

MARGINALIA

Bulletin bibliographique des études sur les littératures et le film populaires n° 101

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



septembre 2019

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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... Désormais, on trouvera aussi dans cette partie quelques titres consacrés à la littérature jeunesse

LITTÉRATURE

ALBERTINI, Alexandra W. & Jacques ISOLERY (dir.), **L'île mystérieuse**, Paris, Éditions Pétra, (Fert'îles), 2018, 222 pages. La spécificité qu'entretient l'île avec la rationalité dans sa confrontation à l'irrationnel, au fantastique, au merveilleux peut emprunter différents chemins. Et dans la mesure où le mystère pose sans cesse la question de l'altérité, l'île mystérieuse est aussi interrogée sous l'angle de l'identité et de la quête ontologique.

Avec la participation de : Alexandra W. Albertini – Emmanuel Buzay – Tony Fogacci – Éric Fougère – Jacques Isolery – Vannina Lari – Shasha Ma – Peter Schulman – André Thiandoum – Bernard Urbani – Joris Giovannetti (sommaire sur le site des éditions).

BARBER, Karin, **A History of African Popular Culture**, Cambridge, Cambridge University Press, 2018, ix, 201 pages

In this book, Karin Barber offers a journey through the history of music, theatre, fiction, song, dance, poetry, and film from the seventeenth century to the present day.

BARRIENTOS, Simone & Karsten Krampitz (dir.), **Der Feuerstuhl : Werk und Wirkung des Schriftstellers B. Traven**, Aschaffenburg, Alibri Verlag, 2019, 239 pages.

Etude de l'oeuvre du mystérieux B. Traven, auteur, entre autres, du *Trésor de la Sierra Madre*.

CLASEN, Tricia & Holy HASSEL (ed.), **Gender(ed) Identities: Critical Rereadings of Gender in Children's and Young Adult Literature**, New York, Routledge, (Children's Literature and Culture), 2019, 302 pages.

COX, Jessica, **Victorian Sensation Fiction**, Oxford, Macmillan International Higher Education, (Reader's Guide to Essential Criticism), 2019, xv, 190 pages.

DAWIDOWSKI, Christian (dir.), **Popliteratur der 1990er und 2000er Jahre**, München, edition text + kritik, 2019, 191 pages.

DETTMAR, Ute & Ingrid TOMKOWIAK (dir.), **Kinder -und Jugendliteratur und - medien im Feld des Populären**, Berlin, Peter Lang, 2019, 492 pages.

DUCHARME, Nathalie, **Le Roman d'aventures au Québec, 1837-1900**, Laval (Québec), Presses de l'Université Laval, 2019, 260 pages.

La fiction d'aventures occupe une place importante dans la production littéraire au Québec entre 1837 et 1900. De jeunes hommes issus des professions libérales, comme Joseph Marmette, Wenceslas Eugène Dick et Pamphile Le May, adaptent à un contexte québécois les procédés d'Eugène Sue, Alexandre Dumas et James Fenimore Cooper. Guerres de la Nouvelle-France, poursuites dans les bas-fonds montréalais, complots et meurtres sur les terres de la colonisation : le roman d'aventures chante les actions héroïques ou explore les recoins les plus sombres de l'âme humaine. Souvent jugé immoral par les autorités religieuses, le genre gagne pourtant en popularité grâce aux avancées de la presse et de l'alphabétisation. Les femmes, ferventes lectrices, inspirent des héroïnes fortes et patriotiques. Les trente-deux récits étudiés dans cet ouvrage expriment non seulement un désir d'évasion, mais aussi des réflexions politiques et juridiques pour la défense des droits dans la société canadienne-française.

GOLDEN, Catherine J., **Serials to Graphic Novels: The Evolution of the Victorian Illustrated Book** : Gainesville, University Press of Florida, (Literary Criticism), 2018, xviii, 298 pages.

