

MARGINALIA

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



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GÉNÉRALITÉS

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

LITTÉRATURE

EGAN, Sean, **Ape-Man : The Unofficial and Unauthorized Guide to 100 years of Tarzan**, Prestatyn (UK), Telos Publishing, 2013, 500 pages.

This book traces Tarzan's history in prose, film, comic strips, comic books, radio, stage, television, computer games and merchandise, charting the rise of one of the most popular and iconic characters in fiction. Included is the last ever interview with Danton Burroughs (grandson of Edgar Rice Burroughs), plus exclusive comments from Michael Moorcock, Hugh Hudson, R A Salvatore and the oldest surviving screen Tarzan, Denny Miller, amongst many more. The book also examines the massive changes in public attitudes towards Africa, race, hereditary peers and wildlife conservation that may finally deal Tarzan the fatal blow that any number of sinister safaris and high priests of mysterious lost cities failed to.

FAKTOROVICH, Anna, **The Formulas of Popular Fictions : Elements of Fantasy, Science Fiction, Romance, Religious and Mystery Novels**, Jefferson (NC), McFarland, 2014, 277 pages.

This book creates a taxonomy for the major currently popular and bestselling fictional genres: romance (Heyer, Cartland, Woodiwiss and Roberts), religious and inspirational (Corelli and Douglas), mystery and detective (Conan Doyle, Christie and Mankell), and science fiction, horror and fantasy (Wells, Tolkien, Orwell, Niven, King and Rowling, among others). Each of the main chapters looks at the history of a generic form from its earliest roots to its most recent works.

GEORIS, Stéphane, **Blaise Cendrars, brasier d'étoiles filantes**, Éditions Transboréal, (Compagnons de Route), 2014, 192 pages.

GOUANVIC, Jean-Marc, **Sociologie de l'adaptation et de la traduction » Le roman d'aventures anglo-américain dans l'espace littéraire français pour les jeunes (1826-1960)**, Paris, Honoré Champion, 2014, 272 pages.

Sont ainsi examinées les traductions et les adaptations du *Dernier des Mohicans* (James Fenimore Cooper), de *Moby-Dick* (Herman Melville), de *la Case de l'Oncle Tom* (Harriet Beecher Stowe), des *Aventures de Huckleberry Finn* (Mark Twain), de *l'Appel de la forêt* et de *Croc-Blanc* (Jack London), des *Chasseurs de loups*, des *Chasseurs d'or* et de *Kazan, le Grizzly* (James Oliver Curwood), de *Tarzan chez les singes* (Edgar Rice Burroughs).

HEREDIA, Pablo, IGHINA, Domingo (dirs.), **El pueblo en la trama : modelizaciones estéticas de la cultura popular en la literatura argentina**, Cordoba (Argentina), Babel Editorial, 2013, 230 pages.

IMMER, Nikolas & Mareen van MARWYCK (dirs.), **Ästhetischer Heroismus : konzeptionelle und figurativen Paradigmen des Helden**, Bielfeld, transcript Verlag, 2013, 458 pages.

VORWORT UND PROLOG

Helden gestalten. Zur Präsenz und Performanz des Heroischen : Nikolas Immer und Mareen van Marwyck
Helden. Halbgötter aus dem antiken Griechenland : Matthäus Heil

A. TYPOLOGIE / PHÄNOMENOLOGIE / DIFFERENZ
Ästhetik der Gewalt. Der »Werwolf« als Symbol des negativen Heroismus und politischer Willkür : Claudia Simone Dorchain

Helden der Autonomie. Genieästhetik und der Heroismus der Tat : Elisa Primavera-Lévy

Pathologischer Heroismus im Drama der Jahrhundertwende
Hugo von Hofmannsthal's *Elektra* und Gerhart Hauptmann's *Bogen des Odysseus* : Christopher Meid

Wenn Identität mittels einer Maske sichtbar wird.

Zu Geschichte, Wesen und Ästhetik von Superhelden
Thomas Nehrlich

B. REPRÄSENTATION / ÄSTHETISIERUNG / INSZENIERUNG

Gemacht und dennoch wahr. Die Präsenz des Helden auf der Leinwand : Josef Früchtl

»Riesenbild« – Figuration und Defiguration des Heroischen bei Büchner : Sandro Holzheimer

Der Auftritt des Helden. Zu einem konstitutiven Aspekt des Heroismus seit dem 19. Jahrhundert : Jesko Reiling

Heroismus der Verausgabung. Zum Werk von Rainald Goetz : Carsten Rohde

C. HISTORISIERUNG / FUNKTIONALISIERUNG / IDEOLOGISIERUNG

Leyer und Schwerdt oder *Ahnung und Gegenwart*.

Zwei Modelle des Heroischen zur Zeit der Befreiungskriege
Martin Disselkamp

Der kollabierte Feind. Zur historischen Poetik des

Kriegshelden von Jünger bis Goethe : Claude Haas

Der entsagende Held im Bundesroman des romantischen Sozialismus : Theodore Ziolkowski

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D. MEDIALISIERUNG / CODIERUNG / SIMULATION

Jeanne d'Arc im Film. Weiblicher Heroismus zwischen Mangel und Innovation : Irina Gradinari

Held mit Serienformat. Zur Figurendisposition von Special Agent Gibbs in Donald P. Bellisarios *Navy CIS* : Nikolas Immer

»That woman deserves her revenge«. Quentin Tarantinos *Kill Bill* und die Geburtsstunde der Screen Queen : Tanja Proki

Fliegende Helden und versehrte Körper. Die doppelte Heldenästhetik in Andy und Lana Wachowskis *Matrix-Trilogie* : Mareen van Marwyck

EPILOG

Hacker, Nerds und Übermenschen. Die Helden der Cyberkultur : Florian Leitner

JORDAN, Jane & Andrew KING (eds.), **Ouida and Victorian Popular Culture**, Farnham, Ashgate, (The Nineteenth Century Series), 2013, xi, 234 pages.

Ouida (1839-1908): quantities, aesthetics, politics / Andrew King -- Ouida and the canon: recovery, reconsideration, revisioning the popular / Pamela Gilbert -- Between men: romantic friendship in Ouida's early novels / Jane Jordan -- A hack as harmful as he is brainless and, one, moreover, who stabs where he steals. Ouida, the Victorian adaptor and moths / Hayley Bradley -- Ouida, Vernon Lee and the aesthetic novel / Sondeep Kandola -- Defending female genius: the unlikely cultural alignment of Marie Corelli and Ouida / Nickianne Moody -- Ouida and the Russians: aristocratic Francophilia to Tolstoyism / Diana Maltz -- Opinionated Ouida / Lyn Pykett -- Politicizing the aesthetic: Ouida's transnational critique of modernity / Richard Ambrosini.

MÖHRMANN, Renate (dir.), **Rebellisch – ver-zweifelt - infam : das böse Mädchen als ästhetische Figur**, Bielefeld, Ästhes Verlag, 2012, 513 pages.

Renate Möhrmann _Einleitung _Inge Wild _Das ganz andere Mädchen. _Überlegungen zu Astrid Lindgrens Kinderbuchklassiker *Pippi Langstrumpf* _Bettina Kümmerling-Meibauer „Good bad girls“ in der internationalen Kinderliteratur. _Vom Bilderbuch bis zur Young Adult Novel _Petra Fohrmann _Wanted! _Böse Hexen im Kinderfernsehen _Susanne Kord _Böses Blut. _Pubertierende Mädchen und sexuelle Neugier in archetypischen Geschichten _Michaela Krützen _Sad Girl. Bad Girl! Mad Girl? _Die Figur Sally Draper in der Fernsehserie *Mad Men* _Claudia Gerhards „In jedem bösen Mädchen steckt auch mindestens ein gutes.“ _Moral und Erziehung in TV-Coaching-Formaten am Beispiel von *Die Mädchen-Gang* _Ina Schabert _Luder haben kurze Haare. _Zur Symbolik abgeschnittener Locken _Gaby Pailer _Schwarzäugige Mordbrennerin. _Fontanes Grete Minde, eine Tochter von Cervantes' *La gitanilla* _Rudolf Drux _Böse Bürgermädchen. _Über den gnadenlosen Weg höherer Töchter zum Ehestand in Erzählungen E.T.A.

Hoffmanns _Hiltrud Gnüg _Colettes *Claudine à l'école / Claudine erwacht*. _Ein pikanter Schulmädchenreport aus bösem Mädchenblickwinkel _Lieselotte Steinbrügge _Vom Ende des bösen Mädchens. _Zu Amélie Nothombs Roman *Antéchrista* _Helga Abret „Teufelsengel“. _Die Geschichte eines „merkwürdigen“ Mädchens. Clara Viebig's Roman *Charlotte von Weiß* _Gisela Brude-Firnau _Eine Autorin wirbt um Erbarmen mit dem bösen Mädchen. _Elfriede Jelineks *Die Ausgesperrten* _

Jean-Pierre Dubost _Gruppenbild mit (bösen?) Mädchen. _Zur Erscheinungsweise des Weiblich-Übermoralischen im Werk Georges Batailles _Renate Hof „I shall not exist if you do not imagine me“. _Lolita als böses Mädchen? _Nicole Colin _Recycleter Missbrauch. _Lulu oder Vom modernen Umgang mit bösen Mädchen _Renate Möhrmann _Bad to the Bone. _Das machiavellistische Mädchen in Lillian Hellmans Theaterstück *The Children's Hour* und seinen Verfilmungen von William Wyler (USA 1936/1961) _Claudia Liebrand _Gute Mädchen kommen in den Himmel, böse Mädchen trifft der Blitz. _Mervyn LeRoys *The Bad Seed* (USA 1956) _Lisa Gotto _Bösewerden. _Mädchen, Macht und Medium in *The Exorcist* (William Friedkin, USA 1973) _Peter Scheinpflug _Emilia will Virginia morden. _Böse Mädchen im italienischen Krimi-Zyklus Giallo - Sascha Keilholz _Agent Cooper und die Twin Peak Girls. _Oder: Laura Palmer und die Heiligsprechung des bösen Mädchens _Rolf Lessenich _Das böse Mädchen im postmodernen Roman. _Mario Vargas Llosa, *Das böse Mädchen / Travesuras de la niña mala* - Thomas Wortmann _Im Zwielficht der Fiktion. _Ian McEwans Roman *Atonement* _Elke Liebs _Böse Mädchen in der Oper - Franziska Schößler „Wer hat Angst vor Josephine Beuys?“ _Die Guerrilla Girls sprengen den (US-amerikanischen) Kunstmarkt _

PARRA-MEMBRIVES, Eva & Albrecht CLASSEN (dirs.), **Literatur am Rand : Perspektiven der Trivalliteratur vom Mittelalter bis zum 21. Jahrhundert**, Tübingen, Narr, (Popular Fiction Studies, 1), 2013, 301 pages.

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

SPRINGER, Johannes & Thomas DÖREN, **Draussen. Zum neuen Naturbezug in der Popkultur der Gegenwart**, Bielefeld, transcript Verlag, 2014, 250 pages.

[Étude thématique : la nature et l'écologie dans la culture populaire]

PAVDA, Gilad & Nutit BUCHWEITZ (eds.), **Sensational Pleasures in Cinema, Literature and Visual Culture : The Phallic Eye**, New York, Palgrave Macmillan, 2014, 328 pages.

Introduction: The Phallic: "An Object of Terror and Delight"; Gilad Padva and Nurit Buchweitz_PART I:

FORBIDDEN SPECTATORSHIP AND VISCERAL IMAGERIES_1. The Unpardoned Gaze: Forbidden Erotic Vision in Greek Mythology; Rachel Gottesman_2. The Haptic Eye: On Nan Goldin's Scopophilia; Lorrain Dumenil_3. The Peepshow and the Voyeuse: Colette's Challenge to Patriarchy and the Male Gaze; Marion Krautkaher-Ringa_4. The Monstrous Nonheteronormative: A Queer Positioning within American Horror Films By the Male Gaze; Matthew Martin_5. Bearing Witness to the Unbearable: The Ethics of the Gaze in *Irréversible*; Kathleen Scott_PART II: PHALLIC AND ANTI-PHALLIC FANTASIES_6. Pornographic Images of Transmasculinity; Finn Ballard_7. 'Look Closer': Sam Mendes' Visions of White Men; Ruth Heholt_8. Between the Joy of the Woman Castrator and the Silence of the Woman Victim: Following the Exhibition *The Uncanny XX*; Sigal Barkai_9. Zack Snyder's Impossible Gaze: The Fantasy of 'Looked-at-ness' Manifested in *Sucker Punch* (2011); Alexander Sergeant_10 In-Between Complicity and Subversion: D. M. Thomas's Charlotte, Or, A Reflection of/on 'Pornographic' Literature and Society; Fanny Delnieppe_PART III: BLEEDING MASCULINITIES_11. "There's No Losing It": Disability and Voyeurism in *Rear Window* and *Vertigo*; Laura Christiansen_12. The Vaginal Apocalypse: Phallic Trauma and the End of the World in *Romeo is Bleeding*; James D. Stone_13. Ambiguous Exposures: Gender Bending Muscles in the 1930s Physique Photographs of Tony Sansone and Sports Photographs of Babe Didrikson; Jacqueline Brady_14. Reframing Gender and Visual Pleasure: New Signifying Practices in Contemporary Cinema; Francis Pheasant-Kelly_PART IV: SURVEILLANCE AND BIG BROTHERS_15. Voyeurism and Surveillance: A Cinematic and Visual *Affair*; Mira Perampalam_16. Thrust and Probe: The Phallic Blade, The Physician, and the Voyeuristic Pleasures of Violent Penetration; Brenda S. Gardenour_PART V: GAPS AND CRACKS_17. Seeing Red: The Female Body and the Body of the Text in Hitchcock's *Marnie*; Inbar Shaham_18. Pictura in Arcana: the Traumatic Real as In/visible Crack Lysane Fauvel_19. The Female Body in Frederick Sandys's Paintings, or, The Sublimation of Desire; Virginie Thomas

STEIN, Ellin, **That's not Funny, That's Sick ; The National Lampoon and the Comedy Insurgents who Captured the Mainstream**, New York, London, W. W. Norton, 2013, viii, 448 pages.
[Histoire du magazine satirique américain]

STEERE, Elizabeth, **The Female Servant and Sensation Fiction : Kitchen Literature**, New York, Palgrave Macmillan, 2013, viii, 210 pages.
Introduction: 'Kitchen Literature' _1. 'Let nothing ever induce you to read novels': Servants and Sensationalism in the Mid-Nineteenth Century _2. 'Merely telling the truth': Servants' Stories in *Jane Eyre* and *Wuthering Heights* _3 'No human being ever was created for this': The Servant Victim in the Works of Wilkie Collins _4 'Privileged spies': The Criminal Servant in *Lady Audley's Secret* _5 'She had her rôle to play': East Lynne and the Servant Actress _6 'We

will still be husband and wife': The Servant as Spouse in Gaskell's *The Grey Woman* _7 'The stuff of lurid fiction': Sensation Fiction in the Twenty-First Century _Notes

TOMA, Pamela, **Asian American Women's Popular Literature : Feminizing Genres and Neoliberal Belonging**, Philadelphia, Temple University Press, 2013, 220 pages.
Asian American women's popular literature -- Neoliberalism, and cultural citizenship -- Asian American mother-daughter narrative and the neoliberal American dream of transformative femininity -- Romancing the self and negotiating post feminist consumer citizenship in Asian American women's labor lit -- Neoliberal detective work: Uncovering cosmopolitan corruption in the new economy -- Food writing and transnational belonging in global consumer culture -- Conclusion: Crossing over and going public.

WIENER, Gary, **Wilderness in Jack London's Call of the Wild**, Detroit, Greenhaven Press, 2014, 224 pages.

Curiosa : le livre que j'aurais voulu écrire...

CHALMIN, Pierre, **Le Crétin tel qu'on le parle ou le jargon des élites**, Paris, Ed. de Paris-Max Chaleil, 2013, 77 pages.

...et que j'aurais dédié à tous les politiciens menteurs (pléonasme) de ce (très) bas monde, aux jargonateurs universitaires prétentieux et à tous ceux qui une fois élus ou diplômés se prennent pour Dieu !

CINÉMA & TÉLÉVISION

ALLEN, Rob & Thijs van den BERG (eds.), **Serialization in Popular Culture**, London & New York, Routledge, (Routledge Research in Cultural and Media Studies), 2014, 208 pages.
From prime-time television shows and graphic novels to the development of computer game expansion packs, the recent explosion of popular serials has provoked renewed interest in the history and economics of serialization, as well as the impact of this cultural form on readers, viewers, and gamers. In this volume, contributors—literary scholars, media theorists, and specialists in comics, graphic novels, and digital culture—examine the economic, narratological, and social effects of serials from the nineteenth to the twenty-first century and offer some predictions of where the form will go from here.

ARP, Robert, Adam BARKMAN & James McRAE (eds.), **The Philosophy of Ang Lee**, Lexington, University Press of Kentucky, (The Philosophy of Popular Culture), 2013, 303 pages.

Ang Lee (b. 1954) has emerged as one of cinema's most versatile, critically acclaimed, and popular directors. Known for his ability to transcend cultural and stylistic boundaries, Lee has built a diverse oeuvre that includes films about culture clashes and globalization (*Eat Drink Man Woman*, 1994, and *The Wedding Banquet*, 1993), a period drama (*Sense and Sensibility*, 1995), a martial arts epic (*Crouching Tiger, Hidden Dragon*, 2000), a comic book action movie (*Hulk*, 2003), and an American western (*Brokeback Mountain*, 2005). _

BANDIRALI, Luca & Enrico TERRONE, **Filosofia delle serie TV. Dalla scena del crimine al Trono di Spade**, Milano, Mimesis, (Il caffè dei filosofi), 2013, 215 pages.

BLOOM, Ken, **Hollywood Musicals : les 100 plus grands films musicaux de tous les temps**, Saint-Denis-sur-Sarthon, Gremese, 2012, 287 pages.

CERISUELO, Marc, **Oh Brothers ! Sur la piste des frères Cohen**, Paris, Capricci, (La première collection), 2013, 243 pages.

CRENSHAW, Marshall, **Hollywood Rock : A Guide to Rock'n Roll in the Movies**, London, Plexus Publishing, 2014, 352 pages.

D'AGOSTINI, Paolo, **I Grandi film : quando il cinema diventa leggenda**, Milano, White Star (Musica & Cinema), 2013, 616 pages.

DESILET, Gregory, **Screens of Blood : A Critical Approach to Film and Television Violence**, Jefferson (NC), McFarland, 2014, 240 pages.

Introduction 3_Part I: Violence in Popular Film--Doing It Wrong and Doing It Right_1. Django Unchained: How Not to Do Screen Violence 24_2. From Taxi Driver to The Brave One: What Have We Learned? 39_3. The Dark Knight and a Dark Night in Aurora 50_4. No Country for Old Men: A Violent Look at Violence 61_5. The Book of Eli: A Violent Look at Violence, Take Two 73_6. Merry Christmas, Mr. Lawrence: The Ordeal of Loving Your Enemy 82_7. Shutter Island: The Ordeal of Loving Your Enemy, Take Two 93_8. Memoirs of a Geisha: Melodrama or Tragic Drama? 101_Part II: Violence in Popular Television--Early 21st Century Samplings_9. The Sopranos (1999-2007) 114_10. Boardwalk Empire (2010-) 137_11. Breaking Bad (2008-2013) 144_12. The Following (2013-) 149_13. 24 (2001-2010) 155_14. Homeland (2011-) 160_15. The Walking Dead (2010-) 169_16. The Wire (2002-2008) 175_17. The Killing (2011-) 185_18. Hell on Wheels (2011-) 190.

DOTTORINO, Daniele, **Filmare dall'abisso. Sul Cinema di James Cameron**, Pisa, ETS, (Clockwork, Gente di cinema), 2013, 130 p. p

DONNELLY, Ashley M., **Renegade Hero or Faux Rogue : The Secret Traditionalism of Television Bad Boys**, Jefferson (NC), McFarland, 2014, 277 pages.

This book explores the presence of the anti-hero in mainstream dramatic serial television. It offers critical examinations of *Dexter*, *Sons of Anarchy*, *True Blood*, *Breaking Bad*, and *Boardwalk Empire*. What purpose might such unusual protagonists serve in today's culture and what do their tales tell about U.S. political and economic issues from 2008 to 2012?

ELBERSE, Anita, **Blockbusters : Why Big Hits - and Big Risks - are the Future of the Entertainment Business**, London, Faber & Faber, 2014, 307 pages.

ENGSTROM, Erika, et al., **Mad Men and Working Women : Feminist Perspectives on Historical Power, Resistance, and Otherness**, New York, et. al., Peter Lang, 2014, 195 pages.

This book offers interpretive and contextual tools to read the AMC television series *Mad Men*, providing a much-needed historical explanation and exposition regarding the status of women in an era that has been painted as pre- or non-feminist. In chapters aimed at helping readers understand women's lives in the 1960s, *Mad Men* is used as a springboard to explore and discover alternative ways of seeing women. Offering more than a discussion of the show itself, the book offers historical insight for thinking about serious issues that «modern» working women continue to face today: balancing their work and personal lives, competing with other women, and controlling their own bodies and reproductive choices.

EVIN, Guillaume, **L'Encyclopédie Belmondo**, Paris, Hugo & Cie, 2013, 221 pages.

FAESSLER, Monika, **Weibsbilder : die Komplexität heutiger Serienheldinnen - anhand ausgewählter Beispiele**, Diplomarbeit. Potsdam-Babelsberg HFF Konrad Wolff, 2013, 87 pages.

FAIERS, Jonathan, **Dressing Dangerously : Dysfunctional Fashion in Film**, New Haven & London, Yale University Press, 2013, 304 pages.

When Marlene Dietrich makes her entrance in Alfred Hitchcock's *Stage Fright*, the Dior dress she wears immediately draws the viewer's attention—not because of its designer label, but owing to the dramatic blood stains ruining its stylish surface. Fashion in film goes far beyond glamorous costumes on glamorous stars, as Jonathan Faiers proves in *Dressing Dangerously*, a pioneering study of the “cinematic negative wardrobe” revealed in mainstream movies. The book emphasizes how problematic, even shocking depictions of dress, until now largely overlooked, play pivotal roles in shaping film narrative.

FELLOWES, Jessica, **Le Monde de Downtown Abbey**, Montréal, Éditions Caractère, 2013, 303 pages. [Le Livre officiel des saisons 1 et 2].

FRANCIS, Freddie (with Tony DALTON), **The Straight Story, from Moby Dick to Glory : a Memoir**, Lanham, The Scarecrow Press, 2013, xvi, 301 pages.

GREEN, Paul, **Roy Huggins : Creator of Maverick, 77 Sunset Strip, The Fugitive and The Rockford Files**, Jefferson (NC), McFarland, 2014, 277 pages.

Producer-writer Roy Huggins is best known for creating the TV series, *Maverick*, *77 Sunset Strip*, *The Fugitive*, *Run For Your Life* and *The Rockford Files* (with Stephen J. Cannell). This biography details his personal and professional life, aided by exclusive interviews with family, producers, actors and writers who worked with him.

HARZEIM, Harald, **The Kings of the Bs : Jean-Luc Godard and Roger Corman**, Wien, Verlag für moderne Kunst, 2014, 144 pages.

IACONA, Marco, **C'era una voltana generazione. Eroi e idoli popolari nei fumetti, al cinema, alla radio e in TV**, Chieti Scalo, Tabula Fati, (Maschera e volto), 2012, 160 pages.

JONES, Norma, BAJAC-CARTER, Maja & Bob BATCHELOR (eds.), **Heroines of Film and Television : Portrayals in Popular Culture**, Lanham (MD), Rowman & Littlefield Publishers, 2014, 264 pages.

In *Heroines of Film and Television: Portrayals in Popular Culture*, award-winning authors from a variety of disciplines examine the changing roles of heroic women across time. In this volume, editors Norma Jones, Maja Bajac-Carter, and Bob Batchelor have assembled a collection of essays that broaden our understanding of how heroines are portrayed across media, offering readers new ways to understand, perceive, and think about women. Contributors bring fresh readings to popular films and television shows such as *The Girl with the Dragon Tattoo*, *Kill Bill*, *Buffy the Vampire Slayer*, *Weeds*, *Mad Men*, and *Star Trek*.

KAUL, Susanne & Jean-Pierre PALMIER, **Quentin Tarantino : Einführung in seine Filme und Filmästhetik**, München, Fink Verlag, 2014, 162 pages.

KIDDER, Lisa Damian, **Share the Glee : The Totally Unofficial Guide**, Chicago, Triumph Books, 2013, 128 pages.

KOEBNER, Thomas, **Roman Polanski : der Blick der Verfolgten ; eine Biographie**, Stuttgart, Reclam Verlag, 2013, 253 pages.

LOHRE, Matthias, **Der Film-Verführer. Warum Frauen Action Lieben und Männer Romantik Wollen**, Bielefeld, Fischer Krüger

Verlag, 2014, 240 pages.

McBRIDE, Joseph, **Hawks on Hawks**, Lexington, University Press of Kentucky, (Screen Classics), 2013, 248 pages.

Howard Hawks (1896–1977) is often credited as being the most versatile of all of the great American directors, having worked with equal ease in screwball comedies, westerns, gangster movies, musicals, and adventure films. He directed an impressive number of Hollywood's greatest stars—including Humphrey Bogart, Cary Grant, John Wayne, Lauren Bacall, Rosalind Russell, and Marilyn Monroe—and some of his most celebrated films include *Scarface* (1932), *Bringing Up Baby* (1938), *The Big Sleep* (1946), *Red River* (1948), *Gentlemen Prefer Blondes* (1953), and *Rio Bravo* (1959)

MELELLI, Fabio, **Kiss, Kiss...Bang, Bang. Il cinema di Duccio Tessari**, Milano, Bloodbuster, 2013, 224 pages.

