

MARGINALIA

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SCIENCE-FICTION - FANTASTIQUE - FANTASY - ROMAN POLICIER
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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

BRAWLEY, Sean & Chris DIXON, **The South Seas : A Reception History from Daniel Defoe to Dorothy Lamour**, Lanham (MD), Lexington Books, 2015, xvii, 301 pages.

Beginnings: Defoe, Dampier, and Discovery -- America's South Seas -- Herman Melville's Pacific Imaginings -- San Francisco, Art, and Robert Louis Stevenson -- Finding New Guinea -- The Colonial Endeavor and Australia's South Seas -- The Fair, the Stage, and the Song -- The Great War and the Lost Generation -- A South Seas Education: Platform Speakers, National Geographic, and Margaret Mead -- South Seas Tourism -- Hollywood Encounters the South Seas -- Cinematic Escapes: The South Seas Adventure Film -- HMAV Bounty and the Great Depression -- Pardon My Sarong: The Arrival of Dorothy Lamour.

FRANCIS, Andrew, **Culture and Commerce in Conrad's Asian Fiction**, New York, Cambridge University Press, 2015, xvii, 228 pages.

GALLO, Claudio (ed.), **Il Corsaronero : rivista salgariana di letteratura popolare**, no 22, Verona, casa editrice Betelgeuse, 2015.

La monografia: S'avanza uno strano capitano: felicemente, Salgari. Verona celebra con la statua di Sergio Pasetto il suo scrittore più amato, a cura di Chiara Begnini e Nicola Ruffo, comprende i seguenti scritti: Salgari nel bronzo sorride alla vita, di Claudio Gallo&Giuseppe Bonomi; La vena malinconica di Emilio Salgari Intervista con Marzia Boldi, di Nicola Ruffo; L'eclettismo, la grazia intellettuale e lo spirito sognatore. Colloquio con Nicola Beber, di Chiara Begnini; «Lo volli che cammina, spavaldo, tra la gente». Sergio Pasetto e la statua di Salgari, di Chiara Begnini; Un viaggio nella Fonderia Artistica Fabris-F.lli Folla: un'officina dove si uniscono creatività, artigianato e modernità, di Nicola Ruffo.

Gli altri saggi del n. 22. Editoriale: L'editore, Una nuova sfida per la casa editrice Betelgeuse. **Testimonianze:** Simone Sarasso, Capitano... Il mio Salgari tra montagna, barbieri, pirati e un mare che non arrivava più. **Laboratorio:** Chiara Begnini, Combattere come Troiani, pensare come Greci, morire come Romani; Luca Crovi, Quando la fantasy si mescola con noir, western e action. La letteratura avventurosa di Joe Abercrombie; Beppe Muraro,

Incontro con un viandante: Pino Cacucci, i suoi libri, le sue storie, la sua scrittura; Claudia Mizzotti, Ritratti d'autore: presentare uno scrittore per parlare di sé. **Archivio:** Agostino Contò: L'abate Calvi, maestro di Emilio Salgari; Frammenti dal diario di Viaggio in Francia e lettera di Augusto Caperle. **Studi:** Nicola Neso, Casa Coloane. Ritratto di un immenso cantore della condizione umana. **Nugae:** Darwin Pastorin, Giovanni Arpino e Il carrozzone di Sandokan; Elena Pigozzi, Matilde Serao: volitiva, indipendente e, più ancora, senza peli sulla lingua; Maurizio Sartor, I ghost-writers delle Pampas. L'oscura e travagliata genesi de I Prigionieri delle Pampas. Profili bibliografici degli autori. **Notizie:** Cavalcando l'avventura, a cura di Gino Bedeschi, Giuseppe Cantarosa e Bartolo Tondini. **Segnalazioni bibliografiche.**

HECKEN, Thomas, Marcus S. KLEINER, André MENKE, **Popliteratur : eine Einführung**, Stuttgart, Metzler Verlag, (Lehrbuch), 2015, vii, 218 pages.

Aus dem Inhalt: Einleitung - Popliteratur, Literaturgeschichte, Literaturwissenschaft - Popkultur - Popdiskurs, Poptheorie - Pop-Poetik - Popliteraten (Rolf Dieter Brinkmann, Popautoren der 1960er, 1970er und 1980er Jahre, Rainald Goetz, Thomas Meinecke, Joachim Lottmann, Benjamin von Stuckrad-Barre, Christian Kracht, Sybille Berg, Popliteratur am Rande, Weitere Pop-Autoren seit den 1990er Jahren) - Bilanz und Ausblick - Anhang

RANAIVOSON & Valentina LITVAN (dir.), **Les Héros culturels : récits et représentations**, Saint-Maur-des-Fossés, Sépia, 2014, 208 pages.

Les contributions de ce volume examinent comment la littérature s'empare de personnages historiques ou légendaires pour les transformer, au gré des sociétés, des époques et des projets des écrivains, en héros voire en anti-héros. Elles sont issues d'un colloque international qui s'est déroulé à l'université de Lorraine, site de Metz.

SPECTOR, Scott, **Sex, Crime, and Utopia in Vienna and Berlin, 1860-194**, Chicago, The University of Chicago Press, mai 2016, 304 pages.

The book analyzes these sexual and criminal subjects on three levels: first, the expertise of scientists, doctors, lawyers, and scholars; second, the sensationalism of newspaper scandal and pulp fiction; and, third, the subjective ways that the figures themselves came to understand who they were.

VERNAY, Virginie (dir.), **Ça, c'est Choron**, Grenoble, Glénat, 2015, 380 pages.

Introduit par un texte de sa fille Michelle Bernier et de son « fils spirituel » Jean-Marie Gourio (créateur des Brèves de comptoir), ce livre abondamment illustré, raconte à travers des textes inédits de Cavanna, Delfeil de Ton, Berroyer, Lefred-Thouron, Bruno Gaccio, Henin-Lietard et des dessins de l'inénarrable Vuillemin, la vie et la carrière du professeur Choron. On y découvre les multiples facettes dont certaines méconnues de son talent, tour à tour écrivain,

journaliste, humoriste et même chanteur qui s'est produit à l'Olympia ! On en apprend également un peu plus sur « l'homme » : qui était vraiment Choron ?

Des célèbres « Jeux de cons » et « Fiches bricolages » aux nombreux photomontages et romans-photos, en passant par les unes emblématiques de Hara Kiri et Charlie Hebdo ou des anecdotes plus personnelles, découvrez tout de la vie de cet homme, à la fois iconique et énigmatique.

CINÉMA & TÉLÉVISION

ADAMS, Mike, **The Radio Boys and Girls : Radio, Telegraph, Telephone and Wireless Adventures for Juvenile Readers**, Jefferson, McFarland, 2016, 240 pages.

Series fiction about wireless and radio was a popular genre of young adult literature at the turn of the 20th century and an early form of social media. Before television and the Internet, books about plucky youths braving danger and adventure with the help of wireless communication brought young people together. They gathered in basements to build crystal sets. They built transmitters and talked to each other across neighborhoods, cities and states. By 1920, there was music on the air and boys and girls tuned in on homemade radios, often inspired by their favorite stories. This book analyzes more than 50 volumes of wireless and radio themed fiction, offering a unique perspective on the world presented to young readers of the day. The values, attitudes, culture and technology of a century ago are discussed, many of them still debated today, including immigration, gun violence and guns on campus, race, bullying and economic inequality.

BAILEY, Jason, **Tout ce que vous avez toujours voulu savoir sur Woody Allen**, Paris, Éditions Carpentier, 2015, 194 pages. Ed. or. : *The Ultimate Woody Allen Companion*.

BEAIL. Linda & Lilly J. GOREN (eds.), **Mad Men and Politics : Nostalgia and the Remaking of Modern America**, New York, Bloomsbury Academic, xiv, 311 pages.

The American Century I. Mad Men and Politics: Nostalgia and The Remaking of America Lilly J. Goren and Linda Beail III. If You Don't Like What They Are Saying, Change the Conversation: The Grifter, Don Draper, and the Iconic American Hero Lilly J. Goren III. The Power Elite and Semi-Sovereign Selfhood in post-War America Loren Goldman IV. Cash or Credit?: Sex and the Pursuit of Happiness Laurie Naranch Business and Identity V. Appearances, Social Norms, and Life in Modern America: Nationalism and Patriotism in Mad Men Lawrence Heyman VI. Going Groovy or Nostalgic: Mad Men and Advertising, Business, and Social Movements Kate Edenborg Those Seen and Not Seen, Heard and Not Heard VII. Masculinity and Its Discontents: Myth, Memory and the Future on Mad Men Denise Witzig VIII. "You Can't Be a Man. So Don't Even Try": Femininity and Feminism in Mad Men Natalie Fuehrer Taylor IX. Invisible Men: The Politics and

Presence of Racial and Ethnic "Others" in Mad Men Linda Beail Conclusion X. Tomorrowland: Contemporary Visions, Past Indiscretions Rebecca Colton Josephson Appendix I: Products of Mad Men Appendix II: Episodes of Mad Men Bibliography Author Biographies Index.

BLEITRACH, Danielle, **Bertold Brecht & Fritz Lang : le nazisme n'a jamais été éradiqué : sociologie du cinéma**, La Madeleine, Lettmotif, 2015, 397 pages. En collaboration avec Richard Gehrke, Nicole Amphoux & Julien Riebel.

COLLECTIF, **Trois grands du cinéma burlesque**, Paris, Éditions À Dos d'âne, (Des graines et des guides), 2015, 3 volumes, 46, 45, 43 pages.

Jacques Tati : le funambule du cinéma (Delphine Bertozzi et Demetra Nikolopoulou)

Georges Méliès, le magicien du cinéma (Zéno Bianu, Julia Perrin)

Charlie Chaplin, l'enchanteur du cinéma comique (Luc Baba, Pauline Sciot).

COLLECTIF, **Sam Peckinpah**, Paris, Capprici, 2015, 193 pages.

Three long critiques take a look back on his films, through three periods: from *The Deadly Companions* to *Major Dundee* (1961-1965) by Chris Fujiwara, from *The Wild Bunch* to *Pat Garrett and Billy the Kid* (1969-1973) by Emmanuel Burdeau, and from *Bring Me the Head of Alfredo Garcia* to *The Osterman Weekend* (1974-1983) by Christoph Huber. These texts are completed by a study of his TV works (by Jean-François Rauger), some short stories of the shootings and some interviews - including a brand new one with Peckinpah himself.

COSTES, Jean-Philippe, **Les Subversifs hollywoodiens : l'esprit critique du cinéma grand public**, Montréal & Paris, Liber, 2015, 490 pages.

Jean-Philippe Costes décrypte les oeuvres de ces metteurs en scène qui ont refusé l'esprit de système. Howard Hawks et George Cukor démythifient l'amour et ce sanctuaire des bonnes moeurs qu'est le domicile conjugal ; Quentin Tarantino souligne la totale absurdité de la vie, bousculant ainsi une Amérique qui confie depuis toujours sa destinée à Dieu ; David Fincher appelle à l'insurrection contre le capitalisme exubérant qui écrase les plus modestes ; Sydney Pollack dénonce les mensonges dont la collectivité abreuve l'individu ; Blake Edwards se moque de l'idéal égalitaire ; Stanley Kubrick filme la longue agonie de l'Homme pour mieux enterrer l'humanisme...

DJOUMI, Rafik, **Georges Lucas**, Paris, Huginn & Muninn, (Fantastik), 2016, 224 pages.

ENGLE, John, **Surfing in the Movies : A Critical History**, Jefferson (NC), McFarland, 2015, 260 pages.

Surfing has fascinated filmmakers since Thomas Edison shot footage of Waikiki beachboys in 1906. Before the 1950s surf craze, surfing showed up in travelogues or as exotic background for studio features. The arrival of *Gidget* (1959) on the big screen swept the sport into popular culture, but surfer-filmmakers were already featuring the day's best surfers in self-narrated two-reelers. Hollywood and independent filmmakers have produced about three dozen surf films in the last half-century, including the frothy *Beach Party* movies, *Point Break* (1991) and *Chasing Mavericks* (2012). From Bud Browne's earliest efforts to *The Endless Summer* (1966), *Riding Giants* (2004) and today's brilliant videos, over 1,000 surfing movies have celebrated the stoke. This first full-length study of surf movies gives critical attention to hundreds of the most important films.

ERNST, Christoph & Paul HEIKE, (dir.), **Amerikanische Fernsehserien der Gegenwart : Perspektiven der American Studies und der Media Studies**, Bielefeld, Transcript Verlag, 2015, 344 pages.

»Lost«, »The Wire«, »Mad Men«, »Breaking Bad«, »True Blood« usw. - die amerikanischen Fernsehserien der Gegenwart sind thematisch und formal-ästhetisch facettenreich und haben z.T. geradezu ikonischen Status. Doch was ist wirklich »neu« an den sogenannten »neuen Serien«? Inwiefern sind sie spezifischen kulturellen Schemata (cultural scripts) verpflichtet und welche kulturelle Arbeit leisten sie bei der Bewältigung von gesellschaftlichen Veränderungen und Krisenerfahrungen? Dieser Band versammelt deutsch- und englischsprachige Beiträge aus Medienwissenschaft und American Studies, die das Format anhand ausgewählter Beispiele einer medientheoretischen und kulturwissenschaftlichen Reflexion unterziehen.

FRAISSE, Philippe, **Un Jardin parmi les flammes : le cinéma de Terence Malick**, Aix-en-Provence, Rouge Profond, (Raccords), 2015, 235 pages.

FURBY, Jacqueline et Stuart JOY (eds.), **The Cinema of Christopher Nolan : Imagining the Impossible**, London, Wallflower Press, (Director's Cuts Series), 2015, 274 pages.

Acknowledgements_Notes on Contributors_Foreword: Are You Watching Closely?, by Will Brooker_Introduction: Dreaming a Little Bigger, Darling, by Stuart Joy_1. Developing an Auteur Through Reviews: The Critical Surround of Christopher Nolan, by Erin Hill-Parks_2. Cinephilia Writ Large: IMAX in Christopher Nolan's *The Dark Knight* and *The Dark Knight Rises*, by Allison Whitney_3. Nolan's Immersive Allegories of Filmmaking in *Inception* and *The Prestige*, by Jonathan Olson_4. Saints, Sinners and Terrorists: The Women of Christopher Nolan's *Gotham*, by Tosha Taylor_5. *Memento*'s Postmodern Noir Fantasy: Place, Domesticity and Gender

Identity, by Margaret A. Toth_6. Men in Crisis: Christopher Nolan, Un-truths and Fictionalising Masculinity, by Peter Deakin_7. Representing Trauma: Grief, Amnesia and Traumatic Memory in Nolan's New Millennial Films, by Fran Pheasant-Kelly_8. 'The dream has become their reality': Infinite Regression in Christopher Nolan's *Memento* and *Inception*, by Lisa K. Perdigao_9. Revisiting the Scene of the Crime: *Insomnia* and the Return of the Repressed, by Stuart Joy_10. 'You keep telling yourself what you know, but what do you believe?': Cultural Spin, Puzzle Films and Mind Games in the Cinema of Christopher Nolan, by Sorcha Ní Fhlainn_11. Stumbling Over the Superhero: Christopher Nolan's Victories and Compromises, by Todd McGowan_12. *Inception*'s Singular Lack of Unity Among Christopher Nolan's Puzzle Films, by Andrew Kania_13. *Inception*'s Video Game Logic, by Warren Buckland_14. On the Work of the Double in Christopher Nolan's *The Prestige*, by Kwasu David Tembo_15. No End in Sight: The Existential Temporality of *Following*, by Erin Kealey_16. Hearing Music in Dreams: Towards the Semiotic Role of Music in Nolan's *Inception*, by Felix Engel and Janina Wildfeuer_17. About Time Too: From *Interstellar* to *Following*, Christopher Nolan's Continuing Preoccupation with Time-Travel, by Jacqueline Furby_Index

GARCIA, Alberto N. (ed.), **Emotions in Contemporary TV Series**, New York, Palgrave Macmillan, 2016, 272 pages.

Introduction; Alberto N. García_PART I: THEORETICAL AND GENERAL APPROACH_1. Emotional Culture and TV Narrative; Alejandro García and Ana Marta González_2. The Emergence of 'Affect' in Contemporary TV Fictions; Robin Nelson_3. Moral Emotions, Antiheroes and the Limits of Allegiance; Alberto N. García_4. Group Empathy? A Conceptual Proposal, Apropos of *Polseres Vermelles*; Héctor Pérez López_PART II: COLLECTIVE IDENTITIES AND EMOTIONS_5. Women, Television and Feelings: Theorizing Emotional Difference of Gender in *SouthLand* and *Mad Men*; Elke Weismann_6. A Revolution in Urban Lifestyle: *Mad Men*'s Narrative Revisited as a Social Lab; Lourdes Flamarique_7. Performing Englishness: Postnational Nostalgia in *Lark Rise to Candleford* and *Parade's End*; Rosalía Baena_8. Nordic Noir - Location, Identity and Emotion; Gunhild Agger_PART III: GENRE AND EMOTIONS_9. Loss is Part of the Deal: Love, Fear and Mourning in TV Horror; Stacey Abbott_10. Apocalyptic Psychotherapy: Emotion and Identity in AMC's *The Walking Dead*; Kyle W. Bishop_11. *Homeland*: Fear and Distrust as Key Elements of the Post-9/11 Political-Spy Thriller; Pablo Echart and Pablo Castrillo_12. Emotions in *Star Trek* and *Battlestar Galactica*: What Makes us Human; Claudia Wassmann

MINI-DOSSIER LES FRÈRES COEN

ADAMS, Jeffrey, **The Cinema of the Coen Brothers : Hard-Boiled Entertainments**, London, Wallflower Press, 2015, 216 pages.

The films of the Coen brothers have become a contemporary cultural phenomenon. Highly acclaimed and commercially successful, over the years their movies have attracted increasingly larger audiences and spawned a subculture of dedicated fans. Shunning fame and celebrity, Ethan and Joel Coen remain maverick filmmakers, producing and directing independent films outside the Hollywood mainstream in a unique style combining classic genres like film noir with black comedy to tell off-beat stories about America and the American Dream. This study surveys Oscar-winning films, such as *Fargo* (1996) and *No Country for Old Men* (2007), as well as cult favorites, including *O Brother, Where Art Thou?* (2000) and *The Big Lebowski* (1998). Beginning with *Blood Simple* (1984), it examines major themes and generic constructs and offers diverse approaches to the Coens' enigmatic films. Pointing to the pulp fiction of Dashiell Hammett, James M. Cain, and Raymond Chandler, the study appreciates the postmodern aesthetics of the Coens' intertextual creativity.

ASSOULIE, Julie, **L'Amérique des frères Coen**, Paris, CNRS éditions, (Biblis : cinéma), 2015, 484 pages.

Les frères Coen, "réalisateur à deux têtes", tandem farouchement inclassable, paire prodigieuse révélée au grand public par *Arizona junior* (1987), dressent un tableau désopilant de l'Amérique profonde. Comédies, westerns, films noirs : les frères Coen ont subverti les conventions du film de genre pour créer un néo-cinéma ambitieux, nourri de clins d'oeil rétro aux séries B, aux grandes productions hollywoodiennes, au polar, et à la peinture réaliste américaine... Julie Assouly nous invite à un voyage passionnant au coeur de cet univers, cernant au plus près la vision coenienne d'une Amérique conçue comme un territoire où se confondent toujours l'histoire, le folklore et la fable. Losers magnifiques, voyous déjantés, hystériques au grand coeur, tueurs psychopathes, profs dépressifs : dans cette comédie humaine où la satire sociale le dispute à l'absurde et au tragique, les deux cinéastes racontent, film après film, les laissés-pour-compte du rêve américain et la perte d'innocence de la société contemporaine.

BERGAN, Ronald, **The Coen Brothers**, New York, Arcade Publishing, 2016, 360 pages. [2^e édition].

REDMON, Allen, **Constructing the Coens : From Blood Simple to Inside Llewyn Davis**, New York, Rowman & Littlefield, 2015, xviii,

173 pages.

"It's a problem of 'perception'": identifying the Coens' constructivist sensibility -- "You don't want to be tried and found wantin'": triggering the ongoing adaptation of the the Ladykillers -- "I will destroy him": negotiating the image in Barton Fink and Raising Arizona -- That gag's got whiskers on it: achieving narrative coherence in the Hudsucker proxy and The man who wasn't there -- "The coin don't have no say": examining intertextuality in the Hudsucker proxy, Intolerable cruelty, and No country for old men -- "A lotta ins, a lotta outs": interweaving genres in the Big Lebowski and O brother, where art thou? -- "Appearances can be deceptive" : investigating sexuality in O brother, where art thou?, Intolerable cruelty, and Burn after reading -- "I haven't done anything funny": scrutinizing gender in the Coens' arrangements of a bunch of men around one woman -- "Accept the mystery": resisting final construction and A serious man -- Conclusion.