Serials to Graphic Novels examines widely recognized illustrated texts, such as *The Pickwick Papers*, *Oliver Twist*, *Alice in Wonderland*, *Peter Rabbit*, and *Trilby*. Golden explores factors that contributed to the early popularity of the illustrated book—the growth of commodity culture, a rise in literacy, new printing technologies—and that ultimately created a mass market for illustrated fiction. Golden identifies present-day visual adaptations of the works of Austen, Dickens, and Trollope as well as original Neo-Victorian graphic novels like *The League of Extraordinary Gentlemen* and Victorian-themed novels like *Batman: Noël* as the heirs to the Victorian illustrated book. With these adaptations and additions, the Victorian canon has been refashioned and repurposed visually for new generations of readers.

IRSIGLER, Ingo, Ole PETRAS & Christoph RAUEN (dir.), **Deutschsprachige Pop-Literatur von Fichte bis Bessing**, Göttingen, V & R Press, 2019, 339 pages.

JERNIG, Mark C., **Racial Worldmaking: The Power of Popular Fiction**, New York, Fordham University Press, 2018, 284 pages. Taking up the work of H.G. Wells, Margaret Mitchell, Samuel Delany, Philip K. Dick and others, *Racial Worldmaking* rethinks racial formation in relation to both African American and Asian American studies, as well as how scholars have addressed the relationships between literary representation and racial ideology.

KEEBLE, Arin, **Narratives of Hurricane Katrina in Context: Literature, Film and Television**, Cham, Palgrave Macmillan, 2019, vii, 136 pages.

This book analyzes six key narratives of Hurricane Katrina across literature, film and television from the literary fiction of Jesmyn Ward to the cinema of Spike Lee.

KODJO, Attikpoé (dir.), **Les Pouvoirs de la littérature de jeunesse**, Berlin, Bern, et al., Peter Lang, 2018, 220 pages.

Ce volume explore la double question des pouvoirs de la littérature de jeunesse et de ses modalités formelles. Pourquoi parler ici de pouvoirs au pluriel de cette littérature? Car l'on a très souvent tendance à la réduire à sa

vocation pédagogique en vertu de laquelle elle continue de faire l'objet de diverses manipulations. Certes, toute littérature, qu'elle soit adressée aux adultes ou au jeune public, remplit la fonction de plaire et d'instruire. Toutefois, en ce qui concerne la littérature de jeunesse, l'aspect didactique est mal compris, ce qui donne lieu à une vision excessivement simplificatrice de cette production.

MACLEOD, Kirsten, **American Little Magazines of the Fin de Siècle: Art, Protest, and Cultural Transformation**, Toronto, University of Toronto Press, 2018, xiii, 474 pages.

NATOV, Roni, **The Courage to Imagine: The Child Hero in Children's Literature**, London, Bloomsbury Academic, 2019, x, 205 pages.

Drawing on a wide range of theoretical approaches from the psychological to the cultural and reading a multicultural spectrum of authors, including works by Maya Angelou, Louise Erdrich, Neil Gaiman and Brian Selznick, this is a groundbreaking examination of the nature of imagining for children and re-imagining for the adult writer and illustrator.

NEL, Philip, **Was the Cat in the Black Hat ? The Hidden Racism of Children's Literature, and the Need for Diverse Books**, New York, Oxford University Press, 2019, x, 290 pages.

Was the Cat in the Hat Black? presents five serious critiques of the history and current state of children's literature tempestuous relationship with both implicit and explicit forms of racism.

NISHIKAWA, Kinohi, **Street Players: Black Pulp Fiction and the Making of a Literary Underground**, Chicago, The University of Chicago Press, 2018, 305 pages.

The uncontested center of the black pulp fiction universe for more than four decades was the Los Angeles publisher Holloway House. From the late 1960s until it closed in 2008, Holloway House specialized in cheap paperbacks with page-turning narratives featuring black protagonists in crime stories, conspiracy thrillers, prison novels, and Westerns. From Iceberg Slim's *Pimp* to Donald Goines's *Never Die Alone*, the thread that tied all of these books together--and made them distinct from the majority of American pulp - was an unflinching veneration of black masculinity. Zeroing in on Holloway House, *Street Players* explores how this world of black pulp fiction was produced, received, and recreated

over time and across different communities of readers.