Quarta uscita per la collana "I Ratti" di Bloodbuster, guide introduttive a generi e protagonisti del cinema commerciale. Il volumetto è dedicato a Duccio Tessari, uno di quegli "artigiani del cinema popolare" che, benché abituati a passare senza troppi problemi da un genere all'altro, hanno forse più di altri - qualche diritto ad essere considerati "autori", per la riconoscibile cifra stilistica che permea la loro opera e per l'assoluto controllo che ne avevano. Un volume arricchito dalle preziose testimonianze fornite da familiari e compagni di set (Giuliano Gemma, Riz Ortolani, Ernesto Gastaldi, Totò Cascio, Barbara Nascimben, Cristiano Tessari, Giovanni Lombardo Radice...)

NEIBAUR, James L., **The Elvis Movies**, Lanham (MD), Rowman & Littlefield Publishers, 2014, 288 pages.

NELSON, John S., **Popular Cinema as Political Theory : Idealism and Realism in Epics, Noirs and Satires**, New York, Palgrave Macmillan, 2013, 264 pages.

Cinema, literature, and television shape our collective political understanding. Their dramas enact and test political ideas, especially when they use the political myths widely available in popular forms such as epics, noirs, and satires. *Popular Cinema as Political Theory* explores mythmaking in popular genres, demonstrating how to see political arguments in the conventional characters, deeds, and settings that enable movies to entertain us. Analyzing favorites such as *The Prestige*, *L.A. Confidential*, *Star Trek Into Darkness*, *No Country for Old Men*, and *O Brother, Where Art Thou?*, John Nelson provides a provocative and original account of political lessons from summer blockbusters and cinematic masterpieces alike.

PASCALE, Amy, **Joss Whedon : The Biography**, Chicago, Chicago Review Press, 2014, 448 pages. Foreword : Nathan Fillion.

POWELL, Larry, **The Films of John Avildsen : Rocky, The Karate Kid and Other Underdogs**, Jefferson (NC), McFarland, 2013, 252 pages. Foreword by Jean Bodon.

The life and work of American director John G. Avildsen is thoroughly examined in this detailed filmography and critical study. Each of the most significant films made by the Oscar-winning Avildsen is given a separate chapter, including such critical successes as *Joe* and *Save the Tiger*, and box-office blockbusters *Rocky* and its sequels and the *Karate Kid* series. The authors' observations on these and other titles--some well known, others less familiar--are enhanced by extensive production notes, and by commentary from John G. Avildsen himself.

RÖSLER, Ute, **Die Titanic und die Deutschen : mediale Repräsentation und gesellschaftliche Wirkung eines Mythos**, Bielefeld, transcript Verlag, 2013, 323 pages.

SINGER, Michael, **Jerry Bruckheimer : When Lightning Strikes – Our Decades of Filmmaking**, New York, Disney Editions, 2013, 304 pages.

SPICER, Andrew, **The Man Who Got Carter : Michael Klinger, Independent Production and the British Film Industry, 1960-1980**, London, I. B. Tauris (International Library of the Moving Image, 7), 2013, 256 pages.

SPIES, Werner, **Dark Splendor : David Lynch der Maler**, Berlin, Berlin Universität's Press, 2013, 96 pages. Postface/Nachwort von Karl Heinz Bohrer.

WALDRON, Dara, **Cinema and Evil : Moral Complexities and the « Dangerous » Film**, Newcastle upon Tyne, Cambridge Scholars Publishing, 2013, xi, 217 pages.

It explores the legacy of evil from Manicheanism to Arendt, assessing the alternative definitions offered by philosophers, theologians and writers per se, on its problematic status. It then considers how the films of filmmakers such as Fritz Lang, Orson Welles, Pier Paolo Pasolini, Michael Haneke, Gus Van Sant, and Lynne Ramsay have responded to the problem of evil in their films. In case by case studies, filmmakers' response to evil events, whether those such as the Holocaust or Columbine, in which evil is used as a descriptor for human behaviour, is explored. The book refers to these as dangerous films, tasking us with the need to consider evil as a problem which is also our responsibility. It argues that these filmmakers have been at the forefront of ethical deliberation on evil.

WELSH, James M. & Donald M. WHALEY, **The Oliver Stone Encyclopedia**, Lanham (MD), Scarecrow Press, 2013, xxvii, 345 pages.

MINI-DOSSIER LE CINÉMA COMIQUE



GIACOVELLI, Enrico, **Tartes à la crème et coups de pied aux fesses : les années flamboyantes du court-métrage**, Saint-Denis-sur-Sarthon, Gremese, 2012, 157 pages (Le cinéma comique américain, vol. 1).

GIACOVELLI, Enrico, **Le Silence est d'or : les folles années vingt et le triomphe du long métrage**, Denis-sur-Sarthon, Gremese, 2014, 157 pages (Le cinéma comique américain, 2)

HALBOUT, Grégoire, **La Comédie screwball hollywoodienne, 1934-1945 : sexe, amour et idéaux**, Arras, Artois Presses Université, 2013, 423 pages.

HOWE, Lawrence (ed.), **Refocusing Chaplin : A Screen Icon through Critical Lenses**, Lanham (MD), Scarecrow Press, 2013, xix, 229 pages.

MOURE, José & Daniel BANDA, **Charlot : histoire d'un mythe**, Paris, Flammarion, (Champs Arts), 2013, 270 pages.

Vous avez publié quelque chose qui pourrait intéresser les lecteurs de ce bulletin ?
Envoyez-moi l'information et nous la partagerons avec les autres amateurs.

nspehner@sympatico.ca

Published something lately about popular literature or film ? Please forward the info and we shall share it with our readers

ROMANS ET FILMS POLICIERS



LITTÉRATURE

AMALRIC, Vivian (dir.), **Jeunes détectives, les vies**, Lyon, Les Moutons électriques, (Bibliothèque Rouge, 24), 2014, 200 pages.

Fantômette, Alice, le Club des Cinq, Sans Atout, Jérôme K. Jérôme Bloche, Détective Conan... qui ne les connaît pas. Héros cultes de nombreuses générations successives, les jeunes détectives de séries policières jeunesse à personnage récurrent font partie de la culture de chacun, des lectures de tous les enfants et de la nostalgie de tous les adultes. Étudiés à travers leurs aventures, leur contexte historique et leur milieu social, les jeunes détectives font ici l'objet d'une redécouverte, dans des chapitres retraçant leur biographie comme s'ils avaient existé. Nous vous invitons à retrouver de cette manière le Club des Cinq, Chat-Tigre, Bennett, le Clan des Sept, la Bande à Gaby, P.P. Cul-vert, les 3 détectives, Fantômette, Caïus, Alice, Sans Atout, Détective Conan, Jérôme K. Jérôme Bloche, la Ribambelle et bien d'autres. Avec la collaboration de Vivian Amalric, Jacques Baudou, Philippe Caille, Élisabeth Campos, Philippe Ethuin, Christine Luce, Xavier Mauméjean, Mireille Meyer, Julie Proust Tanguyet André-François Ruaud

BEDORE, Pamela, **Dime Novels and the Roots of American Detective Fiction**, New York, Palgrave Macmillan, 2013, xi, 204 pages.

Why is detective fiction so popular? What connects such diverse characters as the 'armchair sleuth', the 'hardboiled dick', and the police detective? *Dime Novels and the Roots of American Detective Fiction* uncovers the significance of often-neglected dime novels in revealing early examples of the subgenres of detective fiction - drawing-room mysteries, hardboiled 'tough guy' fiction, police procedurals, and postmodern detective fiction - in the genre's first mass instantiation in the dime novels (1860-1915). A study of over 100 dime novel endings shows the prevalence of subversive representations of gender, race and class, while new readings of iconic detectives like Nick Carter and A. Pinkerton reveal the enormous influence of these figures on future developments in the detective genre.

CORCUFF, Philippe, **Polar, philosophie et critique sociale**, Paris, Textuel, (Petite encyclopédie critique), 2013, 144 pages.

Philippe Corcuff associe de manière originale nos romans policiers préférés avec des éclairages philosophiques et sociologiques. Une éthique du maintien de son intégrité personnelle et une sagesse teintée de pessimisme s'en dégagent. On retrouvera sur ces chemins inquiétants des auteurs classiques (David Goodis, Howard Fast, Dashiell Hammett, Ross Macdonald, Jim Thompson...) et contemporains (James Lee Burke, James Crumley, James Ellroy, Dennis Lehane, Jean-Patrick Manchette, Georges Pelecanos, James Sallis...).

DE PAULIS-DALEMBERT, Maria Pia, **Histoire et réalité dans le roman policier italien contemporain**, Toulouse, Presses Universitaires du Mirail, (Interlangues), 2014, 160 pages.

« Les onze études présentées dans ce volume répondent à une problématique que l'on peut résumer en ces termes : l'écriture policière à l'écoute de la «problématicité» de l'Italie contemporaine. Leur dénominateur commun tient au rapport entre fiction et réel extratextuel, au sens d'Histoire collective. Notre réflexion s'organise autour de deux sections - L'Histoire à l'épreuve du roman "jaune" et "noir", et Déciffrer le présent - qui témoignent d'une même préoccupation herméneutique : la narration répond, tout en les créant, aux sollicitations de l'histoire entendue comme temps passé et temps présent.

La première section réunit sept études qui portent sur des romans de Corrado Augias, Carlo Lucarelli, Lorian Macchiavelli, Francesco Guccini et Andréa Camilleri. Ces auteurs ont en commun de revisiter le passé pour mieux comprendre leur époque et d'envisager leur création comme une interrogation de l'histoire italienne des XIXe et XXe siècles. La seconde section regroupe quatre autres études sur Vincenzo Mantovani, Stefano Tassinari, Vincenzo Consolo, Massimo Carlotto et Santo Plazese.

DEINZER, Eva, Bernhard KEHLER, Ines SUNDERMANN, **Dies Ahnen von Sherlock Holmes : Edgar Allan Poe und die Anfängen der Detektivliteratur**, München, Science Factory, 2013, 92 pages.

Aus dem Inhalt: _Geschichte des Detektivgenres; Die Charakteristik des Detektivs und seiner Methoden; Strukturanalyse von Poes „Tales of ratiocination“; Expliziter Vergleich der Figuren Auguste Dupin und Sherlock Holmes; Die Dupin-Short Stories als zeitgenössisches Vorbild; Wirkungsabsichten und Rezeption

EHLERS, Jürgen, **Hamburg Krimi-Reiseführer : ein Streifzug durch die Mords-Metropole**, Hillesheim, KBV, 2013, 215 pages.

FIX, Florence, **Barbe-Bleue et l'esthétique du secret : de Charles Perrault à Amélie Nothomb**, Paris, Hermann, (Littérature), 2014, 232 pages.

Tueur en série, assassin de femmes vulnérables qu'il met à l'épreuve de la curiosité avant de les en punir, Barbe-Bleue est une figure de la violence conjugale que l'on retrouve, depuis Charles Perrault, sous diverses variantes au théâtre, au cinéma, dans la peinture occidentale comme en poésie et encore très récemment dans un roman d'Amélie Nothomb. Ce qui fascine, outre la brutalité des faits, c'est qu'une part de secret résiste à la compréhension : le «_pourquoi_» des meurtres et des pièges nous reste opaque.

FORSHAW, Barry, Euro Noir : The Pocket Essential Guide to European Crime Fiction, Film and TV, Harpenden UK, Oldcastle Books, 2014, 160 pages.

Euro Noir presents a roadmap to the territory and is the perfect travel guide to the genre. From Italy, such influential authors as Andrea Camilleri and Leonardo Sciascia and Mafia crime dramas *Romanzo Criminale* and *Gomorrah*, along with the gruesome Gialli crime films. From France and Belgium, important writers from Maigret's creator Georges Simenon to today's Fred Vargas, cult television programmes *Braquo* and *Spiral* and films, from the classic heist movie *Rififi* to modern greats such as *Hidden*, *Mesrine* and *Tell No One*. German and Austrian greats such as Jakob Arjouni and Jan Costin Wagner, crime films including *Run Lola Run* and *The Lives of Others*. Along with the best crime writing and filmmaking from Spain, Portugal, Greece, Holland and other European countries

FORSHAW, Barry, Nordic Noir : The Pocket Essential Guide to Scandinavian Crime Fiction, Film and TV, Harpenden, Oldcastle Books, 2013, 160 pages.

The information-packed study examines and celebrates books, films and TV adaptations, from Sjöwall & Wahlöö's highly influential Martin Beck series through Henning Mankell's Wallander (subject of three separate TV series) to Stieg Larsson's groundbreaking *The Girl with the Dragon Tattoo*, cult TV hits such as the Danish *The Killing*, *The Bridge* and the political thriller *Borgen*, up to the massively successful books and films of the current king of the field, Norway's Jo Nesbo.

HEUER, Inke Wiebke, « Mein ist die Tat » : Attentäterinnen in der Literatur, Würzburg, Königshausen & Neumann, 2013, 648 pages.

LINDER, Joachim, Wissen über Kriminalität : zur Medien - und Diskursgeschichte von Verbrechen und Strafjustiz von 18. bis 21. Jahrhundert, Würzburg, Ergon Verlag, 2013, 769 pages.

MÜLLER, Wolfgang G., Detektiv, Flaneur, Dandy – drei mythische Figuren der Stadtkultur des 19. Jahrhunderts und ihre Aktualität, Marburg, Verlag Blaues Schloss, (Uni im Café, 8), 2013, 54 pages.

Besondere Aufmerksamkeit gilt großen literarischen Detektiven wie Auguste Dupin, Sherlock Holmes und Hercule Poirot und ihren Nachfolgern, berühmten

Flaneuren von Paris (Baudelaire), London (Charles Dickens) und Berlin (Cees Noteboom) und dem Dandy bei Oscar Wilde, der selbst Dandy war und Dandys auf die Bühne brachte.

OLIVA, Carlo, Giallo popolare. Il poliziesco alla radio, Milano, Mimesis, 2013, 150 pages.

Questo volume raccoglie una selezione delle recensioni su gialli e noir, italiani ed internazionali, preparate da Carlo Oliva nell'arco di una decina di anni e trasmesse da Radio Popolare, nell'ambito della trasmissione *Giallo Oliva*. La raccolta, concepita insieme a Carlo Oliva, è quindi conforme al progetto che l'autore medesimo aveva individuato. Le recensioni sono state scelte dalle curatrici e organizzate in base a quattro percorsi tematici centrali nella cultura contemporanea, e non solo italiana.

PEACOCK, Steven, Swedish Crime Fiction : Novel, Film, Television, Manchester, Manchester University Press, 2014, 176 pages.

This book looks at the rich history of 'Nordic noir', examines the appeal of this particular genre and attempts to reveal why it is distinct from the plethora of other crime fictions. Examining the popularity of Stieg Larsson's international success with his Millennium trilogy, as well as Henning Mankell's Wallander across the various media, Peacock also tracks some lesser-known novels and television programmes. He illustrates how the bleakness of the country's 'noirs' reflects particular events and cultural and political changes, with the clash of national characteristics becoming a key feature.

PERGOLARI, Andrea, Dizionari del cinema polizottesco e del giallo italiano, Einaudi, Un Mondo a Parte, 2012, 336 pages.

PEZZOTTI, Barbara, Politics and Society in Italian Crime Fiction : An Historical Overview, Jefferson (NC), McFarland, 2014, 244 pages.

This book comprehensively covers the history of Italian crime fiction from its origins to the present. Using the concept of "moral rebellion," the author examines the ways in which Italian crime fiction has articulated the country's social and political changes. The book concentrates on such writers as Augusto de Angelis (1888-1944), Giorgio Scerbanenco (1911-1969), Leonardo Sciascia (1921-1989), Andrea Camilleri (b. 1925), Lorian Macchiavelli (b. 1934), Massimo Carlotto (b. 1956), and Marcello Fois (b. 1960). Through the analysis of writers belonging to differing crucial periods of Italy's history, this work reveals the many ways in which authors exploit the genre to reflect social transformation and dysfunction.

SAUSIC, Attila, Der Detektiv : Aufstieg und Niedergang – ein literarisches Streifzug, Berlin, epubi GmbH, 2013, 200 pages.

Weshalb war in der ersten richtigen Detektivgeschichte ein Affe der Mörder? Konnte es einen chinesischen Detektivroman geben? Lebte Maigret wirklich? Warum war Marlowe Frauen gegenüber so enthaltsam? – solche Fragen

werden in diesem Buch gestellt. Dabei entfaltet sich die Geschichte des literarischen Detektivs u. a. durch fiktive Monologe bekannter Ermittler. Im Vordergrund steht nicht die klassische Form des Detektivromans, sondern der Sonderweg, auf dem sich der Siegeszug des Detektivs zu einem Fiasko – wie bei Borges oder Dürrenmatt – verwandelte.

SCHILLING, Gerhard, **Ostdeutsche Kriminal-literatur nach der Wende : eine thematische und gattungsgeschichtliche Untersuchung**, Marburg, Tectum Verlag, 2013, 248 pages.

In der DDR-Literatur galt der Kriminalroman als das literarische Medium, das den Alltag der Menschen am besten widerspiegeln konnte. Über Fiktionen konnten Konflikte, Wünsche und Ängste verschiedenster Bevölkerungsgruppen der ostdeutschen Gesellschaft thematisiert werden. Nach der Wende beschäftigen sich viele Krimis mit der Aufarbeitung der DDR-Geschichte, der Rolle der Staatssicherheit und typischen Biographien der Wendezeit. Wer etwas über die ostdeutsche Wirklichkeit auch nach dem Mauerfall erfahren will, der sollte zum Kriminalroman greifen. Gerhard Schilling widmet sich mit großer Sachkenntnis dem ostdeutschen Kriminalroman. Er erklärt, was für das Genre charakteristisch ist, vergleicht Schlüsselwerke miteinander, interviewt Autoren und zeigt, wie sie die Atmosphäre der Zeit in der Fantasie der Leser lebendig werden lassen.

SETTON, Roman, **Die Anfänge der Detektiv-literatur in Argentinien : Rezeption, Umgestaltung und Erweiterung deutscher, englischer und französischer Gattungsmuster**, Heidelberg, Winter Verlag, (Helix im Winter), 2013, 55 pages.

Die Entstehung der Detektivliteratur in Argentinien, des género policial, wird von der Forschung traditionell mit der literarischen Produktion im Umfeld der Zeitschrift Sur um 1940 in Verbindung gebracht. Tatsächlich sind, so die These, die Anfänge der Detektivliteratur auf die siebziger Jahre des 19. Jahrhunderts zurückzudatieren. Die Mitglieder des Grupo Sur verteidigten einen ganz bestimmten Typus der Detektiv Erzählung, die englische Detective Story, unter Zurückdrängung der französischen und deutschen Kriminalliteratur. Einen Einfluss dieser konkurrierenden Modelle auf die argentinische Detektivliteratur des 19. Jahrhunderts stritten sie daher stets ab.

SLONIOWSKI, Jeannette & Marilyn ROSE (eds.), **Detecting Canada : Essays on Canadian Crime Fiction, Television, and Film**, Waterloo (Ont.), Wilfrid Laurier University Press, (Film and Media Studies), 2014, 334 pages.

Introduction | Jeannette Sloniowski and Marilyn Rose
History and Theory

1. Coca-Colonialists Write Back: Localizing the Global in Canadian Crime Fiction | Beryl Langer
2. Canadian Crime Writing in English | David Skene-Melvin

Essays on Fiction

3. Canadian Psycho: Genre, Nation, and Colonial Violence in Michael Slade's Gothic RCMP Procedurals | Brian Johnson

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6. Generic Play and Gender Trouble in Peter Robinson's *In a Dry Season* | Jeannette Sloniowski

7. A Colder Kind of Gender Politics: Intersections of Feminism and Detection in Gail Bowen's Joanne Kilbourn Series | Pamela Bedore

8. Queer Eye for the Private Eye: Homonationalism and the Regulation of Queer Difference in Anthony Bidulka's Russell Quant Mystery Series | Péter Balogh

9. Under/Cover: Strategies of Detection and Evasion in Margaret Atwood's *Alias Grace* | Marilyn Rose

Essays on Television

10. Televising Toronto in the 1960s: *Wojeck* and the Urban Crime Genre | Sarah A. Matheson

11. North of Quality? "Quality" Television and the Suburban Crimeworld of *Durham County* | Lindsay Steenberg and Yvonne Tasker

12. Mounties and Metaphysics in Canadian Film and Television | Patricia Gruben

TAYLOR, Anthony, **London's Burning : Pulp Fiction, the Politics of Terrorism and the Destruction of the Capital in British Popular Culture, 1840-2005**, London, Bloomsbury Academic, 2014, 272 pages.

There has been a tendency to dismiss such writings as the lurid imaginings of pulp novelists but this book re-evaluates the contribution of popular fiction to the construction of the terrorist threat. It analyses the high-points for the production of such works, and locates them in their cultural and historical context.

THÉRENTY, Marie-Eve (dir.), **Les Mystères urbains au prisme de l'identité nationale**, in *Médias 19, décembre 2013* [publication en ligne].

En juin 1842, Eugène Sue entame la parution de son nouveau roman-feuilleton, *Les Mystères de Paris*, au rez-de-chaussée du *Journal des débats*. Immédiatement cette descente dans les bas-fonds de Paris d'un prince déguisé en ouvrier flanqué d'une prostituée pure et d'un criminel repent rencontra l'engouement, fait scandale et séduit. Les contemporains parlent à juste titre de *mysterymania*, pour désigner le phénomène de reprise – traduction, adaptation, parodie, transmédiatité, interfictionnalité, multiédition, dérivation de produits – qui fait des *Mystères de Paris* une incroyable matrice propre à se décliner dans tous les espaces de la société.

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Marie Esther Perez Salas, *Les illustrations mexicaines des Mystères de Paris*

WARD, Ian, **Sex, Crime and Literature in Victorian England**, Oxford, Hart Publishing, 2014, 192 pages.

Alongside statutes such as the 1857 Matrimonial Causes Act and the 1864 Contagious Diseases Act, Sex, Crime and Literature in Victorian England contemplates those texts which shaped Victorian attitudes towards England's 'condition' and the 'question' of its women: the novels of Dickens, Thackeray and Eliot, the works of sensationalists such as Ellen Wood and Mary Braddon, and the poetry of Gabriel and Christina Rossetti. Sex, Crime and Literature in Victorian England is a richly contextual commentary on a critical period in the evolution of modern legal and cultural attitudes to the relation of crime, sexuality and the family.

WORSLEY, Lucy, **The Art of the English Murder : from Jack the Ripper and Sherlock Holmes to Agatha Christie and Alfred Hitchcock**, New York, Pegasus Book, 2014, 336 pages.

From Jack the Ripper and Sherlock Holmes to the cosy crimes of the Golden Age, renowned historian Lucy Worsley explores the evolution of the traditional English murder—and reveals why we are so fascinated by this sinister subject.

A PROPOS DES AUTEURS

AMADURI, Agnese & Anna CARTA (dir.), **Le donne, la donna nell'opera (e nella Sicilia) di Leonardo Sciascia**, Acireale, Bonnano, 2012, 183 pages.

BEAUMONT, Matthew & Matthew INGLEBY (eds.), **G. K. Chesterton, London and Modernity**, London, Bloomsbury Academic (Bloomsbury in the City), 2014, 224 pages.

Introduction, Matthew Beaumont and Matthew Ingleby_1. "Dull Would He Be of Soul": Why Chesterton Loved London, Michael Hurley_2. Chesterton's London(s): Singular or Plural? Lynne Hapgood_3. Undecidable Chesterton: Being and the City, Julian Wolfreys_4. Estranging the Everyday: Chesterton's Urban Modernism, Colin Cavendish Jones_5. Puck in Pimlico: Urban Recreation in the Father Brown Stories, Michael Shallcross_6. Signs Taken for Wonders: Adverts and Sacraments in Chesterton's London, Mark Knight_7. Distributism and the City, Matthew Taunton_8. Rifling Satan's Fold: Chesterton and the Romance of Burglary, Matthew Ingleby_9. Queer Trades: Homosociality and the City in G.K. Chesterton, Merrick Burrow_10. The Knight-Errant in the Street: Chesterton, Childe Roland and the City, Matthew Beaumont_11. Looking for London in London: Chesterton, Machen and the Invisible City, Nick Freeman

CASALINO, Leonardo, **Scomporre la realta : lo sguardo inquieto di Leonardo Sciascia sull'italia degli anni Settante e Ottanta**, Pescara, Tracce, (Taccuini, 3), 2013, 101 pages.

DARCONZA, Giovanni, **Il detective, il lettore e los scrittore. L'evoluzione del giallo metafisico in Poe , Borges, Auster**, Fano, Aras Edizioni, (Urbi, Noir studi), 2013, 312 pages.

GANS, Michael & Harald VOGEL, **Erich Kästner : Lesewege – Lesezeichen zum literarischen Werk**, Baltmannsweiler, Schneider-Verlag Hohengehren, 2013, 232 pages.

GRIEDER REBSTOCK, Sonja Irene, **Quotes as Clues : Intertextuality in Dorothy Sayer's Detective Novels**, Trier, Wissenschaftliches Verlag, 2013, xiv, 339 pages.

GRIMM, Gunter E., **Friedrich Dürrenmatt**, Marburg, Tectum Verlag, 2013, 270 pages.

HOLTMANN, Katharina, **Auf des Spuren von Donna Leon in Venedig**, Essen, Books and Friends, 2014, 180 pages.

Auf Brunettis Spuren in Venedig: Wo liegt sie denn nun wirklich, die Wohnung von Commissario Brunetti? Warum gibt es die Questura zweimal? Und wo findet man all die schönen Bars, Restaurants und Hotels, in denen der

beliebteste Commissario Italiens so gerne ermittelt? Die Venedig-Kennerin Katharina Holtmann stellt die schönsten Schauplätze aus den Brunetti-Romanen in Text und Bild ausführlich vor. Natürlich gehören dazu die bekannten Highlights von der Markuskirche bis zum Canal Grande, aber auch zahlreiche kleinere Palazzi, Geschäfte und erstaunlich stille Plätze, die der Venedig-Besucher ohne Brunettis Mordfälle kaum finden würde. Und nebenbei erfährt er eine Menge über den Alltag der Venezianer in der wohl außergewöhnlichsten Stadt der Welt. Ein Buch voller Geheimtipps!