HORBURY, Alison, **Post-feminist Impasses in Popular Heroine Television : The Persephone Complex**, New York, Palgrave Macmillan, 2015, viii, 217 pages.

Alison Horbury investigates the reprisal of the myth of Persephone - a mother-daughter plot of separation and initiation - in post-feminist television cultures where, she argues, it functions as a symptom expressing a complex around the question of sexual difference - what Lacan calls 'sexuation', where this question has been otherwise foreclosed. She takes four television heroines dramatizing this Persephone symptom - Ally McBeal, Sydney Bristow, Veronica Mars, and Meredith Grey - to show what is unconscious in this symptom, and identifies an impasse in feminist cultural criticisms as they respond to post-feminist cultures on the topic of 'woman'.

LEE, Julia Sun-Joo, **Our Gang : A Racial History of The Little Rascals**, Minneapolis, University of Minnesota Press, 2016, 328 pages.

LE GRAS, Gwénaëlle & Geneviève SELLIER (dir.), **Cinéma et Cinéphilie populaires dans la France d'après-guerre : 1945-1958**, Paris, Nouveau-Monde, 2015, 383 pages.

LEMONIER, Marc, **Le Monde des Tontons flingueurs et l'univers d'Audiard**, Paris, City éditions, 2015, 219 pages. [Petit dictionnaire façon puzzle]

LEVER, James, **Moi Cheeta : Mémoires recueillies par James Lever**, Paris, Nouvel Attila, 2015, 367 pages.

LOMBARD, Philippe, **101 voitures mythiques du cinéma**, Paris, les Éditions de l'Opportun, 2014, 219 pages.

MÜLLER, Jürgen, **Die besten TV-Serien. Von Twin Peaks bis House of Cards**, Frankfurt, et al., Taschen, 2015, 744 pages.

PEETERS, Benoît & Guy SCARPETTA, **Raoul Ruiz : le magicien**, Bruxelles, les Impressions nouvelles, 2015, 284 pages.

SASSEN, Claudia, **Larry Semon, Daredevil Comedian of the Silent Screen**, Jefferson (NC), McFarland, 2015, 264 pages.

Prior to his premature death from tuberculosis in 1928, Larry Semon was one of the most popular comics on the silent screen. For a time he rivaled comedy legends Charlie Chaplin, Harold Lloyd and Buster Keaton for fame and fortune. The son of magician Professor Zera the Great, Semon participated in many of his father's early performances. A talented youth, he worked as an illustrator and cartoonist before going into motion pictures with the Vitagraph Company. He soon became a Hollywood legend, responsible for his own stories, gags, acting and direction. The result of 30 years of research, this long overdue biography recognizes one of Hollywood's most overlooked auteurs. The author draws on numerous articles and contacts with Semon's family and friends, and screens many films previously believed to be lost.

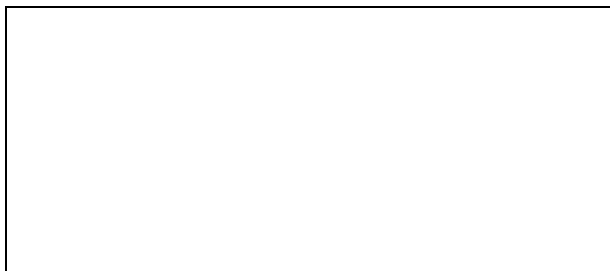
SHAPIRO, Michell E. & Tom JICHA, **The Top 100 American Situation Comedies**, Jefferson, (NC), McFarland, 2015, 292 pages.

This book attempts an objective ranking of the best 100 American sitcoms, based on a mathematical formula taking into account four factors: ratings, longevity, peer acceptance and spawning of other programs (spin-offs).__The authors considered a field of 377 series which met at least one of four criteria: aired for at least three seasons; rated among top 30 series in at least one season; received at least one major Emmy nomination; or spawned at least one other series. A critical essay is provided for each series, along with air dates and cast listings.

SHERMAN, Dale, **The Quentin Tarantino FAQ : Everything Left to Know about The original Reservoir Dog**, Milwaukee (WI), Applause Theatre & Cinema Books, 2015, xiii, 385 pages.

SOLOMON, Matthew, **The Gold Rush**, London, British Film Institute, 2015, 119 pages.

VANCHERI, Luc, **La Grande illusion : le musée imaginaire de Jean Renoir : essai d'iconologie politique**, Villeneuve-d'Ascq, Presses universitaires du Septentrion, (Arts du spectacle. Images et sons), 2015, 130 pages.



ROMANS ET FILMS POLICIERS



LITTÉRATURE

ANDERSON, Jean, Caroline MIRANDA & Barbara PEZZOTTI (eds.), **Serial Crime Fiction : Dying for More**, New York, Palgrave Macmillan, 2015, xii, 254 pages.

Introduction _PART I: THE SUM OF ITS PARTS: WHAT MAKES A SERIES?_2. Stephen Burroughs, Serial Offender; Jon Blandford_3. The Myth of the Gentleman Burglar: Models of Serialization and Temporality in Early Twentieth-Century Crime Fiction; Federico Pagello_4. 'More than the Sum of its Parts: Borges, Bioy Casares and the Phenomenon of the Séptimo Círculo Collection'; Carolina Miranda_5. Serializing Sullivan: Vian/Sullivan, the Série noire, and the effet de collection; Clara Sitbon, Marie-Laure Vuaille-Barcan and Alistair Rolls_6. Armed and Dangerous: Le Poulpe and the Formalization of French Noir; Pim Higginson_7. Acts of Violence: The World War II Veteran Private-Eye Movie as an Ideological Crime Series; Nick Heffernan_8. The Structure of the Whole: James Ellroy's LA Quartet Series; Steven Powell _PART II: AS TIME GOES BY: PROGRESSING THE SERIES_9. The Maturity of Lord Peter Wimsey and Authorial Innovation Within a Series; Brittain Bright_10. Series Fiction and the Challenge of Ideology: the Feminism of Sara Paretsky; Sabine Vanacker_11. From Conflicted Mother to Lone Avenger: Transformations of the Woman Journalist Detective in Liza Marklund's Crime Series; Kerstin Bergman_12. It's All One Book. It's All One World: George Pelecanos's Washington DC; Eduardo Obradó_13. Serializing Evil: David Peace and the Formulæ of Crime Fiction; Nicoletta Vallorani_14. The Flavour of the Street: The Factory Series by Derek Raymond; Anna Pasolini_15. Andrea Camilleri's Imaginary Vigàta, Between Formula and Innovation; Barbara Pezzotti _PART III: TRANPOSITION, IMITATION, INNOVATION_16. Sherlock Holmes in Hollywood: Film Series, Genre and Masculinities; Maysaa Jaber_17. Murder, Mayhem and Clever Branding: the Stunning Success of J.B. Fletcher; Rachel Franks and Donna Lee Brien_18. From flâneur to traceur?: Léo Malet and Cara Black Construct the PI's Paris; Jean Anderson_19.

The City Lives in Me: Connectivity and Embeddedness in Australia's Peter Temple and Shane Maloney; Carolyn Beasley_20. 'She's pretty hardboiled, huh?' Rewriting the Classic Detective in Veronica Mars; Taryn Norman_21. 'Exspecta Inexspectata': The Rise of the Supernatural in Hybrid; Detective Series for Young Readers; Lucy Andrew

ARISTODEMOU, Maria, Fiona MACMILLAN & Patricia TUITT (eds.), **Crime Fiction and the Law**, New York & London, Routledge, & Abingdon, Birbeck Law Press, mai 2016 [sous presse]

This book opens up a range of important perspectives on law and violence by considering the ways in which their relationship is formulated in literature, television and film. Employing critical legal theory to address the relationship between crime fiction, law and justice, it considers a range of topics, including: the relationship between crime fiction, legal reasoning and critique; questions surrounding the relationship between law and justice; gender issues; the legal, political and social impacts of fictional representations of crime and justice; post-colonial perspectives on crime fiction; as well as the impact of law itself on the crime fiction's development.

ASCARI, Maurizio & Stephen KNIGHT (eds.), **From the Sublime to City Crime**, Monaco, LiberFaer, 2015, 297 pages.

Maurice Hindle, "Theatres of calamity: Godwin, Burke, and the language of gothic": __Katie Garner, "Mary Wollstonecraft's Sublime crimes": __Alessandra Calanchi, "Tender is the wild: subliminal soundscapes and the aural sublime in Charles Brockden Brown's proto-crime fiction": __Matthew McGuire, "Crime fiction and the radical Sublime: Godwin, Hogg and De Quincey": __Maurizio Ascari, "In pursuit of the Sublime: De Quincey and the Romantics' metaphysical conception of crime": Struan Sinclair, "'An apartment so bedizened': Edgar Allan Poe's superperceivers": Giacomo Mannironi, "Criminal ambitions: the young Balzac and the influence of British Romanticism": Yvonne Leffler, "Early crime fiction in Nordic literature": __David Levente Palatinus, "Primum non nocere - Autopsy, 'bad medicine' and the body in the Eighteenth and Nineteenth centuries": __Heather Worthington, "Repression and transgression in Samuel Warren's 'The Bracelets' and 'Passages from the Diary of a Late Physician': Stephen Knight, "The mysteries of the cities and the myth of urban Gothic": __Anna Kay, "The black ghost of Bermondsey: Maria Manning and the popular Sublime":

BERTINETTI, Paolo (dir.), **Spy Fiction : Un generi per grandi autori**, Torino (Turin) Casa Editrice Nuova Trauben, 2014, 161 pages.

Gli articoli e i saggi raccolti in questo volume riguardano un "genere" che con molta difficoltà e solo in tempi relativamente recenti la critica accademica (che addirittura fa fatica a riconoscere la dignità delle letterature postcoloniali) è riuscita a considerare, per la produzione che lo merita, come qualcosa di più che banale trivialliteratur. Anche per l'imbarazzo puritano nei confronti del suo

oggetto, lo spionaggio, che è percepito come qualcosa di "immorale": al punto che anche i suoi estimatori inglesi e americani spesso, invece di usare l'espressione spy fiction, parlano di espionage literature, usando la versione inglese della parola francese "espionnage" (pardon my French!). È vero che larga parte della produzione che rientra nel genere della spy story è priva di valore letterario – e non pretende di averne. Ma è anche vero che nell'ambito di questo popolarissimo genere molti sono i lavori che hanno piena dignità letteraria e che alcuni di essi sono veri capolavori; ed è vero che il genere merita comunque una qualche attenzione critica. I saggi qui raccolti intervengono su un piccolo numero di testi e autori di spy fiction, offrendo però un essenziale panorama di alcuni dei suoi aspetti più interessanti.

Saggi di Paolo Bertinetti, Paola Carmagnani, Andrea Carosso, Irene De Angelis, Paola Della Valle, Sonia Di Loreto, Letizia Exartière, Lucia Folena, Nadia Priotti, Chiara Simonigh

BESNIER, Lionel, **L'Argot du polar : cadavre exquis de la Série Noire**, Paris, Gallimard, (Folio), 2015, 256 pages. Avec des illustrations d'Adam Hayes.

«Quand elle vire au noir, la langue verte a des trouvailles de génie. Un imaginaire sans cesse réinventé ancré dans le réel, tantôt lyrique, tantôt cru, toujours imagé, souvent pudique et bien plus poétique qu'on ne le dit jamais. Les prostituées sont des chandelles au coin des rues. La boustifaille tombe dans le cimetière à poulets et il arrive que l'on paye en tendresse. Lire Auguste le Breton, Albert Simonin ou Ange Bastiani, c'est se régaler de cette langue verte bien pendue qui a fertilisé l'ordinaire, déjà si riche, du français». Lionel Besnier.

CASTAGNINO, Angelo, **The Intellectual as Detective : from Leonardo Sciascia to Roberto Saviano**, New York, Frankfurt, et al., Peter Lang, 2015, 194 pages.

The Intellectual as a Detective: From Leonardo Sciascia to Roberto Saviano offers a fresh perspective on both Italian crime fiction and the role of the intellectual in Italian society. By analyzing the characterization of men of culture as investigators, this book addresses their social commitment in a period that goes from the Sixties to today. The connection it establishes between fiction and real life makes this book an interesting addition to the debate on crime literature and its social function in Italy. The detectives created by Sciascia, Eco, Pasolini, Saviano and other novelists foster a reflection on how the narrative aspect of characterization has been used in connection with a historical perspective.

DESNAIN, Véronique (dir.), **Le Polar en Europe : réécritures du genre, dans Itinéraires**, (Littérature, texte, culture) n° 2014-3.

Véronique Desnain : Présentation

Natacha Levet : L'écrivain et le marginal : postures d'auteurs de polar français

Élise Hugué-Léger : Naissance et mort de l'auteur : les

investigations d'Amélie Nothomb

Simon Kemp : Le Nouveau Roman et le roman policier : éloge ou parodie ?

Marc Lits : De la « Noire » à la « Blanche » : la position mouvante du roman policier au sein de l'institution littéraire

Gill Plain : Structures of Authority: Post-war Masculinity and the British Police

Andrea Hynynen : Corps déviants dans le roman policier français : transgressions et/ou réitérations de normes genrées

Véronique Desnain : Le polar, du fait divers au fait d'histoire

Vincent Platini : « Je vous suis inaccessible » : lettres et romans policiers sous le Troisième Reich (1933-1945)

David Platten : Partners in Crime: Readers, Translators, Characters and the Promotion of a Genre.

GOULET, Andrea, **Legacies of the Rue Morgue : Science, Space, and Crime Fiction in France**, Philadelphia, University of Pennsylvania Press, 2016, 304 pages.

Taking Edgar Allan Poe's 1841 "The Murders in the Rue Morgue" as an inaugural frame, Andrea Goulet traces shifting representations of violence, space, and nation in French crime fiction from serial novels of the 1860s to cyberpunk fictions today. She argues that the history of spatial sciences —geology, paleontology, cartography —helps elucidate the genre's fundamental tensions: between brutal murder and pure reason; historical past and reconstructive present; national identity and global networks.

GOURDON, Michel, **Les Espionnage**, Puteaux, Association des Amis de Michel Gourdon, 2015, 240 pages. [Tirage limité à 300 exemplaires numérotés]

Michel Gourdon (1925-2011) fut le principal illustrateur des couvertures aux éditions Fleuve Noir jusqu'en 1978. Il reste une grande référence pour les amateurs de polar. Une conférence sur Michel Gourdon et une exposition de gouaches originales ont fait partie des animations du festival Polar Cognac 2015, c'est dire qu'il est encore et toujours d'actualité. L'Association des Amis de Michel Gourdon continue à perpétuer sa mémoire et son œuvre.

Elle vient de publier en édition limitée à 300 exemplaires numérotés "Les ESPIONNAGE de Michel Gourdon", ouvrage de 240 pages consacré aux illustrations de Gourdon pour la collection Espionnage du Fleuve Noir entre 1950 et 1978. Plus de 1400 romans de cette collection ont bénéficié de couvertures signées M.Gourdon. Pour rendre compte de cette mosaïque, le livre présente, parmi plus de 680 illustrations, des couvertures introuvables et des reproductions de gouaches originales qui rendent perceptibles jusqu'au tracé du pinceau, le talent de Gourdon. Album quadri - Dos cousu collé - Format 210 x 297 mm - 240 pages - Impression offset sur papier couché 150 gr. - Couverture cartonnée. Comment commander le livre ? Par courrier : Prix 30€ + frais de port 6€, soit un chèque de 36 € à libeller à l'ordre de "Association des Amis de Michel Gourdon" et adresser à :

Association des Amis de Michel Gourdon - 2 rue Rousselle - 92800 PUTEAUX.

ALIBIS 56

Polar, Noir & Mystère

**L' Anthologie permanente du polar
(la québécoise - à ne pas confondre avec la
revue *Alibi*, publiée en France)**

Spécial : liberté d'expression

Au sommaire du **numéro 56** (Automne 2015, vol. 14, no 4), des nouvelles de Geneviève Blouin, Martine Latulippe, Hugues Morin, Jean-Jacques Pelletier et Richard Ste-Marie. Des articles de Jean-Jacques Pelletier, Richard Ste-Marie. Une entrevue de Pascale Raud avec Emile Martel. Une revue des films par Christian Sauvé, un panorama des publications récentes par Norbert Spehner et des critiques de livres par Martine Latulippe, Morgane Marvier, Francine Pelletier et Norbert Spehner.

Alerte rouge : faute de financement adéquat, Alibis est menacée de disparition. Elle a besoin de vos abonnements. Ça peut se faire en ligne, sans douleur !

Site internet de la revue

www.revue-alibis.com

A SIGNALER

NYELA, Désiré, **La Filière noire. Dynamique du polar « made in Africa »**, Paris, Honoré Champion, 2015, 280 pages.

Alors qu'il fait le bonheur de lecteurs amateurs de littérature populaire en Europe et en Amérique depuis sa naissance au dix-neuvième siècle, le roman policier débarque en Afrique un siècle plus tard où il connaît aujourd'hui un développement spectaculaire. Apanage de quelques auteurs spécialisés au départ, il est désormais pratiqué par tous, y compris par des auteurs issus de la littérature majuscule, connus pour d'autres inspirations. L'engouement pour ce genre – pourtant marginal mais qui a désormais droit de cité – ne s'explique pas seulement par le fait qu'il offre de singulières perspectives sur l'*homo africanus* vu à travers le prisme d'une réalité criminelle ; il marque tout aussi bien la volonté des polaristes africains de s'investir dans le genre et de le renouveler tant par la mise en exergue de problématiques culturelles inhérentes à la sociologie de leur environnement que par l'exploitation du potentiel illimité des ressources d'une narrativité orale. Telle est ici dressée la cartographie d'un territoire jusque-là inconnu, mais qu'arpentent sans complexe les auteurs de cette filière noire, membres à part entière de la grande famille du polar.

ROBINSON, Michelle, **Dreams to Dead Bodies : Blackness, Labor, and the Corpus of American Detective Fiction**, Ann Arbor, University of Michigan Press, (Class : Culture), 2016, 272 pages.

Dreams for Dead Bodies traces the lineage of the genre of detective fiction back to unexpected texts: experimental works on the margins of what we recognize as classical

detective fiction today. It shows that authors like Edgar Allan Poe, Mark Twain, Pauline Hopkins, and Rudolph Fisher drew on detective fiction's puzzle-elements to wrestle with complicated questions about race and labor in the United States, such that the emergence of detective fiction is itself bound to a history of interracial conflicts and labor struggles.

Dreams for Dead Bodies demonstrates that 19th - and early 20th-century American literature was broadly engaged with detective fiction, and that authors rehearsed and refined its formal elements in literary works typically relegated to the margins of the genre. By looking at these margins, the book argues, we can better understand the origins and cultural functions of American detective fiction.

A PROPOS DES AUTEURS

ALDOUS, Steve, **The World of *Shaft* : A Complete Guide to the Novels, Comic Strip, Films and Television Series**, Jefferson (NC), McFarland, 2015, 268 pages.

Mention *Shaft* and most people think of Gordon Parks' seminal 1971 film starring Richard Roundtree in a leather coat, walking the streets of Manhattan to Isaac Hayes' iconic theme music. But the black private dick who inspired the blaxploitation film genre actually made his debut on the printed page as the creation of a white novelist. Ernest Tidyman was a seasoned journalist down on his luck when he decided to try his hand at fiction. *Shaft* was the result, giving Tidyman the break he was looking for. He went on to become an Academy Award winning screenwriter and respected film producer. Based on extensive research of Tidyman's personal papers, this book tells the story of *Shaft* from the perspective of his creator. The author provides new insight and analysis of the writing of the *Shaft* novels, as well as the production of the films and TV series. First-ever coverage of the forgotten *Shaft* newspaper comic strip includes previously unseen artwork. Also included is *Shaft*'s recent reappearance on the printed page, in both comic book and prose form.

ASHLEY, Mike, **Aventures in *The Strand* : Conan Doyle and *The Strand* Magazine**, London, British Library, 288 pages.

For almost forty years from 1891 until his death in 1930, almost 300 contributions by Doyle were published in *The Strand*, including 120 stories, 9 serialised novels, and dozens of other items including poetry and interviews. This was a considerable proportion of his total writing output, and it is impossible fully to appreciate Conan Doyle's artistic development without considering the context of *The Strand*, as the magazine published almost all of his most memorable and important stories.

