of genocide, focusing on, amongst others, the repression of indigenous populations in Australia, the genocide of Native Americans in the 19th century, the Herero genocide, Armenia, the Holodomor (Stalin's policy of starvation in Ukraine), the Nazi Holocaust, Nanking and Darfur. Comprehensive and unique in its focus on fiction films, as opposed to documentaries.

GARFITT, Toby & Nicols BIANCHI (eds.), **How to Write the Great War - Comment écrire la Grande Guerre ?**, Berlin, Francfort, Bruxelles , et al. Peter Lang, 2017, 366 pages.

JAGU, Tony, **Les Carnets d'un cinéophile: du Front Populaire à la libération de Paris - Sur les traces de la Collaboration à la recherche de la Résistance**, Larcay, Éditions de la Morelle, 2016, 212 pages.

KIESEL, Helmuth & Friederike TEBBEN (dir.), **Krieg als inneres Erlebnis: Schriften zum Ersten Weltkrieg (Ernst Jünger)**, Stuttgart, Klett-Cotta, 2016, 692 pages.

LÉNART, Orsolya, **Der ungarische Kriegsroman: Medien, Wissen und Fremdwahrnehmung bei Eberhard Werner Happel**, Wien, Academic Press, 2016, 270 pages

LUNGERSHAUSEN, Gerrit, **Weltkrieg in Worten: Kriegsprosa im Dritten Reich**, Wiesbaden, J.B. Metzler, 2017, viii, 348 pages.

MALTÈRE, Stéphane, **La Grance Guerre de Pierre Benoit: correspondance inédite, nouvelles**, Chamalières, Les Deux Crânes, (L'encéphale), 2016, 349 pages.

MOTTRAM, James, **The Making od Dunkirk**, San Francisco, Insight Editions, 2017, 144 pages. Foreword by Christopher Nolan.

POTTER, Pamela M., **Art of Suppression: Confronting the Nazi past in Histories of the Visual and Performing Arts**, Oakland, University of California Press, 2016, xvi, 389 pages.

PUCKETT, Kent, **War Pictures: Cinema, Violence, and Style in Britain, 1939-1945**, New York, Fordham University Press, (World War II: the global, human, and ethical dimension), 2017, xiii, 264 pages.

Beginning with a close and critical analysis of Britain's cultural scene, War Pictures examines where the historiography of war, the philosophy of violence, and aesthetics come together. Focusing on three films made in Britain during the second half of the Second World War--Michael Powell and Emeric Pressburger's *The Life and Death of Colonel Blimp* (1943), Lawrence Olivier's *Henry V* (1944), and David Lean's *Brief Encounter* (1945)--Puckett treats these movies as objects of considerable historical interest but also as works that exploit the full resources of cinematic technique to engage with the idea, experience, and political complexity of war.

SANCHEZ-BIOSCA, Vicente, **Cinéma et guerre civile espagnole: du mythe à la mémoire**, Paris, Éditions hispaniques, (Histoire et civilisation), 2016, 290 pages.

Cet ouvrage retrace 70 ans de production d'images et de récits de guerre, tels qu'ils sont apparus dans le cinéma, de la propagande de choc née au plus fort du conflit, jusqu'aux documentaires et reportages rétrospectifs,

diffusés en nombre sur les grands et petits écrans d'aujourd'hui.

TAM, King-Fai, Timothy Y. TSU & Sandra WILSON (eds.), **Chinese and Japanese Films on the Second World War**, New York & London, Routledge, (Media, Culture and Social Change in Asia Series), 2017, 196 pages.

This book examines representations of the Second World War in postwar Chinese and Japanese cinema. Drawing on a wide range of scholarly disciplines, and analysing a wide range of films, it demonstrates the potential of war movies for understanding contemporary China and Japan. It shows how the war is remembered in both countries, including the demonisation of Japanese soldiers in postwar socialist-era Chinese movies, and the pervasive sense of victimhood in Japanese memories of the war. However, it also shows how some Chinese directors were experimenting with alternative interpretations of the war from as early as the 1950s, and how, despite the "resurgence of nationalism" in Japan since the 1980s, the production of Japanese movies critical of the war has continued.

WETTA, Frank J. & Marin A. NOVELLI, **Last Stands from the Alamo to Benghazi: how Hollywood Turns Military Defeats into Moral Victories**, New York, Routledge, 2017, viii, 152 pages.