KÄPPELI, Patricia, **Politische Systeme bei Friedrich Dürrenmatt : eine Analyse des essayistischen und dramatischen Werks**, Köln, Weimar, Böhlau, 2013, 302 pages.

LUNGARZO, Carlos Alberto, Cesare Battisti, Fred Vargas & Baptiste BAUDOUIN, **Cesare Battisti : les coulisses obscures**, Paris, Viviane Hamy, 2014, 301 pages.

Avec ce livre, le lecteur pénètre dans les coulisses obscures de trente années d'Histoire, par le biais de cette stupéfiante affaire, dont le dernier mot n'est pas encore écrit.

MANCALL, Jim, **James Ellroy : A Companion to the Mystery Fiction**, Jefferson (NC), McFarland, 2014, 277 pages.

This comprehensive guide to James Ellroy's work and life is arranged as an encyclopedia covering his entire career, from his first private-eye novel, *Brown's Requiem*, to his 2012 e-book *Shakedown*. It introduces new readers to his characters and plots, and provides experienced Ellroy fans and scholars with detailed analyses of the themes, motifs and stylistic innovations of his books. The work is a tour of Ellroy's dark underworld, highlighting the controversies and unsettling questions that characterize his work, as well as assessing Ellroy's place in the annals of American literature.

MINI-DOSSIER SHERLOCK HOLMES

EDWARDS, Wallace, **The Real Life Sherlock Holmes : A Biography of Joseph Bell, The True Inspiration of Sherlock Holmes and the Pioneer of Forensic Science**, Createspace Independent Publishing Platform, 2013, 60 pages.

EMECZ, Steve, **A Sherlock Holmes Story**, London, MX Publishing, 2013, 132 pages.

ELLIOTT, Matthew J., **The Immortals : An Unauthorized Guide to Sherlock and Elementary**, London, MX Publishing, 2013, 200 pages.

FRANKEL, Valerie Estelle, **Sherlock : Every Canon Reference You May Have Missed in BBC's Series 1-3**, LitCrit Press, 2014, 198 pages.

BBC's Sherlock has brought the classic adventures into brilliant life-fans across the world are delighting in every moment. But more is hidden within the episodes for the more serious fans-nonstop hints to the original adventures and the classic films as well. Within this book are all the references, with quotes from the actors and creators, notes from John and Sherlock's blogs, and loads of colorful symbolism. There are visible locations in London and a look at the constant byplay, far more than simple friendship, between the two heroes. With character bios and notes on all the unseen cases, this book bursts with references for Sherlock's fans, those who know the century of lore and those who are yet to begin it.

GANGULY, Jay, **The Holmes Sutra – 160 Sherlock Holmes Sayings for his 160 Birthday**, London, MX Publishing, 2014, 124 pages.

KÄSTNER, Jörg, **Sherlock Holmes in 60 Minuten**, Dresden, Thiele & Brandstätter Verlag, 2014, 112 pages.

NATHAN, Hartley R. & Clifford S. GOLDFARB, **Investigating Sherlock Holmes : Solved and Unsolved Mysteries**, Toronto, Mosaic Press, 2014, 260 pages.

Enter the world of Sherlock Holmes. It is vast, complex, endlessly fascinating, full of characters, intrigue, twists, turns, amusing, engrossing, and much more. There are thousands and thousands of people on every continent who participate in this Sherlock Holmes world. They are known as Sherlockians and Bootmakers (taking the name from an allusion in the Hounds of the Baskervilles). They attend meetings, dinners, exchange views, write papers, and find many ways to share their obsessions. There are numerous journals and publications devoted to Sherlockian and Doylian topics and matters. Investigating Sherlock Holmes brings together thirtyseven of the Nathan and Goldfarb essays into one intriguing and unusual volume.

POSTMA, Heiko, « **Exzellent !** » rief ich – « **Elementar** », sagte er : **über Sherlock Holmes & Doktor Watson**, München, JMB Verlag, 2014, 76 pages.

STIEGLER, Bernd, **Spuren, Elfen and andere Erscheinungen : Conan Doyle und die Photographie**, Frankfurt am Main, S. Fischer Verlag, 2014, 256 pages.

SWARTZ, Tim, Dragonstar, **The Paranormal World of Sherlock Holmes : Sir Arthur Conan Doyle First Ghost Buster and Psychic Sleuth**, New Brunswick (NJ), Inner Global Light Communications, 2013, 292 pages.

THIEME, Elisa Valerie, **(Re)Introducing Sherlock Holmes and Dr. John Watson : The Beginning of an Iconic Frienship**, München, Grin Verlag, 2013, 24 pages.

THOMPSON, Dave, **Sherlock Holmes FAQ : All That's Left to Know about the World's Greatest Private Detective**, New York, Applause Theater and Cinema Books Publishers, 2014, 304 pages.

The *Sherlock Holmes FAQ* is a one-stop guide to over a century's worth of mystery, mayhem, and most of all, deduction. Digging deep inside the manifold worlds of Sherlock Holmes, the FAQ is a dramatic and detailed digest of the Baker Street sleuth in all of his many guises, as TV and radio star, movie phenomenon, and, of course, literary giant. Chapters investigate his predecessors and his successors, and discuss the influence that Holmes has had not only on other writers, but on real-life police procedures as well. The London that he perambulated in deerstalker and cloak is laid bare, plus the life and other fascinations of Holmes' creator, Sir Arthur Conan Doyle, are mapped out in all their foggy, darkened atmosphere.

UE, Tom & Jonathan CRANFIELD (eds.), **Fan Phenomena : Sherlock Holmes**, Bristol, Intellect Books, (Fan Phenomena), 2014, 164 pages.

The contributors to this book discuss the ways in which various fan cultures have sprung up around the stories and how they have proved to be a strong cultural paradigm for the ways in which these phenomena function in the twentieth and twenty-first centuries. Essays explore the numerous adaptations, rewritings, rip-offs, role-playing, wiki and crowd sourced texts, virtual realities, and faux scholarship Sherlock Holmes has inspired. Though fervid fan behaviour is often mischaracterized as a modern phenomenon, the historical roots of fan manifestation that have been largely forgotten are revived in this thrilling book.

WEBB, Eddy, **Watson is Not an Idiot : An Opiniated Tour of the Sherlock Holmes Canon**, London, MX Publishing, 2013, 208 pages.

WEGENER, Marius, **Sherlock Holmes - A Portrayal of the Greatest Detective of All Times**, München, Grin Verlag, 2013, 52 pages.

WITZEL, Annika, **Sherlock Holmes – One but not the Same ?**, München, Grin Verlag, 2013, 36 pages.

CINÉMA & TÉLÉVISION

BARBÉ-PETIT, Françoise, **Alfred Hitchcock de l'écran à l'écrit : le cri métaphysique**, Paris, Éditions de l'Amandier : Archimbaud, (Ciné-Création : [clap fermé]), 2013, 686 pages.

BISCHOFF, Dan, **Gandolfini : The Real Life of the Man Who Made Tony**, Victoria (Australia), Scribe Publications, 2014, 256 pages.

BRON, Jean-Albert, **Chabrol : La Cérémonie**, Neuilly, Atlante (Clefs Concours Cinéma), 2013, 157 pages.

BUEHL, Hendrik, **Tatort : gesellschaftspolitische Themen in der Krimireihe**, Konstanz & München, UVK Verlag, 2013, 358 pages.

CAIRA, Cristian, **Il neo noir**, Piombino, Ass. Culturale il Foglio, (Cinema), 2013, 190 pages.

CAVA, Antonio, **Noir TV » La cronaca nera diventa format televisivo**, Milano, Franco Angeli, 2013, 120 pages.

COLLECTIF, **Pulp Fiction : toute l'histoire du chef d'oeuvre de Quentin Tarantino**, Paris, Hugonn & Munnin, (Cine TV), 2014.

ENGLERT, Carina Jasmin, **Der CSI-Effekt in Deutschland. Die Macht des Crime-TV**, Wiesbaden, Springer Fachmedien GmbH, 2013, xiv, 334 pages.

GERMAIN, Stéphane, **Le Dico flingueur des Tontons et des Barbouzes**, Paris, Le Grand Livre du Mois, 2013, 159 pages.

HASELHORST, Hauke, **Die Ewige Nachfahrt. Mythologischen Archetypen und ihre Repräsentationen im Film Lost Highway von David Lynch**, Bielefeld, transcript Verlag, 2014, 352 pages.

JOHNSON, Nelson, **Boardwalk Empire. Aufstieg und Fall von Atlantic City**, München, Heyne Verlag, 2014, 368 pages.

KERN, Cornelius, **Hitchcock on a Train. Standardsituationen im Zug als Handlungsort**, München, Grin Verlag, 2013, 64 pages.

LIBOIS, Jean-Louis, **Truffaut : Vivement dimanche !**, Neuilly, Atlante, (Clés Concours Cinéma), 2013, 139 pages.

Dans une comédie policière réalisée en noir et blanc, insouciance de la vraisemblance et menée tambour battant, Truffaut confie à son égérie le soin de mener l'enquête. A l'instar de son alter ego masculin (Jean-Louis Trintignant) retenu prisonnier dans l'arrière salle de son agence immobilière (tel le metteur en scène du "Dernier métro"), le spectateur admire la naissance d'une nouvelle actrice de comédie qui traverse avec élégance et fantaisie une intrigue pleine de rebondissements.

LEE, Hyunseon, QUEIPO, Isabel Maurer (dir.) **Mörderinnen : künstlerische und mediale Inszenierungen weiblicher Verbrechen**, Bielefeld, transcript Verlag, 2013, 369 pages.

MATHIEU, Lilian, **Columbo, la lutte des classes ce soir à la télé**, Paris, Textuel, (Petite encyclopédie critique), 2013, 144 pages.

Quand un modeste policier enquête sur les riches et les démasque. Telle est la vision réjouissante que propose le sociologue Lilian Mathieu de la célèbre série télé américaine des années 70 _ 80. Il démontre comment l'inégalité sociale, culturelle et financière définit les

rapports entre le lieutenant à l'imper fripé et les meurtriers de la haute société californienne. Une analyse jubilatoire pour un revival nourri aux ressources des sciences sociales.

MIKOS, Lothar & Lea GAMULA, **Nordic Noir : Skandinavische Fernsehserien und ihr international Erfolg**, München, UVK Verlag, 2014, 200 pages.

Denn trotz internationaler Orientierung zeichnen sich skandinavische Fernsehserien durch einen besonderen, eben skandinavischen Look aus, der oft auch als »Nordic Noir« bezeichnet wird. - Außerdem stellen sie die qualitativ hochwertigen und vielprämiierten Serien wie »Protectors«, »Kommissarin Lund« (Forbrydelsen), »Die Brücke« (Broen) und »Gefährliche Seilschaften« (Borgen) vor, welche bereits großen Zuspruch eines internationalen Publikums fanden. Amerikanische Produzenten wurden aufmerksam und stellten Adaptionen der Serien für den amerikanischen Markt her: »The Killing« (eine Adaption von »Kommissarin Lund«) wurde in mehreren Staffeln produziert, »The Bridge« mit Diane Kruger in der Hauptrolle neu gedreht.

OTTE, Björn, **Das Milieu im Fernsehkrimi : am Beispiel der Krimi-Reihe Tatort**, Marburg, Tectum Verlag, 2013, 355 pages.

PERETTI, Luca & Vanessa ROGHI, **Immagini di piombo. Cinema, storia e terrorismo in Europa**, Milano, Postmedia Books, 2013, 160 pages.

RÖSSER, Thomas, **Bilder zum Hören – Die Zusammenarbeit von Alfred Hitchcock mit dem Komponisten Bernard Herrmann**, Hamburg, Dr Kovac Verlag, 2014, 446 pages

SCHERER, Stefan & Claudia STOCKINGEN, **Zwischen Serie und Werk : Fernseh und Gesellschaftsgeschichte im Tatort**, Bielefeld, transcript Verlag, 2014, 400 pages.

SCHEINPFLUG, Peter, **Formelkino. Medienwissenschaftliche Perspektiven auf die genre-Theorie und den Giallo**, Bielefeld, transcript Verlag, 2014, 300 pages.

SCHREINER, Sabine & Joan STREET, **Inspector Barnaby. Die Drehorte der beliebten ZDF-Serie**, Bremen, Klaus Kellner Verlag, 2014, 128 pages.

SCHRÖDER, Klaus Albrecht & Walter MOSER, **Blow Up : Antonioni's Filmklassiker und die Fotografie**, Osterfeld, Hatje Cantz Verlag, 2014, 224 pages.

SCHWARTZ, Ronald, **Houses of Noir ; Dark Visions from Thirteen Film Studios**, Jefferson (NC), McFarland & Company, 2014, vii, 200 pages.

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4. Metro-Goldwyn-Mayer and The Asphalt Jungle (1950) 42_ 5. Monogram Pictures and I Wouldn't Be in Your Shoes (1948) 55_ 6. Paramount Pictures and Double Indemnity (1944) 64_ 7. Producers Releasing Corporation and Detour (1945) 80_ 8. Republic Pictures and House by the River (1950) 90_ 9. RKO Radio Pictures and Out of the Past (1947) 100_ 10. 20th Century-Fox and Laura (1944) 116_ 11. United Artists and Too Late for Tears (1949) 130_ 12. Universal Pictures and The Killers (1946) 142_ 13. Warner Bros. and Possessed (1947) 157_ 14. Independent Production Units 172_ 15. The Runners-Up 175.

SKERRY, Philip J., **Dark Energy : Hitchcock's Absolute Camera and the Physics of Cinematic Spacetime**, New York, Bloomsbury Academic, 2013, 208 pages.

Philip Skerry's book applies the theories of dark energy and neurocinematics to Hitchcock's technological genius and camera aesthetics, helping to explain the concept of "pure cinema" and providing verification for its remarkable power. Including interviews with physicists and neuroscientists, this study opens up new ways of analyzing Hitchcock's art.

SPICER, Andrew & Helen HANSON (eds.), **A Companion to Film noir**, Malden (MA), Blackwell-Wiley, 2013, 542 pages.

SUCHET, David, **Poirot and Me**, London, Headline, 2013, 320 pages.

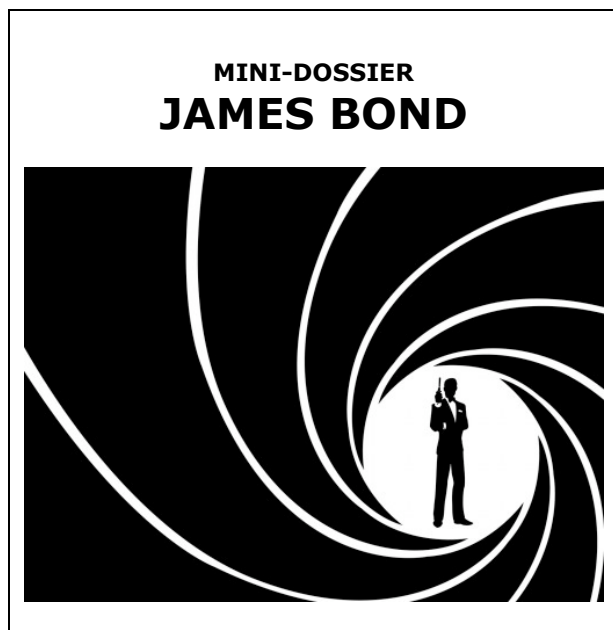
TÉVANIEN, Pierre, **Mullholland Drive : la clef des songes**, Strasbourg, Éditions Dans nos histoires, 2014, 130 pages.

THOURY, Jean-William, **Bikers : les motards sauvages à l'écran : de The Wild One à Sons of Anarchy**, Paris, Serious Publishing, 2014, 385 pages.

TURNBULL, Sue, **The Crime Drama**, Edinburgh, Edinburgh University Press, (TV Genres), 2014, 192 pages.

URSCHER, Martin, **The Wire : Netzwerke der Gewalt**, Baden Baden, Nomos, (Filmstudien, no 6), 2013, 104 pages.

VILLEZ, Barbara, **Law and Order : la justice en prime**, Paris, Presses universitaires de France, 2014, 200 pages. Les épisodes commencent généralement par la découverte d'un cadavre qui donne lieu à une enquête, mais la série n'est pas policière. Un suspect est finalement présenté au procureur qui décide de l'opportunité d'un procès pénal et un récit judiciaire, différent de tout autre, se déclenche. La préparation du procès, et son déroulement ensuite, illustrent les problèmes de procédure, les stratégies des avocats, les interdits de la loi, les témoignages, les plaidoiries et le verdict à la fin. De la résolution d'un mystère jusqu'au dénouement d'un dilemme moral, la série invite le téléspectateur à une exploration du système judiciaire américain ainsi qu'à un aperçu du raisonnement juridique. Chacun des 456 épisodes de Law & Order met en scène non seulement une histoire de crime new-yorkais, mais le rapport entre droit et justice.



BARMEYER, Christoph & Jörg SCHEFFER (eds.), **The Spy Who Impressed Me. Zur kollektive Wirkung und kulturellen Bedeutung von James Bond**, Passau, Stutz Verlag, 2013, 247 pages.

„Mr. Bond, Sie widersetzen sich allen Versuchen, Ihnen einen amüsanten Tod zu bereiten.“ Zur kollektiven Wirkung und kulturellen Bedeutung von James Bond-Filmen - Christoph Barmeyer & Jörg Scheffer 11

„May I ask what motive our Russian friends would have for wishing to destroy American spacecraft?“ James Bond zwischen Fiktion und Realität - Wie viel Wahrheit steckt in den Filmen von 007? - Jochen Zettler 19

„Mr. Bond, you can't kill my dreams. But my dreams can kill you.“ Von der Fiktion in die Realität: Die politische Macht der James Bond-Filme - Andreas Landes, Nina Jakob & Andreas Schatz 57

„Welcome to Our Culture, Mr. Bond!“ Interkulturelle Kompetenz und Fremdeindarstellungen in James Bond-Filmen - Christoph Barmeyer & Jörg Scheffer 83

„Licence to Look“ James Bond und das Spiel mit dem Eigenen und Fremden, dem Nahen und Fernen - Tatjana Schittko 107

„Istanbul, Moneypenny, da schimmert der Mond im Bosphorus.“ Zur Konstruktion filmischer Sphären: Eine Analyse „englischer“ und „ausländischer“ Schauplätze in den James Bond-Filmen - Elke Podratzky 133

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„Allmählich gefallen Sie mir, Mr. Bond.“ - Die Neuinterpretation von James Bonds archetypischem Heldenbild durch Daniel Craig - Susanne Reich 215

BRUSBERG-KIRMEIER, Stefanie & Werner GREVE (dir.), **Die Evolution des James Bond. Stabilität und Wandel**, Göttingen, Vandenhoeck & Ruprecht, 2014, 224 pages.

Die Evolution des James Bond: Facetten einer vielgestaltigen Entwicklungsgeschichte (Stefani Brusberg-Kiermeier und Werner Greve)_ **Im Sinne des Erfinders** _James Bond – Fluide Identität (Werner Greve)_Die Persönlichkeit des James Bond (Leonard Angelstorf und Lydia Schmieder)_James Bond als Spieler (Sebastian Weber)_ **Im Dienste Ihrer Majestät** _Stabilität und Wandel am Beispiel von James Bonds selbstverschuldeter Mündigkeit (Stefani Brusberg-Kiermeier)_Zwischen Herr und Hund – Bonds Rollenwechsel (Dorian Wüsten)_Bond und das Heroische (Barbara Korte)_ **Im Angesicht der Medien** _„The Game Is Bond, James Bond“ – Videospiele als Element des transmedialen Textuniversums von James Bond (Jörg Helbig)_The Agency Needs You! oder Was James Bond und digitale Spiele verbindet (Stefan Köhler)_Bond als Idee – Bond in Aktion (Dennis Kopp)

DONNA, Marco, **Dall'Italia con amore. Guida alle location di James Bond in Italia**, Trento, Edizioni del Faro, 2012, 120 pages.

A cinquant'anni dal primo film dell'agente segreto il cui nome è Bond... James Bond, è giunto il momento di attraversare l'Italia (che di anni nel frattempo ne ha compiuti 150) ricordando i luoghi e i personaggi delle sue avventure. È una guida italiana alle location bondiane ma è anche l'occasione per incontrare curiosi personaggi legati al mondo dell'agente segreto quali Jeffery Deaver, Raymond Benson, Sebastian Faulks, Andrea Carlo Cippi, Edward Coffrini dell'Orto e Caterina Murino. La guida, aggirandosi tra gli aneddoti e le avventure bondiane, ci accompagna in un viaggio che spazia da Venezia a Cortina d'Ampezzo, dal Lago di Garda a Mantova, da Roma a Milano, dal Lago di Como a Siena per terminare in Sardegna.

MORGENSTERN, Danny, **50 Jahre James Bond : Liebesgrüsse aus Moskau**, Braunschweig, Damokles, 2014, 144 pages.

Daniel Craig verkörperte James Bond im erfolgreichsten 007-Film aller Zeiten: „Skyfall“ gewann zwei Oscars und spielte weltweit über eine Milliarde Dollar ein. Dennoch bezeichnet Craig „Liebesgrüsse aus Moskau“ als seinen Lieblings-Bond-Film. Was macht diesen Klassiker auch 50 Jahre nach dem Erscheinen so besonders? Wie hat der Film alle weiteren Bonds beeinflusst? Bondologe Danny Morgenstern („James Bond XXL“) taucht mit seinem zweiten „007 XXS“ wieder tief in die Welt des Geheimagenten ein, eine Faktensammlung, die von Ian Flemings Roman über die Dreharbeiten bis hin zum Film mit Sean Connery reicht. Der ultimative Einblick hinter die Kuissen von Bond.

OSTERIED, Peter, **Im Auftrag ihrer Majestät – James Bond und der Eurospy-Film**, Hille, Knorr Martens, 2014, 615 pages.

Dieses Buch gibt Einblick in die wechselhafte Geschichte von mehr als 50 Jahren James Bond, aber auch in die

turbulente Welt des Eurospy. Der Kalte Krieg mag vorbei sein, im (Heim)Kino findet er weiterhin statt.

PARACCHINI, Marco, **James Bond 1962-2012**, Milano, Phasar, 2012, 130 pages.



LITTÉRATURE

AARON, Jane, **Welsh Gothic**, Cardiff, University of Wales Press, (Gothic Literary Studies), 2014, 288 pages.

Welsh Gothic, the first study of its kind, introduces readers to the array of Welsh Gothic literature published from 1780 to the present day. Informed by postcolonial and psychoanalytic theory, it argues that many of the fears encoded in Welsh Gothic writing are specific to the history of Welsh people, telling us much about the changing ways in which Welsh people have historically seen themselves and been perceived by others. The first part of the book explores Welsh Gothic writing from its beginnings in the last decades of the eighteenth century to 1997. The second part focuses on figures specific to the Welsh Gothic genre who enter literature from folk lore and local superstition, such as the sin-eater, c n Annwn (hellhounds), dark druids and Welsh witches.

BACON, Simon & Katarzyna BRONK (eds.), **Undead Memory : Vampires and Human Memory in Popular Culture**, Oxford, New York, e al., Peter Lang, 2014, 293 pages.

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The Inescapable Moment: The Vampire as Individual and Collective Trauma in *Let Me In* by Matt Reeves.

BOHN, Thomas M. & Adrian GHEORGHE (eds.), **Corpus Draculianum – Dokumente und Chroniken zum walachischen Fürsten Vlad der Pfähler**, Band 3, Wiesbaden, Harrasowitz, 2014, xlii, 419 pages.

BRIDGWATER, Patrick, **The German Gothic Novel in Anglo-German Perspective**, Amsterdam & New York, Rodopi, 2013, 607 pages. The first full-length study of the main German contributors to the Gothic canon, to each of whom a chapter is devoted, *The German Gothic Novel in Anglo-German Perspective* is an original historical and comparative study that goes well beyond the necessary review of the evidence to include much new material, many new insights and pieces of analysis, and some fundamental changes of perspective. The book aims to put the record straight in bibliographical and literary historical terms, and to act as a reference guide to facilitate future research, so that anyone working on the German Gothic novel or on Anglo-German interactions in the field of Gothic, will find there references to all the relevant secondary literature.

BRISSON, Élisabeth, **Faust : biographie d'un mythe**, Paris, Ellipses, (Biographies et mythes historiques), 2013, 359 pages.
 CURTI, Roberto, **Fantasmî d'amore. Il gotico italiano tra cinema, letteratura e tv**, Lindau, 2011, 493 pages.

DeWITT, Anne, **Moral Authority, Men of Science, and the Victorian Novel**, Cambridge & New York, Cambridge University Press, 2013, ix, 273 pages.

The religion of science from natural theology to scientific naturalism -- Moral uses, narrative effects: natural history in the novels of George Eliot and Elizabeth Gaskell -- "The actual sky is a horror": Thomas Hardy and the problems of scientific thinking -- "The moral influence of those cruelties": the vivisection debate, antivivisection fiction, and the status of Victorian science -- Science, aestheticism, and the literary career of H. G. Wells.