PEI-YIN, Lin & SU YUN, Kim (eds.), **East Asian Transwar Popular Culture: Literature and Film from Taiwan and Korea**, Cham, Palgrave Macmillan, 2019, 304 pages.

RAULET-MARCEL, Caroline et Virginie TELLIER (dir.), **Littérature de jeunesse et Europe romantique**, dans **Cahiers d'études nodiéristes**, vol. 2, no 8, Paris, Classiques Garnier, 2019, 223 pages.

RUSSELL, Emily, **Transplant Fiction: A Cultural Study of Organ Exchange**, Cham, Palgrave Macmillan, 2019, vii, 310 pages.
From the plots of horror stories and sci-fi novels to sentimental romances and feel-good media reports of stranger donation, this cultural study offers a nuanced portrait of the conceptual journey of organ exchange from strange and terrible to the "gift of life."

TAYLOR, Jonathan, **Laughter, Literature, Violence, 1840-1930**, Cham, Palgrave Macmillan, 2019, x, 258 pages.
Laughter, Literature, Violence, 1840-1930 investigates the strange, complex, even paradoxical relationship between laughter, on the one hand, and violence, war, horror, death, on the other.

WIETERSHEIM, Annegret von, **"Später einmal werde ich es dir erzählen": Leerstellen in der Kinder- Jugendliteratur der 1950er Jahre**, Heidelberg, Universitätsverlag Winter, 2019, 219 pages.

A tous mes correspondants

Signalez-moi toute nouvelle publication (livres ou numéros spéciaux de revue)

Je me ferai un plaisir de les présenter dans le bulletin.

Par contre, je ne mentionne pas les articles individuels (articles, préfaces, etc)

IL CORSARONERO

Revista salgariana di letteratura popolare, no 27, 2019

Claudio Gallo (dir.)

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spulciando fra libri, film e polverosi scaffali

a cura di Gino Bedeschi, Giuseppe Cantarosa e Bartolo Tondini

CINÉMA & TÉLÉVISION

BAETENS, Jan, **The Film Photonovel: A Cultural History of Forgotten Adaptations**, Austin, University of Texas Press, (World Comics and Graphic Fiction), 2019, 198 pages.

BANTCHEVA, Denitza, **Jean-Pierre Melville: de l'oeuvre à l'homme**, Paris, Éditions du Revif, (Cinéma), 2019, 323 pages.

BARONI, Maurizio, **Ennio Morricone**, Berkeley, Gingko Press, 2019, 325 pages.

BOISSONNEAU, Melanie & Laurent JULLIER (dir.), **Cinéphilies et Sériophilies 2.0: les nouvelles formes d'attachement aux images**, Paris, Berlin, et al., Peter Lang, Éditions scientifiques internationale, 2019, 298 pages.

BOUKHRIEF, Lydia, **100 grands films pour les petits: de Max Linder à la Tortue rouge**, Paris, Gründ & Strasbourg, Arte éditions, 2019, 338 pages.

BRAUN, Michael, Oliver JAHRAUS, Stefan NEUHAUS & Stéphane PESNEL (dir.), **Komik im Film**, Würzburg, Königshausen & Neumann, 2019, 332 pages.

BROE, Dennis, **Birth of Binge: Serial TV and the End of Leisure**, Detroit, Wayne State University Press, 2019, xiii, 297 pages.

CAMPION, Benjamin, **Le Concept HBO : élever la série télévisée au rang d'art**, Tours, Presses universitaires François-Rabelais, 2018, 234 pages.

CHAMPCLAUX, Christophe, **Tigres et dragons: les arts martiaux au cinéma: du ring à la rue**, Paris, Guy Trédaniel, 2019, 303 pages.

CHAN, Charlie, **Jackie Chan - Ne jamais grandir**, Châtillon, Omake Books, 2019, 352 pages.

CHEMIN, Jean-Claude, **Et Tati créa Monsieur Hulot**, Châteaulin, Locus solus, 2019, 190 pages. Préface de Philippe Delerm, dessins originaux de Pascal Rabaté.