This book charts his outlook and views, examines his shifting reputation during his lifetime, and assesses how Doyle's contributions to *The Strand* fit into his overall output as a writer. *Doyle and The Strand* helped each other to build a successful reputation, together establishing

detective fiction as a distinct genre and leading to the growth of the popular fiction magazine as an important medium in the early 20th century.

CURRAN, Jon & Tom ADAMS, **Tom Adams Uncovered : The Art of Agatha Christie**, New York, HarperCollins, 2016, 240 pages.

The story of one of the world's greatest cover artists told through his iconic 1960s and 1970s Agatha Christie paperback designs, which influenced a generation of readers and artists. Includes a variety of other art and illustration from his 50 year career.

The Agatha Christie covers painted by Tom Adams constitutes probably the most famous body of paperback art ever produced by a single artist. Between *A Murder Is Announced* in 1962 and *Miss Marple's Final Cases* in 1979, Tom was commissioned by Fontana in the UK and Pocket Books in the USA to paint covers for almost every Agatha Christie book, most of them more than once, totalling around 150 different paintings over two decades. They have been reproduced in many languages all over the world, defining the style of paperback artwork throughout the sixties and seventies and influencing a generation of artists and designers ever since.

GREEN, Julius, **Curtain Up : Agatha Christie. A Life in Theatre**, New York & London, Harper, 2015, 624 pages.

Published in celebration of Agatha Christie's 125th birthday, *Curtain Up!* is an essential purchase for Agatha Christie fans worldwide. Everyone knows that *The Mousetrap* is the world's longest-running play, but this first ever book dedicated to Agatha Christie as a playwright tells how Christie prevailed against the male-dominated establishment to be the only woman to have three plays in the West End at the same time and became the most popular and successful female playwright in the world.

JAMESON, Fredric, **Raymond Chandler : The Detections of Totality**, New York, Verso, 2016, 96 pages.

Fredric Jameson offers an interpretation of Chandler's work based on reconstructing both the context in which it was written and the social world or totality it projects. Chandler's invariable setting, Los Angeles, appears both as a microcosm of the United States and a prefiguration of its future: a gigantic city built on deliberately ignoring nature, broken into a multitude of private worlds. But this essentially urban and spatial work seems also to be drawn towards

MANSELL, Henning, **Sable mouvant : fragments de ma vie**, Paris, Seuil, 2015, 351 pages.

Quand en janvier 2014, Henning Mankell apprend qu'il est atteint d'un cancer grave, il entame un "journal de bord" qu'il tiendra durant les 5 mois de traitement jusqu'à l'annonce d'une rémission. Le résultat : un texte hybride foisonnant, constitué de 67 fragments qui fait souvent référence - mais pas seulement - aux moments où sa vie a

basculé, ce qu'il appelle "le sable mouvant", et où surmontant la tentation du gouffre, il a organisé sa résistance, suivi de la chimiothérapie, jusqu'à l'annonce du répit salvateur. Il s'agit plutôt d'un déferlement prolifique, libre et ordonné à la fois, dont le fil conducteur est Mankell lui-même - sa perception du monde, de la vie, de la mort, de sa propre histoire et de celle de l'humanité, une perception transformée par l'épreuve, au fil de ces quelques mois.

MOLINARO, Nina L., Policing Gender and Alicia Giménez Bartlett's Crime Fiction, Farnham (Surrey) 7 Burlington (VT), Ashgate, (New Hispanism : Cultural and Literary Studies 2015, 175 pages.

Alicia Gimenez Bartlett's popular crime series, written in Spanish and organized around the exploits of Police Inspector Petra Delicado and Deputy Inspector Fermin Garzon, is arguably the most successful detective series published in Spain during the previous three decades. Nina L. Molinaro examines the tensions between the rhetoric of gender differences espoused by the woman detective and the orthodox ideology of the police procedural. She argues that even as the series incorporates gender differences into the crime series formula, it does so in order to correct women, naturalize men's authority, sanction social hierarchies, and assuage collective anxieties.

A SIGNALER :

NAUGRETTE, Jean-Pierre, Détections sur Sherlock Holmes, Cadillon, le Visage vert, 2015, 310 pages.

Sous le regard admiratif du Dr Watson, Sherlock Holmes apparaît souvent comme lecteur de manuscrits, de cryptogrammes, de documents dans lesquels il déchiffre un sens caché. Le célèbre détective de Conan Doyle examine à la loupe les «_signes, traces, pistes_» (Carlo Ginzburg) que recèle le grand livre du monde_: il incarne un type de lecture attentive à la «_signature des choses_» (Giorgio Agamben). De son côté, le lecteur de romans policiers est selon Jorge Luis Borges soupçonneux, au sens où il traque la véracité des récits et des énoncés qui lui sont proposés. La version des faits qui clôt l'enquête est-elle parfaitement fiable_? Certains indices ne sont-ils pas cachés, ou trompeurs_? Ces **Détections sur Sherlock Holmes**, qui couvrent tout le canon holmésien, transforment le lecteur en détective capable d'enquêter, avec sa propre méthode d'investigation, sur un univers où l'analyse logique le dispute aux tours de passe-passe, au déguisement, à la mystification. Si pour Borges «_la solution du mystère_» est «_toujours inférieure au mystère lui-même_», le lecteur peut à son tour se transformer en détective du mystère.

PETERS, Elizabeth & Kristen WHITBREAD, Amelia Peabody's Egypt, New York, William Morrow, juillet 2016, 336 pages.

The Egypt that so enticed and enchanted intrepid archaeologist-sleuth Amelia Peabody in the late nineteenth and twentieth centuries was a place of wonder, mystery, danger, and the lure of antiquity. Now, with this monumental volume of Egyptian culture, history, and

arcana, readers will be able to immerse themselves in the great lady's world more completely than ever before.

Containing nearly 600 black-and-white photographs and illustrations, and articles by numerous experts, Amelia Peabody's Egypt sparkles with unforgettable glimpses of the exotic and the bizarre, the unusual and the unfamiliar -- a treasure trove that overflows with Egyptological riches, along with wonderful insights into the culture and mores of the Victorian era, including the prevalent attitudes on empire, fashion, feminism, tourists, servants, and much more.

RICHTER, Karin & Burkhard FUCHS, Eric Kästners literarische Welten und ihre Verfilmungen : Emil und die Detektive und Die Konferenz der Tiere im historischen und medialen Kontext ; Modelle und Materialien für den Literaturunterricht, Baltmannsweiler, Schneider Verlag Hohengehren, 2015, 147 pages.

ROEGIERS, Patrick, L'autre Simenon, Paris, Grasset, 2015, 304 pages. [roman biographique]

Frère cadet de Georges Simenon, Christian fut élevé à ses côtés par une mère bigote qui le chérissait et traitait son aîné d'incapable._Proie idéale pour le rexisme, parti d'extrême-droite fondé en Belgique par Léon Degrelle, braillard intarissable, Christian s'égara dans la collaboration et participa activement à une effroyable tuerie._De son côté, Georges menait la vie de château en Vendée. Livres à succès, femmes et films. Comment se défaire de ce frère encombrant qui allait salir sa réputation? _Christian, se sachant condamné à mort, s'engagea dans la Légion et disparut sans laisser de traces ..._Portrait croisé de deux êtres au destin opposé, *L'autre Simenon* est un roman à double face, où la mise en lumière de l'un révèle la part d'ombre de l'autre. C'est aussi le portrait d'une époque. Un tableau de faits troublant, porté par une langue implacable, qui parle du passé pour mieux dire le présent.

SIMENON, Pierre, De père à père, Paris, Flammarion, 2015, 336 pages.

De père à père est un voyage dans l'espace et le temps, où les paysages et sensations de la route alternent avec les images, émotions et leçons du passé. Dans ce dialogue posthume avec un père pas comme les autres, Pierre Simenon livre son testament sentimental et familial.

WARD, Nathan, The Lost Detective : Becoming Dashiell Hammett, New York, (NY), Bloombury, 2015, xxi, 214 pages.

Based on original research across the country, *The Lost Detective* is the first book to illuminate Hammett's transformation from real detective to great American detective writer, throwing brilliant new light on one of America's most celebrated and remembered novelists and his world.

CINÉMA & TÉLÉVISION

DECOBERT, Lydie, **La Corde musicale d'Alfred Hitchcock**, Paris, L'Harmattan, 2015, 214 pages.

Musique et crime ne se dissocient pas dans le cinéma hitchcockien. La musique joue un rôle déterminant dans la narration : elle déclenche le soupçon, trahit un meurtrier, place une héroïne en danger de mort, révèle un repaire de bandits ou attise la furie d'oiseaux ravageurs. Elle se fait métaphore de l'innocence ou incarnation de l'infini. Comment "la corde musicale" d'Alfred Hitchcock se manifeste-t-elle ? La musique mise en scène scande la montée de la tension, dynamise les images, découpe les séquences ; elle inspire des processus de développement.

FARGHALY, Nadine (ed.), **Gender and the Modern Sherlock Holmes : Essays on Film and Television Adaptations Since 2009**, Jefferson (NC), McFarland, 2015, 260 pages.

Introduction (Nadine Farghaly) 1_The Evolution of Sherlock Holmes: An Examination of a Timeless Figure Amid Changing Times (Greg Freeman) 7_There's a Name Everyone Says: Irene Adler and Jim Moriarty in Sherlock (Benedick Turner) 21_Return of "the woman": Irene Adler in Contemporary Adaptations (Rhonda Lynette Harris Taylor) 40_"Of dubious and questionable memory": The Collision of Gender and Canon in Creating Sherlock's Postfeminist Femme Fatale (Maria Alberto) 66_"Feeling Exposed?" Irene Adler and the _Self-Reflective Disguise (Katharine McCain) 85_I Am Sherlocked: Adapting Victorian Gender and Sexuality in "A Scandal in Belgravia" (Lindsay Katzir) 98_The Woman and the Napoleon of Crime: Moriarty, Adler, Elementary (Joseph S. Walker) 118_Joan for John: An Elementary Choice (Elizabeth Welch) 133_Joan Watson: Mascot, Companion and Investigator (Lucy Baker) 146_Conflations of "Queerness" in 21st Century Adaptations (Ayaan Agane) 160_A Questionable Bromance: Queer Subtext, Fan Service and the Dangers of Queerbaiting in Guy Ritchie's Sherlock Holmes and A Game of Shadows (Hannah Mueller) 174_Sherlocked: Homosociality and (A)Sexuality (Karma Waltonen) 192_The Veneration of Violation in Sherlock (Zea Miller) 208_"Now, Watson, the fair sex is your department": The BBC's Sherlock and Interpersonal Relationships (Kathryn E. Lane) 223

GONZALEZ DEL POZO, Jorge, **Adicciones en la gran pantalla : drogas ilegales en el cine español desde el fin del franquismo hasta los inicios del s. XXI**, Madrid, Editorial Fundamentos, 2015, 238 pages.

LINDOP, Samantha, **Postfeminism and the Fatale Figure in Neo-Noir Cinema**, London, Palgrave Macmillan, 2015, 199 pages.

Lindop explores the earliest instances of *noir*, challenging some of the assumptions attached to the figure of that era, through to the most recent postmillennial phase of neo-noir



production. She considers the multifaceted interactions between the histories, origins, and conventions of characters and genres, and the way these interweave into contemporary interpretations. In doing so, Lindop compellingly engages with current critical debates about dominant postfeminist discourse, particularly in relation to sexuality, nostalgia, aging, race, girlhood, and the postfeminist man. These themes are considered through close readings of the films *Mulholland Drive*, *Chloé*, *Deceived*, *Sin City*, *Descent*, *Stoker*, *Hard Candy*, *Brick*, *Taking Lives*, *Mr Brooks*, and *In the Cut*.

LORECK, Janice, **Violent Women in Contemporary Cinema**, New York, Palgrave Macmillan, 2016, 200 pages.

Violent Women in Contemporary Cinema explores the representation of homicidal women in six contemporary films: *Antichrist* (Lars von Trier, 2009), *Trouble Every Day* (Claire Denis, 2001), *Baise-moi* (Coralie Trinh Thi and Virginie Despentes, 2000), *Heavenly Creatures* (Peter Jackson, 1994), *Monster* (Patty Jenkins, 2003) and *The Reader* (Stephen Daldry, 2008). Violent women in cinema pose an exciting challenge to viewers—when women kill, they overturn cultural ideas of 'typical' feminine behaviour. Janice Loreck explores how cinema creatively depicts the violent woman in response to this challenge.

MCCARRON, Bernard, **The Paradigm Case : The Cinema of Hitchcock and the Contemporary Visual Arts**, Berlin, Bruxelles, et al., Peter Lang, 2015, xii, 312 pages.

Contents: Mapping the Field of Hitchcockian Appropriation – Found Footage in Flames: Matthias Müller and Christoph Girardet's *Phoenix Tapes* – The Essay-Film (Expanded): Johan Grimonprez's *Double Take* – Horror in Real-Time: Douglas Gordon's *24 Hour Psycho* – Participatory Remaking: Pierre Huyghe's *Remake* – Screening Memory: Atom Egoyan's *Evidence* / *Felicia's Journey*.

STAFFORD, Nikki, **Investigating Sherlock : The Unofficial Guide**, Toronto, ECW Press, 2015, 229 pages.

TAYLOR, Tadhg, **Masters of the Shoot-Em-Up : Conversations with Directors, Actors, and Writers of Vintage Action Movies and Television Shows**, Jefferson (NC), McFarland, 2015, 240 pages.

This collection of interviews features American, British and Australian writers, directors and actors recounting their notable work in the action genre and the fun of blowing things up. Action movies and television series from 1950s to the mid-1980s are covered, with the main focus on the 1960s and 1970s—the era of *Bullitt*, *Mannix* and *The Professionals*. Twenty-five interviewees discuss their career highlights, including writers Richard Harris (*The Saint*) and Leigh Chapman (*The Octagon*), directors Stewart Raffill (*High Risk*), Michael Preese (*T.J. Hooker*) and Robert M. Lewis (*Kung-Fu*), and actors Tony Russel (*Peter Gunn*) and Peter Mark Richman (*Combat!*).

A SIGNALER : SOUTENANCE DE THÈSE

SIEJKA, Monika, **Morphogénèse du héros dans les séries policières américaines (1968-2008)**, thèse présentée sous la direction de Sylvie Dallet, Université de Versailles, Saint-Quentin-en-Yvelines (lundi le 23 novembre 2015).

A l'instar de Shéhérazade qui devait tenir le Sultan en haleine afin de survivre, les séries télévisées policières se doivent de capter l'attention du téléspectateur afin de connaître plusieurs saisons. Nous questionnons les multiples morphogénèses des héros des séries policières américaines qui ont rencontré un grand renouvellement stylistique et un succès mondial entre 1968 et 2008 autour de la promesse de justice du héros policier. Nous interrogeons les transformations des modes de construction et de réception interactives du héros provoquées par la montée en puissance des réseaux sociaux. A la différence du Sultan qui était assujéti à sa conteuse, le téléspectateur ne participerait-il pas dorénavant à la construction de la représentation du héros non sans projeter sa propre intimité ?

DOSSIER : JAMES BOND 007

A l'occasion de la sortie de 007 Spectre, les éditeurs nous inondent de produits dérivés, plus ou moins intéressants dont de nombreux livres-gadgets (les filles de Bond, les voitures de Bond, les montres de Bond, et j'en passe...



BRUN, Frédéric, **James Bond Cars**, Vanves, Hachette & Paris, EPA, (EPA Spectacle), 2015, 191 pages.

BRUN, Frédéric, **James Bond Girls**, Vanves, Hachette & EPA, (EPA Spectacle), 2015, 192 pages.

BUCKLAND, Damien M., **James Bond : The Evolution of Bond**, CreateSpace, 2015, 132 pages.

COLLECTIF, **Les Archives de Bond. Édition SPECTRE**, Paris, Taschen France, 2015, 624 pages.

COLLECTIF, **Tout sur Bond**, Paris, Huginn & Muninn, 2015, 192 pages.

COLLECTIF, **James Bond : la boîte de 100 cartes postales**, Paris, Huginn & Muninn, 2015.

COLLECTIF, **El libro de Bond**, Planeta De Agostini Comics, 2015, 160 pages.

COLLECTIF, **Le Style 007**, Paris, Huginn & Muninn, 2015, 320 pages.

COLLECTIF, **Bon, James Bond**, New York, Time Inc Specials (Life), 2015, 98 pages.

CORK, John & Collin STUTZ, **James Bond : l'encyclopédie**, Paris, Gründ, (Reportages), 2015, 352 pages.

DOSSIER, **Le Monde de James Bond**, in **Géo Extra Spécial 007**, 2015.

DUPRAT, Jean-Antoine, **James Bond : 101 voitures de légende**, Paris, Éditions de l'Opportun, 2015, 222 pages.

DUPRAT, Jean-Antoine, **James Bond dans le spectre géopolitique ; de la guerre froide à la guerre cybernétique**, Paris, L'Esprit du temps, 2015, 272 pages.

DURANT, Philippe, **Le petit James Bond illustré**, Paris, Nouveau Monde, (Cinéma), 2015, 208 pages.

ELLIS, Robert, **James Bond : secrets et complots**, Paris, Pages ouvertes, 2015, 120 pages.

EVIN, Guillaume, **James Bond est éternel**, Paris, le Poche du moment, 2015, 215. Préface de Roger Moore.

EVIN, Guillaume, **L'Encyclopédie James Bond**, Paris, Hugo Image, 2015, 224 pages.

GARCIA TEJERO, Juan, **Su nombre es Bond James Bond. Parte II : las películas de la era Connery**, Markham (ONT), Bookland Press Editores, 2015, 320 pages.

JACKE, Andreas, **Mein Name ist Bond – James Bond : eine filmpsychoanalytische Studie**, Giessen, Lahn, Psychozial-Verlag, 2015, 250 pages.

JOSEPH, François, **Les Cocktails de James Bond**, Paris, Télémaque, 2015, 72 pages.

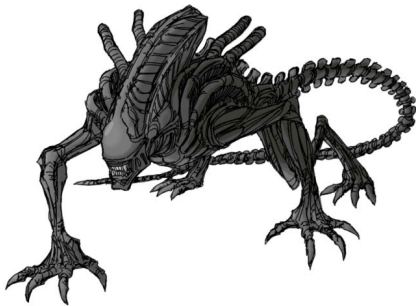
LIEVAIN, Frédéric, **James Bond, l'espion qui aimait les montres**, Paris, Le Cherche Midi, 2015, 175 pages.

DERNIERE HEURE

LHOMEAU, Frank & Alban CERISIER (dir.), **C'est l'histoire de la Série noire (1945-2015)**, Paris, Gallimard, (Albums Beaux Livres), 2015, 264 pages. Avec la collaboration d'Aurelien Masson, Claude Mesplède, Patrick Raynal et Benoît Tadié. Avant-propos d'Antoine Gallimard.

Jamais un album n'avait été consacré à l'histoire éditoriale, commerciale et littéraire de cette collection emblématique, riche de quelque trois mille titres. L'anniversaire de ses soixante-dix ans offre l'occasion d'y remédier, en retraçant un parcours rythmé par la succession de quatre directeurs et par les métamorphoses d'un genre, porté par plusieurs générations d'auteurs - anglo-saxons, français puis du monde entier -, tous porteurs d'une certaine conscience de notre temps. Trois cents documents, issus notamment des archives de la maison Gallimard, viennent ainsi illustrer des contributions inédites sur l'histoire de la Série Noire, d'hier à aujourd'hui.

ÉCRITS SUR L'IMAGINAIRE



SCIENCE-FICTION FANTASTIQUE & FANTASY

LITTÉRATURE

ALLEN, Michael A. & Justin S. VAUGHN (ed.), **Poli Sci Fi ; An Introduction to Political Science through Science Fiction**, New York, Routledge, 2016, 248 pages.

Poli Sci Fi: An Introduction to Political Science through Science Fiction allows readers, students, and instructors to explore the multiple worlds of science fiction while gaining a firm grasp of core political science concepts. This carefully composed text is comprised of sixteen brief chapters, each of which takes a prominent science fiction

film or television episode and uses it to explore fundamental components of political science.

ANDERSON, Jennifer Joline, **Writing Fantastic Fiction**, Minneapolis, Lerner Publications, (Writing this Way), 2016, 56 pages.

ANIKO, Adam & François SOULAGES (dir.), **Les Frontières du rêve**, Paris, L'Harmattan, 2015, 124 pages.