DOSSIER : **Fiction et sciences**, in **Tropics**, no 1, 2014. Sous la direction de Guilhem Armand. Université de la Réunion, janvier 2014. [revue en ligne, accès libre]

Avant-propos_Introduction : « Fictions et Sciences, questions de compatibilités à partir de l'ère moderne », par Guilhem Armand (Université de La Réunion)_« "Faire du chaos un monde habitable" : le défi du récit des origines dans la science de la Terre au XVIIIe siècle », par Nathalie Vuillemin (Université de Neuchâtel)_« Leçons de sciences pour les enfants dans les fictions pédagogiques de Mme Leprince de Beaumont et Mme de Genlis », par Florence Boulerie (Université de Bordeaux III)_« Enjeux épistémologiques du conte philosophique dans deux contes orientaux de Diderot », par Magali Fourgnard (Université de Bordeaux III)_« Le Médecin de l'amour (1787) de François-Amédée Doppet : la fiction au service d'une nouvelle théorie médicale », par Bénédicte Prot (Université de Lorraine)_« De la moisson humaine : botanique et perfectibilité dans les Lumières médicales », par Rudy Le Menthéour (Bryn Mawr College, USA)_« Sympathie(s) et fiction dans l'oeuvre de Charles Tiphaigne », par Philippe Vincent (Lycée Frédéric Faÿs, Villeurbanne)_« Cyrano et Verne : d'une Lune à l'autre », par Guilhem Armand (Université de La Réunion)_« Les fictions souterraines de Jules Verne : puissance et impuissance de la science », par Jean-Michel Racault (Université de La Réunion)_« Jules Verne et la fantaisie sociale ou la science en question », par Vincent Tavan (Lycée de Bellepierre, Saint-Denis de La Réunion)_« Dead Drunk: Death, Alcoholism and Emile Zola », par Colin Foss (Yale University, USA)_« Comprendre l'Incompréhension : la fiction comme science humaine ? », par Romain Enriquez (ENS Ulm - Paris IV)_« Sur les traces du "courant de la matière vivante" : effets et limites de l'inspiration scientifique dans quelques fictions de Julio Cortazar », par Antoine Ducoux (ENS Lyon)_« Récit et sciences : la fiction incontournable ? », par Stéphanie Chifflet (Université de Laval, Québec)_« La science de l'imagination : poésie mystique et théorie quantique », par Bénédicte Letellier (Université de La Réunion)_

EKMAN, Stefan, **Here be Dragons : Exploring Fantasy Maps and Settings**, Middletown (CT), Wesleyan University Press, 2013, 284 pages.

GEORGIEVA, Margarita, **The Gothic Child**, New York, Palgrave Macmillan, 2013, xiii, 220 pages.

The aim of this book is to rediscover, present and analyze the usage of children in the gothic genre, spanning a period of 60 years from Horace Walpole's *The Castle of Otranto* (1764) to Charles Robert Maturin's *Albigenses* (1824). *The Gothic Child* is almost exclusively based on primary sources. It examines children and childhood in a new light and updates the current definition of the gothic genre by adding to it the archetype of the gothic child. The book also contains analyses of selected films from the 20th and 21st centuries and links the major child-related themes and motifs in them to the 18th and 19th-century representation of the child.

GOEHRE, Micha-El, **Monster, Monster : das Lexikon der Ungeheuer, Unholde und ungemütlichen Zeitgenossen**, Meine, Andreas Reiffer Verlag, 2014, 96 pages.

GOHO, James, **Journeys into Darkness : Critical Essays on Gothic Horror**, Lanham (MD), Rowan & Littlefield Publishers, (Studies in Supernatural Literature), 2014, 234 pages.

In *Journeys into Darkness: Critical Essays on Gothic Horror*, James Goho analyzes many significant writers and trends in American and British horror fiction. Beginning with Charles Brockden Brown's disturbing novels of terror and madness, Goho proceeds to discuss the influence of Edgar Allan Poe's "The Fall of the House of Usher" on H. P. Lovecraft, who is treated in several penetrating essays. Lovecraft was a uniquely philosophical writer, and Goho approaches his work through the lens of existentialist philosopher Søren Kierkegaard, while also probing Lovecraft's racism as exhibited in several tales about Native Americans. Goho also discusses the Welsh writer Arthur Machen's tortured tales of suffering and evil and Algernon Blackwood's numerous stories set in the wilds of the Canadian backwoods. The book concludes with a centuries-spanning essay on the witchcraft theme in the American Gothic tradition and a comprehensive essay on Fritz Leiber's invention of the urban Gothic.

HERNUNEZ, Pollux, **La Prehistoria de la ciencia ficción : del tercer milenio AC a Julio Verne**, Valencia, Rey Lear Editores, 2012, 104 pages.

La mal llamada «ciencia ficción» no es literatura científica, sino literatura fantástica. La Revolución Industrial y los consiguientes progresos científicos y técnicos explican su eclosión en el siglo XIX, pero la ciencia existía antes, aunque se la llamara alquimia o magia. La fantasía científica refleja en literatura la eterna ansia del ser humano por explicar lo sobrenatural, lo mitológico, lo fantástico. Escapar de la realidad, triunfar sobre el misterio de la

existencia, participar en el juego de cambiar el entorno: esto es la literatura, que con el barniz de verosimilitud aportado por la ciencia y la técnica se convierte en ciencia ficción. Cuando ese barniz lo aporta lo inexplicable, por mágico o milagroso, o lo indemostrable, por insólito y precientífico, tenemos la protociencia ficción, que existe desde que la especie humana sueña despierta, como se expone en este rápido recorrido por los casi 5.000 años de la literatura universal.

A SIGNALER

GILBERT HOTTOIS GÉNÉALOGIES PHILOSOPHIQUES, POLITIQUE ET IMAGINAIRE DE LA TECHNOSCIENCE

Paris, Lbrairie philosophique J. Vrin
(Pour Demain)
2013, 288 pages.

Le présent ouvrage a pour fins de :

- clarifier l'origine du terme « technoscience » et l'évolution de son usage. La technoscience a deux origines indépendantes qui remontent aux années 1970 : anglaise (américaine) et française (belge).
- Rendre accessible un texte fondateur qui n'avait jamais encore été publié intégralement : *Philosophie et futur* (1976), probablement un des premiers textes français qui utilise la littérature de science-fiction comme source d'inspiration et d'illustration pour la réflexion philosophique.
- Encourager la lecture et l'étude de la sciencefiction, passée et actuelle, en raison de sa pertinence pour le questionnement et la réflexion philosophiques. La science-fiction suscite et développe le sens de l'étonnement, de l'émerveillement à la recherche d'une explication rationnelle; elle favorise aussi la capacité de distanciation. Elle offre un trésor d'expériences de pensée qui interpellent les chercheurs en philosophie autant qu'en sciences humaines. En tant que document, la science-fiction est pertinente pour l'étude de l'évolution des représentations et images de la science et des techniques ainsi que de leur place dans la société au fil du XXe siècle.
- Illustrer l'intérêt de la notion de technoscience comme outil heuristique pour la lecture critique de la science-fiction.

JANION, Maria, **Die Polen und ihre Vampire : Studien zur Kritik der Phantasmen**, Frankfurt am Main, Suhrkamp, 2013, 400 pages.

JONES, David, **Sexuality and the Gothic Magic Lantern : Desire, Eroticism and Literary Visibilities from Byron to Bram Stoker**, New York, Palgrave Macmillan, 2014, 264 pages.

This fascinating study explores the multifarious erotic themes associated with the magic lantern shows, which

proved the dominant visual medium of the West for 350 years, and analyses how the shows influenced the portrayals of sexuality in major works of Gothic fiction. It offers vivid, new readings of works as varied as Charlotte Brönte's *Villette* and Bram Stoker's *Dracula*, and even uses clues suggested by magic lantern references to discover the meaning of the amorous entanglement described in the last extant stanzas of Byron's *Don Juan*. The first book-length consideration of the erotic associations connected with lantern shows, Jones reinstates the lanterns' importance for past generations in their visualization and expression of diverse sexualities and argues that an understanding of these influences serves fundamentally to change our reading of Gothic literature.

LEROY DU CARDONNOY, Éric (dir.), **Cités imaginaires**, Paris, Éditions Pétra, 2013, 298 pages.

Ce recueil s'intéresse, dans une perspective pluridisciplinaire, à différentes formes de cités imaginaires : le but est de comprendre dans quelle mesure les représentations imaginaires, créations de l'esprit, déterminent la perception de la réalité au lieu d'en être un simple supplément. Les contributions sont agencées en deux parties qui se répondent – « Non-lieu de la cité » et « architectures de l'imaginaire » – afin de mettre en valeur le côté u-topique – au sens premier du terme – de ces cités ainsi que la construction qu'elles représentent.

LIÉNARD, Frédéric, **La Représentation de la fin de l'homme dans la littérature de science-fiction**, Paris, Books on Demand, 2013, 451 pages.

MANJIKIAN, Mary, **Apocalypse and Post-Politics : The Romance of the End**, Lanham (MD), Lexington Books, 2014, 344 pages.

MILCENT, Anne-Laurent (dir.), **L'Inquiétante étrangeté des monstres : monstruosité, altérité et identité dans la littérature française, XIXe-XXe siècle**, Dijon, Editions de l'Université Dijon, 2013, 133 pages.

Cet ouvrage analyse l'inquiétante étrangeté que peut susciter le monstre et expose les multiples formes (hybridations, métamorphoses) et facettes (physique, morale, esthétique) qu'il peut prendre. Il fait appel à des monstres réels ou imaginaires mis en scène dans la littérature française à différentes époques du XIXe au XXe siècle. Il propose des analyses de spécialistes de la littérature fantastique ou de l'œuvre étudiée et des repères bibliographiques sur la question du monstre et du monstrueux.

MURPHY, Bernice M., **The Rural Gothic in American Popular Culture : Backwood Horrors and Terror in the Wilderness**, New York, Palgrave Macmillan, 2013, vii, 257 pages.

From the very beginnings of an independent literary culture, the North American wilderness has often served as the setting for narratives in which the boundaries between order and chaos, savagery and civilization are torn down, and the

natural world – as well as the individuals and creatures associated with it – becomes a threat to physical and moral safety. *The Rural Gothic in American Popular Culture* argues that complex and often negative initial responses early European settlers expressed toward the North American Wilderness continue to influence American horror and gothic narratives to this day. The book undertakes a detailed and historically grounded analysis of key literary and filmic texts. The works of canonical authors such as Mary Rowlandson, Charles Brockden Brown and Nathaniel Hawthorne are discussed, as are the origins and characteristics of the backwoods horror film tradition and the post-1960 eco-horror narrative.

NOTTE, Riccardo, **Fenomenologie della fine del mondo. Science fiction e fantasy dall'Ottocento o oggi**, Roma, Bulzoni, (Biblioteca di cultura), 2012, 190 pages.

NUSSBAUMER, Janina, **The Vampire in Literature : A Comparison of Stoker's Dracula and Rice's Interview with the Vampire**, München, Grin Verlag, 2013, 52 pages.

PARKER, Deborah & Mark, **Inferno Revealed : from Dante to Dan Brown**, New York, Palgrave Macmillan, 2013, 244 pages.

Using Dan Brown's book as a jumping off point, *Inferno Revealed* will provide readers of Brown's *Inferno* with an engaging introduction to Dante and his world. Much like the books on Leonardo that followed the release of the *Da Vinci Code*, this book will provide readers with more information about the ever-intriguing Dante. Specifically, *Inferno Revealed* explores how Dante made himself the protagonist of *The Divine Comedy*, something no other epic poet has done, and for which the ramifications have not yet been fully explored. The mysteries and puzzles that arise from Dante's choice to personalize the epic, along with his affinity for his local surroundings and how that affects his depiction of the places, Church, and politics in the poem are considered - along with what this reveals about Brown's own usage of the work.

The authors will focus on and analyze how Dan Brown has repurposed *Inferno* in his newest book - noting what he gets right and what errors are made when he does not. Of course, Dan Brown is not the first author to base his work on Dante. *The Comedy* has elicited many adaptations from major canonical writers such as Milton and Keats to popular adaptations like David Fincher's *Se7en* and Tim Burton's *Beetlejuice* - all of which will be discussed in detail within *Inferno Revealed*.

PEEREN, Esther, **The Spectral Metaphor : Living Ghosts and the Agency of Invisibility**, New York, Palgrave Macmillan, 2014, 232 pages.

What does it mean to live as a ghost? Exploring spectrality as a potent metaphor in the contemporary British and American cultural imagination, Peeren proposes that certain subjects – migrants, servants, mediums and missing persons – are perceived as living ghosts and examines how this

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

QUAGHEBEUR, Marc (dir.), **Les Sagas dans les littératures francophones et lusophones au XXe siècle**, Bruxelles, et al, Peter Lang, (Documents pour l'Histoire des Francophonies), 2013, 382 pages.

Contenu : André Huet : Il était une fois la saga, les médias et nous – Léon-François Hoffmann : *Mère-Solitude* d'Émile Ollivier. Saga et « audience » – Catherine Pont-Humbert : À propos de Michel Tremblay – Élise Machot : De la saga à l'écriture du mythe personnel. Vers une relecture du *Régiment noir* d'Henry Bauchau – Marc Quaghebeur : Le cycle du *Prince d'Olzheim* de Pierre Nothomb – Michel Otten : *Meurtres* de Charles Plisnier, saga et roman familial – Yves Chemla : *Origines* d'Amin Maalouf, une affaire de famille – Rosário Cunha : *Yaka*, de Pepetela. Saga ou roman d'apprentissage – Joseph Bami : Si c'est une saga ... L'œuvre romanesque d'Albert Cohen – Bernadette Desorbay : De Cohen, Schwartz-Bart, Lewinsky et Robin aux *Graffiti de Chambord* d'Elkaim. Ressassement ou fantômes d'une saga juive de la troisième génération – Michel Voiturier : *Le livre des Rabinovitch*, une saga chorale – Maurice Amuri Mpala-Lutebele : *Tu le leur diras* de Clémentine M. Faïk-Nzuji. Une saga littéraire de devoir de mémoire en Afrique subsaharienne – Chloé Money : Une saga en forme de polygone. L'odyssée de Kateb Yacine – Leonor Lourenço de Abreu : Inflexions sagaesques dans la littérature brésilienne. L'exemple de *Vive le peuple brésilien* de João Ubaldo Ribeiro – Peter Klaus : *L'Indien oublié*. La saga des Béothuks de Bernard Assiniwi, écrivain cri du Québec – Silvia Riva : Sagas et transmission identitaire. Hexagrammes peuls chez Amadou Hampâté Bâ et Tierno Monénembo – Yves Bridel : Quelles sagas en Suisse romande ? – Jean-Claude Kangomba : *Deux vies, un temps nouveau* de Ngombo Mbala, première saga congolaise ? – Cristina Robalo Cordeiro : Une histoire portugaise. Complexe familial et mythe personnel chez Almeida Faria – Marie-France Renard : Pierre Mertens et le détournement de la saga – Nabile Farès : Écrivain ou griot, à propos d'un genre nouveau. L'épopée négative – Christophe Meurée : Propositions pour une esthétique « sagaesque ».

RAUSCHNER, Sebastian, **Jugend und Melancholie. Die Faszination des Todes und das Phänomen der Melancholie am Beispiel der Gothic-Szene unter interdisziplinärem Aspekt**, Hamburg, Doc. Kovac Verlag, 2013, 336 pages.

RESSA, Franco, **Il fantasy in Italia**, Chieti Scalo, Solfanelli (Atheneum), 2012, 216 pages.

ROBERTS, Dan, **Famous Robots and Cyborgs : An Encyclopedia of Robots from TV, Film, Literature, Comics, Toys, and More**, New York, Skyhorse Publishing, 2014, 168 pages.

ROBERTS, Marc, **Das Buch des Grauens – Monster, Vampire, Werewölfe : Enzyklopedie der Alptraumgestalten**, Brandenburg Lempertz Edition und Verlagsbuchhandlung, 2014, 280 pages.

ROTTENSTEINER, Franz, **Im Labor der Visionen : Anmerkungen zur phantastischen Literatur : 19 Aufsätze und Vorträge aus den Jahren 2000-2012**, Lünenburg, Dieter von Reeken, 2014, 268 pages.

SCHENKE, Petra, **Female Victorian Fiction : Shaping the Reader's Mind**, Göttingen, Optimus Mostafa verlag, 2014, 251 pages.

SCHOLZ, Susanne, **Phantasmatic Knowledge : Visions of the Human and the Scientific Gaze in English Literature, 1880-1930**, Heidelberg, Universitätsverlag Winter, 2013, 177 pages.

SCHUMANN, Nancy, **Vampire – Gestern und Heute**, Leipzig, Bohmeier, 2014, 148 pages.

SEEGER, Charlotte, **Vampire in der europäischen Schauerliteratur. Das Vampirmotiv am Beispiel von Théophile Gautiers « La Morte Amoureuse » und Guy de Maupassant « Le Horla »**, München, Grin Verlag, 2014, 56 pages.

SMAJIC, Srdjan, **Ghost-Seers, Detectives, and Spiritualists : Theories of Vision in Victorian Literature and Science**, Cambridge, Cambridge University Press, 2013, xi, 262 pages.

This is an original study of the narrative techniques that developed for two very popular forms of fiction in the nineteenth century - ghost stories and detective stories - and the surprising similarities between them in the context of contemporary theories of vision and sight. Srdjan Smajić argues that to understand how writers represented ghost-seers and detectives, the views of contemporary scientists, philosophers, and spiritualists with which these writers engage have to be taken into account: these views raise questions such as whether seeing really is believing, how much of what we 'see' is actually only inferred, and whether there may be other (intuitive or spiritual) ways of seeing that enable us to perceive objects and beings inaccessible to the bodily senses.

SMYRNIW, Walter, **Ukrainian Science Fiction : Historical and Thematic Perspectives**, New York, et al., Peter Lang, 2013, 388 pages.

As the first of its kind, the present study of Ukrainian science fiction encompasses both the historical and thematic features of this genre. It contains a discussion of the

representative and the most imaginative Ukrainian science fiction works published by writers residing in Ukraine and abroad. The initial part of the study focuses on the historical legacy of Ukrainian science fiction, with a special emphasis on the authors of the formative period and the émigré authors who wrote after the Second World War, but were totally ignored during the Soviet political hegemony. It is followed by an analysis of the impact of Soviet ideology on the science fiction that prevailed in Ukraine from the 1920s to the late 1950s. With the relaxation of political controls over literature, publications of Ukrainian science fiction after the 1960s were so numerous that it was not feasible to obtain and to examine all these items. However, the novels and stories that were utilized in this study do provide a representative sample of the themes that comprise the main thrust of Ukrainian science fiction from the early 1960s to the end of the 20th century.

SUGARS, Cynthia, **Canadian Gothic : Literature, History and the Spectre of Self-Invention**, Cardiff, University of Wales Press, (Gothic Literary Studies), 2014, 325 pages.

TOLKIEN, John Ronald Reuel, **Les Monstres et les critiques et autres essais**, Paris, Pocket, 2013, 427 pages.

Réunit : beowulf : les monstres et les critiques – Traduire Beowulf – Sire Gauvain et le chevalier vert – Du conte de fée – l'anglais et le gallois – Un vice secret – Discours d'adieu à l'université d'Oxford.

VANDERMEER, Jeff, **Wonderbook : The Illustrated Guide to Creative Imaginative Fiction**, New York, New York, 2014, 332 pages.

WARNER, Marina, **Stranger Magic : Charmed States and the Arabian Nights**, Cambridge (MA), Belknap Press, 2013, 560 pages.

WILSON, Shaon R., **Women's Utopian and Dystopian Fiction**, Newcastle upon Tyne, Cambridge Scholars Publishing, 2013, 214 pages.

Women's Utopian and Dystopian Fiction explores the genres of utopian and dystopian recent fiction. It is about how this literature of both imagined perfection and disaster creates new worlds and critiques gender roles, traditions, and values. Essays range in subject matter from Charlotte Perkins Gilman, P. D. James, Joanna Russ, and Marge Piercy, to Ursula Le Guin, Fay Weldon, and Toni Morrison. Two of the three sections focus on Doris Lessing and Margaret Atwood. Examining especially the twentieth century, including second-wave feminism, writers from Tunisia, Turkey, Italy, Korea, the US, and England give both an historical and a global perspective. Utopian and dystopian elements are explored in the Nobel-Prize-winning Doris Lessing's *Memoirs of a Survivor*, the little-known Mara and Dann, and *The Cleft*; and new perspectives are offered on Atwood's *The Handmaid's Tale*.

SCIENCE FICTION STUDIES

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Jaymee Goh Sook Yi : Steaming into the Retro-Future: Taddeo and Miller's A Steampunk Anthology

WINCHESTER, Henry, **Steampunk : Fantasy Art, Fashion, Fiction & The Movies**, London, Flame Tree Publishing, (Gothic Dreams), 2014, 128 pages.

WYATT, John, **The Use of Imaginary, Historical, and Actual Maps in Literature : How British and Irish Authors Created Imaginary Worlds to Tell their Stories (Defoe, Swift, Wordsworth, Kipling, Joyce, Tolkien, etc.)**, Lewiston, Edwin Mellen Press, 2013, 388 pages.

YEAGLEY, David A., **The Use of Death in 19th Century American Literature : Essays on Hawthorne, Melville, and Poe**, CreateSpace Independent Publishing, 2014, 66 pages.

A PROPOS DES AUTEURS

ARGENTIERI, Niccolo, **La piu grande avventura. Figure del tempo nelle storie di Peter Pan e Harry Potter**, Catania, Bonanno, (Oltre la linea), 2013, 144 pages.

AXELROD, Gerald, **Mythe & Legenden-Frankenstein und die Illuminaten. Wie Mary Shelley ihren Roman Frankenstein erschuf**, Würzburg, Stürtz Verlag, 2014, 128 pages.

BLANKENBEHLER, Benjamin, **Hidden Symbols in the Wizard of Oz : Ancient Inspiration for America's Timeless Story**, Createspace Independent Publishing Platform, 2014, 244 pages.

BUCCIFERRO, Claudia (ed.), **The Twilight Saga : Exploring a Global Phenomenon**, Lanham (MD, The Scarecrow Press, 2013, 260 pages.

CAILLET, Vigor, **Écritures de l'hybride et de l'excès dans l'oeuvre romanesque de Barbey d'Aurevilly**, Paris, Champion, 2013, 501 pages.

COHEN, Lawrence D., **What Were They Thinking ? Carrie, from Book to Movie to Musical**, Applause Theatre & Cinema Books, 2014, 208 pages.

A SIGNALER

DANIEL COMPÈRE

La Science Romanesque de Jules Verne

Amiens, Encrage, (Magasin du Club Jules Verne, 4), 2013, 178 pages.

Issu de travaux menés depuis une trentaine d'années, ce livre propose une relecture passionnante d'un maître en science de la fiction.

Science et littérature ne sont pas toujours associées de manière harmonieuse. Tout en se référant à des travaux scientifiques, Jules Verne développe un jeu avec l'imaginaire, avec les territoires encore inconnus, faisant jaillir des monstres de certaines inventions scientifiques. Même si son œuvre frôle souvent le domaine du fantastique, les incursions y sont rares mais d'autant plus intéressantes à observer.

Romans d'aventures, les écrits de Jules Verne jouent volontiers avec les conventions du genre : de nombreux romans se présentent comme des jeux avec le lecteur, jeu du chat avec la souris, mais aussi clins d'œil qui renvoient brusquement le lecteur d'un roman vers un autre. La science romanesque de Verne présente une large palette.

Enfin, le travail d'écriture romanesque repose sur la juxtaposition de voix issues de diverses origines. Elles constituent un feuilleté du texte romanesque où s'expriment les multiples discours de l'époque, y compris ceux d'autres auteurs. C'est tout le XIXe siècle qui se fait entendre.

La science est donc souvent un prétexte dans la démarche

de Verne, apportant le plaisir de jouer avec les références, les conventions du fantastique, le lecteur et même les grands textes littéraires.

CONNAN-PINTADO, Christiane & Catherine TAVERON, **Fortune des « Contes » de Grimm en France**, Clermont-Ferrand, Presses Universitaires Blaise Pascal, (Mythographies et sociétés), 2013, 466 pages.

CURVAL, Philippe, **Histoires de lire : bibliographie commentée et illustrée**, Paris, Éditions de l'Oeil du Sphinx, (La Bibliothèque d'Abdul Alhazred), 2013, 327 pages.

Cet ouvrage est plus qu'une bibliographie. C'est une histoire au long cours, illustrée et commentée des romans, des nouvelles, des recueils, des anthologies, des articles de Philippe Curval, établie sur la base du remarquable travail de recherche d'Alain Sprauel. Composé à partir de photos, d'illustrations, de lettres, d'entretiens et d'un choix sans concession de critiques de 1960 à 2013. Il donne à lire et à voir le parcours d'un écrivain qui a abordé et défend la science-fiction, comme une littérature à part entière.

DE NICOLA, Francesco, Luca TRABUCCO, **Il deserto di Buzzati : il tempo, l'attesa, il sogno**, Firenze, Nicomp, 2013, 193 pages.
DUMSCHADT-REHFELDT, Denise, **« Zufuhr neuen Blutes » Vampirismuskulturen von Erzählungen Thomas Mann**, Würzburg, Königshausen & Neumann, 2013, 217 pages.

DUNAIS, David, **L'Art étrange de Clark Ashton Smith**, Paris, Les Éditions de l'Oeil de Lynx, (Bibliothèque d'Abdul Alhazred), 2013, 251 pages.

DUNN, Jane, **Daphne du Maurier and her Sisters : The Hidden Lives of Piffy, Bird and Bing**, London, Harper, 2013, xix, 423 pages.

EGGER, Laura, **The Impact of Harry Potter on Readers of his Age**, München, Grin Verlag, 2014, 68 pages.

FRITZ-ROA, Sergio, **Jenseits des Abgrunds. Im Reich des Howard Phillips Lovecraft**, Kiel, Regin Verlag, 2014, 176 pages.

Lovecraft, der Horrorauteur, der als Kündler kosmischen Grauens durch literarische Schöpfungen wie das „*Necronomicon*“ oder den Mythos von „Cthulhu“ heute weltbekannt ist, war uneins mit seiner Zeit und beileibe kein Verfechter des *American way of life*. Der u. a. an René Guénon geschulte chilenische Schriftsteller Sergio Fritz-Roa offenbart die Vielschichtigkeit Lovecrafts und stellt diesen als Kritiker seiner Zeit neben Persönlichkeiten wie Friedrich Nietzsche, Julius Evola, Ernst Jünger.