Last Stands from the Alamo to Benghazi examines how filmmakers teach Americans about the country's military past. Examining twenty-three representative war films and locating them in their cultural and military landscape, the authors argue that Hollywood's view of American military history has evolved in two phases. The first phase, extending from the very beginnings of filmmaking to the Korean War, projected an essential patriotic triumphalism. The second phase, from the Korean and Vietnam Wars to the present, reflects a retreat from consensus and reflexive patriotism.

ZANONE, Damien (ed.), **"La chose Waterloo": une bataille en littérature**, Leiden, Boston et al., Brill /Rodopi, 2017, 270 pages.

« La Chose de Waterloo » : l'expression inventée par Victor Hugo dit bien la difficulté qu'il y a à qualifier la bataille du 18 juin 1815. Qu'est-elle devenue au fur et à mesure de ses incessantes évocations depuis deux cents ans dans les textes les plus divers (livres d'histoire, Mémoires, roman, poésie, théâtre) ?

EROTICA



ATTIMONELLI, Claudia & Vincenzo SUSCA, **Pornoculture: voyage au bout de la chair**, Paris, Liber, 2017, 168 pages.

BERTOLOTTI, Alessandro, **Guida al cinema erotico e porno: dal cinema muto a oggi**, Bologna, Odoya, (Odoya Library), 2017, 383 pages.

BRASSART, Alain, **L'Intimité à l'écran: l'amour et la sexualité au cinéma**, Paris, Nouveau Monde éditions, 2017, 538 pages.

La sexualité à l'écran est devenue omniprésente, mais a-t-elle cessé d'être un tabou ? Le cinéma pornographique, depuis la loi de 1975, reste ghettoisé malgré les tentatives, parfois réussies, de certains cinéastes à intégrer des scènes explicites dans des films interdits aux moins de 16 ans. A l'inverse, de nombreux longs-métrages de fiction représentent l'amour physique de manière elliptique à l'instar des films des années 1950 soumis à la censure. Le cinéma peine à représenter les préliminaires mais aussi la jouissance, surtout féminine, qui apparaît souvent de manière caricaturale. Ainsi les représentations cinématographiques de la sexualité sont encore trop souvent archaïques. Cette étude embrasse tout le cinéma français de l'après-guerre jusqu'à nos jours. Elle porte une attention particulière aux films qui ont fait scandale, et dont elle analyse la réception critique, ainsi qu'à quelques stars, symptômes de l'érotisation des sociétés occidentales modernes.

BROWN, Shane, **Queer Sexualities in Early Film: Cinema and Male-Male Intimacy**, London, I.B. Tauris, (Library of Gender and Popular Culture), 2016, ix, 203 pages.

DYHOUSE, Carol, **Heartthrobs: A History of Women and Desire**, Oxford, Oxford University Press, 2017, xv, 262 pages.

EMMANUELLE, Camille, **Lettre à celle qui lit des romances érotiques, et qui devrait arrêter tout de suite**, Paris, Les Échappés, 2017, 133 pages.

Les romances érotiques se suivent et se ressemblent : la femme et l'homme répondent à des stéréotypes étriqués, leurs interactions sont autant simplistes que convenues et le désir féminin doit se cantonner à quelques clichés hyper réducteurs.

Camille Emmanuelle, qui a écrit sous pseudo une douzaine de romances érotiques, nous ouvre les portes de ce genre littéraire qui, à force de favoriser une sexualité normalisée, devient un obstacle à une réelle libération sexuelle de la femme. Avec la verve qui la caractérise, elle dénonce l'éternelle comédie qu'on veut, encore, faire jouer à l'homme et à la femme.

LARSSON, Marah, **The Swedish Porn Scene: Exhibition Contexts, 8mm Pornography and The Sex Film**, Bristol (UK), Chicago (USA), Intellect, 2017, viii, 182 pages.

This book presents a close look at the golden age of Swedish pornography in the 1970s, with a specific focus on pornographic films screened in Malmö between 1971 and 1976. How, Mariah Larsson asks, was that one small city's embrace of the era's sexual liberation both representative and unique in relation to the rest of Sweden?

LAPENA MARCHENA Oscar, **Cine y eros**, Orsay, Université Paris-Sud, 2017, 275 pages.

SCHULZE, Daniel & Andrea STRIEBRITZ (dir.), **Kulturen der Pornografie. Annäherungen an ein Massephänomen**, Trier, WVT Wissenschaftlicher Verlag Trier, 2016, 182 pages.

TULLOCH, John & Belinda MIDDLEWEEK, **Real Sex Films: The New Intimacy and Risk**, Oxford & New York, Oxford University Press, 2017, 376 pages.

That's All Folks !