CARRINGTON, Andre M., **Speculative Blackness : the Future of Race in Science Fiction**, Minneapolis, University of Minnesota Press, 2016, 304 pages.

André M. Carrington analyzes the highly racialized genre of speculative fiction—including science fiction, fantasy, and utopian works, along with their fan cultures—to illustrate the relationship between genre conventions in media and the meanings ascribed to blackness in the popular imagination.

Introduction: The Whiteness of Science Fiction and the Speculative Fiction of Blackness _1. Josh Brandon's Blues: Inventing the Black Fan _2. Space Race Woman: Lieutenant Uhura beyond the Bridge _3. The Immortal Storm: Permutations of Race in Marvel Comics _4. Controversy and Crossover in Milestone Media's Icon _5. The Golden Ghetto and the Glittering Parentheses: The Once and Future Benjamin Sisko _6. Dreaming in Color: Racial Revisions in Fan Fiction

CASTELLANO, Peter, **Vampires**, New York, Gareth Stevens Pub., (Monstrs), 2016, 32 pages. [pour les jeunes]

CHASSAY, Jean-François, **Le Monstre au bistouri**, Neuilly-les Dijon, Le Murmure, (Borderline), 2014, 69 pages.

La science, tablant sur son objectivité proverbiale, a voulu échapper aux chimères et aux succubes pour définir la monstruosité. Y est-elle parvenue? Des monstres onanistes créés par Tissot ou Kellogg en passant par les dégénérés produits par Morel jusqu'à la nouvelle race de « monstres eugénistes » qu'inventeraient les biotechnologies, la science ne manque pas d'imagination pour découvrir des monstres au pas de chaque porte. Ce livre voudrait parcourir le discours sur le monstre issu de la science au XIX^e siècle, sans s'interdire quelques réflexions sur l'époque contemporaine et sur la fiction.

COLLECTIF, **Littérature et imaginaire**, in **Collections : la revue de la littérature d'ici pour les bibliothèques d'ici**, volume 2, no 6, catalogue thématique, Association nationale des éditeurs de livres, 2015, 52 pages.

Avec la collaboration de Claude Janelle, Pierre-Alexandre Bonin, Catherine Pion, Michelle Chanonat, Mathieu Arès, Raymond Bertin et Alice Liénard. Consultable et téléchargeable : <http://anel.qc.ca/dossiers/COLLECTIONS/>

DAYAL, Samir, **Dream Machine : Realism and Fantasy in Hindi Cinema**, Philadelphia, Temple University Press, 2015, 318 pages.

EDWARDS, Justin D. & Sandra GUARDINI VASCONCELOS (eds.), **Tropical Gothic in Literature and Culture : The Americas**, New York, Routledge, 192 pages.

Introduction *Justin D. Edwards and Sandra G. T. Vasconcelos*. **Section I: Tropical Undead** 1. Mapping Tropical Gothic in the Americas *Justin D Edwards* 2. The Zombie Tropicocalypse: Entropic (Digital) Disaster in the Hot Zone *Rune Graulund* 3. 'The Head-Quarters of Death': Nineteenth-Century New Orleans as Gothic Nexus *Owen Robinson* 4. A 'litany seeking a text': The Specter of Conjure in the Sub-tropical Southern Gothic *Elizabeth Rodriguez Fielder* 5. 'They are not Men, Monsieur... They are zombies...': The Construction of Haitian Identity and the Work of the Left Hand *Kelly Gardner* 6. Consuming the Tropics: The Tropical Zombie Re-eviscerated in *Dead Island* *Johan Höglund* **Section II: Tropical Chills** 7. Environmental Apocalypse and Uncanny Technology: Gothic Visions of the Future in Three Mexican Literary Dystopias *Inés Ordiz Alonso-Collada* 8. Gothic Re-Constructions: Mayan Ruins and Tourist Horror in The Ruins *Enrique Ajuria Ibarra* 9. Maps, History and Cooking: Laura Esquivel's Mexico *David Punter* 10. 'I want to escape these walls, but I can't exist outside them': Spaces and Characters in Carlos Fuentes's Gothic Fiction *Antonio Alcalá* 11. Casas Tomadas: Haunting and Homes in Latin American Stories *Ilse Büssing* **Section III: Social and Political Landscapes of the Tropical Gothic** 12. Sepulchral Beauty in Brazilian Romanticism *Cilaine Alves Cunha* 13. Tropical Gothic: José de Alencar and the Foundation of the Brazilian Novel *Sandra Guardini Vasconcelos* 14. Difference and Subversion: Gothic Migrations in Nineteenth-Century Latin American Novels *Rita Terezinha Schmidt* 15. The Strange Case of Brazilian Gothic Cinema *Daniel Serravalle de Sá*. Contributors. Index.

GLYER, Diana Pavlac & James A. OWEN (ill.), **Bandersnatch : C.S. Lewis, J.R.R. Tolkien, and the Creative Collaboration of the Inklings**, Kent (OH), the Kent State University Press, 2016, 192 pages.

Featuring original illustrations by James A. Owen, *Bandersnatch* offers an inside look at the Inklings of Oxford, and a seat at their table at the Eagle and Child pub. It shows how encouragement and criticism made all the difference in *The Lord of the Rings*, *The Chronicles of Narnia*, and dozens of other books written by the members of their circle. You'll learn what made these writers tick, and more: inspired by their example, you'll discover how collaboration can help your own creative process and lead to genius breakthroughs in whatever work you do.

GUILHELM, Armand, **Les Fictions à vocation scientifique de Cyrano de Bergerac à Diderot : vers une poétique hybride**, Pessac, Press universitaires de Bordeaux,

(Mirabilia), 2015, 758 pages.

L'auteur a choisi le secteur de la fiction scientifique qu'il définit par "sa volonté démonstrative", volonté qui fait "d'une fiction, un texte à vocation scientifique". L'auteur appuie sa démonstration sur des auteurs connus, Cyrano, Fontenelle, Diderot, et d'autres qui le sont moins, mettant en évidence la diversité et la permanence de ce type de textes qui s'élaborent à la frontière de plusieurs discours (discours littéraire et discours scientifique) et de plusieurs genres (traité, dialogue, fable, récit de voyage,...).

HALEY, Guy, **Dictionnaire de la science-fiction**, Montréal, Hurtubise, (Beaux Livres) 2015, 576 pages.

Qu'est-ce qui a inspiré la forme du Faucon Millenium dans La guerre des étoiles? Quel écrivain tchèque a inventé le mot «robot»? Qui était Pierre Boulle et comment a-t-il engendré l'une des plus importantes franchises d'Hollywood? Vous trouverez la réponse à ces questions et plus encore dans le Dictionnaire de la science-fiction.

À l'aide de textes clairs et concis, de tableaux chronologiques codés par couleurs et de superbes photographies, voyez comment 200 oeuvres de science-fiction ayant conquis le monde sont nées et ont évolué.

Guide international, le Dictionnaire de la science-fiction aborde tous les genres, des superproductions hollywoodiennes aux bandes dessinées japonaises, en passant par les séries télévisées, les livres et les jeux vidéo, le tout selon un classement par dates facile à consulter.

HERMANN, Martin, **A History of Fear ; British Apocalyptic Fiction, 1895-2011**, Berlin, epubli, 2015, xiv, 216 pages.

Applying ideas from Michel Foucault's *The Archaeology of Knowledge* and analyzing works by H. G. Wells, John Wyndham, John Brunner, Stephen Baxter and other, less remembered authors of speculative fiction, Hermann traces a history of fear in British culture, identifying the discursive formations that have shaped the apocalyptic discourse in Britain over the last 120 years. He contends that these formations run alongside the great historical divides of the 20th and 21st century.

JOHANSEN, Ib, **Walking Shadows : Reflections on the American Fantastic and the American Grotesque from Washington Irving to the Postmodern Era**, Leiden & Amsterdam, Brill Rodopi, 2015, xiv, 498 pages.

Walking Shadows focuses on the American fantastic and the American grotesque, attempting in this manner for the first time to establish an overview of and a theoretical approach to two literary modes that have often been regarded as essential to an understanding of the American cultural canon.

KLEIN, David, **Medienphantastik : phantastische Literatur im Zeichen medialer Selbstreflexion bei Jorge Luis Borges und Julio Cortazar**, Tübingen, Narr, 2015, 209 p.

KLEPEIS, Alicia, **Vampires : The Truth behind History Creepiest Bloodsuckers**, Mankato, Capstone Press, 2016, 32 pages. [pour les jeunes].

KRENNER, Walther G. von & Jeremiah KEN (eds.), **Creatures Real & Imaginary in Chinese and Japanese Art : An Identification Guide**, Jefferson (NC), McFarland, 2015, 180 pages.

LARA, Eva & Alberto MONTANER (dir.) **Senales, portentos y demonios : la magia en la literatura y la cultura españolas del renacimiento**, Salamanca, Semyr, 2014, 948 pages.

Presentación / por Fernando Baños en nombre de la Semyr - Conspectus siglorum -- Introducción / por Eva Lara y Alberto Montaner -- Magia, hechicería, brujería : deslinde de conceptos / por Alberto Montaner y Eva Lara -- Tratados reprobatorios y discursos anti-supersticiosos en la España del renacimiento / por M. Jesús Zamora Calvo -- Letras del encanto : la influencia de los tratados antisupersticiosos en la literatura Hispánica del siglo XVI / por Alberto Ortiz -- El pacto con el diablo en la literatura hispanica del renacimiento / por Natalia Fernández -- "Ojos ayrados" : poética y retórica de la brujería / por Alberto Montaner y María Tausiet -- Magos y magia, de las adaptaciones artúricas castellanas a los libros de caballerías / por Luzdivina Cuesta -- Hechiceras celestinescas y nigromantes en la literatura del siglo XVI : ¿De la hechicera venida a más al mago venido a menos? / por Eva Lara -- El universo mágico de las novelas pastoriles / por Pilar Alonson -- "Han escrito cosas prodigiosas fuera de toda verdad" : magia y maravilla en la épica Española del renacimiento / por Lara Vilá -- De la noticia al relato novelesco : la magia en el diálogo y la miscelánea renacentistas / por Asunción Rallo - Las artes adivinatorias en la literatura Española durante el renacimiento : los libros de suertes / por Alberto Alonson Guardo -- Los grimorios y recetarios mágicos : del mítico salomón al clérigo nigromante / por Roberto Morales -- Recetarios mágicos moriscos : brebajes, talismanes y conjuros aljamiados / por Pablo Roza -- La cueva y el mago : santuarios ctónicos en el teatro del siglo de oro / Robert Lima -- Del brazo escribidor al libro escrito por Santa Teresa, o la letra como talismán terapéutico / por José Manuel Pedrosa -- Sobre el alcance del "Ocultismo" renacentista / por Alberto Montaner -- Magic in the Spanish literature of the Renaissance : a summary / by Alberto Montaner & Eva Lara -- Bibliografía

LÖTSCHER, Christine, Petra SCHRACKMANN Ingrid, TOMKOWIAK & Aleta-Amirée von HOLZEN (dirs.), **Übergänge und Entgrenzungen in der Fantastik**, Wien, Zürich, Berlin & Münster, Lit Verlag, 2014, iv, 575 pages.

Untersucht werden fantastische Erzählungen in all ihren historischen und gegenwärtigen sowie sämtlichen medialen Erscheinungsformen, vom Roman über den Film bis zum Computerspiel. Weltenwechsel, Zeitreisen, Verwandlungen, Mischwesen sowie Grenzübertritte aller Art stehen ebenso im Fokus wie Genrehybridisierung und Intermedialität.

LÖTSCHER, Christine, Petra SCHRACKMANN Ingrid, TOMKOWIAK & Aleta-Amirée von HOLZEN (dirs.), **Transitions and Dissolving Boundaries in The Fantastic**, Lit Verlag 2014, 216 pages.

With regard to fantastic fiction in literature and different media representations the articles explore crossings into other worlds, time travel, metamorphoses, hybrid creatures and a variety of other transitions and transgressions. They analyse hybrid genres, inter-media adaptations, transpositions into new media, as well as various forms of crossover as exemplified in the increasing trend of generation-spanning all-age literature.

LUSETTI, Olivier, **Comment mieux écrire, raconter une histoire et réussir sa fantasy : méthodes, conseils**, Perpignan, Fantasy éditions, 2015 (2^e édition augmentée), 314 pages.

PARTENSKY, Vérane (dir.), **A la croisée des genres : intergénéricité du merveilleux au XIXe siècle**, dans *Féeries*, no 12, 2015.

Le numéro 12 de *Féeries* (2015) rassemble huit articles de spécialistes du romantisme, du naturalisme et de la fin de siècle, qui envisagent d'un point de vue générique la confrontation du merveilleux et du moderne et explorent l'interaction entre le modèle du conte de fées et les poétiques de la modernité. L'article de Vérane Partensky propose d'abord une mise en perspective du recours au merveilleux à l'échelle du siècle : la conversion du conte de fées, ressenti comme anachronique, en roman s'inscrit dans un processus de subjectivisation qui déplace le merveilleux vers la représentation poétique elle-même. Paule Petitier, questionnant les pôles contradictoires de l'Histoire et du conte, analyse l'historicisation du merveilleux chez Nodier, Michelet et Sand et montre que l'émergence du fantastique répond au refoulement de l'Histoire récente. Pierre Laforgue étudie à son tour la question de l'Histoire dans *Sylvie* en lisant le détour nervalien par la féerie comme une critique politique et un dépassement des crises contemporaines. Le lien entre tradition du conte et modernité romanesque pose ainsi la question de leur compatibilité, que Julie Anselmini examine dans un article sur les réemplois du conte chez Sand et Barbey. À partir d'une relecture des *Contes féériques* et de *Minette*, Jean-Louis Cabanès met en évidence la dialectique de l'idéal et de l'illusion qui sous-tend l'œuvre de Banville. Chantal Pierre s'attaque frontalement aux avatars du conte dans le roman naturaliste et expose le recours inattendu à la tradition merveilleuse chez Zola et chez Goncourt. Les deux derniers articles sont consacrés aux genres scéniques. Olivier Bara retrace la fortune du *Petit Chaperon rouge* et de *Cendrillon* à l'opéra-comique au début du XIX^e siècle en dégageant l'appropriation de Perrault par la scène néo-classique et romantique. Centrée sur la fin de siècle, la contribution de Sophie Lucet montre comment la Belle au bois dormant, se trouve prise entre une tentation spectaculaire et l'ambition poétique du pessimisme fin-de-siècle qui, de Régner à Maeterlinck, opte pour l'illusion et le sommeil et rendort la Belle.

SOLARIS

**L'anthologie permanente des littératures
de l'imaginaire
no 196, automne 2015, 160 pages.**

Des textes de fiction de Pierre-Alexandre Bonin, Dave côté, Enola Deil, Jean-Pierre L'Aigle, Eve Patenaude, Ghislain St-Germain-Forcier, Dominic Tardif, Mario Tessier.

Un article de Mario Tessier dans son excellente série Les Carnets du Futurible : Lovecraft, gentleman stronome, ou quand les étoiles seront de nouveau alignées.... un autre de Pierre-Alexandre Bonin : Je me souviens : modalités de la mémoire artificielle chez Isaac Asimov et Philip K. Dick.

+ les rubriques habituelles : Sci-néma, de Christian Sauvé, les Littéranautes, avec Valrie Bédard et Geneviève Blouin, et les lectures de M.Arès, P.-A. Bonin, N. Faure, J.P. Laigle, J. Lepire et F. pelletier

Avec des illustrations de Tomislav Tikulin (couverture), Emilie Léger, Laurine Spehner et Suzanne Morel.

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

PAUL, Claude, **Les Métamorphoses du diable. Méphistophélès dans les oeuvres faustiennes de Goethe, Ienau, Delacroix et Berlioz**, Paris, Honoré Champion, « Bibliothèque de littérature générale et comparée », 2015, 312 pages.

A SIGNALER

PRINCE, Nathalie, **La Littérature fantastique**, Paris, Armand Colin, (128), 2015, 128 pages. 2^e édition.

La littérature fantastique est variée et ses sujets d'effroi multiples. Pour bien la comprendre, il faut rappeler son évolution, relire ses textes marquants, considérer les motifs et les thèmes qui la composent, réfléchir au surnaturel qui la gagne, saisir la menace qu'elle suscite et analyser les émotions qu'elle produit : peur, effroi, angoisse, dégoût...

C'est pourquoi cet ouvrage propose successivement une approche théorique, une présentation historique et un exposé critique des grands thèmes fantastiques (les espaces, le double, les amours, les objets, etc.).

RUAUD, André-François (dir.), **Panorama**

illustré de la Fantasy et du Merveilleux, Montélimar, Les Moutons électriques, 2015, 640 pages.[nvlé édition, 2006]

L'époque est à la magie, aux fées et aux sortilèges : ouvrez donc les portes des vastes territoires de la fantasy. En plus d'une centaine d'essais, de Charles Perrault à GRR Martin, en passant par Les Mille et une nuits, William Shakespeare, Hans Christian Andersen, JRR Tolkien, Lewis Carroll, Arthur Rackham, J. M. Barrie, Robert E. Howard, Fritz Leiber, Mervyn Peake, Michael Moorcock, Robert Holdstock, Terry Pratchett, David Eddings, Neil Gaiman, JK Rowling, Hayao Miyazaki et Robin Hobb, et avec près de 500 illustrations, ce Panorama vous plonge au coeur du légendaire, du féérique, de l'épique et du merveilleux.

NETZLEY, Patricia D., **Do Vampire Exist ?**, San Diego, Reference Point Press, 2016, 80 pages.

ROAS, David & Ana CASAS (dir.), **Visiones de lo fantastico en la cultura espanola (1970-2012)**, Benalmadena, Costa Malaga : E.D.A Libros, 2014, 296 pages.

SABATINO, Michael, **The Legend of Dracula**, New York, Gareth Stevens Publishing, 2016, 32 pages. [pour jeunes lecteurs]

SCHNEIDER, Susan (ed.), **Science Fiction and Philosophy : from Time Travel to Superintelligence**, Hoboken (NJ), Wiley & Sons, 2016, 360 pages.[2^e édition]

Introduction

Thought Experiments: Science Fiction as a Window into Philosophical Puzzles (Susan Schneider)

Part I: Could I be in a Matrix or Computer Simulation? (Related Works: The Matrix, Avatar, Ender's Game, The Hunger Games, Simulacron-3, Ubik, Tron, Permutation City, Vanilla Sky, Total Recall, and more.)

1. Reinstalling Eden (Eric Schwitzgebel and R. Scott Bakker)

2. Are You In a Computer Simulation? (Nick Bostrom)

3. Plato's Cave. Excerpt from The Republic (Plato)

4. Some Cartesian Thought Experiments. Excerpt from The Meditations on First Philosophy (René Descartes)

5. The Matrix as Metaphysics (David J. Chalmers)

Part II: What Am I? Free Will and the Nature of Persons. (Related Works: Moon, Software; Star Trek, The Next Generation: Second Chances; Mindscan; The Matrix; Diaspora, Blindsight, Permutation City, Kiln People, The Gods Themselves, Jerry Was a Man, Nine Lives, Minority Report)

6. Where Am I? (Daniel C. Dennett)

7. Personal Identity (Eric Olson)

8. Divided Minds and the Nature of Persons (Derek Parfit)

9. Who Am I? What Am I (Ray Kurzweil)

10. Free Will and Determinism in the World of Minority Report (Michael Huemer)

11. Excerpt from The Book of Life: A Thought Experiment (Alvin I. Goldman)

Part III: Mind: Natural, Artificial, Hybrid, and Superintelligent (Related Works: Transcendence; 2001: a Space Odyssey; Blade Runner; AI; Frankenstein;

Accelerando, Terminator; I, Robot; Neuromancer; Last and First Men; His Master's Voice; The Fire Upon the Deep; Solaris; Stories of your Life and Others, and more.)

12. Robot Dreams (Isaac Asimov)

13. A Brain Speaks (Andy Clark)

14. Cyborgs Unplugged (Andy Clark)

15. Superintelligence and Singularity (Ray Kurzweil)

16. Alien Minds (Susan Schneider)

17. The Singularity: a Philosophical Analysis (David Chalmers)

Part IV: Ethical and Political Issues (Related Works: Brave New World; Ender's Game; Johnny Mnemonic; Gattaca; I, Robot; Terminator; 2001: a Space Odyssey; Mindscan; Autofac; Neuromancer; Planet of the Apes; Children of Men; 1984; Player Piano; For a Breath I Tarry, Diamond Age, etc.)