COLLECTIF, **The Steven Spielberg. Part 1**, Paris, Ynnis éditions, (Rockyrama), 2018, 161 pages.

COLLECTIF, **Quentin Tarantino : l'homme qui sauva le cinéma**, Paris, Ynnis éditions, (Rockyrama), 2019, 161 pages.

DEROUDIL, Clementine, **Louis de Funès**, Paris, Flammarion, (Beaux livres), 2019, 192 pages.

DONNAT, Cédric, **Le Cinéma de Michael Cimino: l'Amérique, un rêve évanoui**, Paris, Classiques Garnier, (Recherches cinématographiques), 2019, 424 pages.

GARNIER, Philippe, **Sterling Hayden, l'irrégulier**, Paris, La Rabbia, 2019, 300 pages.

GOMBEAU, Adrien, **Bruce Lee: gladiateur chinois**, Nantes, Capricci, 2019, 144 pages.

HERMANSSON, Casie, Janet ZEPERNIK (eds.), **The Palgrave Handbook of Children's Film and Television**, Cham, Palgrave Macmillan, 2019, xxvii, 594 pages.

KOBAL, John, **The Lost World of DeMille**, Jackson, University of Mississippi Press, 2019, 448 pages.

LEMONIER, Marc, **Le Dictionnaire désolant du cinéma français**, Paris & Bruxelles, Jourdan, 2019, 184 pages.

MARTIN, Joel & Conrad E, OSTWALT Jr, **Screening the Sacred: Religion, Myth, and Ideology in Popular American Film**, New York & London, Routledge, 2019, 207 pages. What are the religious impulses in the 1976 film *Rocky*, and how can they work to shape one's social identity? Do the films *Alien* and *Aliens* signify the reemergence of the earth goddess as a vital cultural power? What female archetypes, borne out of male desire, inform the experience of women in *Nine and a Half Weeks*? These are among the several compelling questions the authors of this volume consider as they explore the way popular American film relates to religion. Oddly, religion and film—two pervasive elements of American culture—have seldom been studied in connection with each other.

MELIS, Luciano, **Lino Ventura**, Paris, La Martinière, 2019, 208 pages.

MEYER-PLANTUREUX, Chantal, **Antisémitisme et homophobie: clichés en scène et à l'écran, XIXE-XXE siècles**, Paris, CNRS éditions, 2019, 398 pages.

MORITSUGU, Jon, **Skullfuck: The Brutalist Cinema of Jon Moritsugu**, Kaya Productions, (Kaya Press), 2019, 304 pages [mémoires d'un cinéaste controversé]

NATHAN, Ian, **Tim Burton: itinéraire d'un enfant particulier**, Paris, Hugonn & Muninn, 2019, 192 pages.

NATHAN, Ian, **Quentin Tarantino**, Paris, Gallimard Loisirs, (Hors série), 2019, 176 pages.

OSGERBY, Bill, **American Pie: The Anatomy of Vulgar Teen Comedy**, Abingdon-on-Thames (UK) & New York, Taylor & Francis, 2019, 120 pages.

PETTEY, Homer B. (ed.), **Cold War Film Genres**, Edinburgh, Edinburgh University Press, (Traditions in American Cinema), 2018, xii, 261 pages.

1. Introduction: Cold War Genres and the Rock-and-Roll Film / Homer B. Pettey -- 2. Social Factors in Brainwashing Films of the 1950s and 1960s / David Seed -- 3. Berlin Crisis? Piff! : Billy Wilder's Cold War Comedy, One, Two, Three / Ed Sikov -- 4. Small Adult Film: A Prestige Form of Cold War Cinema / R. Barton Palmer -- 5. "I'm Lucky -- I Had Rich Parents": Disability and Class in the Postwar Biopic Genre / Martin F. Norden -- 6. Rogue Nation, 1954: History, Class Consciousness, and the "Rogue Cop" Film / Robert Miklitsch -- 7. Internal Enmity: Hollywood's Fragile Home Stories in the 1950s and 1960s / Elisabeth Bronfen -- 8. Suburban Sublime / Homer B. Pettey -- 9. Domestic Containment for Whom? Gendered and Racial Variations on Cold War Modernity in the Apartment Plot / Pamela Robertson Wojcik -- 10. Success and the Single Girl: Urban Romances of Working Women / Jennifer Lei Jenkins -- 11. Paris Loves Lovers and Americans Loved Paris: Gender, Class, and Modernity in the Postwar Hollywood Musical / Steven Cohan -- 12. Straight to Baby: Scoring Female Jazz Agency and New Masculinity in Henry Mancini's Peter Gunn / Kristin McGee