GARCIA-ROBLES, Jorge, **The Stray Bullet : William S. Burroughs in Mexico**, Minneapolis University of Minnesota Press, 2013, xv, 156 pages.

GARRIOTT, Deirdre Anne E., Whitney Elaine JONES, July Elizabeth TAYLOR (eds.), **Space and Place in The Hunger Games : New Readings of the Novels**, Jefferson (NC), McFarland, 2014, 277 pages.

This innovative collection explores the phenomena of place and space in the novels--how places define people, how they wield power to create social hierarchies, and how they can be conceptualized, carved out, imagined and used. The essays consider wide-ranging topics: the problem of the trilogy's Epilogue; the purpose of the love triangle between Katniss, Gale and Peeta; Katniss's role as "mother;" and the trilogy as a textual "safe space" to explore dangerous topics. Presenting the trilogy as a place and space for multiple discourses--political, social and literary--this work assertively places *The Hunger Games* in conversation with the world in which it was written, read, and adapted.

GRAY, Mike, **Transfiguring Transcendence in Harry Potter, His Dark Materials and Left Behind**, Göttingen, Vandenhoeck & Ruprecht, (Research in Contemporary Religion, 13), 2013, 306 pages.

HAYES, Joy Elizabeth (ed.), **War of the Worlds to Social Media : Mediated Communication in Time of Crisis**, New York, et al, Peter Lang, 2013, x, 292 pages.

Contents: Joy Elizabeth Hayes/Kathleen Battles: Exchange and Interconnection in US Network Radio: A Reinterpretation of the 1938 *War of the Worlds* Broadcast – Jefferson Pooley/Michael J. Socolow: War of the Words: *The Invasion from Mars* and its Legacy for Mass Communication Scholarship – Kate Lacey: Assassination, Insurrection and Alien Invasion: Interwar Wireless Scares in Cross-National Comparison – Neil Washbourne: Receiving the *War of the Worlds* «Panic» from Across the Atlantic: British Press and Public Responses in 1938 (and Since) – Wendy Hilton-Morrow: Network Radio's Greatest Test: CBS News' Coverage of the D-Day Invasion – Keith Somerville: *War of the Worlds* as a Radio News Training Tool – Joy Elizabeth Hayes/Dana Gravesen: Body Contact: Interconnection and Embodiment in Howard Stern's 9/11 Radio Broadcast – Zack Stiegler/Brandon Szuminsky: Mediating Misinformation: Hoaxes and the Digital Turn – Diana Bossio/Saba Bebawi: War of Worlds? Alternative and Mainstream Journalistic Practices in Coverage of the «Arab Spring» Protests – Vittoria Sacco/Marco Giardina/Katarina Stanoevska-Slabeva: Social Media Curation and Journalistic Reporting on the «Arab Spring» – Melissa Tully: Microblogging and Crises: Information Needs and Online Narratives During Two «Bombing» Events in Nairobi, Kenya – Adam Rugg: Risk, Crisis, and Mobilization in the Twitter Use of US Senatorial Candidates in 2010.

HERNANDEZ, Anna Maria, **Circe la maga : la hechicera en la obra de Cortazar**, Madrid, Del Centro, (A traves de la trama), 2013, n.p.

HELM, Laura, Alice AHLERS & Nathalie KONYA-JOBS, **Goethe und die Vampire. Goethes Ballade « die Braut von Korinth » und die Ursprüngen der Vampirliteratur**, München, Grin/ScienceFactory, 2014, 148 pages.

HILDER, Monika B., **Surprised by the Feminine. A Rereading of C. S. Lewis and Gender**, New York, et al., Peter Lang, 2014, xx, 207 pages.

IANTOMASI, Lucia, **Il doppio, la letteratura, il cinema. Lineamenti per una lettura del Jekyll e Mr Hyde di Stevenson**, Roma, Stamen, 2013, 99 pages.

JOECKEL, Samuel, **The C. S. Lewis Phenomenon : Christianity and The Public Sphere**, Macon (GA), Mercer University Press, 2013, 427 pages.

KURWINKEL, Tobias & Anita, Philip SCHMERHEIM (dir.), **Harry Potter Intermedial. Untersuchungen zu den (Film-)Welten und Joanne K. Rowling**, Würzburg, Königshausen & Neumann, 2014, 300 pages.

LAMARRE, Mélanie, **Ruines de l'utopie : Antoine Volodine, Olivier Rolin**, Villeneuve d'Ascq, Presses universitaires du Septentrion, 2014, 416 pages.

Les romans d'Antoine Volodine et d'Olivier Rolin se saisissent de l'histoire du XXe siècle pour en méditer le cours. Hantés par l'échec de l'utopie collectiviste, ils soulignent avec une ironie mordante l'écart que celle-ci entretenait avec le réel social. Mais, nostalgiques envers l'élan du sublime qu'elle inscrivait dans le champ de nos représentations, ils se désolent des renoncements du temps présent à l'action collective. Et leur lucidité se trouble d'une indéfectible mélancolie.

LEWIS, Clive S., **Image and Imagination : Essays and Reviews**, Cambridge, Cambridge University Press, 2013, xiv, 379 pages.

LOPEZ, Maria Angeles, **Poliparodia y literatura fantástica en Alvaro Cunqueiro**, New York, et al., Peter Lang, 2014, 230 pages.

MACOR, Laura Anna, **Harry Potter und die Heiligtümer der Philosophie. Nahkampf mit dem Tod**, Würzburg, Königshausen & Neumann, 2014, 132 pages.

MAHAWATTE, Royce, **George Eliot and the Gothic Novel : Genres, Gender, Feeling**, Cardiff, University of Wales Press, 2013, 260 pages.

MAIRBAÜRL, Gunda & Ingrid TOMKOVIK (dir.), **Kinderliterarische Mythen Translation. Zur Konstruktion phantastischer Welten bei Tove Jansson, C. S. Lewis und J.R.R. Tolkien**, Hamburg, Chronos Verlag, 2014, 314 pages.

MICHALSKI, Thomas, **Lovecraft und Duve. Das Motiv humanoider Fisch-Mensch-Hybrid in den Werken von H.P. Lovecraft und Karen Duve**, Books on Demand, 2014, 96 pages.

MILES, Barry, **Call Me Burroughs : A Life**, New York, Twelve Publishing, , 2014, 736 pages.

MÜLLER, Linda, **Einmal Phantasien und zurück : Michael Ende's Unendliche Geschichte. Hintergründe, literarische Einflüsse und Realitätsbezüge**, Marburg, Tectum Verlag, 2013, 222 pages.

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

MURNANE, Barry (dir.), **Zwischen Popularisierung und ästhetisierung : Hanns Heinz Ewers und die Moderne**, Bielefeld, Aisthesis Verlag, 2013, 259 pages.

ÖZTANIL, Guido Erol, **« Stumme Lichtzeichen » : Arno Schmidt und das Kino**, Hannover, Wehrhahn, 2012, 559 pages.

ORLOFF, Carolina, **The Representation of the Political in Selected Writings of Julio Cortazar**, Woodbrige, Suffolk (UK), Rochester NY, Tamesis, 2013, 224 pages.

PHILLIP E., Karl, **Ästhetische Differenz : zur Originalität von Baudelaires Poe Übersetzung**, München, Fink, 2014, 280 p.

PISARSKA, Katarzyna, **Mediating the World in the Novels of Iain Banks : The Paradigms of Fiction**, New York, et al., Peter Lang, (Mediated Fictions), 2013, 350 pages.

REIMANN, Eva, **Harry Potter – ein moderner Mythos ?**, München, Grin Verlag, 2014, 72 pages.

RICCI, Franco (ed.), **Approaches to Teaching the Works of Italo Calvino**, New York, The Modern Language Association of America, 2013, vi, 159 pages.

ROWLANDSON, William, **Borges, Swedenborg and Mysticism**, Oxford, et al., Peter Lang, 2013, 257 pages.

SCHWETTMAN, Eckhard, **Die Perry Rhodan Chronik. Biographie der grössten Science Fiction Serie der Welt (Band 4)**, Wien, Hannibal Verlag, 2013, 656 pages.

SIMPSON, Paul, **A Brief Guide to C. S. Lewis**, London, Constable Robinson/Running Press, 2013, 284 pages.

PARKS Notes, **Fahrenheit 451**, Sparknotes, (SparkNotes Literature Guide Series), 2014, 72 pages.

STADLER, Florian, **Fiction, Film, and Indian Popular Cinema : Salman Rushdie's Novels and the Cinematic Imagination**, New York,

Routledge, 2014, xiv, 213 pages.

TALLY, Robert T. Jr., **Kurt Vonnegut**, Ipswich (Mass.), Salem Press, (Critical Insights), 2013, 314 pages.

TANTERI, Domenico, **I fascino del mistero. Guy de Maupassant tra visione fantastica e ragione positivista**, Napoli, Liguori, 2012, 118 pages.

W. , Britta, **Das Böse bei Harry Potter und Kant**, München, Grin Verlag, 2014, 60 pages.

WIENER, Gary, **Violence in The Hunger Games Trilogy**, Lanham (MD), Greenhaven Press, (Social Issues in Literature), 2014, 224 pages.

WILLIAMSON, Edwin (ed.), **The Cambridge Companion to Jorge Luis Borges**, Cambridge, et al., Cambridge University Press, 2013, xiv, 246 pages.

MINI-DOSSIER J. R. R. TOLKIEN



ARDUINI, Roberto, Saverio SIMONELLI, & Alberto LADAVAS (dir.), **C'era una volta...Lo Hobbit. Alle origini del Signore degli anelli**, Milano, Marietti, (Tolkien e dintorni, 10), 2012, 200 pages.

Lo Hobbit è sempre stato considerato dalla maggior parte dei critici un semplice racconto per bambini, il presente volume vuole invece mettere in evidenza tutta la profondità di vedute e la ricchezza di stili dell'opera che merita una

valutazione di ben altra portata. Gli articoli degli autori italiani sono frutto di uno studio di ricerca corale. A questi sono affiancati saggi di critici stranieri oggi considerati tra i contributi più importanti sullo Hobbit. Arricchiscono il libro due poesie di Tolkien tradotte in italiano.

BARTOLINI, Simonetta, **Il « fanciullino » nel bosco di Tolkien. Pascoli : la fiaba, l'epica e la lingua**, Firenze, Polistampa, 2013, 80 pages.

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COLLECTIF, **Tolkiens Einfluss auf die Fantasie**, in *Hither Shore*, no 9, Interdisciplinary Journal on Modern Fantasy Literature, Jahrbuch der Deutschen Tolkien Gesellschaft, Düsseldorf, Scriptorum Oxonique im Atelier für Textausgabe, 2013, 300 pages.

GIULIANO, Stefano, **J. R. R. Tolkien. Tradizione e modernità nel Signore degli Anelli**, Milano, Bietti, (L'Archeometro), 2013, 346 pages.

HOUGHTON, John Wm, Janet Brennan CROFT & Nancy MARTSCH (eds), **Tolkien in the New Century : Essays in Honor of Tom Shippey**, Jefferson (NC), McFarland, 2014, 277 pages.

In a wide-ranging consideration of Tolkien's oeuvre, the contributors explore the influence of 19th and 20th century book illustrations on Tolkien's work; utopia and fantasy in Tolkien's Middle-earth; the Silmarils, the Arkenstone, and the One Ring as thematic vehicles; the pattern of decline in Middle-earth as reflected in the diminishing power of language; Tolkien's interest in medieval genres; the heroism of secondary characters, and numerous other topics.

LEE, Stuart, **A Companion to J. R. R. Tolkien**, Hoboken (NJ), Wiley-Blackwell, (Blackwell Companions to Literature and Culture), 2014, 608 pages.

MING, Wu, **Difendere la terra di mezzo. Scritti su J. R. R. Tolkien**, Bologna, Odoja, (Odoja Library), 2013, 288 pages.

RANDALL, Courtney, **Smeagol versus Gollum : The Bridge Between Fantasy and Reality. Applying Jungian Philosophy to Tolkien's Lord of the Ring**, Saarbrücken, LAP Lambert Academic Publishing, 2013, 52 pages.

RAYMOND, Gary, **Tolkien en trois minutes : la vie, l'oeuvre et l'influence de l'écrivain culte de fantasy**, Montréal, Hurtubise, 2013, 160 pages. Préface de John Howe.

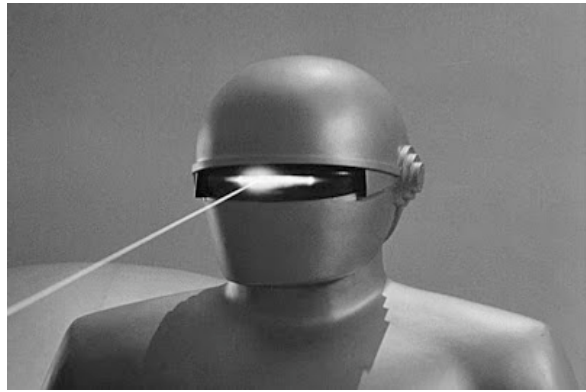
RICHTERMOCOVA, Zuzana, **Mythical Sources of Tolkien's Prose Evil Characters**, Saarbrücken, LAP Lambert Academic Publications, 2013, 92 pages.

ROBERTS, Adam, **The Riddles of the Hobbit**, New York, Palgrave Macmillan, 2013, vi, 186 pages.

Riddles have lost none of their power over us: we are as fascinated by mysteries, from sudoku to whodunnits, from jokes to philosophical conundrums. *The Hobbit* is a book threaded through with riddles; most obviously in its central 'Riddles in the Dark' chapter, but everywhere else too—what does 'Good Morning' mean? What is a burrahobbit? How many versions of the Hobbit are there? What is the buried secret in the nine riddles Bilbo and Gollum swap between one another? What are Ents? Dragons? Wizards? What is the magic of the magic ring?—All these questions, and more, are answered in *The Riddles of The Hobbit*, the first critical engagement with Tolkien's great novel to take 'the riddle' seriously as a key structuring principle of the novel.

TOSI, R., **In te c'è piu di quel che tu creda. L'avventura umana secondo Tolkien ne Lo Hobbit**, Verona, Delmiglio, (Fuoriclasse), 2013, 68 pages.

CINÉMA & TÉLÉVISION



BAGNALL, Rob & Phil BARDEN, **Still the Beast is Feeding : Forty years of Rocky Horror : The Unofficial and Unauthorized History of the Show, The Film, and the Phenomenon**, Prestatyn (UK), Telos Publishing, 2013, 500 pages.

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

BASSO, Francesco, **Lucio Fulci. Le origine dell'horror**, Piombino, Ass. Culturale il Foglio, 2013, 150 pages.

BEDEKOVIC, Natasa, Andrea KRASS, Astrid LEMBKE (dir.), **Durchkreutze Helden. « Das NiebelungenLied » und Fritz Lang im Licht der Intersektionalitätsforschung**, Bielefeld,

transcript Verlag, 2013, 270 pages.

BERTUZZI, Valentina & Antonio F. FAMILIARI, **Nuclear Movies. Percorsi del nucleare nel cinema di fantascienza**, Reggio Calabria, Citta del sole Edizioni, 2013, 72 pages.

BOCCIA, L uigi (di.), **The Walking Dead. L'evoluzione degli zombie in tv, nel fumatto et nel videogioco**, Roman, Universitalia, (Horror Project), 2012, 120 pages.

BORDAS, Arnaud, **De chair et de sang :les grandes figures du cinéma d'horreur**, Paris, Huginn Munnin, 2013, 224 pages.

BOSCAROL, Matteo (dir.), **Tetsuo : The Iron Man. La filosofia di Tsukamoto Shin'ya**, Milano & Udine, Mimesis, (Mimesis-Cinema, 18), 2013, 163 pages.

BRODE, Douglas & Leah DEYNEKA (dir.), **Dracula's Daughters : The Female Vampire on Film**, Lanham (MD), The Scarecrow Press, 2013, 318 pages.

Introduction: "Lamia and Lilith live!" (or at least are undead) / Douglas Brode -- The lesbian vampire film: a subgenre of horror / Andrea Weiss -- Sans fangs: Theda Bara, A fool there was, and the cinematic vamp / Jeffrey Andrew Weinstock -- Alienation, essentialism, and existentialism through technique: an analysis of set design, lighting, costume, and music in *Dracula's daughter* and *Nadja* / Paige A. Willson, Melissa Ursula Dawn Goldsmith, and Anthony J. Fonseca -- A beautiful life of evil and hate: the vampire-witch in Mario Bava's *Black Sunday* / Lindsay Hallam -- Blood and roses (1960): realizing the Vision of Carmilla / Lauren Strong -- Soft focus, sharp knives: the projection of vampiric fantasy in Jess Franco's *Succubus* / Jack W. Shear -- Heritage of hammer: Carmilla Karnstein and the Sisterhood of Satan / Douglas Brode -- "Your tale merely confirms that women are mad and vain": the uncanny rendering of Countess Elizabeth Báthory's life as vampire legend / Janet S. Robinson -- The dangers of innocence: an analysis of film representations of female vampire children / Alexis Finnerty -- The women of *Dracula* films: brides, daughters, and fierce opponents / Carol A. Senf -- Narratives of race and gender: Black vampires in U.S. film / Giselle Liza Anatol -- Daughters of darkness: vampire aesthetics and gothic beauty / Brigid Cherry -- The sick rose: rabid and the female science vampire / Aalya Ahmad and Murray Leeder -- "You said forever": postmodern temporality in Tony Scott's *The Hunger* / Kendall R. Phillips -- Liberating the vampire, but not the woman: Kathryn Bigelow's *Near Dark* (1987) / Cynthia J. Miller -- *Dracula's* postfeminist daughters in the twenty-first century / Victoria Amador.

BRITTNACHER, Hans Richard (dir.), **Phantastik : ein interdisziplinäres Handbuch**, Stuttgart, Verlag J. B. Metzler, 2013, 647 pages.

CALHOUN, Crissy, **Love You to Death – Season 5 : The Unofficial Companion to The Vampire Diaries**, Toronto, ECW Press, (Love You to Death), 2014, 272 pages.

CHEVALIER-CHANDEIGNE, Olivia, **La Philosophie du cinéma d'horreur. Effroi, éthique et beauté**, Paris, Ellipses Marketing, (Culture Pop), 2014, 192 pages.

CLOVER, Joshua, **Matrix de Andy & Larry Wachowski**, Paris, G3J, (Une leçon de cinéma), 2013, 147 pages. Préface d'Olivier Séguet.

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DE SIMONE, Valerio, **Final Girl. l'eroina dell'horror e dello slasher**, Roma, Aracne Edizioni, 2013, 248 pages.

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DUNCAN, Dawn, **Irish Myth, Lore and Legend on Film**, Oxford, new York, et al., Peter Lang, (Reimagining Ireland, 27), 2013, x, 171 pages.

EGAN, Kate, **Hunger Games : L'embracement : le guide officiel illustré du film**, Paris, Hachette, 2013, 159 pages.

ENGSTROM, Erika & Joseph M., III VALENZANO, **Television, Religion, and Supernatural : Hunting Monsters, Finding Gods**, New York, Lexington Books, 2014, 166 pages.

Television, Religion, and Supernatural examines the text of the CW network television series *Supernatural*, a program based in the horror genre that offers viewers myriad religious-based antagonists through the portrayals of monsters, which its two main characters "hunt" and destroy, as well as storylines based on the Bible. Even as the series' producers claim a nonreligious perspective, the authors contend that story arcs and outcomes of episodes actually forward a hegemonic portrayal of Christianity that portrays a good-versus-evil motif regarding the superiority of Catholicism. The depiction of its protagonist brothers, Dean

and Sam Winchester of Lawrence, Kansas, provides a pro-American perspective regarding a more generalized fight against evil in contemporary times.

FERRAI, Lucia, **La soggettività cyborg. Filosofia e cinema cyberpunk**, Trento, Tangram Edizioni Scientifiche, (Orrizonti), 2013, 158 pages.

FLINTROP, Michael & Marcus STIGLEGGER, **Dario Argento**, Berlin, Bertz & Fischer, 2013, 304 pages.

FLOTMANN, Christina, **Ambiguity in Star Wars and Harry Potter : A (Post)Structural Reading of Two Popular Myths**, Bielefeld, transcript Verlag, 2013, 394 pages

FRANCIS, James, Jr., **Remaking Horror : Hollywood's New Reliance on Scares of Old**, Jefferson (NC), McFarland, 2013, vii, 214 pages.

Remaking Horror chronicles the American horror genre in its development of remake titles from the 1930s to 21st century films. Staple horror franchises are highlighted along with counterparts to illustrate the genre has embraced remake productions and what the future of horror holds for American cinema. More than 25 films, remakes, and the movies they influenced are presented

The value of horror -- Psycho : the last bastion of fear and storytelling in American cinema -- Halloween : when holidays gave meaning to horror -- Friday the 13th : superstition brought universal appeal -- A nightmare on Elm Street : the safety of sleep was violated -- Remake central -- The interviews : industry professionals riff about the state of horror -- What's to come.

GEORGE, Susan A., **Gendering Science Fiction Films : Invaders from Suburbs**, New York, Palgrave Macmillan, 2013, 208 pages.

In the 1950s, science fiction (SF) invasion films played a complicated part in both supporting and criticizing Cold War ideologies. George examines what these films reveal about the tensions in the United States at the dawn of the atomic age especially concerning gender roles and expectations. Using a cultural studies approach, she works from the assumption that "invasion" films with their "us" versus "them" nature provide important visual and verbal narratives for American citizens' trying to understand and negotiate the social and political changes that followed the allied victory in World War II. By reading these invasion narratives as performances of middle-class, primarily white Americans' excitement and anxieties about social and political issues, George shows how they often played out as another round in the battle of the sexes. This book examines the way representation in these films tap into anxieties concerning the feminine and alien other.

GINN, Sherry, Alyson R. BUCKMAN & Heather M. PORTER (eds.), **Joss Whedon's Dollhouse : Confounding Purpose, Confusing Identity**, Lanham (MD), Rowman & Littlefield, (Science Fiction Television), 2014, 288 pages.

HILDEBRAND, Jens, **The Shining – Eine Filmanalyse**, Merzenich, Warped Tomato, 2013, 200 pages.

HILLS, Matt, **Torchwood : Changing TV Drama in the Twenty-First Century**, London, I. B. Tauris, 2014, 256 pages.

HUCKVALE, David, **Hammer Film's Psychological Thrillers, 1950-1972**, Jefferson (NC), McFarland, 2014, 204 pages.

Introduction 1_1 The Uncanny in Les Diaboliques (dir. Henri-Georges Clouzot, 1955) 11_2 Echoes and Inspirations in Four Hitchcock Classics 22_3 Houses in The Man in Black (dir. Francis Searle, 1950) 41_4 Misogyny in Stolen Face (dir. Terence Fisher, 1952) 48_5 Narcissism in The Snorkel (dir. Guy Green, 1958) 55_6 Psychiatry in The Full Treatment (dir. Val Guest, 1961) 67_7 The Gothic in Taste of Fear (dir. Seth Holt, 1961) 73_8 Love and Landscape in Maniac (dir. Michael Carreras, 1963) 87_9 Sex and the Dead in Paranoiac (dir. Freddie Francis, 1963) 96_10 Loss and Deception in The Kiss of the Vampire (dir. Don Sharp, 1964) 106_11 Dreams and Visions in Nightmare (dir. Freddie Francis, 1964) 113_12 The Oedipus Complex in Fanatic (dir. Silvio Narizzano, 1965) 122_13 Architecture in Hysteria (dir. Freddie Francis, 1965) 128_14 Domesticity and The Nanny (dir. Seth Holt, 1965) 137_15 Homophobia in The Witches (dir. Cyril Frankel, 1966) 147_16 Doppelgangers in Crescendo (dir. Alan Gibson, 1970) 152_17 The Past in Fear in the Night (dir. Jimmy Sangster, 1972) 160_18 Insanity, Incest and Christianity in Demons of the Mind (dir. Peter Sykes, 1972) 167_19 Peter Pan in Straight on Till Morning (dir. Peter Collinson, 1972) 175

HUNT, Leon, Sharon LOCKYER & Milly WILLIAMSON (eds.), **Screening the Undead : Vampires and Zombies in Film and Television**, London, I. B. Tauris, 2014, 288 pages.

HUTCHINGS, Peter, **Terence Fischer**, Manchester, Manchester University Press, 2013, 198 pages.

JACKSON, Kimberley, **Technology, Monstrosity, and Reproduction in Twenty-First Century Horror**, New York, Palgrave Macmillan, 2013, 192 pages.

Dealing with a variety of twenty-first century horror films, Jackson examines how the technologically produced and reproduced image functions as a site of monstrous birth. These monsters, threatening and ominous as they may be, represent the possibility for a renewed belief in the reality of the world and humanity's place within it. Through a wide spectrum of horror sub-genres, this book examines how the current state of horror - its sense of being at an end, its increasing self-awareness, and its concern with the relationship between media and message - reflects these anxieties in Western culture.

KEETLEY, Dawn (ed.), **We're All Infected : Essays on AMC's The Walking Dead and the Fate of the Human**, Jefferson (NC), McFarland, 2014, 277 pages.