18. Man on the Moon (George Annis)

19. Mindscan: Transcending and Enhancing the Human Brain (Susan Schneider)

20. The Domsday Argument (John Leslie)

21. The Last Question (Isaac Asimov)

22. Asimov's Three Laws of Robotics and Machine Metaethics (Susan Leigh Anderson)

23. Excerpts from Superintelligence: Paths, Dangers, Strategies (Nick Bostrom)

Part V: Space and Time (Related Works: Interstellar; Twelve Monkeys; Slaughterhouse Five; All you Zombies, The Time Machine; Back to the Future; Flatland: A Romance in Many Dimensions, Anathem)

24. A Sound of Thunder (Ray Bradbury)

25. Time (Theodore Sider)

26. The Paradoxes of Time Travel (David Lewis)

27. The Quantum Physics of Time Travel (David Deutsch and Michael Lockwood)

28. Miracles and Wonders: Science Fiction as Epistemology (Richard Hanley)

Appendix: Philosophers Recommend Science Fiction (Eric Schwitzgebel)

SOLTYSIK MONNET, Agnieszka & Stefan HANTKE (eds.), **War Gothic in Literature and Culture**, New York, Routledge, 2016, 296 pages.

In the context of the current explosion of interest in Gothic literature and popular culture, this interdisciplinary collection of essays explores for the first time the rich and long-standing relationship between war and the Gothic. Critics have described the global Seven Year's War as the "crucible" from which the Gothic genre emerged in the eighteenth century. Since then, the Gothic has been a privileged mode for representing violence and extreme emotions and situations. Covering the period from the American Civil War to the War on Terror, this collection examines how the Gothic has provided writers an indispensable toolbox for narrating, critiquing, and representing real and fictional wars.

THOMPSON, Amy L. & Antonio S (eds.), **...But if a Zombie Apocalypse Did Occur : Essays on Medical, Military, Governmental, Ethical, Economic and Other Implications**,

Jefferson (NC), McFarland, 2015, 300 pages.

Acknowledgments ix_Foreword (Wade Davis) 1_Introduction (Amy L. Thompson and Antonio S. Thompson) 7_The Rise of the Zombie in Popular Culture (James F. Thompson) 11_Other Apocalypses: Historical Perspectives on Mass Destruction (Nick Proctor) 26_Looking to the CDC and WHO for Answers (Amy L. Thompson) 42_A Matter of Timing: The U.S. Army Response to a Zombie Invasion (Jason W. Warren) 59_Neurobiology of a Zombie (Steven Schlozman) 75_Communications in a Zombie Apocalypse: Usage, Control and Collapse of Mass Media (Dien-Mei T. Bui) 88_Reaction of Health Care Providers to the Zombie Apocalypse (Linda W. Thompson) 105_Day of the Engineer: Engineering and the Zombie Apocalypse (Jeff Moehlis) 122_Homeland Security, FEMA and Securing the Masses Against the Zombie Horde (Jeremy Youde) 138_A Particularly "nasty, brutish, and short" Life: Individuals, Groups and Government in the Zombie Apocalypse (Antonio S. Thompson) 156_The Law and the Living Dead (Jennifer M. Lankford) 174_A Sociologist Responds to Zombies (David F. Steele) 192_The Psychology of Surviving the Zombie Apocalypse (Scott Mirabile) 209_"Three men, and the place is surrounded": Reel Women in the Zombie Apocalypse (LuAnne Roth and Kate Shoults) 227_Postmortem Ethics: Personhood at the Margins of Death (Cory Andrew Labrecque) 246_Zombies in the Sunshine State: An Economic and Historical Analysis of the Zombie Apocalypse (Christopher M. Esing) 261

TIECK, Sarah, **Vampires**, Minneapolis, ABDO Publishing, 2016, 32 pages. [pour jeunes lecteurs]

TIECK, Sarah, **Werewolves**, Minneapolis, ABDO Publishing, 2016, 32 pages. [pour jeunes lecteurs].

VINT, Sherryl, **Science Fiction and Cultural Theory : A Reader**, New York, Routledge, (Routledge Literature Readers), 2015, 368 pages.

Science Fiction and Cultural Theory: A Reader is an essential resource for literature students studying science fiction, science and popular culture, and contemporary theory. This book combines key theories that have become touchstones for work in the field with more recent thinking to showcase how theoretical paradigms central to science fiction such as posthumanism and mediation have become central to critical theory overall in the twenty-first century.

In this volume **Sherryl Vint** brings together the most important critical essays and approaches to the study science fiction over the last 40 years to create an ideal resource for classrooms.

NOTER...

Un article de notre fidèle correspondante Natacha Vas-Deyres : « Regis Messac. L'imaginaire et la raison » dans **Contre l'oubli. Vingt écrivains français du Xxe siècle à redécouvrir**, (François Ouellet, dir.), Québec, Nota Bene, 2015.

SCIENCE FICTION STUDIES

Vol. 42, no 3, no. 127
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<http://www.depauw.edu/sfs/>

ARTICLES

- J.P. Telotte. Animation, Modernism, and the Science Fiction Imagination.
Adam Stock. The Blind Logic of Plants: Enlightenment and Evolution in John Wyndham's *The Day of the Triffids*.
Slavomir Koziol. "Those Clunky Things You Have to Carry Around": Textual Materiality in Vernor Vinge's *Rainbows End*.
Chuck Robinson. Minority and Becoming-Minor in Octavia Butler's *Fledgling*.
Scott Selisker. "Stutter-Stop Flash-Bulb Strange": GMOs and the Aesthetics of Scale in Paolo Bacigalupi's *The Windup Girl*.
Hua Li. The Political Imagination in Liu Cixin's *Critical Utopia*: China 2185.
Ian Campbell. Prefiguring Egypt's Arab Spring: Allegory and Allusion in Amad Khalid Tawfiq's *Utopia*.

REVIEW-ESSAYS

- Arthur B. Evans. Culminating a Decade of Scholarship on Jules Verne: Noiset's New Translation of *The Self-Propelled Island*, Taves's *Hollywood Presents Jules Verne*, and Butcher's *Jules Verne inédit: les manuscrits déchiffrés*.
John Rieder. *Utopia, SF, and the Ideology of Form: Moylan's Demand the Impossible* (2nd ed.), Tally Jr.'s *Utopia in the Age of Globalization*, and Wegner's *Essays on Science Fiction, Globalization, and Utopia*.
David M. Higgins. *The Cutting Edges of SF Scholarship*: Bould/Williams's *SF Now*.

A PROPOS DE SF CANADIENNE & QUÉBÉCOISE ABOUT CANADIAN SF & FANTASY

Notre estimé collègue David Skene Melvin, auteur de **Canadian Crime Fiction** fait des infidélités à son genre favori pour se lancer dans un nouveau défi d'envergure : **Literature of the Imagination : A Biographical Dictionary of English- and French Languages Authors of Science Fiction/Fantasy/Weird/Speculative-Counterfactual and a Bibliography of Their Novels and Collections of Short Stories in the Genres and Anthologies thereof**. A suivre, avec intérêt...

DERNIÈRE HEURE

EVERETT, Justine & Jeffrey H. SHANKS (eds.), **The Unique Legacy of Weird Tales : The Evolution of Modern Fantasy and Horror**, New York, Rowman & Littlefields Publishers, (Studies in Supernatural Literature), 2015, 266 pages.

When the pulp magazine *Weird Tales* appeared on newsstands in 1923, it proved to be a pivotal moment in the evolution of speculative fiction. Living up to its nickname, "The Unique Magazine," *Weird Tales* provided the first real venue for authors writing in the nascent genres of fantasy, horror, and science fiction. Weird fiction pioneers such as H. P. Lovecraft, Robert E. Howard, Clark Ashton Smith, Robert Bloch, Catherine L. Moore, and many others honed their craft in the pages of *Weird Tales* in the 1920s and 1930s, and their work had a tremendous influence on later generations of genre authors.

GRANTHAM, Michael, **The Transhuman Antihero : Paradoxical Protagonists of Speculative Fiction from Mary Shelley to Richard Morgan**, Jefferson (NC), McFarland, 2015, 189 pages.

This study explores the antihero of speculative fiction as a paradoxical blend of human and transhuman. These protagonists illustrate the dynamics of individual, technological and societal norms, and blur distinctions between human and machine, biology and technology, right and wrong. Fictional works covered include Mary Shelley's *Frankenstein* (1818), Olaf Stapledon's *Odd John* (1935), Alfred Bester's *The Stars My Destination* (1956), William Gibson's *Neuromancer* (1986), Alan Moore and Dave Gibbons' *Watchmen* (1986-1987), Richard Morgan's trilogy (*Altered Carbon*, 2001, *Broken Angels*, 2003 and *Woken Furies* 2005) and *Black Man* (2007).

A PROPOS DES AUTEURS

ARNOLD, Kyle, **The Divine Madness of Philip K. Dick**, New York, Oxford University Press, (Inner Lives), 2016, 240 pages.

BARNABÉ, Jean-Philippe (dir.), **Julio Cortazar : nuevas ediciones, nuevas lecturas**, Paris, Indigo & Côté-femmes éd., & Amiens, Université de Picardie Jules Verne, 2015, 255 pages.

BEAHM, George, **The Stephen King Companion : Four Decades of Fear from the Master of Horror**, New York, St. Martin's Press Griffin, 2015, 589 pages.

BURGER, Alissa, **Teaching Stephen King ; Horror, the Supernatural and New Approaches to Literature**, New York, Palgrave Macmillan, 2016, 224 pages.

BRINKER-von der HEYDE, Claudia (dir.), **Märchen, Mythe und Moderne : 200 Jahre Kinder – und Hausmärchen der Brüder Grimm**, Frankfurt am Main, Peter Lang, 2015, 1207 pages.

CLAUDE-PHALIPPOU, Laurence, **L'Imaginaire de la parole dans l'œuvre romanesque de Barbey d'Aurevilly**, Genève, Droz, 2015, 355 pages.

COMBALLOT, Richard (dir.), **Philip K. Dick, simulacres et illusions**, Chambéry, Actusf, 2015, 392 pages.

Dirigée par Richard Combalot, grand spécialiste dickien, cette monographie cherche à approcher autant l'homme que l'œuvre, les deux étant parfaitement indissociables. Fruit d'un travail de plusieurs années, **Philip K. Dick, Simulacres et illusions** propose, à travers des interviews rares et inédites, des documents provenant du monde entier et des articles écrits par de nombreux spécialistes français, un portrait fragmenté et néanmoins complet de l'auteur. Et nous prouve que, trois décennies après sa mort, il est toujours vivant...

CROUZET, Michel (dir.), **Théophile Gautier : L'Oeuvre fantastique : édition critique par Michel Crouzet**, Paris, Classiques Garnier, (Bibliothèques du XIXe siècle), 2 volumes de 551 et 558 pages.

FERRO MILONE, Giulia, **E.T.A. Hoffmans Spätwerk : Queer Readings**, Würzburg, Ergon verl., 2015, 199 pages.

GABALDON, Diane, **The Outlandish Companion** : volume 2, New York, Delacorte Press, 2015, 656 pages.

HUTCHINSON, Hazel, **Henry James : Biographie**, Parthas Verlag, 2015, 224 pages.

JORDAN, Robert, Harriet McDUGAL, Alan ROMANCZUK & Maria SIMONS, **The Wheel of Time Companion : The People, Places and History of the Bestselling Series**, New York, Tor Books, 2015, 816 pages.

LUBKOLL, Christine & Harald NEUMEYER, **E.T.A. Hoffmann-Handbuch : Leben – Werk – Wirkung**, Stuttgart, Metzler, 2015, x, 453 pages.

PULLIAM, June Michele & Anthony J. FONSECA, **Richard Matheson's Monsters : Gender in the Stories, Scripts, Novels, and Twilight Zone Stories**, Lanham (MD), Rowman & Littlefield, (Studies in Supernatural Literature), 2016, 256 pages.

The author of dozens of novels, hundreds of short stories, and many screenplays, Richard Matheson was one of the leading writers of science fiction, fantasy, and horror in the twentieth century. Matheson's most famous early works, the novels *I Am Legend* (1954) and *The Shrinking Man* (1956), both depict traditionally masculine figures thrust into extraordinary situations. In the late 1950s, Matheson

also began writing scripts for television, notably for *The Twilight Zone*, *The Alfred Hitchcock Hour*, and *Star Trek*, which explored similar themes found in his stories and novels.

In *Richard Matheson's Monsters: Gender in the Stories, Scripts, Novels and Twilight Zone Episodes*, June Pulliam and Anthony J. Fonseca examine how this groundbreaking author's writings shed light on society's ever-shifting attitudes on masculinity and domesticity. In this first full-length critical study of Matheson's entire literary output, the authors discuss how *I Am Legend*, *The Shrinking Man*, and other works question traditional male roles. In addition, the authors examine how Matheson's scripts for *The Twilight Zone* represented changing expectations in male behavior with the onset of the sexual and feminist revolutions, industrialization and globalization, and other issues.

Other thought-provoking novels, including *Hell House* (1971), *Bid Time Return* (1975), *What Dreams May Come* (1978)—as well as short stories and screenplays—convey the ambiguous status of masculinity—how men should behave vis-à-vis women and what role they should occupy in the family dynamic and in society at large. *Richard Matheson's Monsters* demonstrates how the author's work asks profound questions about the status of men and women in a society where gender roles are becoming increasingly ambiguous. This significant study will be of interest to scholars of literature, film, and television, as well those interested in gender and masculinity studies.

SHELLY, William, **Otto Binder : The Life and Work of a Comic Book and Science Fiction Visionary**, Berkeley (CA), North Atlantic Books, 2016, 264 pages.

SMALL, Cathleen, **Frankenstein's Monster**, New York, Cavendish Square Publishing, (Creatures of Fantasy), 2016, 64 pages. [pour jeunes lecteurs]

TOLKIEN, J. R. R., **The Art of The Lord of the Ring**, New York, Houghton Mifflin Harcourt, 2015, 240 pages.

A SIGNALER

VAS-DEYRES, Natacha & Richard COMBALLOT (dir.), **Carnets chronolytiques. Michel Jeury**, Pessac, Presses Universitaires de Bordeaux, 212 pages.

Michel Jeury est aujourd'hui considéré comme un des plus grands écrivains français de science-fiction et de littérature régionaliste. Entre 2009 et 2015, il s'est laissé tenter par l'écriture de ses souvenirs littéraires, réalisant ainsi une ambition autobiographique laissée en friche durant sa longue carrière d'auteur. Ces Carnets chronolytiques inédits, réunis et présentés par Natacha Vas-Deyres et Richard Combalot, offrent une vision plurielle d'un écrivain qui a révolutionné la science-fiction des années 1970. Cet ouvrage entend apporter un éclairage précis pour deux lectorats différents sur "l'énigme Jeury", c'est-à-dire la coexistence de deux carrières littéraires, constituées par la science-fiction dans les années 1970 - 1980 et la littérature générale à partir des années 1990. Témoignages précieux

sur les milieux littéraires et médiatiques fréquentés par Michel Jeury, ces fragments autobiographiques sont à l'image de l'auteur qu'il était, hanté par le temps, partagé entre sa nature d'homme de la terre et d'étonnantes visions des sociétés du futur.

VINAS PIQUER, David, **Sin miedo a Borges**, Barcelona, Elba, 2015, 173 pages.

WEBER, David & BuNine, **La Maison d'acier : guide de l'univers d'Honor Harrington**, Nantes, l'Atalante, 2015, 618 pages.

WITWER, Michael, **Empire of Imagination : Gary Gygax and the Birth of Dungeons and Dragons**, New York, Bloomsbury, 2015, 302 pages.

CINÉMA & TÉLÉVISION

ALDANA REYES, Xavier, **Horror Film and Affect : Towards a Corporeal Model of Viewership**, New York, Routledge, 2016, 240 pages.

This book brings together various horror theories that have received consistent academic attention since the 1990s – abjection, disgust, cognition, phenomenology, pain studies – to make a significant contribution to the study of moving images of mutilation and the ways in which human bodies are affected by those on the screen on three levels: representationally, emotionally and somatically. Aldana Reyes reads horror viewership as eminently carnal, and seeks to articulate an alternative model that understands the experience of feeling under corporeal threat as the genre's main descriptor. Using recent, post-millennial examples throughout, the book also offers case studies of key films such as *Hostel*, *[REC]*, *Martyrs* or *Ginger Snaps*, and considers contemporary horror strands such as found footage or 3D horror.

AKNIN, Laurent, **Star Wars : une saga, un mythe**, Paris, Vendémiaire, 2015, 217 pages + 16p.

Star Wars s'est patiemment constitué au fil des uvres : un univers extraordinairement complexe, qui invite à d'innombrables lectures, analyses et rêveries. Avec ses personnages archétypaux - la Princesse, le Chevalier, l'Empereur -, sa quête métaphysique - le combat de l'Ombre et de la Lumière -, ses péripéties...

Déchiffrer ce conte des temps modernes, comprendre son esthétique, suivre les grands mythes qui le structurent, c'est toucher au plus vieux fonds légendaire de notre humanité.

BISHOP, Kyle William, **How Zombies Conquered Popular Culture : The Multifarious Walking Dead in the 21st Century**, Jefferson (NC), McFarland, 2015, 236 pages.

Since the early 2000s, popular culture has experienced a "Zombie Renaissance," beginning in film and expanding

into books, television, video games, theatre productions, phone apps, collectibles and toys. Zombies have become allegorical figures embodying cultural anxieties, but they also serve as models for concepts in economics, political theory, neuroscience, psychology, computer science and astronomy. They are powerful, multifarious metaphors representing fears of contagion and doom but also isolation and abandonment, as well as troubling aspects of human cruelty, public spectacle and abusive relationships. This critical examination of the 21st-century zombie phenomenon explores how and why the public imagination has been overrun by the undead horde.

BIZONY, Piers, **The Making of Stanley Kubrick's 2001 ; A Space Odyssey**, Köln, et al., Taschen, 2015, 561 pages.

CLARK, Mark, **Star Wars FAQ : Everything left to Know About the Trilogy that Changed the Movies**, Milwaukee, Applause, 2015, xviii, 402 pages.

CURTI, Roberto, **Italian Gothic Horror, 1957-1969**, Jefferson (NC), McFarland, 2015, v, 213 pages. Foreword by Ernesto Gastaldi.

The "Gothic" style was a key trend in Italian cinema of the 1950s and 1960s because of its peculiar, often strikingly original approach to the horror genre. These films portrayed Gothic staples in a stylish and idiosyncratic way, and took a daring approach to the supernatural and to eroticism, with the presence of menacing yet seductive female witches, vampires and ghosts. Thanks to such filmmakers as Mario Bava (*Black Sunday*), Riccardo Freda (*The Horrible Dr. Hichcock*), and Antonio Margheriti (*Castle of Blood*), as well as the iconic presence of actress Barbara Steele, Italian Gothic horror went overseas and reached cult status. The book examines the Italian Gothic horror of the period, with an abundance of previously unpublished production information drawn from official papers and original scripts. Entries include a complete cast and crew list, home video releases, plot summary and the author's analysis. Excerpts from interviews with filmmakers, scriptwriters and actors are included. The foreword is by film director and scriptwriter Ernesto Gastaldi.

ESCOLANO, Gérard, **150 thèmes du fantastique mythologique et science-fictionnel**, Fos-sur-Mer, Gérard Escolano, 2015, 1 volume non paginé

FAHY, Thomas Richard, **The Writing Dead ; Talking Terror with TV's Top Horror Writers**, Jackson, University Press of Mississippi, 2015, xv, 168 pages.

Hannibal: an interview / with Bryan Fuller -- Bates motel and Lost: an interview / with Carlton Cruse -- Dexter: an interview / with Scott Buck -- True blood: an interview / with Alexander Woo -- Buffy the vampire slayer and Battlestar galactica: an interview / with Jane Espenson -- Supernatural, The dead zone, Miracles, The gates, and The mothman prophecies: an interview / with Richard Hatem -- Grimm, Buffy the vampire slayer, and Angel: an interview /

with David Greenwalt -- The walking dead: an interview / David Hurd -- Hemlock Grove: an interview / with Brian McGreevy -- Being human: an interview / with Anna Fricke -- American horror story, The X-files, Millennium, and The final destination: an interview / with James Wong -- Haven: an interview / with James Dunn -- The X-files and Millennium: an interview / with Frank Spotnitz.

GREENBERGER, Robert, **Star Trek : The Complete Unauthorized History**, Minneapolis, Voyageur Press, 2015, 256 pages.

HANS, Anjeana K., **Gender and the Uncanny in Films of the Weimar Republic**, Detroit, Wayne State Republic Press, 2014, viii, 302 pages.