PIOTROWSKA, Agnieszka, **The Nasty Woman and the Neo Femme Fatale in Contemporary Cinema**, New York, Routledge, Taylor & Francis Group, 2019, xiv, 121 pages.

Piotrowska presents 'the nasty woman' across cultural and mythical landscape as a figure fighting against the entitlement of the patriarchy. The writer argues that in films such as *Zero Dark Thirty*, *Red Road*, *Stories We Tell*,

and even *Gone Girl* the 'nastiness' of female characters creates a new space for reflection on contemporary society and its struggles against patriarchal systems.

ROSTAC, Matthieu, **Mel Gibson: sur la brèche**, Nantes, Capricci, 2019, 150 pages.

SEMLYEN, Nick de, **Wild and Crazy Guys: How the Comedy Mavericks of the 80s Changed Hollywood Forever**, London, Picador, 2019, 336 pages.

SENGUPTA, Saswati, Shampa ROY & Sharmilla PURKAYASTHA (eds.), **"Bad Women" of Bombay Films: Studies in Desire and Anxiety**, Cham, Palgrave Macmillan, 2019, 384 pages.

SHERIDAN, Sara, **The World of Sanditon: The Official Companion to the ITV Series**, London, Trapeze Books, 2019, 320 pages.

SHONE, Tom, **Quentin Tarantino**, Paris, Éditions Gründ, 2019, 260 pages.

SHUBACK, Alan, **Hollywood on the Races: Film's Love Affair with the Turf**, Lexington, University Press of Kentucky, 2019, 304 pages.

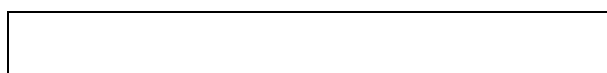
STACHE, Lara C. & Rachel DAVIDSON, **Gilmore Girls: A Cultural History**, Lanham (MD), Rowman & Littlefield, (Cultural History of Television), 2019, 248 pages.

TURVEY, Malcom, **Play Time: Jacques Tati and Comedic Modernism**, New York, Columbia University Press, 2019, 304 pages.

WEDEL, Michael, **Pictorial Affects, Sense of Rupture: On the Poetics and Culture of Popular German Cinema, 1910-1930**, Berlin & Boston, De Gruyter, 2019, ix, 219 pages.

This book takes an alternative approach to the history of German cinema from the emergence of the early feature film to the transition to sound by focusing on the poetics of popular genres such as the disaster film, melodrama, the musical and the war film, exploring their cultural reverberations and modes of audience address.

ZIEGLER, Damien, **Dictionnaire Terence Malick**, La Madeleine, Lettmotif, 2019, 317 pages.



ROMANS ET FILMS POLICIERS



LITTÉRATURE

ADEY, Robert & Brian SKUPIN (eds.), **Locked Room Murders** (2nd edition), New York, Locked Room International, 2018, 516 pages. Bibliographie des récits de crimes en chambre close. Cette édition révisée et augmentée contient 2019 entrées (jusqu'en 1991). Une troisième édition avec les titres allant de 1992 à 2019 est en préparation.

BARKER, Deborah & Theresa Starkey (eds.), **Detecting the South in Fiction, Film and Television**, Alexandria, Louisiana State University, (Southern Literary Studies), 2019, 360 pages.

Detecting the South in Fiction, Film, & Television, edited by Deborah E. Barker and Theresa Starkey, examines the often-overlooked and undervalued impact of the U.S. South on the origins and development of the detective genre and film noir. This wide-ranging collection engages with ongoing discussions about genre, gender, social justice, critical race theory, popular culture, cinema, and mass media. Alongside essays by scholars, *Detecting the South in Fiction, Film, and Television* presents pieces by authors of detective and crime fiction, including Megan Abbott and Ace Atkins, who address the extent to which the South and its artistic traditions influenced their own works.