Preface 1_Introduction: "We're All Infected" (Dawn Keetley) 3_Part I: Society's End_The Zombie Apocalypse Is Upon Us! Homeland Insecurity (Philip L. Simpson) 28_Burying the Living with the Dead: Security, Survival and the Sanction of Violence (Steven Pokornowski) 41_Walking Tall or Walking Dead? The American Cowboy in the Zombie Apocalypse (P. Ivan Young) 56_Asserting Law and Order Over the Mindless (Angus Nurse) 68_Rest in Pieces: Violence in Mourning the (Un)Dead (Laura Kremmel) 80_Roadside "Vigil" for the Dead: Cannibalism, Fossil Fuels and the American Dream (Christine Heckman) 95_Mass Shock Therapy for Atlanta's Psych(ot)ic Suburban Legacy (Paul Boshears) 110_Part II: Posthumanity_Apocalyptic Utopia: The Zombie and the (r)Evolution of Subjectivity (Chris Boehm) 126_Nothing But the Meat: Posthuman Bodies and the Dying Undead (Xavier Aldana Reyes) 142_Human Choice and Zombie Consciousness (Dawn Keetley) 156_"Talking Bodies" in a Zombie Apocalypse: From the Discursive to the Shitty Sublime (Gary Farnell) 173_Zombie Time: Temporality and Living Death (Gwyneth Peaty) 186_Afterword: Bye-Gone Days: Reflections on Romero, Kirkman and What We Become (Dave Beisecker) 201_Bibliography 215_List of Episodes 227

KIRCHNER, Jasmin, **The Walking Dead – Horror, Drama oder Western ? Eine Analyse**, München, Grin Verlag, 2013, 64 pages.

KNÖRER, Ekkehard, **Battlestar Galactica**, Berlin, Diaphanes Verlag, 2013, 112 pages.

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Prologue -- Falling down the rabbit hole -- Seeking asylum -- Get a (sex) life -- Hollywood Babylon -- Fear and loathing in Vancouver -- Don't ask don't tell -- Coming out in LA -- Playing the fame game -- Stuck in the middle (with you) -- Working for the man -- The sweet spot -- The monster at the end of this book.

LEAFE, Martin, **Heiliges Hollywood. Geheimes Wissen und Spiritualität in Hollywood Blockbuster Movies**, Aurinia Verlag, Hamburg, 2013, 280 pages.

LEE, Tony, **Hulk**, Prestatyn (UK), Telos Publishing, (Telos Movie Classic), 2012, 128 pages.

LENZI, Francesca, **Zombi ! George A. Romero e il cinema dei morti viventi**, Roma, Profondo Rosso, 2013, 332 pages.

LUPI, Gordiani, **Storia del cinema horror italiano. Da Mario Bava a Stefano Simone**, Pombioni, Ass. Culturale il Foglio, 2013, 340p.

MALLORY, Michael, **Ai confini della realtà e oltre...Enciclopedia della fantascienza di Syfy, dalla tv al cinema**, Milano, Rizzoli, 2013, 256 pages.

MCDONALD, Paul F., **The Star War Heresies : Interpreting the Themes, Symbols and Philosophies of Episodes I, II and III**, Jefferson (NC), McFarland, 2013, viii, 216 pages.

Despite the insatiable public appetite for all things Star Wars, the more analytical side of the saga is all too often ignored. This book offers a new way of seeing George Lucas' space opera--particularly the prequel trilogy, a series never given a fair chance because of constant comparisons to the iconic originals. In the classic style of Joseph Campbell, the trilogy is viewed through the lens of myth and metaphor, revealing a body of work not only worthy of scholarly study but perhaps destined to find therein its home. A wide variety of philosophical and mythological themes are presented and expounded upon, drawing from a rich source of scholars, thinkers, writers, and poets from East and West alike. Heretical or not, the Star Wars prequels are a surprisingly rich source of insight into the saga--as well as the human drama--as a whole.

MARNY, Dominique, **La Belle et la bête : les coulisses du tournage**, Paris, Hors Collection, 2013, 109 pages.

MOORE, Dennis C., **The C. Dennis Moore Horror Movie Guide, vol. 3**, Createspace Independent Publishing Platform, 2014, 202 pages.

MOORE, Fiona & Alan STEVENS, **By Your Command : The Unofficial and Unauthorized Guide to Battlestar Galactica, volume 1 ; The Original Series and Galactica 1980**, Prestatyn (UK), Telos Publishing, 2012, 500 pages.

MURPHY, Bernice M., **The Highway Horror Film**, New York, Palgrave Macmillan, 2014, 144 pages.

The Highway Horror Film argues that 'Highway Horror' is a hitherto overlooked sub-genre of the American horror movie that articulates profound unease about the increasingly transitory nature of modern American life, as well as the wider impact of mass automobility.

In Highway Horror films, the American landscape is by its very accessibility rendered terrifyingly hostile, and encounters with other travellers (and with those whose roadside businesses depend on highway traffic) almost always have sinister outcomes.

PEARSON, Roberta, Maire Messenger DAVIES, **Star Trek and American Television**, Berkeley, University of California Press, 2014, 252 pages. Foreword : Sir Patrick Stewart.

PESCHENZ, Mandy, BÜTTER, Roman & Malte KRÖGER, **Der Biss des Vampirs. Sexualität und Erotik in den Verfilmungen von**

Dracula, München, Grin Verlag / Science Factory, 2013, 88 pages.

PEZZATO, Mario, **Mario Bava**, Milano, Il Castoro, (Il Castoro Cinema), 2013, 164 pages.

PREUSSLER, Otfried, **Das kleine Gespenst, Buch zum Film**, Stuttgart, Thienemann, 2013, 144 pages.

RASMUSSEN, Randy Loren, **Psycho, The Birds and Halloween; The Intimacy of Terror in Three Classic Films**, Jefferson (NC), McFarland, 2014, 277 pages.

Three of the most intimate explorations of terror are examined in this study. Intimate in terms of settings (small towns and an isolated motel) and in the emotional links between the characters and the terrors they face. In *Psycho*, Norman Bates is a darker reflection of his victim Marion Crane and her lover Sam Loomis. They share frustrations, fears and compulsions, albeit at different levels of intensity. In *The Birds*, Melanie Daniels and her new acquaintances in Bodega Bay share emotional problems which can impel them to act in destructive ways that are echoed, and then overwhelmed by violence from the natural world. *Halloween* features a monster, Michael Myers, who has more in common with one of his victims, heroine Laurie Strode, than is evident at first glance. Beyond the link between normality and the violently aberrant, all three films give glimpses of emotional intimacy that is threatened and sometimes tragically destroyed by horror.

RANZATO, Emilio, **Wrong Turn : cinema horror americano da Psycho a Le colline hanno gli occhi**, Roma, Sovera Edizioni, 2013, 144 pages.

RINZLER, J. W., **Le Making of Star Wars : l'Empire contre-attaque : le livre de référence**, Talence, Akileos, 2013, 361 pages.

RIZZA, Gabriele & Chiara TOGNOLOTTI (dir.), **Il grande incantatore. Il cinema di Terry Gilliam**, ETS, (Clockwork. Gente di cinema), 2013, 128 pages.

ROSE, James, **The Texas Chainsaw Massacre**, Leighton Buzzard, Auteur, 2013, 105 pages.

ROWEN, Michelle, **Vampire Academy : The Ultimate Guide**, New York, RazorBill, 2013, 385 pages.

ROZOVAS, Benjamin, **La Belle et la Bête : Le Livre du film**, Paris, Hugonn & Munnin, 2014, 188 pages.

RUDKIN, David, **Vampyr**, London, British Film Institute, 2013, 93 pages [2^e edition].

RUEFF, Julien, **Socialisation et jeu de rôle en ligne : une étude critique des rapports de reconnaissance et de mépris dans Warhammer Online**, Paris, Éditions Mare & Martin, (Media Critic), 2014, 317 pages.

RUZIN, Gabriel, **The Twilight Zone FAQ : All That's Left to Know About the Fifth Dimension and Beyond**, Montclair (NJ), Applause Theatre & Cinema, 2014, 500 pages.

SCHATZ, Thorsten, **Star Wars in 60 Minuten**, Dresden, Thiele & Brandstätter Verlag, 2013, 112 pages.

THORNE, Russ, **Cult Horror : Fantasy Art, Fiction & The Movies**, London, Flame Tree Publishing, (Gothic Dreams), 2014, 128 pages. Foreword : Richard Cooper.

TOPPING, Keith, **Triquetra : The Unofficial and Unauthorized Guide to Charmed**, Prestatyn (UK), Telos Publishing, 2013, 540 pages.

VOGT, Jennifer, **The Image of the Vampire in the TV Series The Vampire Diaries**, München, Grin Verlag, 2013, 88 pages.

WEAVER, Tom, **Attack of the Monsters Movie Makers : Interviews with 20 Genre Giants**, Jefferson (NC), McFarland, 2014, 396 pages.

Twenty horror and science fiction moviemakers--both in front of and behind the camera--reminisce about some of their great (and not so great!) films. Merry Anders, Charles Bennett, Ben Chapman, Herman Cohen, Robert Day, Val Guest, Susan Hart, Candace Hilligoss, Rose Hobart, Betsy Jones-Moreland, Jacques Marquette, Cameron Mitchell, Ed Nelson, William Phipps, Vincent Price, Ann Robinson, Herbert Rudley, Harry Spalding, Kenneth Tobey, and Lupita Tovar reflect on their work in such movies as *Berserk*, *I Was a Teenage Werewolf*, *Cat-Women of the Moon* and many other movies. Some interviews were previously published.

WEAVER, Tom, **I Talked with a Zombie : Interview with 23 Veterans of Horror and Sci-Fi Films and Television**, Jefferson (NC), McFarland, 2014, 360 pages.

In this newest compilation of interviews, 23 more veterans share their stories--strange, frightening and even a little funny--this time with an increased emphasis on genre television series courtesy of the stars of *The Time Tunnel*; *Rocky Jones, Space Ranger*; *Tom Corbett, Space Cadet*; *Planet of the Apes*; and *The Wild Wild West*. The many other interviewees include Tandra Quinn (*Mesa of Lost Women*), Eric Braeden (*Colossus: The Forbin Project*), Ann Carter (*The Curse of the Cat People*), Laurie Mitchell (*Queen of Outer Space*) and monster music maestro Hans J. Salter. [réédition, 2009]

WEE, Valerie, **Japanese Horror Films and their American Remakes : Translating Fear, Adapting Culture**, New York, Routledge 2014, 258 pages.

WIESELER, Max, **Die Evolution des Horror-genres in Serien : Die moderne Horror-serie am Beispiel von The Walking Dead**, Hamburg, Diplomica Verlag, 2013, 124 pages.

WILDERMUTH, Mark E., **Gender : Science Fiction Television, and the American Security State, 1958-Present**, New York, Palgrave Macmillan, 2014, 320 pages.

The medium of television both reflects and comments upon the gendered logic of the security regime in America. *Gender, Science Fiction Television, and the American Security State* uses science fiction shows from WWII through the present as a lens to explore the most essential aspects of the security regime, as the genre consistently focuses on technologies of mediation, communication, and war. As American security became increasingly dependent on technology to help shape the consciousness of its populace and to defend them from the technological threats posed by other countries, shows like *The Twilight Zone*, *Star Trek*, and *The X-Files* both promoted the regime's gendered logic and raised significant questions about that logic and the gendered roles it supported to maintain the security of the state.

YOCKEY, Matt, **Batman**, Detroit, Wayne State University Press, (TV Milestones), 2014, 160 pages.

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ZUBERNIS, Lynn, **Fan Phenomena : Supernatural**, Lakewood (NJ), Intellect Books, (Fan Phenomena), 2014, 112 pages.

MINI-DOSSIER DOCTOR WHO

BARR, Jason & Camille D. G. MUSTACHIO (eds.), **The Language of Doctor Who : From Shakespeare to Alien Tongues**, Lanham (MD), Rowman & Littlefield Publishers, (Science Fiction Television), 2014, 304 pages.

CABELL, Craig, **The Doctors Who's Who : The Story Behind Every Face of the Iconic Time Lord**, London, John Blake, 2014, 350 pages.

GOSS, James & Steve TRIBE, **Doctor Who : The Doctor's Lives and Times**, New York, Harper Design, 2014, 256 pages.

HARMES, Marcus K., **Doctor Who and the Art of Adaptation : Fifty Years of Storytelling**, Lanham (MD), Rowman & Littlefield, (Science Fiction Television), 2014, 240 pages.

HILLS, Matt (ed.), **New Dimensions of Doctor Who : Adventures in Space, Time and Television**, London, I. B. Tauris, (Reading Contemporary Television), 2013, 256 pages.

McEWAN, Cameron K., **The Who's Who of Doctor Who : A Whovian's Guide to Friends, Foes, Villains, Monsters, and Companions to the Good Doctor**, New York, Race Point Publishing, 2014, 240 pages.

SANDIFER, Philip, **Tardis Eruditorum – An Unofficial Critical History of Doctor Who : volume 1 : William Hartnell**, Createspace Independent Publishing Platform, 2012, 468 pages - **Volume 2 : Patrick Troughton**, 2012, 342 pages - **Volume 3 : John Pertwee**, 2013, 390 pages - **Volume 4 : Tom Baker and the Hinchcliffe Years**, 2013, 330 pages.

SCOTT, Cavan & Mark WRIGHT, **The Official Quotable Doctor Who : Wise Words from Across Space and Time**, New York, Harper Design, 2014, 352 pages.



BAJAC-CARTER, Maja, Norma JONES & Bob BATCHELOR (eds.), **Heroine of Comic Books and Literature : Portrayals in Popular Culture**, Lanham (MD), Rowan & Littlefield publishers, 2014, 274 pages.

Contributions by Sandra J. Lindow; Tricia Clasen; Lauren Lemley; K. A. Laity; Adina Schneeweis; Christina M. Smith; Mauricio Espinoza; Itir Erhart; Hande Eslen-Ziya; Christopher Paul Wagenheim; Anita McDaniel; Sharon Zechowski; Caryn E. Neumann; Trina Robbins; April Jo Murphy; Nathan Miczo; Roy Cook; Joseph J. Darowski; T. Keith Edmunds; Fernando Gabriel Pagnoni Berns and Michael R. Kramer

BELL, Blake, **The Secret History of Marvel Comics**, Seattle, Fantagraphics Books, 2014, 168 pages.

BELLANO, Maro, Giovanni RICCI, Marco VANELLI, **Animazione in Cento Film**, Recco

(Genova), Le Mani-Microart'S, 2013, 336 pages.

BOLLUT, Gersende, **Pourquoi est-ce un chef d'oeuvre ? 50 films culte du cinéma d'animation**, Paris, Eyrolle, (Pourquoi est-ce un chef d'oeuvre ?), 2014.

BOSCHENHOFF, Sandra Eva, **Tall Tales in Comic Diction : from Literature to Graphic Fiction : an Intermedial Analysis of Comic Adaptations to Literary Texts**, Trier, Wissenschaftliches Verlag, 2013, 304 pages. Thèse universitaire, Université d'Essen, 2012.

BUCHAN, Suzanne (ed.), **Pervasive Animation**, New York, Routledge, 2013, 352 pages.

CLARKE, James, **The Films of Pixar Animation Studio**, Harpenden (UK), Oldcastle Books, 2013, 192 pages.

CERUSO, Tommaso, **Tra Disney e Pixar. La « maturazione » del cinema d'animazione americano**, Sovera Edizioni, (Ciak si scrive), 2013, 200 pages.

DACEY, Katherine, GARRITY, Shaenon, Sean GAFFNEY, **CBLDF Presents Manga : Introduction, Challenges and Best Practices**, Milwaukee (OR), Dark Horse Comics, 2014, 200 pages.

DAUBERT, Michel, **Tintin : The Art of Hergé, from the Archives of the Hergé Museum**, New York, Abrams ComicArts, 2013, 478 pages.

DAVIS, Amy M., **Handsome Heroes and Vile Villains ; Men in Disney's Feature Animation**, New Barnets (UK), John Libbey Publishing, 2014, 276 pages.

DEHKORDI, Somayeh Raesi & Akef KOUROSH, **Cultural Translation in Disney Animated Movies : Techniques & Approaches**, Sarrebrücken, LAP LAMBERT Academic Publishing, 2014, 136 pages.

DRUILLET, Philippe, **Delirium**, Éditions Arènes, 2014, 288 pages. [Biographie]

FABBRETTI, Mirko & Fabio BARTOLI, **Cartoon Heroes. Gli artisti di trent'anni di sigle TV**, Bologna, Kappalab, 2012, 140 pages.

FINCH, Christopher, **The CG Story : Computer Generated Animation and Special Effects**, New York, The Monacelli Press, 2013, 368 pages

FORDEL, Stephanie, **Alleinziehenden Väter in Disneyfilmen. Ein dokumentarische Interpretation der Filme Arielle die Meerjungfrau und Die Schöne und das Biest**, Berlin, Logos Verlag, 2013, 100 pages.

GALARDINI, Michele, **I Simpson e il cinema**, Pisa, Felici, 2013, 186 pages.

GILMORE, James N. & STORK, Matthias (ed.), **Superhero Synergies : Comic Book Characters Go Digital**, Lanham (MD), Rowman & Littlefield Publishers, 2014, 264 p.

GROENSTEEN, Thierry, **M. Töpffer invente la bande dessinée**, Bruxelles, les Impressions nouvelles, (Réflexions faites), 2014, 288 pages.

Ce livre constitue une nouvelle édition, considérablement remaniée, de l'ouvrage Töpffer, l'invention de la bande dessinée, coécrit avec Benoît Peeters, initialement paru en 1994 chez Hermann, dans la collection «Savoir : sur l'art». La partie intitulée «Le visage et la ligne : zigzags töpffériens», rédigée par Peeters, n'est pas reprise ici, l'auteur se proposant de l'intégrer à un autre ouvrage en préparation. Le texte que nous avons nous-même écrit a, quant à lui, été entièrement revu et surtout augmenté de très nombreux développements nouveaux. L'iconographie est, elle aussi, très significativement enrichie.

Entre la première édition et celle-ci, le contexte a beaucoup évolué, s'agissant de la place reconnue à Töpffer et de l'extension de la recherche sur les origines de la bande dessinée. En 1994, force nous était de constater que «dans les dictionnaires récents, il est toujours davantage question des écrits littéraires de Töpffer que de ses histoires en images. Tout se passe comme si cette discrétion sur l'oeuvre graphique de Töpffer perpétuait la gêne éprouvée par ses contemporains - à l'exception notable de Goethe - devant l'aspect le plus "frivole" de sa production.

GROJNOWSKI, Olivier, **Les Héros de BD chez le psy**, Paris, Editions Bréal, 2013, 69 pages.

Les héros de BD les plus célèbres nous livrent ici tous leurs secrets, revisités de façon distrayante sous la plume d'Olivier Grojnowski à travers des concepts fondamentaux que même les pires « anti-psy » ne contestent plus, tels que l'inconscient, le refoulement, la sublimation... Menées à la façon de véritables enquêtes, ses analyses des personnages ou de leurs auteurs abordent différentes questions comme le traumatisme primitif du créateur de Blake et Mortimer, Jacobs, le mécanisme des « oublis » de noms propres avec l'invention du mot « schtroumpf » ou encore le délire de surinterprétation mystique avec ce fait incroyable mais vrai : pourquoi diable le visage de Mickey Mouse apparaît-il donc dans les vues aériennes des jardins du château de Versailles ? D'autres questions tout aussi étonnantes sont soulevées dans un savoureux mélange de sérieux scientifique et d'humour feutré : Hergé croyait-il réellement être le descendant du roi des Belges Léopold II ? Si oui, comment cela a-t-il interféré dans les aventures de Tintin ? Astérix est-il juif ? Bécassine est-elle victime du complexe de l'immigré ?

HEINZE, Ulrich, **Japanische Blickwelten : Manga, Medien und Museen im Zeichen künstlicher Realität**, Bielfeld, transcript Verlag, 2013, 260 pages.

HOWARD, Sheena C. (ed.), **Black Comics : Politics of Race and Representation**, London, Bloomsbury, 2013, 267 pages.

IN het PANHUIS, Erwin, **Hinter den Schwulen Lachern : Homosexualität bei den Simpsons**, Berlin, Archiv der Jugendkulturen Verlag, 2013, 205 pages.

JURGEIT, Martin, **Streich auf Streich : 150 Jahre deutschsprachigen Comics seit Max**

und Moritz, München, Knesebeck Verlag, 2014, 192 pages.

LE BLANC, Michelle & Colin ODELL, **Anime**, Harpenden, Oldcastle Books, 2014, 160 pages.

LENT, John A. (ed.), **Southeast Asian Cartoon Art ; History, Trends and Problems**, Jefferson (NC), McFarland, 2014, 256 pages.

Preface_ John A. Lent 1_Part I: Historical and Contemporary Overviews_1. Cartooning in Indonesia: An Overview: John A. Lent 6_2. Philippine Komiks: 1928 to the Present: John A. Lent 39_3. The Uphill Climb to Reach a Plateau: Historical Analysis of the Development of Thai Cartooning: Warat Karuchit 75_4. The Swerving Status of Cambodian Comic Art: John A. Lent 105_5. Cartooning in Vietnam: A Brief Overview: John A. Lent 122_Part II: Socio-Cultural and Political Issues_6. Chinese Cartoonists in Singapore: Chauvinism, Confrontation and Compromise (1950-1980): Lim Cheng Tju 142_7. Political Cartoons and Burma's Transnational Public Sphere: Lisa Brooten 178_8. Cartoonist Lat and Malaysian National Identity: An Appreciation: Mulyadi Mahamood 205

NOVERRE, Maurice, **La Vérité sur l'invention de la projection animée : Emile Raynaud, sa vie et ses travaux**, Paris, L'Harmattan, 2013, 282 pages.

PERLMUTTER, David, **America Toons : A History of Television Animation**, Jefferson (NC), McFarland, 2014, 277 pages.

Animation has been part of television since the start of the medium but it has rarely received unbiased recognition from media scholars. More often, it has been ridiculed for supposedly poor technical quality, accused of trafficking in violence aimed at children, and neglected for indulging in vulgar behavior. These accusations are often made categorically, out of prejudice or ignorance, with little attempt to understand the importance of each program on its own terms. This book is a serious look at the whole genre of television animation, from the early themes and practices through the evolution of the art to the present day._

ROBBAT, Sébastien, **Histoire du dessin animé français**, Paris, L'Harmattan, (Cinémas d'animation), 2014, 360 pages.

ROBBINS, Trina, **Pretty in Ink : American Women Cartoonists, 1896-2013**, Seattle (WA), Fantagraphics Books, 2013, 179 pages.

RUNAUEH, Sarah, TAUBERT, Janin, REIMAN, Eva & Johannes KOLB, **Art Spiegelmanns Maus. Der Holocaust in der Welt der Comics**, Saarbrücken, Grin Verlag/Science Factory, 2013, 192 pages.

SCHMITZ-EMANS, Monika (ed.), **Comic und Literatur ; Konstellationen**, Berlin, De Gruyter, 2013, 250 pages.

SPAGNOLETTI, Giovanni, IZZI, Alessandro (ed.), **Comic Book Movies. Percorsi nel**

cinema dei supereroi e stelle e strisce, Roma, Universitalia, (Blow Up), 2013, 24 pages.

WESTERNS

D'AMICONE, Giulio, **Vamos ! Il western italiano oltre Leone**, Falsopiano, (Falsopiano /Cinema), 2013, 180 pages.
HAUSCHILD, Jan-Christoph, **B. Traven – die unbekannten Jahre**, Zürich, Ed. Voldemereer, 2012, 696 pages.

LINDER, Shirley Ayn, **Doc Holliday in Film and Literature**, Jefferson (NC), McFarland, 2014, 200 pages. Préface de Paul A. Hutton.
The legend of Doc Holliday is now well past a century old. While his time on earth was brief, troubled and filled with pain, his legend took wings and flew. Beginning with his part in the now famous gunfight at the O.K. Corral, Denver newspapers first told his story in the late 19th century. They, followed by words of Wyatt Earp, grasped the glimmer of his tale. So enamored was the public that by 1939 he was a literary icon and his character had appeared in eight films. Historians, authors, screenwriters and eventually television refined the legend, which reached its apex perhaps with the 1993 film *Tombstone*. Doc Holliday's image has neither dimmed nor wavered in the 21st century. Broadway, country music and art join with literature and film to continue his mystique as the personification of a surviving legend of the U.S. West.
Acknowledgments ix_Foreword by Paul A. Hutton
1_Preface 3_Introduction 5_One--Facts and Early Fantasies 7_Two--The Legend Begins 38_Three--The Great Depression 52_Four--The War Years 66_Five--The Glory Days 77_Six--The Tragic Sixties 97_Seven--The Sinking Seventies 108_Eight--The Ignoble Eighties 116_Nine--The Legendary West at the Turn of the Century 123_Ten--Doc Holliday in the New Millennium 140_Chapter Notes 157_Filmography 171_Bibliography 174.

UVA, Christian, **Sergio Leone. Il cinema come favola politica**, Roma, Ente dello spettacolo, 2013, 223 pages.

MINI-DOSSIER KARL MAY



COLLECTIF, **Weltenschöpfer : Richard Wagner, Max Klinger, Karl May**, Berlin, Hatje Cantz Verlag, 2013, 232 pages.
COLLECTIF, **Jahrbuch der Karl-May-Gesellschaft 2013**, Hamburg, et al., Hansa Verlag, 2013, 423 pages.
KOTSCH, Michael, **Karl May : Old Shatterhand, Winnetou und der christliche Glaube**, Lage, Lichtzeichen Verlag, 2013, 160 pages.
KUSSE, Holger, **Karl Mays Friedenswege ; zwischen Völkerstereotyp und Pazifismus**, Bamberg, Radebeul, Karl-May-Verlag, 2013, 640 pages.
LIEBLANG, Helmut & Bernhard KOSCIUSZKO, **Geographisches Lexikon zu Karl May : Band 1. Afrika**, Hamburg, Hansa Verlag, 2013, 432 pages.
LORENTZ, Christopher L., **Zwischen Himmel und Höhle : Karl May und die Religion**, Bamberg Radebeul, Karl-May-Verlag, 544 pages.

PETZEL, Michael, **Lex Barker – Unsterblicher Old Shatterhand Film-Buch**, Bamberg Radebeul, Karl-May-Verlag, 2013, 200 pages.

PETZEL, Michael & Jürgund WEHNERT, **Karl May Welten IV – Neues für Karl May Freunde**, Bamberg Radebeul, 2013, 216 pages.