Hans focuses on so-called uncanny films, in which terror lies just under the surface and the emancipated female body becomes the embodiment of a threat repressed. In six chapters she provides a detailed analysis of each film and traces how filmmakers simultaneously celebrate and punish the transgressive women that populate them. Films discussed include *The Eyes of the Mummy* (*Die Augen der Mumie Mâ*, Ernst Lubitsch, 1918), *Uncanny Tales* (*Unheimliche Geschichten*, Richard Oswald, 1919), *Warning Shadows* (*Schatten: Eine nächtliche Halluzination*, Artur Robison, 1923), *The Hands of Orlac* (*Orlacs Hände*, Robert Wiene, 1924), *A Daughter of Destiny* (*Alraune*, Henrik Galeen, 1928), and *Daughter of Evil* (*Alraune*, Richard Oswald, 1930). An introduction contextualizes Weimar cinema within its unique and volatile social setting.

HARPER, Benjamin, **Star Wars en 2500 questions : explorez une galaxie lointaine**, Paris, Hors Collection, 2015, 319 pages.

KIMBER, Shaun, Neil JACKSON, Johnny WALKER, & Thomas Joseph WALTON (eds.), **Snuff : Real Death and Screen Media**, New York, Bloomsbury Academic, 2016, 344 pages. *Snuff: Real Death and Screen Media* brings together scholars from film and media studies to assess the longevity of one of screen media's most enduring cultural myths. Thorough, provocative, and well argued, the contributions to this volume address areas ranging from exploitation movies, the video industry, trends in contemporary horror cinema, pornography and Web 2.0.

KRAUTSCHICK, Lars Robert, **Gespenter der Technokratie ; Medienreflexionen im Horrofilm**, Berlin, Bertz + Fischer, 2015, 314 pages.

Technische Medien öffnen ein Portal zu gespenstischen Sphären: Zumindest im Horrorfilm benutzen Geister und Dämonen zunehmend Neue Medien, um das Diesseits zu kontaktieren. Was sagen derartige Konstellationen über unser Verhältnis zu den Neuen Medien aus? Spiegeln sich im Horrorfilm unsere Ängste angesichts einer "übermediatisierten Realität" wider? Der Autor stellt anhand von Korrespondenzen zwischen Medientheorie und

filmischer Inszenierung von geisterhafter Technologie die aktuellsten "Gespenster der Technokratie" vor. Er untersucht, in welcher Weise – und weshalb – der Horrorfilm des 21. Jahrhunderts technische Medien als zentrales Thema aufgreift. Video, Mobiltelefon und Internet – drei Medien, die dem User im Alltag allorts auflauern – werden in Einzelfallanalysen amerikanischer und japanischer Filme in den Fokus gerückt.

LANGLEY, Travis (ed.), **Star Wars Psychology : Dark Side of the Mind**, New York, Sterling Publishing, 2015, 320 pages. Foreword by Carrie Goldman.

This essay collection offers a fascinating and unauthorized psychological analysis of every aspect of George Lucas's richly rendered galaxy. Expert contributors led by Travis Langley (*Batman and Psychology: A Dark and Stormy Knight*; *The Walking Dead Psychology: Psych of the Living Dead*) examine such topics as family ties, gender, values, villainy, and heroism itself. They shine a light into the hidden part of the psyche and reveal the ultimate lesson of *Star Wars*.

Contributors include:

Colt J. Blunt * Jenna Busch * Jim Davies * Frank Gaskill * Donald F. Glut (*The Empire Strikes Back*) * Jennifer Golbeck * Carrie Goldman * Jonathan Hetterly * Dana Klisanin * Joe Kraemer * Elizabeth A. Kus * Alex Langley * Travis Langley * Craig Pohlman * Clay Routledge * Billy San Juan * Jay Scarlet * Janina Scarlet * Laura Vecchiolla * Mara Wood * Bryan Young * E. Paul Zehr

MONTFORT, Geoffrey, **Blade Runner : le film décrypté**, Paris, Geoffrey Montfort, 2015, 74 pages.

MUIR, John Kenneth, **The X-Files FAQ : All that's Left to Know about Global Conspiracy, Aliens, Lazarus Species, and Monsters of the Week**, Milwaukee (WI), Applause Books, xxvii, 368 pages.

NICHOLAS, Stephen, Mike Tucker, **Doctor Who : Impossible Words**, New York, Harper Design, 2015, 288 pages.

OSBORNE, Mark, **A la recherche du Petit Prince : le making of du film**, Grenoble, Glénat, 2015, 193 pages. [Avec des entretiens réalisés avec Mark Osborne à Montréal en mars 2015].

ROBNIK, Drehli, **Kontrollhorrorokino. Gegenwartsfilme zum prekären Regieren**, Wien, Turia + Kant, 2015, 195 pages.

'Man braucht keine Science Fiction, um sich einen Kontrollmechanismus vorzustellen, der in jedem Moment die Position eines Elements in einem offenen Milieu angibt', schreibt Gilles Deleuze. Wohl aber – und darum geht es dem Autor – sind heutige Horrorfilme hilfreich dabei, Erscheinungen kontrollgesellschaftlicher Macht kritisch wahrzunehmen. Unter dem Label Kontrollhorrorokino geht es um Formbildungen der Politik, um Denkbilder der Theorie und um Filmbilder von gesellschaftlicher Tragweite. Wie vermitteln sich die Zumutungen des

Postfordismus, der heute die Bevölkerungen optimiert und kontrolliert? Diese Frage richtet sich einerseits an Film- und Sozialtheorie bei Gilles Deleuze und an die Diskussionen mit ihm und gegen ihn; und sie richtet sich andererseits an aktuellen Horrorkino, etwa an Zombiefilme oder an Gruselsatiren wie *Hostel*, *Shaun of the Dead* und *The World's End*.

RUDITIS, Paul, ***Battlestar Galactica : les origines, les coulisses, la mythologie***, Paris, Huginn & Muginn, 2014, 171 pages.

SMITHKA, Paula & Courtland LEWIS, ***More Doctor Who and Philosophy : Regeneration Time***, Chicago, Open Court, (popular Culture and Philosophy, 93), 2015, 288 pages.

THOMPSON, Dave, ***The Rocky Horror Picture Show FAQ : Everything Left to Know About the Campy Cult Classic***, Milwaukee (WI), Applause Theatre & Cinema Books, 2016, 400 pages.

VERVISCH, Gilles, ***Star Wars, la philo contre-attaque : la saga décryptée***, Paris, le Passeur éditeur, (Open Philo), 2015, 250 pages.

Aimer *Star Wars*, est-ce aussi se montrer philosophe ? La saga de George Lucas a tout du mythe contemporain. Les répliques les plus célèbres émaillent le langage courant et les personnages eux-mêmes sont devenus des figures emblématiques sur toute la planète. Loin de la simple épopée pour adolescents, *Star Wars* se révèle sans doute plus philosophique qu'on pourrait le croire. La question du bien et du mal, mais aussi celles de la religion, de la politique, de la technique, de l'identité ou de la liberté, y sont abordées.

Animé d'une verve caustique et décalée, et avec le concours des grands philosophes, Gilles Vervisch débusque les thèmes que recèle ce mythe fondateur de la pop culture.

WIMMLER, Jutta, ***Religious Science Fiction in Battle Star Galactica and Caprica***, Jefferson (NC), McFarland, 2015, 224 pages.

Why did it seem strange when *Battlestar Galactica* ended its narrative on a religious note instead of providing a scientific explanation? And what does this have to do with gender? This book explores the connection between the triumph of religion and the dominance of femininity in *Battlestar Galactica* and its prequel series *Caprica*. Both series breached science fiction's convention of representing the "irrationality" of femininity and religion. Analyzing the connections (and disconnections) between women and men, and theology and technology, the author argues that the "Battlestarverse" depicts women as zones of contact between the seemingly contradictory spheres of science and religion by simultaneously employing and breaking gender stereotypes.

ÉTUDES SUR LA BANDE DESSINÉE ET LES DESSINS ANIMÉS

AHMED, Maheen, ***Openness of Comics : Generating Meaning within Flexible Structures***, Jackson, University Press of Mississippi, 2016, 224 pages.

Ahmed analyzes a diverse group of British, American, and European (Franco-Belgian, German, Finnish) comics. She treats examples from the key genre categories of fictionalized memoirs and biographies, adventure and superhero, noir, black comedy and crime, science fiction and fantasy. Her analyses demonstrate the ways in which comics generate openness by concentrating on the gaps essential to the very medium of comics, the range of meaning ensconced within words and images as well as their interaction with each other. The analyzed comics, extending from famous to lesser known works, include Will Eisner's *The Contract with God Trilogy*, Jacques Tardi's *It Was the War of the Trenches*, Hugo Pratt's *The Ballad of the Salty Sea*, Edmond Baudoin's *The Voyage*, Grant Morrison and Dave McKean's *Arkham Asylum*, Neil Gaiman's *Sandman* series, Alan Moore and Eddie Campbell's *From Hell*, Moebius's *Arzach*, Yslaire's *Cloud 99* series, and Jarmo Mäkilä's *Taxi Ride to Van Gogh's Ear*.

BAYLES, Scott, ***Holy Heroes ; The Gospel According to DC & Marvel***, Valley Forge (PA), Judson Press, 2016, 160 pages.

Likening the legends of superheroes to modern-day parables, Bayles connects the stories of comic book heroes such as Batman, Wonder Woman, Cyborg, Spider-Man, Green Lantern, the X-Men, and others with the timeless truths of God's Word. So, if you're a fan of DC and Marvel and a follower of Jesus—or if you'd like to know more about one or the other—then this book is for you! Includes questions for small-group discussion and features photos of actual cosplayers to introduce each character.

BLANK, Juliane, ***Literaturadaptionen im Comic : ein modulare Analysemodell***, Berlin, Bachmann, 2015, 404 pages.

BUKATMAN, Scott, ***Hellboy's World : Comics and Monsters on the Margins***, Oakland (Ca), University of California Press, 2016, 280 pages.

Drawing upon other media—including children's books, sculpture, pulp fiction, cinema, graphic design, painting, and illuminated manuscripts—Bukatman reveals the mechanics of creating a world on the page. He also

demonstrates the pleasurable and multiple complexities of the reader's experience, invoking the riotous colors of comics that elude rationality and control and delving into shared fictional universes and occult detection, the horror genre and the evocation of the sublime, and the place of abstraction in Mignola's art. Monsters populate the world of *Hellboy* comics, but Bukatman argues that comics are themselves little monsters, unruly sites of sensory and cognitive pleasures that exist, happily, on the margins. The book is not only a treat for *Hellboy* fans, but it will entice anyone interested in the medium of comics and the art of reading.

CHUTE, Hillary L., **Disaster Drawn : Visual Witness, Comics, and Documentary Form**, Cambridge (Mass.), The Belknap Press of Harvard University Press, 2016, 376 pages.

In hard-hitting accounts of Auschwitz, Bosnia, Palestine, and Hiroshima's Ground Zero, comics display a stunning capacity to bear witness to trauma. Investigating how hand-drawn comics has come of age as a serious medium for engaging history, *Disaster Drawn* explores the ways graphic narratives by diverse artists, including Jacques Callot, Francisco Goya, Keiji Nakazawa, Art Spiegelman, and Joe Sacco, document the disasters of war.

COHN, Neil (ed.), **The Visual Narrative Reader**, London & New York, Bloomsbury Academic, 2016, 376 pages.

COTTE, Olivier, **100 ans de cinéma d'animation : la fabuleuse aventure du film d'animation à travers le monde**, Paris, Dunod, 2015, 405 pages.

De Félix le chat à Shaun le mouton, en passant par Fantasia, Mon voisin Totoro ou encore Le roi et l'oiseau, cet ouvrage raconte la fabuleuse histoire du cinéma d'animation, de ses origines à nos jours. À travers plus de 500 illustrations et le récit de l'auteur, spécialiste et historien du 7e art, parcourez près de 100 ans de création sur les cinq continents, partez à la rencontre des artistes et maîtres du dessin animé (Disney, Miyazaki, Grimault...), arpentez les allées et plongez dans les coulisses des studios emblématiques. Avec cet ouvrage unique et passionnant, laissez-vous séduire par la poésie, l'énergie et la richesse du cinéma d'animation.

DOSSIER, **XIII. Dans les coulisses d'une oeuvre mythique**, dans **L'Express BD**, 2015.

Plus de 100 pages de dossiers, d'interviews, d'infos exclusives... un numéro indispensable pour tous les fans de la série culte de Jean Van Hamme et William Vance. L'Express revient avec ses créateurs dans les coulisses de leur oeuvre mythique. Avec une multitude de documents curieux et inédits, dont une nouvelle de XIII signée Jean Van Hamme, redécouvrez l'un des héros les plus envoûtants de la bande dessinée d'aujourd'hui. **Au sommaire :** * Actualités de XIII * Exclusif, le nouveau XIII, *L'héritage de Jason McLane* * Les mémoires de l'amnésique, *les deux lettres qui ont changé XIII* * Un duo

chanceux (3 articles)* Six personnalités parlent de XIII, *Ils en sont fans avec Laurent Wauquiez, Fleur Pellerin, Marc Levy, Michel-Edouard Leclerc, Pierre Ardit, Pouria Amirshahi* * Jean Van Hamme raconte XIII (14 articles) * Génération XIII, *XIII Mystery, OPA sur une génération d'auteurs* * Les secrets de XIII (10 articles) * Une nouvelle de Jean Van Hamme, *Traquenards et sentiments*.

MINI-DOSSIER ASTÉRIX



DOSSIER : **Un héros, une oeuvre : Astérix l'irréductible**, dans **Le Monde Hors Série**, novembre-décembre 2015, 122 pages.

Par Toutatis, ils sont de retour ! La 36e aventure d'Astérix et Obélix, *Le papyrus de César*, sort le 22 octobre, avec un tirage prévu de 5 millions d'exemplaires... A cette occasion, *Le Monde* consacre un volume de sa collection à l'irréductible Gaulois qui appartient désormais au patrimoine national. Albert Uderzo et Anne Goscinny y racontent la genèse et l'histoire de ce personnage culte. Cabu et Franquin expliquent en quoi le héros gaulois a révolutionné la bande dessinée... Astérix est apparu pour la première fois dans *Le Monde* en 1974. Quarante ans plus tard, il y est à nouveau. *Alea jacta est*.

DOSSIER : **Astérix : l'histoire de la Gaule vue par nos héros**, dans **Géo Hors-série**, octobre, novembre 2015, 132 pages.

A l'occasion de la parution du 36e album d'Astérix, «Le Papyrus de César», GEO revient sur les aventures incroyables de nos héros et celles de l'Imperator romain, en les confrontant aux travaux les plus sérieux des historiens. L'occasion de découvrir, entre deux deux gags, le monde fascinant des premiers occupants de la Gaule. Qu'ils sont drôles, et instructifs, nos Gaulois !

FLANAGAN, Martin, **The Marvel Studio Phenomenon : Inside a Transmedia Universe**, New York, Bloomsbury Academic, 2016, 256 pages.

Marvel Studios has provided some of the biggest worldwide cinematic hits of the last eight years, from *Iron Man* (2008) to the record-breaking *The Avengers* (2012), and beyond. Having announced plans to extend its production of connected texts in cinema, network and online television

until at least 2028, the new aesthetic patterns brought about by Marvel's 'shared' media universe demand analysis and understanding. *The Marvel Studios Phenomenon* evaluates the studio's identity, as well as its status within the structures of parent Disney. In a new set of readings of key texts such as *Captain America: The Winter Soldier*, *Guardians of the Galaxy* and *Agents of S.H.I.E.L.D.*, the thematics of superhero fiction and the role of fandom are considered.

FOSS, Chris, Jonathan W. GRAY, John CAY, & Zac WHALEN (eds.), **Disability in Comic Books and Graphic Narratives**, New York, Palgrave Macmillan, (Literary Disability Studies), 2015, 240 pages.

Foreword; Rosemarie Garland-Thomson_1. Introduction: From Feats of Clay to Narrative Prose/thesis; Zach Whalen, Chris Foss, and Jonathan W. Gray_2. Mutable Articulations: Disability Rhetorics and the Comics Medium; Jay Dolmage and Dale Jacobs_3. 'when you have no voice, you don't exist'? Envisioning Disability in David Small's *Stitches*; Christina Maria Koch_4. The Hidden Architecture of Disability: Chris Ware's *Building Stories*; Todd A. Comer_5. Standing Orders: Oracle, Disability, and Retconning; José Alaniz_6. Drawing Disability: Superman, Huntington's, and the Comic Form in *It's a Bird...*; Mariah Crilley_7. Reading in Pictures: Re-Visioning Autism and Literature through the Medium of Manga; Chris Foss_8. Graphic Violence in Word and Image: Re-Imagining Closure in *The Ride Together*; Shannon Walters_9. 'Why Couldn't You Let Me Die?': Cyborg, Social Death, and Narratives of Disability; Jonathan W. Gray_10. 'You Only Need Three Senses for This': The Disruptive Potentiality of Cyborg Helen Keller; Laurie Ann Carlson_11. Crippling the Bat: Troubling Images of Batman; Daniel Preston_12. Breaking Up [at/with] Illness Narratives; Kristen Gay_13. Thinking through Thea: Alison Bechdel's Representations of Disability; Margaret Galvan

HANLEY, Tim, **Investigating Lois Lane : The Turbulent History of the Daily Planet's Ace Reporter**, Chicago, Chicago Review Press, 2016, 288 pages.

In a universe full of superheroes, Lois Lane has fought for truth and justice for over 75 years on page and screen without a cape or tights. From her creation by Jerry Siegel and Joe Shuster in 1938 to her forthcoming appearance in *Batman v Superman: Dawn of Justice* in 2016, from helming her own comic book for twenty-six years to appearing in animated serials, live-action TV shows, and full-length movies, Lois Lane has been a paragon of journalistic integrity and the paramour of the world's strongest superhero.

JACKSON, Jim, **Pioneering Cartoonists of Color**, Jackson, University of Mississippi Press, 2016, 128 pages.

Syndicated cartoonist and illustrator Tim Jackson offers an unprecedented look at the rich yet largely untold story of African American cartoon artists. This book provides a historical record of the men and women who created

seventy-plus comic strips, many editorial cartoons, and illustrations for articles. The volume covers the mid-1880s, the early years of the self-proclaimed black press, to 1968, when African American cartoon artists were accepted in the so-called mainstream.

LEE, Stan, Peter DAVID & Colleen DORAN, **Amazing, Fantastic, Incredible : A Marvelous Memoir**, New York, Touchstone, 2015, 192 pages.

In this gorgeously illustrated, full-color graphic memoir, Stan Lee—comic book legend and cocreator of Spider-Man, the X-Men, the Avengers, the Incredible Hulk, and a legion of other Marvel superheroes—shares his iconic legacy and the story of how modern comics came to be.

LIEW, Sonny, **The Art of Charlie Chan Hock Chye**, New York, Pantheon Books, 2016, 320 pages.

Now in his early 70s, Chan has been making comics in his native Singapore since 1954, when he was a boy of 16. As he looks back on his career over five decades, we see his stories unfold before us in a dazzling array of art styles and forms, their development mirroring the evolution in the political and social landscape of his homeland and of the comic book medium itself.

LUIS ALDAMA, Frederick & Christopher GONZALEZ (eds.), **Graphic Borders : Latino Comics Books Past Present, and Future**, Austin, University of Texas Press, 2016, 324 pages.

Graphic Borders presents the most thorough exploration of comics by and about Latinos currently available. Thirteen essays and one interview by eminent and rising scholars of comics bring to life this exciting graphic genre that conveys the distinctive and wide-ranging experiences of Latinos in the United States. The contributors' exhilarating excavations delve into the following areas: comics created by Latinos that push the boundaries of generic conventions; Latino comic book author-artists who complicate issues of race and gender through their careful reconfigurations of the body; comic strips; Latino superheroes in mainstream comics; and the complex ways that Latino superheroes are created and consumed within larger popular cultural trends. Taken as a whole, the book unveils the resplendent riches of comics by and about Latinos and proves that there are no limits to the ways in which Latinos can be represented and imagined in the world of comics.

LOVE, Comfort, **The Complete Guide to Self-Publishing Comics : How to Create and Sell Comic Books, Manga and Webcomics**, Berkeley, Watson-Guptill Publications, 2015, 232 pages.

MÉRAND, Patrick, **Les Langues étrangères dans l'oeuvre d'Hergé**, Paris, éditions Sépia, 2013, 64 pages.

MÉRAND, Patrick, **La Géographie et l'histoire dans l'oeuvre d'Hergé**, Paris, Sépia, 2015,

112 pages.