HERMAN, Peter C., **Unspeakable: Literature and Terrorism from the Gunpowder Plot to 9/11**, New York & London, Routledge, 2019, 248 pages.

Unspeakable: Literature and Terrorism from the Gunpowder Plot to 9/11 explores the representation of terrorism in plays, novels and films across the centuries. Time and time

again, writers and filmmakers including William Shakespeare, Joseph Conrad, Henry James, Gillo Pontecorvo, Don DeLillo, John Updike, and Steven Spielberg refer to terrorist acts as beyond comprehension, "a deed without a name," but they do not stop there.

LIBENS, Christian, **Une petite histoire du roman policier belge**, Châteauneuf, Éditions Weyrich, (Noir corbeau), 2019, 99 pages.

Histoire d'un drôle de genre... De la *detective story* au roman noir, du *hard boiled* au roman à énigme et du *thriller* au roman criminel, le « policier » continue de passionner, d'enchanter, de séduire.

Depuis le premier roman policier belge paru en 1901 jusqu'à aujourd'hui, cette Petite histoire enquête sur la piste de nos « écrivains criminels », qu'ils habitent au 21 comme Steeman, ou qu'ils fréquentent le pendu de Saint-Pholien comme Simenon. Ou encore qu'ils se fassent maintenant appeler Baronian, Monfils, Fonteneau, Delperdange, Abel ou Colize... Filons-les !

KNIESCHE, Thomas W. (ed.), **Contemporary German Crime Fiction: A Companion**, Berlin & Boston, De Gruyter, 2019, 300 pages.

Starting with the earlier Swiss "classics" Glauser and Dürrenmatt and including a number of important Austrian authors, such as Wolf Haas and Heinrich Steinfest, this volume will cover the essential writers, genres, and themes of crime fiction written in German. Where necessary and appropriate, crime fiction in media other than writing (TV-series, movies) will be included.

PIERROT, Grégory, **The Black Avenger in Atlantic Culture**, Athens, The University of Georgia Press, 2019, 274 pages.

With the Ta-Nehisi Coates-authored *Black Panther* comic book series (2016); recent films *Django Unchained* (2012) and *The Birth of a Nation* (2016); Nate Parker's cinematic imagining of the Nat Turner rebellion; and screen adaptations of Marvel's *Luke Cage* (2016) and *Black Panther* (2018); violent black redeemers have rarely been so present in mainstream Western culture. Grégory Pierrot argues, however, that the black avenger has always been with us.

WEYEMBERGH, Maurice, **Littérature et terreur: la description du phénomène terroriste dans le roman**, Paris, l'Harmattan, 2019, 288 pages.

La force descriptive, la complexité des relations humaines et des intrigues, la diversité des lieux

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et des situations historiques propres au roman lui confèrent un étonnant pouvoir de pénétration du phénomène terroriste. Les romans analysés appartiennent à des continents différents, ce qui suggère, à la limite, l'ubiquité du terrorisme et en même temps des différences dans la similitude. L'étude d'un grand nombre d'ouvrages permet de dégager une phénoménologie du terrorisme, de son développement, de ses techniques, de ses revendications, de ses violences.

A PROPOS DES AUTEURS

FAZLI, Sabina, **Sensational Things: Souvenirs, Keepsakes, and Mementos in Wilkie Collins's Fiction**, Heidelberg, Carl-Winter-Universitätsverlag, 2019, xi, 259 pages. In the Victorian sensation novel, things that bear witness to secrets, guilt, and past crimes proliferate. These pieces of evidence often belong to the category of the keepsake and come in the shape of jewels, textiles, or conserved fragments of cloth, hair, or paper, forming part of the novel's object world. This study examines how Wilkie Collins's successful sensational plots are entwined with the histories and properties of the small, overlooked objects that bring past events into the present.