SEUL, Jürgen, **Das Strafverfahren Karl may versus Emil Horn. Karl may Prozess gegen den « Hohenstein-Ernsthaler Anzeiger »**, Hamburg, Hansa Verlag, 2013, 115 pages.

SEUL, Jürgen, **100 Jahre Karl-May Verlag – 100 Jahre Verlagsarbeit**, Bamberg Radebeul, 2013, 208 pages.

SEUL, Jürgen, **Karl Mays Zivilprozess und Honorare : die Aufstiegsjahre 1887-1891**, Hamburg, Hansa Verlag, 2013, 92 pages.



ABELE, Elizabeth, **Home Front Heroes : The Rise of a New Hollywood Archetype, 1988-1999**, Jefferson (NC), McFarland, 2014. 272 pages.

Preface 1_Introduction 5_One. Love Hard: Die Hard and the Home Front Hero 31_Two. Love Will Show the Way 55_Three. Home Is Where the Action Is 81_Four. Serving on Multiple Fronts: Action Women 105_Five. Integrating the American Action Hero 133_Six. Rebooting Action Legends 159_Seven. Hamlet IX: Happily Ever After 184_Eight. Living to Get It Right: Home Front Masculinity as the 21st-Century Ideal 207

ACHTLER, Norman, **Generation in Kesseln : das soldatische Opfernarrative im west-deutschen Kriegerroman 1945-1960**, Göttingen, Wallstein, 2013, 455 pages.

ALVES, Ana Maria, **Guerre et exil chez Louis-Ferdinand Céline**, Bern, Berlin, et al., Peter Lang, (Convergences), 2013, xii, 414 p.

BALLO, Francesco & Ricardo BIANCHI, **Albi adi gloria. Il cinema di Clint Eatswood dagli esordi a Heartbreak Ridge**, Roma, Castelveccchi, 2013.

BEAUPRÉ, Nicolas, **Écrits de guerre : 1914-1918**, Paris, CNRS, 2013, 475 pages. Thèse de doctorat remaniée : les écrivains combattants français et allemands de la Grance Guerre, 1914-1918 : essai d'histoire comparée.

BERLATSKY, Noah, **War in Erich Maria Remarque's All Quiet on the Western Front**, Farmington Hills, Greenhaven Press, 2013, 135 pages.

BONIKOWSKI, Wyatt, **Shell Shock and the Modernist Imagination ; The Death Drive in Post-World War I British Fiction**, Farnham, Surrey & Burlington VT, Ashgate Publications, 2013, viii, 192 pages.

BRION, Patrick, **Le Cinéma et la guerre de 14-18**, Paris, Riveneuve, 2013.

Le cinéma s'est toujours intéressé à l'Histoire et notamment à la Grande Guerre. De Jean Renoir à Bertrand Tavernier, d'Ernst Lubitsch à John Ford, de Joseph Losey à Steven Spielberg, adaptant des romans célèbres (A l'Ouest rien de nouveau, L'adieu aux armes) ou des scénarios originaux, les cinéastes du monde entier se sont passionnés pour cette période historique. Les uns ont choisi de décrire le choc des batailles, la guerre aérienne, la guerre sousmarine ou le rôle déroutant des espionnes (Mata Hari, Marthe Richard...). D'autres ont préféré dénoncer la férocité des combats (J'accuse d'Abel Gance), le cas traumatisant des blessés (Johnny got his gun, La chambre des offi ciers) ou celui des « fusillés pour l'honneur » (Les sentiers de la gloire, de Stanley Kubrick, Pour l'exemple de Joseph Losey). Tout en suivant la destinée cinématographique des hommes en armes (Les croix de bois), on explore aussi au fil de cet ouvrage très documenté ce qui se passait à l'arrière (Le diable au corps). Dans cet univers d'hommes, les femmes jouaient un rôle crucial et le cinéma sur la Grande Guerre rend justice ou hommage et aux unes et aux autres.

BRONFEN, Elisabeth, **Hollywoods Kriege : Geschichte einer Heimsuchung**, Frankfurt am Main, Fischer Verlag, 2013, 525 pages.

BUFFET, Cyril, **Cinéma et guerre froide**, Paris, Charles Corlet, (Cinémaction), 2014, 200 pages.

DOSSIER, **Le Militaire**, in *Romantisme*, no 161, Paris, Armand Colin, 2013, 141 pages.

EARLY, Emmett, **The Alienated War Veteran in Film and Literature**, Jefferson (NC), McFarland, 2014, 240 pages.

The veterans' culture in postwar eras from World War I to the present is examined in this book, with specific attention to the historic events of each era as they influence veterans, and the literature and movies produced about veterans and by veterans. The intention is to highlight the reciprocal interactions among the influences of the war, the veterans,

and the culture. The common alienation of the veterans of foreign wars is thoroughly explored. Films and literary works featuring war veterans of each era are examined in detail for their various views of alienation. Homer's *Odyssey*, myths, fairy tales, modern novels, memoirs, and short stories are all discussed with an emphasis on detailing what is common and expected with returning veterans, and what is unique for each postwar era.

HEINS, Laura, **Nazi Film Melodrama**, Urbana, Chicago, et al., University of Illinois Press, 2013, viii, 240 pages.

HERVIER, Julien, **Ernst Jünger**, Paris, Fayard, 2014, 500 pages.

HIRT, Stefan, **Adolf Hitler in American Culture. National Identity and the Totalitarian Other**, Paderborn, Schöningh Verlag, 2013, 652 pages.

KIRSCHSTEIN, Daniela, **Writing War. Kriegsliteratur als Ethnographie bei Ernst Jünger, Louis-Ferdinand Céline und Curzio Malaparte**, Würzburg, Königshausen & Neumann, 2013, 250 pages.

KRULL, Wilhelm (dir.), **Krieg – von allen Seiten : Prosa aus der Zeit des Ersten Weltkrieges**, Göttingen, Wallstein, 2013, 222 pages.

LE ROUX, Hubert, **Jean Lartéguy : le dernier centurion**, Paris, Tallandier, 2013, 346 pages. Préface de Jacques Chancel.

MacDONALD, Nicholas, **In Search of La Grande Illusion : A Critical Appreciation of Jean Renoir's Elusive Masterpiece**, Jefferson (NC), McFarland, 2013, 268 pages.

This is an extended analysis of the film, from different perspectives. The first half is largely a discussion of the cinematic technique, with key sequences analyzed shot by shot. The second half approaches the film from many other angles, including its history, the critical reception, Renoir's life and career, and film theory, e.g., film in relation to music. A case is made that Renoir's career was inconsistent, especially after *La Règle du jeu* but also during the 1930s. And rather than emphasizing the humanist, anti-war thrust of *La Grande Illusion*, the film is approached as a work of art that is deeply expressive cinematically.

MARIS, Bernard, **L'Homme dans la guerre : Maurice Genevoix face à Ernst Jünger**, Paris, Bernard Grasset, 2013, 169 pages.

MICHALCZYK, John, Raymond G. HELMICK (eds.), **Through a Lens Darkly : Films of Genocide, Ethnic Cleansing and Atrocities**, New York, Peter Lang, 2013, viii, 238 pages.

MORAG, Raya, **Waltzing with Bashir : Perpetrator Trauma and Cinema**, London, I.B. Tauris, (International Library of Moving Image, 11), 2013, xvi, 275 pages.

PUGET, Clément, **Verdun et le cinéma**, Paris, Le Nouveau Monde, (Histoire), 2014. [à

paraître courant mars 2014]

RAU, Petra, **Our Nazis : Representations of Fascism in Contemporary Literature and Film**, Edinburgh, Edinburgh University Press, 2013, vii, 214 pages.

ROTHAUGE, Caroline, **Zweite Republik, Spanischer Bürgerkrieg und frühe Franco-Diktatur in Film und Fernsehen**, Göttingen, V & R Unipress, 2013, 516 pages.

SPARKNOTES, **All Quiet on the Western Front**, Sparknotes Literature Guide Series, 2014, 72 pages.

VIOTTE, Michel, **La Guerre d'Hollywood, 1939-1945 : propagande, patriotisme & cinéma**, Paris, La Martinière Beaux-Livres, (Hors collection), 2013, 232 pages.

Répondant à l'appel du président Roosevelt, les studios d'Hollywood se mettent au service de l'effort de guerre. Des milliers de films sont produits. En plus de 400 documents exceptionnels, cet album retrace cette aventure hors du commun.

WIENER, Gary (ed.), **War in Hemingway's For Whom the Bells Toll**, Detroit, Greenhaven Press, 2013, 181 pages.

YUKNAVITCH, Lidia, **Allegories of Violence : Tracing the Writings of War in Late Twentieth-Century Fiction**, New York, Routledge, (Criticism and Cultural Theory), 2014, 112 pages.



EROTICA

BEAUCHAMP, Hélène & Muriel PLANA (dir.), **Théâtralité de la scène érotique : du XVIIIe siècle à nos jours dans la littérature et les arts du spectacle et de l'image**, Dijon, Éditions universitaires de Dijon, 2013, 287 pages.

Au croisement de plusieurs disciplines – littérature, arts plastiques, arts du spectacle, cinéma –, cet ouvrage propose un regard neuf sur l'érotisme dans les arts. En effet, les différentes contributions se détachent de la question du "genre" érotique pour s'intéresser au dispositif de la "scène" érotique dans des oeuvres de toute nature, de la littérature romanesque, dramatique et poétique du XVIIIe siècle, à la photographie, à la performance et au cinéma contemporain, en passant par le théâtre symboliste du XIXe siècle. La "théâtralité" de la scène érotique offre ainsi une clef pour comprendre et interpréter la représentation de la sexualité, puisque ce serait dans les différentes "pulsions ou modélisations théâtrales" de la scène que l'érotisme trouverait les conditions de son émergence et de son efficacité physique, fantasmatique et symbolique, sur le lecteur/spectateur. Au-delà de la distinction convenue entre érotisme et pornographie, la "scène érotique" manifeste ici sa toute puissance, à la fois esthétique et politique.

BIASIN, Enrico, **Oscenita di brand. L'industria culturale della pornografia audiovisiva contemporanea**, Sesto San Giovanni, Mimesis, (Mimesis-Cinema), 2013, 71 pages.

Dopo l'avvento di Internet, l'immaginario pornografico audiovisivo ha assunto nuove e proteiformi caratteristiche. Tanto sul piano della produzione, quanto su quelli della distribuzione e del consumo, le immagini pornografiche in movimento hanno acquisito inedite dimensioni di estrinsecazione industriale. Tali immagini sono state infatti sottoposte a una rinnovata progettualità non solo ideativa, ma anche di definizione del prodotto in termini di *branding strategy*. Il presente volume intende offrire al lettore una descrizione dell'odierna filiera audiovisiva pornografica, restando fedele alla prospettiva teorica e metodologica propria dei *film studies*.

BIONDI, Beniamino, **Sangue nudo. Il cinema terminale di Hisa**, Lecce, Libellula Edizioni, 2013,

Hisayasu Sato sin dai suoi esordi negli anni '80 ha esplorato le proprie visioni e ossessioni coniugando nella sua opera la sottocultura porno all'avanguardia. I suoi lavori (50 film in meno di dieci anni) affrontano i temi del vuoto e dell'alienazione sociale attraverso la violenza e il fanatismo dei suoi antieroi. Un panorama delirante di maniaci stupratori che vivono in oscuri seminterrati o in cisterne vuote, di scolarette paranoiche separate dal mondo reale, di burattini animati dal desiderio folle di una cieca tecnologia. In una cornice di estremo concettualismo, Hisayasu Sato descrive uno scenario terminale: feticismo, perversione, nevrosi, omosessualità, voyeurismo, suicidio. Ma il lavoro del cineasta giapponese pone soprattutto le questioni radicali del senso della riduzione letterale delle immagini e dei limiti della rappresentazione, annunciando in qualche modo la morte del cinema e la sua frenetica decomposizione attraverso un processo (talora contorto e doloroso) di metaforizzazione per eccesso di realtà. Il senso del suo lavoro è affidato alle parole dello stesso Hisayasu Sato: "Voglio fare un film che faccia impazzire gli spettatori, che li spinga a commettere un omicidio".

BRADSHAW, David & Rachel POTTER (eds.), **Prudes on the Prowl : Fiction and Obscenity in England, 1850 to the Present Day**, Oxford, Oxford University Press, 2013, 232 pages.

Rachel Potter: Introduction_1: Katherine Mullin: 1850-1885: Poison more deadly than prussic acid: Defining Obscenity after the 1857 Obscene Publications Act_2: Katherine Mullin: 1885-1899: Pernicious Literature: Vigilance in the Age of Zola_3: Nicola Wilson: 1900-1915: Circulating Morals_4: Rachel Potter: 1916-1929: Censorship and Sovereignty_5: David Bradshaw: James Douglas: The Sanitary Inspector of Literature_6: Elisabeth Ladenson: 1930-1945: After Jix_7: David Bradshaw: 1946-1959: American Beastliness, the Great Purge and Its Aftermath_8: Rod Mengham: 1960-1970: 'Bollocks to respectability: British fiction after the Trial of *Lady Chatterley's Lover*_9: Joe Brooker: 1971 - present day: The Art of Offence: British Literary Censorship since 1971

CHEBEL, Malek, **L'Érotisme arabe**, Paris, Robert Laffont, (Bouquins), 2014. 640 pages [anthologie de textes divers]

Malek Chebel clôt cet ensemble en proposant au lecteur un « Dictionnaire culturel de l'érotisme arabe », qui éclaire toutes les notions qui s'y rapportent. Le but de son ouvrage est de présenter la diversité amoureuse, tout comme l'audace et la liberté d'une tradition qui se situe aux antipodes de l'intégrisme actuel, tel qu'il prévaut dans certains pays arabes.

CLARKE, Kevin, **Porn : From Warhol to X-Tube : die Geschichte des schwulen Pornos**, Berlin, Bruno Gmünder Verlag, 2013, 256 pages.

CUTRARA, Daniel S., **Wicked Cinema : Sex and Religion on Screen**, Austin, University of Texas Press, 2014, 280 pages.

Wicked Cinema examines films from the United States, Europe, and the Middle East, including *Crimes and Misdemeanors*, *The Circle*, *Breaking the Waves*, *Closed Doors*, *Agnes of God*, *Priest*, *The Last Temptation of Christ*, and *Dogma*. Central to all of the films is their protagonists' struggles with sexual transgression and traditional belief systems within Christianity, Judaism, or Islam—a struggle, Cutrara argues, that positions believers as the Other and magnifies the abuses of religion while ignoring its positive aspects.

DAVIS, Emily S., **Rethinking the Romance Genre : Global Intimacies in Contemporary Literature and Visual Culture**, New York, Palgrave Macmillan, 2013, 248 pages.

DEMORY, Pamela, **Queer Love in Film and Television : Critical Essays**, New York, Palgrave Macmillan, 2013, xiv, 277 pages.

Introduction; Pamela Demory and Christopher Pullen_PART I: ROMANCE_1. *The Living End*, or, Love

Without a Future; Damon R. Young_2. Bad Boys Need Love, Too: The Cinematic Negativity of Gay Romance in *I Love You Phillip Morris*; Kenneth Chan_3. Romancing the Soap: Representations of Gay Love and Relationships in *EastEnders*; Peri Bradley_4. Love's Narrative Lost: Romance Interrupted in *The L Word*; Kathleen Brown and Brett Westbrook_5. "It's Not So Easy For Two Men to Be a Couple": Revisiting Gay Dating in *Will & Grace* and *Queer as Folk*; Ben Aslinger_6. True Love Queered: Sex, Melodrama, and Romance in *Queer as Folk*; Pamela Demory_PART II: MARRIAGE AND FAMILY_7. Donor Conception in Lesbian and Non-Lesbian Film and Television Families; Julia Erhart_8. Housebroken: Homodomesticity and the Normalization of Queerness in *Modern Family*; Steven Edward Doran_9. Family Guys: Same-Sex Parenting and Masculinity in *Modern Family*; Peter C. Kunze_10. Allegories of Queer Love: Quality Television and the Reimagining of the American Family; Jessica Murrell and Hannah Stark_11. 'Queer' (In)tolerance in Children's Animated Films; Richard D. Reitsma_PART III: THE MARGINS_12. 'Fearless Vulgarity': Camp Love as Queer Love for Jackie Susann and *Valley of the Dolls*; Ken Feil_13. 'Can I Get An 'Amen'?' Marginalized Communities and Self-Love on *Ru-Paul's Drag Race*; Jessica Hicks_14. Trans Love in New Trans Cinema; Nicole Richter_15. *No Skin Off My Ass*: Bruce LaBruce and the Curious Case of Queer Punk Love; Curran Nault_16. Queer Negotiations Between Love and Work: A Critical Ethnographic Case Study of a Gay Porn Star; Michael Johnson Jr._17. Playing With Himself: James Franco, Hollywood Queer; Adrian Jones_PART IV: ADAPTING QUEERLY_18. Temporality and Queer Consciousness in *The House of Mirth*; Jim Ellis_19. *The Talented Mr. Ripley*: A '50s *Homme Fatal* for the New Millennium; Scott F. Stoddard_20. Ford's *A Single Man* and Bachardy's *Chris and Don*: The Aesthetic and Domestic Body of Isherwood; Christopher Pullen_21. *Notes on a Scandal*, Teacher's Edition; Adam Sonstegard_22. The Ethics of Alterity: Adapting Queerness in *Brokeback Mountain*; Matthew Bolton

DESTAIS, Alexandra, **Éros au féminin : d'Histoire d'O à Cinquante nuances de Grey**, Paris, Klincksieck, 2013, 248 pages.

Thèse de doctorat remaniée : l'émergence de la littérature érographique en France, 1954-1975.

Pendant des siècles, en raison des interdits pesant sur leur sexualité, les femmes ont noué une complicité culturelle privilégiée avec l'art d'aimer, au détriment de l'exploration de leur propre érotisme. Longtemps exclues du registre érotique peu conforme à leur identité de genre, des écrivaines pionnières osent cependant s'en emparer au XXe siècle sans renier pour autant leur connivence avec le code sentimental de l'amour. Avec Histoire d'O, leur entrée scandaleuse dans un champ fait par et pour les hommes passe par l'Eros obscur comme si elles ne pouvaient aimer sans se soumettre, sans se démettre, sans renoncer à elles-mêmes. Aujourd'hui, l'érotisme littéraire féminin tend à se vulgariser. Mais si l'"amour fou" de Pauline Réage devient avec Cinquante nuances de Grey une simple affaire de "négociation", d'autres auteurs redonnent du sens aux sens,

réenchantent le sexe et recréent des interdits afin de vivifier ce maître-mot de l'Eros féminin : le désir.

DI MARINO, Bruno, **Hard Media. La pornografia nelle arte visive, nel cinema e nel web**, Monza, Johan & Levi Editori, 2013, 184 pages.

Che cos'è la pornografia? Un mero fenomeno sociologico o addirittura una categoria estetica? E soprattutto: com'è cambiata la rappresentazione pornografica negli ultimi anni con l'evoluzione dei media? Con un ampio saggio che abbraccia vari ambiti della realtà contemporanea – dalla fotografia alla televisione, dalle arti visive al cinema, dalle performance al web –, Bruno Di Marino indaga le molteplici sfaccettature della scrittura dell'osceno: un'approfondita disamina storico-critica dall'*Origine du monde* ci porta, attraverso gli oggetti di Duchamp, le "stagioni" di Man Ray e le performance erotico-politiche, fin dietro le quinte del porno con le fotografie di Sultan e Greenfield-Sanders; approdiamo, quindi, al grande schermo con il fortunato connubio fra cinema sperimentale e mondo *X-Rated* nelle pellicole calde di maestri come Gioli e Warhol, con il *found-footage* pornografico e le nuove frontiere della videoarte e dei videoclip; infine, il decisivo passaggio dal privé alla rete, con il dischiudersi dell'universo infinito di YouPorn e la moltiplicazione di pratiche di scambio fra reale e immateriale sempre più ardite.

CURIOSA

Probablement écrit sans brouillon, du premier jet en somme...

DOMINGUEZ LEIVA, Antonio, **Esthétique de l'éjaculation**, Neuilly les Dijons, Le Murmure, 2012, 47 pages.

HANSON, Dian, **Dian Hanson's History of the Pin-Up Magazines**, Köln, Taschen, 2013, 3 volumes, 816 pages.

HOEK, Lotte, **Cut-Pieces : Celluloid Obscenity and Popular Culture in Bangladesh**, New York, Columbia University Press, 2013, 272 pages.

Imagine watching an action film in a small-town cinema hall in Bangladesh, and in between the gun battles and fistfights a short pornographic clip appears. This is known as a cut-piece, a strip of locally made celluloid pornography surreptitiously spliced into the reels of action films in Bangladesh. Exploring the shadowy world of these clips and their place in South Asian film culture, Lotte Hoek builds a rare, detailed portrait of the production, consumption, and cinematic pleasures of stray celluloid.

LUPI, Gordiani, **Laura gemser e le altre. Le regime del cinema sexy degli anni**, Roma, Profondo Rosso, 2013, 256 pages.

McFADDEN, Margaret, **The L Word**, Detroit, Wayne State University Press, (TV Milestones Series), 2014, 152 pages.

In January 2004, Showtime debuted *The L Word*, the first prime-time commercial drama to center around lesbian characters. Over the course of six seasons, the show depicted the lives and loves of an evolving circle of friends in West Hollywood, California, and was widely read as evidence of changing social attitudes toward gay people.

OKTAPODA, Efstratia (dir.), **Mythes et érotismes dans les littératures et les cultures francophones de l'extrême contemporain**, Amsterdam & New York, Rodopi, 2013, 316 pages.

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Efstratia Oktapoda: Introduction

Gaëtan Brulotte: La crise de l'éternel féminin : la littérature érotique féminine dans la francophonie contemporaine

Christa Stevens: Pour en finir avec l'obscénité féminine : mythes sexuels et politiques érotiques dans *Pornocratie* de Catherine Breillat

Karin Schwerdtner: Désir et relation. *L'Usage de la photo*, Annie Ernaux/Marc Marie

Metka Zupancic: Marie-Sissi Labrèche et l'exploration des limites (érotiques) de l'être

Efstratia Oktapoda: Michel Houellebecq. Entre représentation obsessionnelle de scènes de sexe et déni de l'amour

Najib Redouane: Expressions sexuelles dans le texte féminin au Maroc

Alison Rice: Hybridités et sexualités : Le corps et la sensualité dans l'écriture des femmes d'Algérie

Susan Mooney: Empreintes paternelles sur la masculinité et la féminité chez Nina Bouraoui et Michel Houellebecq

Julie Monty: Virginie Despentes et Coralie Trinh Thi et le (post)féminisme. La Vengeance de viol dans (le film) *Baise-moi*

Safoi Babana-Hampton: Pérégrinations mythiques et érotiques chez Nancy Huston et Milan Kundera : *L'Empreinte de l'ange* et *L'Ignorance*

Murielle Lucie Clément: Gabriel Osmonde. Métaphysique des gros seins et Troisième naissance

Rabia Redouane: *Femme nue, femme noire* de Calixthe Beyala : Pour une mythologie de l'érotisme africain

Arzu Etensel Ildem: Le manque et l'excès : la sexualité dans la littérature antillaise.

REES, Emma L. E., **The Vagina : A Literary and Cultural History**, New York, Bloomsbury Academic, 2013, 352 pages.

From *South Park* to Kathy Acker, and from Lars Von Trier to *Sex and the City*, women's sexual organs are demonized. Rees traces the fascinating evolution of this demonization, considering how calling the 'c-word' *obscene* both legitimates and perpetuates the fractured identities of women globally. Rees demonstrates how writers, artists, and filmmakers contend with the dilemma of the vagina's puzzlingly 'covert visibility'. In our postmodern, porn-obsessed culture, vaginas appear to be everywhere, literally or symbolically but, crucially, they are as silenced as they

are objectified. *The Vagina: A Literary and Cultural History* examines the paradox of female genitalia through five fields of artistic expression: literature, film, TV, visual, and performance art.

SAGINI-LEBAS, Yvette, **Éléments érotiques du texte : l'exemple de trois romanciers contemporains : Alain Robbe-Grillet, Kateb Yacine & Sony Labou Tansi**, Paris, L'Harmattan, 2013, 351 pages.

Après une définition de l'érotisme et la présentation détaillée des trois auteurs étudiés, cet ouvrage s'attache tout d'abord à aborder l'érotisme des textes dans leur expression de l'horreur. Il sera ensuite étudié dans ses rapports avec le merveilleux et enfin, sous l'angle de ses relations avec certaines figures de style particulières, la métaphore et la mise en abyme.

SAN FILIPPO, **The B Word : Bisexuality in Contemporary Film and Television**, Bloomington, Indiana University Press, 2013, x, 281 pages.

SCHAEFER, Eric (ed.), **Sex Scene : Media and the Sexual Revolution**, Durham, Duke University Press, 2014, 456 pages.

SCHASCHEK, Sarah, **Pornography and Seriality : The Culture of Producing Pleasure**, New York, Palgrave Macmillan, 2013, 232 pages.

Pornography is repetitious to a degree that is hard to find anywhere else in audiovisual culture. Characters, acts, and shots reappear endlessly in films and online clips. Why is this highly predictable material arousing at all? And why are its formulas at the same time detested? This study approaches pornography by exploring its most obvious feature: seriality. Schaschek argues that porn's repetitive formulas are constitutive for the genre as such. She shows that understanding its serial strategies is an important step towards understanding the fascination and frustration that derive from pornography - as a gender system, an industry, and, ultimately, a source of pleasure.

SMITH, Clarissa, **Recitare il porno. Il sesso e il corpo performante**, Sesto San Giovanni, Mimesis Edizioni, 2013, 50 pages.

STACHAK, Faly, Jean-Marie GACHON, avec la complicité de Luc Kern, **Écrire un texte érotique et se faire publier**, Paris, Eyrolles, (Les Ateliers d'écriture), 2013, 239 pages.