SCOTT, Kevin Michael (ed.), **Marvel Comics' Civil War and the Age of Terror : Critical Essays on the Comic Saga**, Jefferson (NC), McFarland, 2015, 240 pages.

Foreword (Robert G. Weiner) 1_Introduction (Kevin Michael Scott) 3_-- Part I --The SHRA: What the Marvel Universe Tells Us About American Legal Culture_The Superhuman Registration Act, the Constitution, and the Patient Protection and Affordable Care Act (Ryan M. Davidson) 11_Whose Side Is the Law On? Living with Legalistic Absurdity in Marvel's Civil War (Daniel Davis Wood) 26_-- Part II --Superheroics and the American Response to 9/11_Marvel's Illuminati: Who Watches the Watchmen? (Mark Bousquet) 37_"You wish to know of war, old man?" Generational Conflict, Moral Compromise and Youth Rebellion in Civil War: Young Avengers & Runaways (David Sweeney) 48_Whither Alpha Flight? The Nationalistic Response to Canada During the War on Terror (Brenna Clarke Gray) 58_Freedom versus Security: The Basic Human Dilemma from 9/11 to Marvel's Civil War (Travis Langley) 69_-- Part III --Political Philosophy and Civil War_Political (In)Visibility in the Marvel Universe and the Real World (Anthony Petros Spanakos) 77_The Language of Common Sense: Thomas Paine and Civil War (Scott Cleary) 90_Competing Authorities in the Nation State of Marvel (Karl E. Martin) 98_Iron Curtain Man versus Captain American Exceptionalism: World War II and Cold War Nostalgia in the Age of Terror (Kathleen McClancy) 108_-- Part IV --Super-Powered, American and Marginalized: Triple Consciousness in the Marvel Universe_Battles of Family, Freedom and Femininity: Portrayals of Gender in Marvel's Civil War (Brandi Hodo) 121_Superdad: Luke Cage and the Heroic Fatherhood Ideal in the Contemporary Marvel Universe (Jeffrey A. Brown) 130_-- Part V --Character(s) Revealed Through Trauma_Between Two Towers: The Struggle for the Soul of _Spider-Man (Daniel J. _O'Rourke) 143_Captain America in the 21st Century: The Battle for the Ideology _ of the American Dream_ John McGuire 150_-- Part VI --Graphic Narrative and Cultural Resonance_Visual Form and Meaning Making in Marvel's Civil War (Joseph J. Darowski) 165_When Flaw Meets Form Meets Function: Narratology, Crossover Comic Events and a New Art Experience (Kevin Michael Scott) 174_-- Part VII --Teaching the Trouble: Pedagogy and Civil War_Teaching Ethics When Hero Battles Hero (Mark D. White) 189_Illustrating Pedagogy of the Oppressed: A Freirian Approach to Teaching Marvel's Civil War (Seneca Vaught) 200_Afterword: Why Civil War Matters, Why This Book Matters (Marc DiPaolo) 213

SMITH, Philip, **Reading Art Spiegelman**, New York, Routledge, (Routledge Advances in Comic Studies), 2016, 168 pages.

STERCKX, Pierre, **L'Art d'Hergé ; Hergé et l'art**, Paris, Gallimard/ Éditions Moulinsart, 2015, 240 pages. 250 illustrations.

Pierre Sterckx a conçu cet ouvrage à partir des archives du

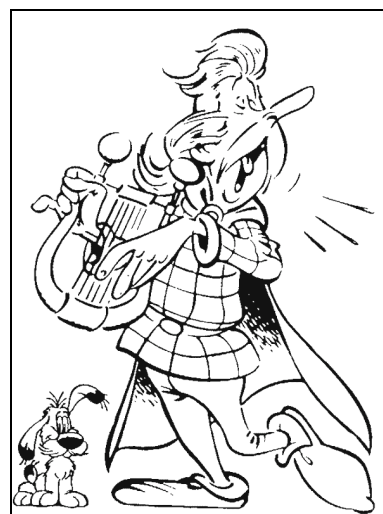
Musée Hergé à Louvain-la-Neuve en Belgique. Il nous présente l'évolution du travail de l'artiste, de la simplicité de ses premiers crayonnés à l'aboutissement de sa ligne claire, des essais de mise en couleur à la maîtrise parfaite des dernières planches. Il nous donne aussi à voir les peintres anciens et modernes qui inspirèrent son œuvre. Dévoilant une facette méconnue d'Hergé, il nous fait enfin découvrir pour la première fois certains des artistes contemporains tels Fontana, Poliakoff, Warhol ou Lichtenstein, qu'il collectionna avec passion.

SWEET, Derek, **Star Wars in the Public Square : The Clone Wars as Political Dialogue**, Jefferson (NC), McFarland, 2016, 277 pages.

Speculative science fiction, with its underlying socio-political dialogue, represents an important intersection of popular culture and public discourse. As a pop culture text, the animated series *Star Wars: The Clone Wars* offers critical commentary on contemporary issues, marking a moment of interplay whereby author and audience come together in what Russian philosopher Mikhail Bakhtin called collaborative meaning making. This book critically examines the series as a voice in the political dialogues concerning human cloning, torture, just war theory, peace and drone warfare.

WHALEY, Deborah Elizabeth, **Black Women in Sequence : Re-Inking Comics, Graphic Novels and Anime**, Seattle, University of Washington Press, 2016, 288 pages.

Black Women in Sequence takes readers on a search for women of African descent in comics subculture. From the 1971 appearance of the Skywald Publications character "the Butterfly" - the first Black female superheroine in a comic book - to contemporary comic books, graphic novels, film, manga, and video gaming, a growing number of Black women are becoming producers, viewers, and subjects of sequential art.



WESTERNS



MATHESON, Sue, **The Westerns and War Films of John Ford**, Lanham (MD), Rowman & Littlefield, (Film and History), 2016, 320 pages.
In The Westerns and War Films of John Ford Sue Matheson offers an engaging look at one of America's greatest directors and the two genres of films that solidified his reputation. Drawing on previously unreleased material, this volume explores the man, the filmmaker, the veteran, and the legend—and the ways in which all of those roles shaped Ford's view of America, national character, and his creative output. Among the films discussed here in depth are Ford's early productions, such as *The Iron Horse* and *Drums along the Mohawk*, his military films, such as *Submarine Patrol*, *The Battle of Midway*, and *They Were Expendable*, and his Westerns, including *Fort Apache*, *She Wore a Yellow Ribbon*, *The Searchers*, and *Cheyenne Autumn*.

NELSON, Andrew Patrick, **Still in the Saddle : The Hollywood Western, 1969-1980**, Norman, University of Oklahoma Press, 2015, xi, 249 pages.

Introduction: born game and going out that way -- Revision and regeneration -- The scattered formula in western movie criticism -- A conflict of visions, or what if they staged a revision and nobody came? -- Critique and convention -- Hugger of trees, scalper of whites: opposing stereotypes in the "pro-Indian" western -- Legends in changing times: cowboys, lawmen, outlaws, and fools -- Popularity and preponderance -- The Duke & co -- To the 80s, and beyond! -- Conclusion: old westerns, new frontiers.

PETIT, Alain, **20 ans de western européen**, Alignan-du-Vent, Artus Film, 2015, 211-80 pages.



RÉCITS DE GUERRE

CHANOINAT, Philippe, **En compagnie de la 7^{ème}**, Grenoble, Glénat, 2015, 47 pages.
 Illustrations : Da Costa.

Après *Les Tontons flingueurs* et *Les Barbouzes*, le duo Chanoinat - Da Costa rend un hommage sincère à ce monument du cinéma populaire français et son casting impeccable : le trio Lefebvre, Maccione et Mondy. Un nouveau recueil de textes et de caricatures de scènes cultes qui fera un cadeau idéal pour tout bon cinéophile qui se respecte !

DUVAL, Marie, **D'un salaud à l'autre. Nazis et collaborateurs dans le roman français**, Tours, Presses universitaires François Rabelais de Tours, (Perspectives itéraires), 2015, 220 pages.

DONALD, Ralph & Karen MACDONALD, **Women in War Films : from Helpless Heroine to G.I. Jane**, Lanham (MD), Rowman & Littlefield, 2014, 344 pages.

In Women in War Films: From Helpless Heroine to G.I. Jane, Ralph Donald and Karen MacDonald examine the representations of females in war throughout the history of film. They identify various types of women portrayed in these films, from home-front wives and daughters supporting their loved ones from afar to nurses and doctors stationed near the front lines of combat. The authors also look at depictions of foreign females who comfort homesick soldiers, ordinary women who unexpectedly encounter the enemy, female spies, and modern enlistees taking on roles traditionally reserved for men.

The book covers an array of war films distributed in the United States, including *Hearts of the World*, *Wings*, *Mata Hari*, *Mrs. Miniver*, *Casablanca*, *Cry "Havoc"*, *Since You Went Away*, *The Best Years of Our Lives*, *From Here to Eternity*, *The Americanization of Emily*, *M*A*S*H*, *Coming Home*, *Courage under Fire*, *G.I. Jane*, and *Zero Dark Thirty*. Featuring an extensive filmography, *Women in War Films* will appeal to scholars of gender studies, history, and film, as well as to readers interested in the evolving portrayals of females in military-related cinema.

GONSHAK, Henry, **Hollywood and the Holocaust**, Lanham (MD), Rowman & Littlefield, (Film and History). 2015, 368 pages.

In Hollywood and the Holocaust, Henry Gonshak explores portrayals of the Holocaust from the World War II era to the present. In chapters devoted to films ranging from *The Great Dictator* to *Inglourious Basterds*, this volume looks at how these films have shaped perceptions of the Shoah. The author also questions if Hollywood, given its commercialism, is capable of conveying the Holocaust in ways that do justice to its historical trauma. Through a careful consideration of over twenty-five films across

genres—including *Life Is Beautiful*, *Cabaret*, *The Reader*, *The Boys from Brazil*, and *Schindler's List*—this book provides an important look at the social, political, and cultural contexts in which these movies were produced.

MAAZOUZI, Djemaa, **Le Partage des mémoires. La guerre d'Algérie en littérature, au cinéma, sur le web**, Paris, Classiques Garnier, (Littérature, histoire, politique), 2015, 487 pages.

Ecrivains, cinéastes, quidams du Web, les auteurs issus de groupes de mémoire différents (harkis, immigration algérienne, pieds-noirs) vivent leur rapport au passé à partir du présent et font mémoire, (tout) contre l'histoire. De leur médium d'énonciation, un lieu de mémoire de la colonie s'érige.

MARRS, Cody, **Nineteenth-Century Literature and the Long Civil War**, New York, Cambridge University Press, (Cambridge Studies in American Literature and Studies), 2015, xii, 192 pages.

American literature in the nineteenth century is often divided into two halves, neatly separated by the Civil War. In *Nineteenth-Century American Literature and the Long Civil War*, Cody Marrs argues that the war is a far more elastic boundary for literary history than has frequently been assumed. Focusing on the later writings of Walt Whitman, Frederick Douglass, Herman Melville, and Emily Dickinson, this book shows how the war took imaginative shape across, and even beyond, the nineteenth century, inflecting literary forms and expressions for decades after 1865.

MASON, Richards & Jaroslaw SUCHOPLES (eds.), **Representations of War in Films and Novels**, New York, Frankfurt, et al., Peter Lang, 2015, 257 pages.

The book is organized along chronological and geographical lines, looking first at the First and Second World Wars in Europe; then the Pacific War; the Vietnam War; and espionage and propaganda in the Cold War and Post-Cold War.

Contents: Richard Mason/Jaroslaw Suchoples: Introduction – Eberhard Demm: Barbusse and His *Fire*: The Last Card of French War Propaganda – Jaroslaw Suchoples: The Beginning of World War II in Polish Narrative Films: From the Collapse of the Communist System to the Present (1989–2013) – Torsten Schaar/Nicole Ogasa: The Holocaust in Selected European Feature Films, 2010–2013 – Torsten Schaar/Bernd Schäfer/Raimond Selke: World War II in Europe in Selected European Feature Films, 2010–2013 – Richard Mason/Rashila Haji Ramli: Images of the Asia-Pacific War in Selected Feature Films – Zawiah Yahya: Rising Sun, Setting Sun: British and Malayan Perspectives on the Japanese Occupation of Malaya in Fiction – Paul Cornelius: Hollywood and Vietnam: The Fading Vietnam War Narrative – Roy Anthony Rogers: Political Propaganda in its Subtleties in *James Bond 007* Movies.

SHERMAN, Dale, **M.A.S.H. FAQ : Everything Left to Know about the Best Care Anywhere**, Milwaukee (WI), Applause Theatre & Cinema Books, 2016, 400 pages.

SEIDLER, Miriam & Johannes WASSMER (dir.), **Narrative des Ersten Weltkrieges**, Frankfurt am Main, et al., Peter Lang, 2015, 237 pages.

Inhalt: Lars Koch: Der Erste Weltkrieg als kulturelle Katharsis und literarisches Ereignis – Christian Meierhofer: Feldgraues Dichten. Mobilität und Popularität der Lyrik im Ersten Weltkrieg – Johannes Wassmer: Erzählungen des Ersten Weltkrieges in Ostpreußen und die Utopie der «Volksgemeinschaft» – Manuel Köppen: Von Wikingern und Werwölfen. Erlebnisse deutscher U-Boot-Helden im Ersten Weltkrieg – Jan Süselbeck: Verbotene Gefühle. Echos der Shell-Shock-Traumatisierung in Ludwig Renns frühen Romanen *Krieg* und *Nachkrieg* sowie in Lewis Milestones Film *All Quiet on the Western Front* – Jennifer Tharr/Carl Freytag: Chimärisch, kitschig, merkwürdig, eigenwillig? Die pazifistischen Romane *Die Katrin wird Soldat* von Adrienne Thomas und *Die Waffen nieder!* von Bertha von Suttner im Spannungsfeld von Gender und Genre. Mit einem Ausblick auf ihre filmischen Umsetzungen – Erhard Schütz: Die junge Generation an der Heimatfront. Romane von Wolfgang Koeppen, Klaus Mann, Ernst Glaeser und Georg Fink – Gerd Krumeich: Zwischen soldatischem Nationalismus und NS-Ideologie. Werner Beumelburg und die Erzählung des Ersten Weltkrieges.

TAM, King-Fai (ed.), **Chinese and Japanese Films of the Second World War**, London, Routledge, 2015, viii, 185 pages.

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

WERBER, Niels & Christian J. GROTHAUS (dir.), **Die Literatur des Ersten Weltkrieges**, Stuttgart, Metzler Verlag, 2015, 164 pages.

Note : notre collègue Paul Bleton a publié l'article suivant : « La guerre telle qu'elle pourrait être », dans **Lublin Studies in Modern Language & Literature**, vol. 39, no 1. 2015, pp. 64-75. Dossier : la France en guerre. <http://www.lsmll.umcs.lublin.pl>

EROTICA



BLASCO, Javier (dir.), **Lasciva est nobis pagina : erotismo y literatura española en los Siglos de Oro**, Vigo, Editorial Acaemia del Hispanismo, 2015, 179 pages.

CUKAR, Alejandra & Daniela PASIK, **Prono nuestro : crónicas de sexo y cine**, Buenos Aires, Editorial Marea, 2014, 140 pages.

DUMONT, Paula, **Entre femmes : trois cents oeuvres lesbiennes résumées et commentées**, Paris, L'Harmattan, 2015, 274 pages.

La plupart des gens ignorent que de nombreux ouvrages mettent en scène des lesbiennes. Afin de pallier cette carence, *Entre femmes* recense des romans, des oeuvres dramatiques, des recueils de poèmes, des bandes dessinées, des témoignages et des biographies qui mettent au premier plan l'amour d'une femme pour une autre. Ces livres, qui constituent le noyau d'une bibliothèque lesbienne idéale, ont des femmes pour autrices. Seuls figurent dans ce recensement les biographies masculines de lesbiennes et bisexuelles célèbres.

HAUG, Christine (dir.), **Erotisch-Pornographische Lesestoffe : das Geschäft mit Erotik und Pornografie im deutschen Sprachraum vom 18. Jahrhundert bis zur Gegenwart**, Wiesbaden, Harassowitz, 2015, vi, 253 pages.

Die Diskurse um Erotik und Pornografie zwischen Moral und Kommerz haben eine lange Vorgeschichte. Spätestens im Zeitalter der Industrialisierung war Pornografie zu einem bürgerlichen Phänomen avanciert, und die subversive Komponente, die noch den philosophischen Roman des Aufklärungszeitalters auszeichnete, verblasste allmählich. Mittlerweile zählt die Erotika- und Pornoindustrie zu den Marktführern im internationalen Handel. Mit der Jahrtausendwende und der fortschreitenden Verbreitung des Internets erlebte der Erotikhandel einen neuerlichen Entwicklungsschub - das Onlineangebot vermochte diese Branche noch weiter zu dynamisieren. Dennoch kam es, vor

dem Hintergrund der seit je vorherrschenden Doppelmoral im Umgang mit Sexualität, Erotik und Pornografie, mit dem Erscheinen des Erotiktittels *Shades of Grey* im Jahr 2011 zu einem Skandal im Buchhandel.

Im hier vorgelegten Sammelband werden Einzelaspekte im Geschäft mit Erotik und Pornografie über einen Zeitraum vom 18. Jahrhundert bis zur Gegenwart aufgegriffen. Im Bereich der interdisziplinär ausgerichteten Buch- und Verlagsgeschichtsschreibung liegt damit eine Pionierarbeit vor, die Forschungsimpulse geben soll und sich als Auftakt für die systematische Erforschung dieses facettenreichen Themas versteht.

KELLY, Casey Ryan, **Abstinence Cinema : Virginity and the Rhetoric of Sexual Purity in Contemporary Film**, New Brunswick (NJ), Rutgers University Press, 2016, 224 pages.

Casey Ryan Kelly tracks the surprising sex-negative turn that Hollywood films have taken, associating premarital sex with shame and degradation, while romanticizing traditional nuclear families, courtship rituals, and gender roles. As he demonstrates, these movies are particularly disempowering for young women, concocting plots in which the decision to refrain from sex until marriage is the young woman's primary source of agency and arbiter of moral worth. Locating these regressive sexual politics not only in expected sites, like the *Twilight* films, but surprising ones, like the raunchy comedies of Judd Apatow, Kelly makes a compelling case that Hollywood films have taken a significant step backward in recent years.

LANSER, Susan S., **The Sexuality of History : Modernity and the Sapphic, 1565-1830**, Chicago, The University of Chicago Press, 2014, 345 pages.

The period of reform, revolution, and reaction that characterized seventeenth- and eighteenth-century Europe also witnessed an intensified interest in lesbians. In scientific treatises and orientalist travelogues, in French court gossip and Dutch court records, in passionate verse, in the rising novel, and in cross-dressed flirtations on the English and Spanish stage, poets, playwrights, philosophers, and physicians were placing sapphic relations before the public eye.

PETERS, Karin (dir.), **Allegorien des Liebens : Liebe - Literatur - Lesen**, Würzburg, Königshausen & Neumann, 2015, 263 pages.

PHILIPPE-MEDEN (dir.), **Érotisme & Sexualité dans les arts du spectacle**, Montpellier, L'Entretemps, 2015, 250 pages.

Introduction _ Pierre PHILIPPE-MEDEN_Éros, au fondement du spectacle vivant _ Jean-Marie PRADIER_L'actrice comme objet de spectacle dans les théâtres parisiens (1851-1914) _ Lola GONZALEZ-QUIJANO_Éros, héros du music-hall, de la Belle Époque aux Années folles _ Nathalie COUTELET_Des filles à poils. Construction esthétique des danseuses de revues parisiennes (1890-1990) _ Sylvie PERAULT_Le tourisme

sexuel à Berlin sous la république de Weimar et à Paris dans l'entre-deux-guerres - Mel GORDON_Incarner le sentiment érotique dans la danse de Mōhini l'ensorceleur - _ Corinne MATHOU_Érotisme ou vertu morale ? Le cas des représentations de la danse Odissi à Bhubaneswar en Inde - _ Barbara URDA_Les « Lotus d'or » en scène : de l'érotisme dans le Jingju en Chine - _ Éléonore MARTIN_Sexualité et spiritualité : phallus, poésie grivoise et folle sagesse du bouddhisme tibétain - _ Nathalie GAUTHARD_Les cheikhate du Maroc : sensualité, séduction et esthétique du regard - _ Rachid MOUNTASAR_Les imaginaires de l'homosexualité dans les arts du spectacle au prisme du genre et du camp - _ Jean-Yves LE TALEC_La post-pornographie dans le spectacle vivant. Un objet de recherche corporel, politique et scientifique - Émilie LANDAIS_Le spectacle de son orgasme : un agenrement en soi - _ Bernard ANDRIEU_L'erotisation des corps jugés « hors normes » dans les arts du spectacle - _ Charlotte RICCI_Fantasmes d'incarnation et imaginaire érotique dans le cinéma d'animation - Inès JERRYAY_Prenez, ceci est mon corps. L'Érotisme comme don dans l'œuvre de Jan Fabre - _ Sophie RIEU_Mise en scène d'une vie sportive au Théâtre des deux sources : Psyché peut-elle rencontrer Eros sans rencontrer Thanatos ? - _ Gilles LECOCQ_Questions sur la « formation » en ethnoscéénologie - _ Jean-Marie PRADIER_Lettre inédite de Jean Duvignaud _

RICHARD, Jacques, Le Cinéma libertaire & libertin, Orléans, les Temps modernes, 2015, 411 pages.