GERTZMAN, Jay A., **Pulp According to David Goodis**, Lutz (FL), Down & Out, 2018, 266 pages.

Pulp According to David Goodis starts with six characteristics of 1950s pulp noir that fascinated mass-market readers, making them wish they were the protagonist, and yet feel relief that they were not. His thrillers are set in motion by suppressed guilt, sexual frustrations, explosions of violence, and the inaccessible nature of intimacy. Extremely valuable is a gangster-infested urban setting. Uniquely, Goodis saw a still-vibrant community solidarity down there. Another contribution was sympathy for the gang boss, doomed by his

very success. He dramatizes all this in the stark language of the Philadelphia's "streets of no return."

LOMBARTEIX, Pierre Olivier, **La France de Ian Fleming: James Bond, une passion française**, Pornic, le Temps éditeur, 2017, 238 pages.

OWONO-KOUMA, Ndzié, **Les Essais et les romans de Mongo Béti: thèmes, intertextualité, réécriture**, Paris, L'Harmattan, 2019, 287 pages.

ROBERTS, Sydney C., **Holmes & Watson: A Miscellany**, London, British Library, 2018, 159 pages.

VENTURA, Daniela, **L'Enthymème dans Le Nom de la rose d'Umberto Eco**, Paris, L'Harmattan, 2019, 224 pages.

CINÉMA & TÉLÉVISION

CERISUELO, Marc, **OSS 117, Le Caire, nid d'espions: un film de Michel Hazanavicius**, Paris, Centre national du cinéma et de l'image animée & Bordeaux, Capricci, 2018, 20 pages. (Lycéens et apprentis au cinéma: dossier enseignant).

CHAN, Kim-mui E. Elaine, **Hong Kong Dark Cinema: Film noir, Re-Conceptions, and Reflexivity**, Cham, Palgrave Macmillan, (East Asian Popular Culture), 2019, 261 pages.

This book is a scholarly investigation of the historical development and contemporary transformation of film noir in today's Hong Kong. Focusing on the evolution of cinematic narratives, aesthetics, and techniques, the author balances a deep reading of the multiple filmic plots with a discussion of the cinematic portrayals of gender, romance, identities and power relations.

DIAPOLO, Amanda & Jamie GILLIES (dir.), **Politics of Twin Peaks**, New York, Lexington Books, 2019, 214 pages.

DU MESNILDOT, Stéphane, **Mémoires of Murder: l'enquête**, Paris & Marseille, La Rabbia, 2018, 192 pages.

Le chef-d'oeuvre de Bong Joon Ho. L'histoire de la création du film qui a révolutionné le polar moderne, illustrée par des documents d'archives rares et inédits.

EVIN, Guillaume & Laurent PERRIOT, **Le Monde de James Bond**, Paris, Dunod, 2019, 208 pages.

FEOLE, Ilaria, **Il était une fois en Amérique, de Sergio Leone**, Roma, Gremese, (Les meilleurs films de notre vie), 2018, 153 pages.

LEMARIÉ, Yannick, **Diamant noir: un film de Arthur Harari**, Paris, Centre national du cinéma et de l'image animée & Bordeaux, Capricci, 2018, 20 pages. (Lycéens et apprentis au cinéma: dossier enseignant).

LOPEZ SANGÜESA, José Luis, **El thriller español (1969-1983)**, Barcelona, Laertes (Kaplan, 54), 2019, 479 pages.

MOTTRAM, James, **Die Hard : dans les coulisses d'une saga culte de James Mottram et David S. Cohen**, Paris & New York, Huginn & Muninn, 2018, 239 pages. Préface de John McTiernan.

ORIGNAC, Guillaum, **Panique : un film de Julien Duvivier**, Paris, Centre national du cinéma et de l'image animée & Bordeaux, Capricci, 2018, 20 pages. (Lycéens et apprentis au cinéma: dossier enseignant).

RAIN, John, **Thunderbook: The World of Bond According to Smersh Pod**, Polaris Publishing, 2019, 380 pages.