TACHOU, Frédéric, **Et le sexe entra dans la modernité : photographie obscène et cinéma pornographique primitif, aux origines d'une industrie**, Paris, Klincksieck, 2013, 454 pages.

Lorsque, au milieu du XIXe siècle, des photographes parisiens ont donné naissance au commerce des photographies "obscènes", ils n'ont pas cherché à fixer sur leurs plaques de verre des témoignages documentaires sur

ce que la loi prétendait confiner dans la sphère privée, mais bien à mettre en scène leurs modèles pour construire une sorte d'utopie sexuelle. L'utilisation de la photographie puis du film a ainsi imposé un nouveau paradigme dans la représentation de la sexualité qui a donné naissance à la pornographie moderne. Partant d'une lettre de Paul Eluard adressée à Gala en 1926 dans laquelle le poète raconte avoir vu dans le cinéma pornographique "la passion contre la mort et la bêtise", Frédéric Tachou relève le défi d'une évaluation du phénomène culturel naissant. En s'appuyant sur l'analyse approfondie de photographies et de films produits entre 1850 et 1950, il propose une approche critique des conditions nouvelles dans lesquelles s'est élaborée une relation aussi inédite qu'originale entre le spectacle et le spectateur.

WYNGAARD, Amy. S., **Bad Books : Rétif de La Bretonne, Sexuality and Pornography**, Newark, University of Delaware Press, 2013, 149 pages.

ZIGAROVICH, Jolene (ed.), **Sex and Death in The Eighteenth-Century Literature**, New York, Routledge, 2013, xii, 313 pages.

RÉCITS HISTORIQUES

AQUILA, Marie L., **Movie as History : Scenes of America, 1930-1970**, Jefferson (NC), McFarland, 2014, 277 pages.

Popular movies can enhance the study of history. A dominant form of entertainment during the mid-20th century, they can serve as nontraditional primary sources and offer remarkable opportunities to observe attitudes about social concerns, gender or racial issues, politics, and historical events that were current when the movies were made. This book is a topical guide for educators, providing detailed analysis of 35 movies, followed by discussion questions that will help students interpret how each movie's content and themes reflect the times when it was made. The book covers four main topics: the Great Depression, coping with World War II, the early years of the Cold War, and the changing expectations and images of women in movies from 1930 to 1970.

ANSEMINI, Julie (dir), et al., **Dumas critique**, Limoges, PULIM, (Médiatextes), 2013, 263 pages.

BROOK, Madeleine, **Popular History and Fiction : The Myth of August the Strong in German Literature, Art and Media**, Frankfurt, et al., Peter Lang, (Cultural Identity Studies), 2013, x, 260 pages.

BONNEFOY, Yves, **Le Graal sans légendes**, Paris, éditions Galilée, (Lignes fictives), 2013, 101 pages.

BRISELANCE, Marie-France & Jean-Claude MORIN, **Le Personnage de la « Grande Histoire » à la fiction**, Paris, Nouveau Monde, (Cinéma), 2013, 434 pages.

BURSTEIN, Miriam Elizabeth, **Victorian Reformations : Historical Fiction and Religious Controversy, 1820-1900**, Notre Dame (IN), University of Notre Dame Press, 2014, 312 pages.

CAMPBELL, Scott , alias SCOTT C., **Les Grands duels du cinéma**, Paris, Éditions Cambourakis, 2013, 144 pages.

« La lutte existe depuis l'aube des temps. Le clash épique de l'être contre l'être. Le Tyrannosaure Rex contre le Tricératops. Le poulpe géant contre le Cachalot. Le Cercle contre le Carré. La lutte sera toujours présente. Elle fait tourner le monde... Ce livre présente un certain nombre des plus grandes confrontations de l'Histoire du Cinéma. Les plus formidables combats. C'est cela, les Grands Duels. »

CLAUDEL, Paul-André, **Salomé. Destinées imaginaires d'une figure biblique**, Paris, Ellipses, (Biographies et mythes historiques), 2013, 264 pages.

DOSSIER, **Le Chevalier de l'écrit à l'écran**, dans **Inter-lignes**, Toulouse, automne 2013.

Présentation

Chevalier du Christ : la première croisade et l'invention d'un héros chrétien

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Du parcours biblique aux sinuosités médiévales : un panorama de la figure de l'errant

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Faits d'armes et faits d'amour chevaleresques dans l'art lyrique italien des XVIIe et XVIIIe siècles

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Batman, le mythe du chevalier obscur

Julien Brot

L'initiation chevaleresque aux époques moderne et contemporaine.

Georges Bertin

DOSSIER, **Prologue de ma vie, suivi des lettres de Dumas à sa fille**, in **Cahiers Alexandre Dumas 2013**, no 40, Classiques Garnier, 2014.

FRIEDRICH, Hans-Edwin (dir.), **Der historische Roman : Erkundung einer populären Gattung**, Frankfurt am Main, Peter Lang, 2013, 334 pages.

Inhalt: Hans-Edwin Friedrich: Die Wiederkehr des historischen Romans seit den 1980er Jahren – Claus-Michael Ort: Handlungshemmung und Werkstiftung. Joseph Victor von Scheffels *Ekkehard. Eine Geschichte aus dem zehnten Jahrhundert* (1855) und die fingierte Selbsthistorisierung des historischen Erzählens – Hermann Knebel: Literatur und Geschichte in Felix Dahns *Ein Kampf um Rom* – Michael Düring: Henryk Sienkiewicz, *Quo vadis?* – Ole Petras: Eine «unumgängliche Gegenwart». Zu Christoph Ransmayrs *Die Schrecken des Eises und der Finsternis* – Stephan Opitz: Gisbert Haefs, *Hannibal. Der Roman Karthagos* – Hans-Edwin Friedrich: «Ich mußte mich endlich den Enigmata stellen, die mir das Buch meiner Kindheit auferlegt hatte». Peter Berling, *Die Kinder des Gral* – Ulrich Kinzel: Wilde Historie. Thomas Pynchon, *Mason & Dixon* (1997) – Ingo Irsigler: World Gone Wrong. Christian Krachts alternativhistorische Antiutopie - *Ich werde hier sein im Sonnenschein und im Schatten* – Albert Meier: Noah Gordon: *The Physician / Der Medicus* – Silke Götsch-Elten: Tanja Kinkel, «Die Puppenspieler» (1993) – Kristin Eichhorn: Der historische Roman als antiinstitutionelle Bildungsquelle. Zur Funktion des Historischen in Rebecca Gablé's *Das Lächeln der Fortuna* (1997) – Christoph Rauen: Spektakuläre Geschichtsverbesserung – Iny Lorentz: *Die Wanderhure* (2004) – Maike Schmidt: Der historische Regionalkrimi – Nikolas Buck: Der deutschsprachige historische Roman 1985-2010/2011.

GIANI, Stefano, **Les Dictateurs au cinéma : les totalitarismes européens sur le grand écran**, Paris, Gremese International, 2014, 157 pages.

De Hitler à Staline, de Mussolini à Franco, de Salazar aux régimes de l'Est, ce livre nous explique comment le cinéma a raconté les dictatures européennes, en revenant non seulement sur les films à grand succès (comme *La Liste de Schindler*), mais aussi sur ceux moins connus ou disponibles en France en DVD uniquement. Des genres à prime abord complètement différents les uns des autres - dramatique, fantasy, grotesque, horreur, engagé, satirique, comique - composent une fresque hétérogène et complète, qui raconte les périodes sombres de l'histoire européenne, à travers l'oeil désacralisant ou complaisant des scénaristes et des réalisateurs.

JAMES, Andrew, JOHNSTON, Margarita Rouse & Philip HINZ (eds.), **The Medieval Motion Picture : The Politics of Adaptation**, New York, Palgrave Macmillan, 2014, 288 pages.

Introduction: temporalities of adaptation / Andrew James Johnston and Margitta Rouse -- "Now is the time": Shakespeare's medieval temporalities in Akira Kurosawa's *Ran* / Jocelyn Keller and Wolfram R. Keller -- Dracula's times: adapting the Middle Ages in Francis Ford Coppola's *Bram Stoker's Dracula* / Cordula Lemke -- Rethinking anachronism for medieval film in *The thirteenth warrior* /

Judith Klinger -- Crisis discourse and art theory: Richard Wagner's legacy in films by Veith Von Fulrstenberg and Kevin Reynolds / Stefan Keppler-Tasaki -- Adaptation as hyperreality: the (a)historicism of trauma in Robert Zemeckis's *Beowulf* / Philipp Hinz and Margitta Rouse -- Perils of generation: incest, romance and the proliferation of narrative in *Game of thrones* / Martin Bleisteiner -- Arthurian myth and cinematic horror: Night Shyamalan's *The sixth sense* / Hans Jül'rgen Scheuer -- Marian re-writes the legend: the temporality of archaeological remains in Richard Lester's *Robin and Marian* / Andrew James Johnston.

JOUANNO, Corinne, **Ulysse. Odyssée d'un personnage d'Homère à Joyce**, Paris, Ellipses, 2013, 576 pages.

La première partie du volume étudie la riche histoire d'Ulysse dans le monde gréco-romain : les tensions fécondes inscrites au coeur du portrait homérique ; le développement contrasté d'une légende noire, sur la scène tragique, et d'un important filon de réécritures burlesques ; l'utilisation exemplaire du protagoniste de l'Odyssée par les rhéteurs, moralistes et philosophes antiques, qui virent en lui un modèle oratoire, un monarque idéal, ou une figure du sage. La seconde partie traite des avatars modernes du personnage d'Ulysse, en s'attachant à dégager les principales lignes de force autour desquelles le mythe s'est construit.

LE BOHEC, Yann, **Rome : un conte d'amour et de mort**, Paris, Presses universitaires de France, 2013, 154 pages.

La série TV Rome raconte deux épisodes historiques précis et distincts mais liés. La première saison débute en 52 avant J.-C. César achève la guerre des Gaules. Presque immédiatement, il engage une guerre civile contre Pompée. Après une éclatante victoire, il est assassiné. Dans le même temps, deux de ses soldats, Lucius Vorenus et Titus Pullo, vivent fortuitement des aventures inattendues. Dans la seconde saison, les auteurs nous placent juste après l'assassinat de César. Surviennent alors de nouveaux conflits, auxquels sont encore mêlés Vorenus et Pullo. Meurtriers de César, Brutus et Cassius lèvent une armée en Orient et sont vaincus. Octave et Antoine ensuite, les héritiers de César, s'affrontent, s'allient, s'affrontent de nouveau pour aboutir à la victoire finale d'Octave et au suicide d'Antoine et Cléopâtre.

La série TV se présente d'abord comme une suite de vingt-quatre péplums (« un péplum à la puissance 24 »), ce qui impose une première réflexion sur la notion de péplum. Le récit reprend plusieurs grands thèmes : les grands recherchent le pouvoir, éventuellement au prix de la guerre, et, contrairement à ce que l'on pourrait croire, l'argent n'est pas pour eux une fin en soi ; il n'est utilisé que comme un moyen pour accéder à ce pouvoir. Bien entendu, il leur faut des récréations, le plus souvent à base sexuelle : « Ils ne pensent qu'à ça ».

McINTOSH, Fiona & Alison BOULANGER (dir.), **Onomatique, Fiction, Histoire. Des noms de personnages historiques dans le discours romanesque, Grandes figures**

historiques dans les lettres et les arts, no 3, 2014. [Revue en ligne].

MICHELAKIS, Pantelis, **The Ancient World in Silent Cinema**, Cambridge, Cambridge University Press, 2013, xxi, 379 pages.

In the first four decades of cinema, hundreds of films were made that drew their inspiration from ancient Greece, Rome, Egypt and the Bible. Few of these films have been studied, and even fewer have received critical attention. The films in question, ranging from historical and mythological epics to adaptations of ancient drama, burlesques, animated cartoons and documentaries, suggest a preoccupation with the ancient world that competes in intensity and breadth with that of Hollywood's classical era. What contribution did the worlds of antiquity make to early cinema, and how did they themselves change as a result? Existing prints as well as ephemera scattered in film archives and libraries around the world constitute an enormous field of research, and this edited collection is a first systematic attempt to focus on the instrumental role of silent cinema in early twentieth-century conceptualizations of the ancient Mediterranean and Middle East.

NIEMI, Robert, **Inspired by True Events : An Illustrated Guide to More than 500 History-Based Films**, Santa Barbara (CA), ABC-CLIO, 2013, 550 pages.

When a film is described as "based on a true story" or "inspired by true events," exactly how "true" is it? Which "factual" elements of the story were distorted for dramatic purposes, and what was added or omitted? *Inspired by True Events: An Illustrated Guide to More Than 500 History-Based Films, Second Edition* concisely surveys a wide range of major films, docudramas, biopics, and documentaries based on real events, addressing subject areas including military history and war, political figures, sports, and art. This book provides an up-to-date and indispensable guide for all film history buffs, students and scholars of history, and fans of the cinema.

RYE, Jean-Michel, **La Vengeance par le crédit ou Monte-Cristo**, Paris, Éditions de l'Olivier, (Histoires d'escrocs, 1) (Penser-Rêver), 2013, 182 pages.

Cet essai est le premier d'une trilogie qui paraîtra sous le titre général de Histoires d'escrocs. Chaque tome sera centré sur un roman : Le Comte de Monte-Cristo d'Alexandre Dumas, Les Buddenbrook de Thomas Mann, et enfin L'Escroc à la confiance de Herman Melville.

Dans ce premier tome, Jean-Michel Rey s'appuie sur les rapports entre le banquier Danglars et le comte dans le roman le plus connu d'Alexandre Dumas, Le Comte de Monte-Cristo.

Il s'agit, pour l'essentiel, de la vengeance du comte, entreprise très soigneusement menée contre le banquier, qui le ruine et détruit sa famille. En le montrant brillant économiste et redoutable rhéteur, Dumas fait du comte le héraut du capitalisme ascendant, et dévoile les rouages du crédit moderne. Jean-Michel Rey éclaire Le Comte de

Monte-Cristo d'une lumière actuelle et dérangeante.

PANAGHIS, Afroditi-Maria, **The Defeat of Death : A Reading of Sir Henry Rider Haggard's Cleopatra**, New York, et al., Peter Lang, 2013, 202 pages.

The monograph reads Sir Henry Rider Haggard's historical romance *Cleopatra* (1889) with the aim to delineate the last decade of the Victorian period, shed light on the attempt to forge identity, and demonstrate the author's preoccupation with the concept of *coincidentia oppositorum* as the basic principle of life, death, and regeneration. Through the mythic figure of Cleopatra, the simulacrum of the goddess Isis, the writer underscores that death can be defeated and immortality attained.

PAPIEAU, Isabelle, **La Révolution française. Métamorphoses à l'écran et à la scène**, Paris, L'Harmattan, 2013, 242 pages.

Largement traitée au cinéma, la Révolution française s'est avérée être aussi le thème de spectacles vivants dont ceux montés par Ariane Mouchkine et Robert Hossein : de l'opéra-rock *La révolution française* à la comédie musicale *1789*. L'auteur s'intéresse ici au regard que portent les réalisateurs de films, concepteurs de spectacles et auteurs-compositeurs de chansons contemporaines sur cette période révolutionnaire et mythique.

PAUL, Ina Ulrike & Richard FABER (dirs.), **Der historische Roman zwischen Kunst, Ideologie und Wissenschaft**, Würzburg, Königshausen & Neumann, 2013, 536 pages.

PAUL, Joanna, **Film and the Classical Epic Tradition**, Oxford, Oxford University Press, 2013, x, 334 pages.

In *Film and the Classical Epic Tradition*, Joanna Paul explores the relationship between films set in the ancient world and the classical epic tradition, arguing that there is a meaningful connection between the literary and cinematic genres. This relationship is particularly apparent in films which adapt classical epic texts for the screen, such as *Ulysses*, *Troy*, *O Brother Where Art Thou*, and *Jason and the Argonauts*. Beginning with an assessment of the films, Paul discusses a variety of themes, such as heroism and *kleos*, the depiction of the gods, and narrative structure. She then considers a series of case-studies of Hollywood historical epics which further demonstrate the ways in which cinema engages with the themes of classical epic. The relationship between *Gladiator* and *The Fall of the Roman Empire* demonstrates the importance of tradition, while the archetypal epic themes of heroism and spectacle are explored through, respectively, *Spartacus* and *Ben-Hur*. The concluding chapters look at common tropes surrounding epic, especially focusing on the performance of epic in the ancient and modern worlds, its perceived social role, and the widespread parody of epic in both literature and cinema.

LITTÉRATURE JEUNESSE



Note : les ouvrages sur la littérature jeunesse sont tellement nombreux qu'il faudrait lui consacrer un bulletin complet. Les titres qui suivent sont une sélection de parutions en français, auxquels nous ajoutons un choix restreint d'ouvrages anglo-saxons.

ABATE, Michelle Ann, **Bloody Murder : The Homicide Tradition in Children's Literature**, Baltimore, Johns Hopkins University Press, 2013, x, 266 pages.

Given the long-standing belief that children ought to be shielded from disturbing life events, it is surprising to see how many stories for kids involve killing. *Bloody Murder* is the first full-length critical study of this pervasive theme of murder in children's literature. Through rereadings of well-known works, such as *Alice's Adventures in Wonderland*, the Nancy Drew Mystery Stories, and *The Outsiders*, Michelle Ann Abate explores how acts of homicide connect these works with an array of previously unforeseen literary, social, political, and cultural issues. Topics range from changes in the America criminal justice system, the rise of forensic science, and shifting attitudes about crime and punishment to changing cultural conceptions about the nature of evil and the different ways that murder has been popularly presented and socially interpreted.

CHELEBOURG, Christian, **Les Fictions de jeunesse**, Paris, Presses Universitaires de France, (Les Littéraires), 2013, 236 pages.

Les fictions de jeunesse privilégient l'aventure et mettent à profit les ressources immersives des médias pour en faire une expérience vécue. Elles participent à la construction identitaire de leurs consommateurs en les introduisant dans un monde périlleux sur les pas d'un guide, à la suite d'une catastrophe ou à la faveur d'un simulacre. Ces façons d'entrer dans l'aventure en déterminent le sens elles

donnent au récit un tour qui peut être initiatique, nostalgique ou ludique. Du point de vue de la création, ces productions se caractérisent par un constant renouvellement de stéréotypes, de décors ou de personnages qui, au fil du temps, s'émancipent de leurs créateurs pour acquérir une vie propre, favorisée par la diversification des supports.

CONSTANTINESCU, Muguras, **Lire et traduire la littérature de jeunesse. Des contes de Perrault aux textes ludiques contemporains**, Berne, et al., Peter Lang, 2013, 218 pages.

DAY, Sara, **Reading Like a Girl : Narrative Intimacy in Contemporary American Young Adult Literature**, Jackson, University Press of Mississippi, 2013, 240 pages.

DE MACEDO, Flavia-Mara, **Monteiro Lobato et la littérature enfantine et de jeunesse au Brésil : l'être et sa modernité**, Paris, L'Harmattan, 2014, 250 pages.

DOUGLAS, Virginie, **Littérature de jeunesse et diversité culturelle**, Paris, L'Harmattan, 2013, 192 pages.

A travers des études de cas analysant des ouvrages (romans, albums, traductions de contes) publiés du XIXe siècle à nos jours dans différentes aires géographiques et culturelles, ce volume montre à quel point les textes destinés à l'enfance et à la jeunesse s'inscrivent dans une démarche de transmission et d'éducation lorsqu'il s'agit d'aborder la diversité culturelle. La relation à l'autre culture, de la colonisation à la mondialisation, reste au coeur de la socialisation du jeune.

GANGI, Jane, **Genocide in Contemporary Children's and Young Adult Literature : Cambodia to Darfur**, New York, Routledge, (Children's Literature and Culture), 2014, 246 pages.

GOURÉVITCH, Jean-Paul, **Abcdaire illustré de la littérature jeunesse**, Le Puy-en-Velay, l'Atelier du poisson soluble, 2013, 329 pages.

HILL, Crag, **The Critical Merits of Young Adult Literature : Coming of Age**, New York, Routledge, 2014, 220 pages.

HERVOUËT, Claudine, et al, (dir.), **Enfants en temps de guerre et littératures de jeunesse (XXe - XXIe siècles)**, Clermont-Ferrand, Presses Universitaires Blaise Pascal, 2013, xvi, 200 pages.

La littérature de jeunesse a acquis une légitimité et une complexité qui l'autorisent à aborder des sujets difficiles. Comment les thématiques de la guerre, du totalitarisme et de l'exil forcé, en ce qu'ils touchent des enfants, sont-elles prises en compte, par le texte et par l'image ? Quel rôle et quelle place la littérature accorde-t-elle aux enfants aux prises avec la guerre, selon le lieu et le contexte de publication ? Dans le cadre du programme de l'Agence

nationale pour la recherche Enfance, Violence, Exil, le colloque Enfants en temps de guerre et littératures de jeunesse, 20-21e siècle a permis à des chercheurs de différentes disciplines d'apporter des éclairages très variés sur des représentations qui se déclinent en fonction des époques, des pays et des idéologies.

JAQUES, Zoe, **Children's Literature and the Posthuman : Animal, Environment, Cyborg** New York, Routledge, (Children's Literature and Culture), 2014, 208 pages.

An investigation of identity formation in children's literature, this book brings together children's literature and recent critical concerns with posthuman identity to argue that children's fiction offers sophisticated interventions into debates about what it means to be human, and in particular about humanity's relationship to animals and the natural world. In complicating questions of human identity, ecology, gender, and technology, Jaques engages with a multifaceted posthumanism to understand how philosophy can emerge from children's fantasy, disclosing how such fantasy can build upon earlier traditions to represent complex issues of humanness to younger audiences. Interrogating the place of the human through the non-human (whether animal or mechanical) leads this book to have interpretations that radically depart from the critical tradition, which, in its concerns with the socialization and representation of the child, has ignored larger epistemologies of humanness. The book considers canonical texts of children's literature alongside recent bestsellers and films, locating texts such as *Gulliver's Travels* (1726), *Pinocchio* (1883) and the *Alice* books (1865, 1871) as important works in the evolution of posthuman ideas. This study provides radical new readings of children's literature and demonstrates that the genre offers sophisticated interventions into the nature, boundaries and dominion of humanity.

LUKENS, Rebecca J., Jacquelin J. SMITH & Cynthia Miller COFFEL (eds.), **A Critical Handbook of Children's Literature**, Boston (Mass.), Pearson, 2013, xxxiii, 373 pages.

NIÈRES-CHEVREL, Isabelle & Jean PERROT (dir.), **Dictionnaire du livre jeunesse**, Paris, Éditions du Cercle de la librairie, 2013, 1008 pages.

Cet ouvrage, rédigé par 133 chercheurs, tous spécialistes du livre ou de la culture, est davantage qu'un simple dictionnaire ; sa vocation est aussi encyclopédique. 1034 notices consacrées aux auteurs, illustrateurs, maisons d'édition, grandes collections et 74 articles de fond traitent les thèmes, les styles et les apports les plus novateurs. Il est enrichi de 826 illustrations. Ce dictionnaire retrace, de la manière la plus exhaustive possible, une histoire qui s'étend de l'Ancien Régime jusqu'à aujourd'hui. 1008 pages - 133 auteurs - 826 illustrations - 1034 entrées.

OLIVIER-MEISSONNIER, Laurence, **Guerre et littérature de jeunesse (1913-1919) : analyse des dérives patriotiques dans les**

périodiques pour enfants, Paris, L'Harmattan, 2012, 409 pages.

Entre 1900 et 1933 quarante journaux pour enfants voient le jour, au nombre desquels *La Semaine de Suzette*, *l'Epatant*, *Fillette* avec leurs héros phares, Bécassine, Les Pieds Nickelés et Lili. Les périodiques comme les "Livres Roses de la guerre" de Larousse alimentent une paralittérature de "bourrage de crâne". En effet, la déclaration de la guerre en août 1914 donne une inflexion patriotique à ces publications alors avant tout récréatives. Elles vont devenir des vecteurs idéologiques polémiques tant par leur contenu nationaliste que par la forme contestée.

PERRIN, Raymond, **Fictions et journaux pour la jeunesse au XX siècle**, Paris, L'Harmattan, 2014, 558 pages.

Dans cette version augmentée, revue et corrigée en 2013, ce panorama chronologique unique des auteurs et collections de fictions pour la jeunesse du XXe siècle constitue un précieux outil de travail. Il espère affiner le regard de chacun sur les livres et les journaux de l'enfance et de l'adolescence. A distance des jugements esthétiques, historiques ou moralisateurs, cette rétrospective intègre la presse des jeunes, la BD, l'influence du cinéma, de la télévision ou des jeux vidéo.

PEDERZOLI, Roberta, **La Traduction de la littérature d'enfance et de jeunesse et le dilemme du destinataire**, Bruxelles, Berne, et al., Peter Lang, 2012, 313 pages.

SCHMIDT, Gary D., **Making Americans : Children's Literature from 1930 to 1960**, Iowa City, Iowa University Press, 2014, 314 pages.

SCHNEIDER, Anne, **La Littérature de jeunesse migrante : récits d'immigration de l'Algérie à la France**, Paris, L'Harmattan, (Espaces littéraires), 2013, 419 pages.

STRUVE-DEBEAUX, Anne & Mathilde LÉVÊQUE (dir.), **Littérature pour la jeunesse de l'entre-deux guerres : renouveau et mutation**, in *Strenae* [revue en ligne], no 6, 2013.

ULANOWICZ, Anastasia Maria, **Second-Generation Memory and Contemporary Children's Literature : Ghost Images**, New York, Routledge, (Children's Literature and Culture), 2013, 247 pages.

WU, Yan, **(Re)Imagining the World : Children's Literature's Response to Changing Times**, Berlin & Heidelberg, Springer, 2013, xvii, 157 pages.

Thats all folks !