Le présent ouvrage est le fruit d'une année d'entretiens avec des personnalités du cinéman contemporain, toutes "éprises de liberté" dans leur façon d'aborder le Septième Art, soit de manière "libertaire", soit de manière "libertine". En tout, 25 entretiens avec des personnalités comme Jean-Pierre Mocky, Catherine Robbe-Grillet ou Jean-Claude Dreyfus. On découvrira, au fil de ces révélations, quelques-uns des morceaux de bravoure de ces cinéastes qui n'ont pas eu peur de provoquer, au risque parfois de croiser la censure d'une société souvent trop conformiste.

RITZENHOFF, Karen A. & Catriona McAVOY (eds.), Selling Sex on Screen : from Weimar Cinema to Zombie Porn, Lanham (MD), Rowman & Littlefield, 2015, 282 pages.

Introduction / Karen A. Ritzenhoff and Catriona McAvoy -- The sexual economy and the new woman: images of prostitution in Weimar cinema / Tom Saunders -- Early representations of female prostitution in Pandora's box / Clémentine Tholas-Disset -- How the production code tapped out the mother lode: women, sex, and Busby Berkeley's Gold diggers films / Tiel Lundy -- "Birdie, don't I get something for my dollar?" the "tutor-code" of sex trade in the golden age of television westerns / Gaylyn Studlar -- Economics, empathy, and expectation: history and representation of rape and prostitution in late 1980s Vietnam War films / Amanda Boczar -- She wolves: the monstrous women of nazisexploitation cinema / Brian E. Crim

-- Delicate reports: prostitution in Sergio Martino's Mondo film wages of sin (Mille Peccati Nessuna virtù, 1969) / Andreas Ehrenreich -- Cha ching!: getting paid in Breakfast at Tiffany's and Showtime's Gigolos / Janet Robinson -- Machines, mirrors, martyrs, and money: prostitutes and promiscuity in Steve McQueen's Shame (2011) and Stanley Kubrick's Eyes wide shut / Catriona McAvoy and Karen A. Ritzenhoff -- "They're selling an image": "hookers cut to look like movie stars" in L.A. confidential / Rochelle Sara Miller -- Selling sex, along with everything else: "darla" as mark(et)ed woman in Joss Whedon's Buffy, the vampire slayer / Wendy Sterba -- Whatever happens to the money shot? why zombie porn can't get the audience to bite / James J. Ward.

THOMAS, Chantal, Sade, la dissertation et l'orgie, Paris, Éditions Payot & Rivages, (Rivages poche, Petite bibliothèque), 2015, 202 pages. Nvle ed. revue et corrigée.

ZIV, Amalia, Explicit Utopias ; Rewriting the Sexual in Women's Pornography, Albany, State University of New York, Press, 2015, 312 pages.

Provides an incisive account of women's porn and queer porn of the 1980s and 1990s.

Explicit Utopias explores a problem that has long haunted feminist, lesbian, and queer critics: the obstacles to imagining women's desire and sexual agency. Pornography is one arena in which women have actively sought to imaginatively overcome this problem, yet pornography has also been an object of passionate feminist contention. Revisiting the feminist sex wars of the 1980s, Amalia Ziv offers a comprehensive and thoughtful reassessment of the arguments and concerns of both camps, tying these early debates to the contemporary surge of concern over the pornification of culture. She also sets out to rectify the lack of critical attention to marginal sexual representations by examining the feminist, queer, and psychoanalytic literature on several key issues, including fantasy, the phallus, identification, and gender performativity.



ACHILLE ET DUBOIS



CATRIONA MC AVOY



RÉCITS HISTORIQUES

BERTHEVAS, Christelle et Arnaud des PALLIÈRES, **Michael Kohlhaas : scénario**, Lormont, Bord de l'eau, 2015, 176 pages.

DALLEY, Hamish, **The Postcolonial Historical Novel : Realism, Allegory, and The Representation of Contested Pasts**, New York, Palgrave Macmillan, 2014, 226 pages.

The Postcolonial Historical Novel is the first systematic work to explore how the historical novel shapes understandings of the past in former colonies, and how it has been transformed by its appropriation in these settings. Focusing on contemporary writing from Africa and Australasia, this book challenges conventional understandings of literary realism. It shows how plausibility and verifiability are fundamental to fiction-writing in places where the past is contested, and suggests new ways for thinking about the relations between historical truth and creative imagination.

DELUERMOZ, Quentin & Anthony GLINOER (dir.), **L'Insurrection entre histoire et littérature (1789-1914)**, Paris, Publications de la Sorbonne, 2015,

Ce livre se propose de reprendre à nouveaux frais une double question dont les enjeux sont profonds : ce que l'insurrection, temps d'ouverture des possibles, espérés ou craints, fait à l'écriture et à la littérature ; ce que la littérature, ses auteurs, ses topiques, fait dans le temps insurrectionnel. Comment les moments insurrectionnels ont-ils redéfini la fonction et le statut d'écrivains comme Jules Vallès, Eugène Sue et Louise Michel, d'un genre comme les mémoires de protagonistes de l'insurrection, d'un médium comme le journal ? Comment les discours littéraire et historien travaillent-ils l'insurrection, au moyen de quelles mises en intrigue, de quelles mises en forme particulières et avec quelle efficacité ? Quelles rencontres peut-on observer, par exemple, entre le Dumas des journaux de 1848, le Hugo des Misérables et le Michelet de l'Histoire de la Révolution française ? Quel sens, enfin, donner aux prises d'écriture anonymes, par lesquelles les acteurs tentent de s'inscrire dans l'histoire ?

ELLIOTT, Andrew B. R. (ed.), **The Return of the Epic Film : Genre, Aesthetics and History in the Twenty-First Century**, Edinburgh, Edinburgh University Press, 2015, x, 224 pages.

Introduction: The Return of the Epic, Andrew B.R. Elliott; Part I: Epics and Ancient History; Sir Ridley Scott and the Rebirth of the Epic, Jeffrey Richards; The Decline and Fall

of the Roman Empire and America since the Second World War: Some Cinematic Parallels, Kevin J. Harty; There's Nothing So Wrong with a Hollywood Script that a Bunch of Giant CGI Scorpions Can't Solve: Politics, Computer Generated Images and Camp in the Critical Reception of the Post-Gladiator Historical Epics: Mark Jancovich; Popcorn and Circus: An Audience Expects, Robert Stow; Part II: Epic Aesthetics and Genre; Colour in the Epic Film: Alexander and Hero, Robert Burgoyne; Defining the Epic: Medieval and Fantasy Epics, Paul Sturtevant; Special Effects, Reality, and the New Epic, Andrew B.R. Elliott; Part III: Epic Films and the Canon; Pass the Ammunition: A Short Etymology of Blockbuster, Sheldon Hall; Epic Stumbling Blocks, Saër Maty Bâ; The Greatest Epic of the 21st Century?, Deborah Bridge; Ramayana and Sita in Films and Popular Media: The Repositioning of a Globalised Version, Aartee Kaul Dhar.

HAFFEMAYER, Stéphan (dir.), **Révoltes et révolutions à l'écran : Europe moderne, XVIIe-XVIII siècle**, Rennes, Presses universitaires de Rennes, 2015, 188 pages.

Stéphane Haffemayer,

Le passé révolutionnaire à l'écran : enjeux de la question .

Brian Sandberg,

Les révoltes nobiliaires et les histoires confessionnelles : représentations de la violence nobiliaire dans les films sur les guerres de Religion

James Ward,

« Seulement le passé » : la Révolution anglaise à l'écran au xxe siècle

Erin Bell, Guerre et mémoire : la « Glorieuse Révolution » (1688) à la télévision britannique

Hélène Duccini,

Un pari risqué : montrer les révoltes du xviii siècle à la télévision (1968-2011)

Pierre Sorlin, : Communautés rurales en dissidence : Les Camisards (René Allio, 1972) et Winstanley (Kevin Brownlow, Andrew Mollo, 1975)

Aurore Renaut, : Polichinelle de Jean Gruault, : un scénario non tourné sur la révolte de Masaniello

David A. Shafer, : À travers le miroir du cinéma nazi : Le Juif Süß, construction d'une communauté organique et d'une juste révolte

Laurent Bihl, : « Le discours aux insurgés » rituel : de la révolte à l'écran : du lyrisme au pastiche

Annie Duprat, : Révoltes suggérées et annonce de la Révolution française : Que la fête commence de Bertrand Tavernier

Bernard Papin, : De l'art de tenir (ou non) sa « promesse » : les révoltes paysannes de 1788... et demi dans la fiction télévisuelle

Bibliographie générale - Filmographie des révoltes - Synopsis des films analysés

HAMMETT, Brian, **The Historical Novel in Nineteenth-Century Europe ; Representations of Reality in History and Fiction**, Oxford, Oxford University Press, 2015, 252 pages.

Even at the height of its popularity in the early nineteenth century the historical novel faced criticism at many levels. After its predominance in the 1810s and 1820s writers and historians shunned it as a travesty of their respective disciplines. Even so, the historical novel has frequently attracted a wide-ranging public right up to the present day. Brian Hamnett examines key novels, by authors including Scott, Balzac, Manzoni, Dickens, Eliot, Flaubert, Fontane, Galdos, and Tolstoy, revealing the contradictions inherent in this form of fiction and exposing the challenges writers faced in attempting to represent a reality that linked past and present.

LA BRETÈQUE, François Amy de, *Le Moyen Age au cinéma : panorama historique et artistique*, Paris, Armand Colin, (Cinéma – Arts visuels), 2015, 223 pages.

De *Jeanne d'Arc* de Georges Méliès au *Nom de la Rose* de Jean-Jacques Annaud, en passant par *Robin des Bois* de Alan Dwan et *Kingdom of Heaven* de Ridley Scott, cet ouvrage dresse un vaste panorama du cinéma d'inspiration médiévale ou dont l'action se situe explicitement au Moyen Âge : un Moyen Âge vulgarisé, revisité, hérité et transmis par une longue chaîne d'œuvres et de représentations qui ont évolué tout au long du vingtième siècle. Plus de 100 ans de cinéma qui nous renseignent moins sur cette période phare de notre histoire que sur notre propre identité.

LEIGH, John, *Touché : The Duel in Literature*, Cambridge (Mass.), Harvard University Press, 2015, viii, 334 pages.



Introduction -- Honored in the breach. The edicts of Louis XIV; "A barbarous custom"; Abbé de Saint-Pierre; Corneille, *Le Cid* (1637) -- The comical duel. Deterring the duellist; *Duel and ridicule*; Molière, *Le bourgeois gentilhomme* (1670); More wretches and cowards; Sedaine, *Le philosophe sans le savoir* (1765); Sheridan, *The rivals* (1775); Dickens, *The Pickwick papers* (1836) -- The poignant duel. Richardson, *Clarissa*; or, the history of a young lady (1747/48); Rousseau, *Julie*; ou, la nouvelle Héloïse (1761); Laclos, *Les liaisons dangereuses* (1782) -- The judicial duel. Kleist, *Der Zweikampf* (1811) -- The

"romantic" duel. Nature's aristocrats vs. Darwinian imperatives; Pushkin, *Eugene Onegin* (1823/31); Mérimée, *Le vase Étrusque* (1830) -- The duel and self-realization. Smollett, *The adventures of Roderick Random* (1748); Casanova, *Il duello*, ovvero saggio della vita di G. C. Veneziano (1780); Hugo, *Marion de Lorme* (1829); Thackeray, *The memoirs of Barry Lyndon, Esq.* (1844); Dumas père, *Les trois mousquetaires* (1844) -- The grotesque duel. Twain, *A tramp abroad* (1878) and *Pudd'nhead Wilson* (1894); Maupassant, *Un duel* (1883) and *Un lâche* (1884); Conrad, *A duel* (1908); Schnitzler, *Casanova's Heimfahrt* (1918); Pirandello, *Il giuoco delle parti* (1918) -- Paradoxes of the duel. A tragicomedy; The savage noble; The cult of style; Laws and rules; The duel over women -- Epilogue: 1918.

PAGÈS, Meriem & Karolyn KINANE (eds.), ***The Middle Ages on Television : Critical Essays***, jefferson (NC), McFarland, 2015, vi, 219 pages. Introduction: Television Medievalisms (Meriem Pages and Karolyn Kinane) 1_Part 1. Personal and Political Desires_The Most Dangerous Sport in History Is About to Be Reborn: Medievalism and Violence in Full Metal Jousting (Angela Jane Weisl) 15_Joan of Arcadia: A Modern Maiden on Trial (Stephanie L. Coker) 31_William Webbe's *Wench*: Henry VIII, History and Popular Culture (Shannon McSheffrey) 53_Nature and Adventure in *Die Jagd nach dem Schatz der Nibelungen* (Evan Torner) 78_Part 2. Narrative and Genre_Episodic Arthur: Merlin, Camelot and the Visual Modernization of the Medieval Literary Romance Tradition (Melissa Ridley Elmes) 99_Are You Kidding? King Arthur and the Knights of Justice (Sandy Feinstein) 122_Part 3. Gender and Sexuality_Television's Male Gaze: The Male Perspective in TNT's *Mists of Avalon* (Michael W. George) 141_Gendering Morals, Magic and Medievalism in the BBC's *Merlin* (Elyse T. Meredith) 158_*Ne cherchez pas la femme*: The Women of *Kaamelott* (Tara Foster) 174_Homosexuality in Television Medievalism (Torben R. Gebhardt) 197

RAMIREZ, Bruno, *Inside the Historical Film*, Montréal, McGill-Queens University Press, 2014, ix, 236 pages.

Bruno Ramirez discusses a wide range of films, from various historical and national contexts, pointing to the role that film-crafts play in translating historical events into cinematic language. He takes the reader through the process of conception, research, design, and production of several films that he researched and co-wrote, explaining the decisions that were made to best convey historical knowledge. The practice-based quality at the core of Ramirez's analysis is further enhanced by conversations with world-renowned film directors, including Denys Arcand, Constantin Costa-Gavras, Deepa Mehta, Renzo Rossellini, Paolo and Vittorio Taviani, and Margarethe von Trotta.

REUFELS, Delia Gonzalez de & Rasmus GREINER (dir.), **Film und Geschichte/Film and History**, Berlin, Bertz & Fischer, 2015, 160 pages.

ROUSSELOT, Elodie (ed.), **Exoticizing the Past in Contemporary Neo-Historical Fiction**, New York, Palgrave Macmillan, 2014, 197 pages.

Introduction: Exoticizing the Past in Contemporary Neo-Historical Fiction; Elodie Rousselot _PART I: EXOTICIZING THE HISTORICAL OTHER_1. Exoticizing the Tudors: Hilary Mantel's Re-Appropriation of the Past in *Wolf Hall* and *Bring Up the Bodies*; Rosario Arias_2. Exoticizing Colonial History: British Authors' Australian Convict Novels; Therese-M. Meyer_3. Exoticism and Consumption in Anne Enright's *The Pleasure of Eliza Lynch*; Maeve Tynan_4. 'We were again on the trail of cannibals': Consuming Trauma and Frustrating Exoticism in Robert Edric's *The Book of the Heathen*; Emily Scott_5. 'It's like gold leaf, and now it's rising, peeling away': Britishness and Exoticism in Sarah Waters's *The Night Watch*; Elsa Cavalié _PART II: EXOTIC FASCINATION / NEO-HISTORICAL SUBVERSION_6. Cannibalising the Other: David Mitchell's *The Thousand Autumns of Jacob de Zoet* and the Incorporation of 'Exotic' Pasts; Gerd Bayer_7. Neo-Victorian Experiments with (Natural) History in Harry Karlinsky's *The Evolution of Inanimate Objects*; Elodie Rousselot_8. 'Who Do You Think You Are Kidding?': The Retrieval of the Second World War in Kazuo Ishiguro's *The Remains of the Day* and Ian McEwan's *Atonement*; Nick Bentley_9. Beasts of Burdened Memories: Exotic Figures in Michael Chabon's Neo- Historical Holocaust Fiction; Mia Spiro_10. 'A History of Darkness': Exoticizing Strategies and the Nigerian Civil War in *Half of a Yellow Sun* by Chimamanda Ngozi Adichie; Amy S. Rushton

SUMPF, Alexandre, **Révolutions russes au cinéma : naissance d'une nation, U.R.S.S, 1917-1985**, Paris, Armand Colin, 2015, 239 pages.

Avant même d'avoir accompli leur conquête du pouvoir, les acteurs des révolutions russes de Février et Octobre 1917 ont compris la nécessité d'expliquer et de justifier, d'écrire et de réécrire l'histoire récente en usant de tous les moyens médiatiques. Cet ouvrage étudie le processus d'engagement de l'industrie cinématographique au service de cette entreprise fondamentale pour la survie du régime communiste. Du documentaire didactique au cinéma d'animation, en passant par les actualités et surtout la fiction, il revient sur près de 70 ans de production de films de propagande censés convaincre le public, mais aussi l'émouvoir, le charmer, répondre à ses goûts esthétiques. Il étudie 19 œuvres conçues dès l'époque de la Révolution jusqu'aux dernières heures de l'URSS, clés de voûte de la représentation à l'écran des processus révolutionnaires des années 1910.

SY, Kalidou, **Structures et signification dans le roman historique**, Paris, L'Harmattan,

(Espaces littéraires), 2015, 218 pages.

L'ouvrage interroge le paradoxe du roman historique, l'histoire étant la vérité sur un passé et le roman une fiction, un mensonge. Au-delà de cette opposition apparente, l'auteur s'attache à instruire les structures discursives et narratives pour mettre en évidence les processus de production du sens. En refusant de s'enfermer dans l'idéologie du texte, l'analyse convoque les contextes en tant qu'environnements formels et informationnels qui participent de l'institution de l'oeuvre et de la littérature.

TIMBAL-DUCLAUX, Louis, **Écrire un roman historique ou régionaliste**, Beaucouzé, Éditions Écrire aujourd'hui, 2015, 184 pages.

VÉNUAT, Monique, BERTON-CHARRIÈRE, Danièle & Sophie JORRAND (dir.), **Témoigner : flibuste, piraterie et autres courses - De la Renaissance aux Lumières**, Clermont-Ferrand, Presses universitaires Blaise Pascal, (Cahiers Réforme et Contre-Réforme), 2015, 224 page.

Au fil des siècles la figure du pirate, du flibustier ou du corsaire a imprimé sa marque dans l'imaginaire, au point d'exercer une sorte de fascination, offrant ainsi un modèle de choix aux auteurs de fiction. Les romans qui s'inspirent de ces brigands, de leurs péripéties pleines de hasards, fortunes ou périls, de leur chasse à l'or et aux trésors, font rêver et vibrer lecteurs et spectateurs depuis des siècles. De leur côté, les historiens attestent du caractère cruel et sauvage de ces « pirates »; ils démontrent à quel point leur quotidien était infâme, insalubre et honteux.

Ce cahier tend à rendre compte de ces amalgames paradoxaux qui n'ont cessé d'exister, en se fondant sur des études de littéraires et d'historiens des idées ainsi que sur des expériences d'aventuriers, dans la période historique du XVIe au XVIIIe siècle, âge d'or de la flibuste.

WATSON, Robert, **Throne of Blood**, London, British Film Institute, (BFI Film Classics), 2014, 96 pages.

This is a fascinating interpretation of Akira Kurosawa's highly acclaimed adaptation of Shakespeare's 'Macbeth'.

LITTÉRATURE DE JEUNESSE

CHELEBOURG, Christian & Francis MARCOIN (dir.), **Civiliser la jeunesse**, dans **Cahiers Robinson**, no 38, 2015. Ensemble de 19 articles.

That,s All, Folks !