Thunderbook: The World of Bond According to Smersh Pod affectionately examines Bond with tongue firmly in cheek and elbow dug in ribs. Join John Rain as he goes film-by-film through the Bond saga as he points out all the good, the bad, and the double-taking pigeons contained within Bond's half-century of world domination.

RESTIVO, Angelo, **Breaking Bad and Cinematic Television**, London, Duke University Press, 2019, xiii, 189 pages.

SANNA, Antonio (ed.), **Critical Essays on Twin Peaks: The Return**, Cham, Springer international Publishing: Imprint Palgrave Macmillan, 2019, 303 pages.

SARAT, Austin, Jessica SIBLEY & Martha Merrill UMPHREY (eds.), **Trial Films on Trial: Law, Justice and Popular Culture**, Tuscaloosa, University of Alabama Press, 2019, 240 pages. A collection of wide-ranging critical essays that examine how the judicial system is represented on screen.

SCHOR, Gabriel R. & Paul SCHRADER, **Notizen zum Film Noir: Gefolgt mit einem Gespräch mit Paul Schrader**, Berlin, Merve Verlag, 2019, 100 pages.

SEED, David, **US Narratives of Nuclear Terrorism since 9/11: Worst-Case Scenarios**, Cham, Palgrave Macmillan, 2019, v, 337 pages.

TESCHE, Siegfried, **007. The James Bond Atlas: 1954-2020: Filme, Schauplätze und Hintergründe**, München, Albert-Langen-Georg-Müller Verlag, 2019, 288 pages.

TÉVANIAN, Pierre, **La Clef des songes: Mulholland Drive**, Strasbourg, Dans nos histoires, (Les outils du maître), 2019, 125 pages.

VAILLANT, Frantz, **Georges Franju, le dictionnaire d'une vie**, Paris, Marest éditeur, 2019, 176 pages.

WALKER-MORRISON, Deborah, **Classic French Noir: Gender and the Cinema of Fatal Desire**, London, I. B. Tauris, 2019, xiii, 274 pages.

French film noir has long been seen as a phenomenon distinct from its Hollywood counterpart. This book - an innovative departure from conventional noir scholarship - now adopts a biocultural approach to exploring the French genre through the years 1941-1959. Chapters reveal noir as a product of the social and cultural factors at play in occupied, liberated and post-war France: marked by malaise at military defeat, Nazi collaboration and the impact of industrialisation. Furthermore, the book uncovers the evolutionary mechanisms of sexuality and reproduction beneath the national context that drive gendered behaviour on screen.

The book re-examines productions by directors such as Henri-Georges Clouzot, Jacques Becker and Jules Dassin and pulls together strands of sociological, biological, psychological and evolutionary science to create an illuminating study of the intense human passions underlying the cut-throat world of noir.



MINI-DOSSIER
ALFRED HITCHCOCK



BEYLOT, Pierre, **Alfred Hitchcock, Rear Window - Fenêtre sur cour**, Neuilly-sur-Seine, Atlante, (Clefs Concours), 2019. [à paraître]

BRUNS, John, **Hitchcock's People, Places and Things**, Evanston (ILL), Northern University Press, 2019, 215 pages.

COUTANT, Arnaud, **Les Lois d'Hitchcock**, Paris, Mare & Martin, (Droit et cinéma), 2018, 223 pages.

Le but de cet ouvrage est d'étudier l'ensemble de la filmographie d'Alfred Hitchcock à partir d'un point de vue juridique. Cet examen permet de dégager trois grandes lois que le cinéaste a mises en scène. La première concerne les relations entre les individus : le mariage conduit au meurtre. La deuxième vise la justice dans sa dimension humaine. Parce qu'elle est faite par des êtres humains, parce qu'elle fait intervenir de manière inévitable des individus en tant que policiers, avocats, magistrats, elle ne conduit pas à la véritable justice, passant à côté de la vérité et entraînant fréquemment la condamnation de l'innocent. La nature humaine ne permet pas d'accomplir de manière impartiale et juste la mission judiciaire. Quant à la troisième, elle est typiquement hitchcockienne puisqu'Hitchcock est un janséniste. Seule la loi divine peut conduire à une forme de justice, selon lui.

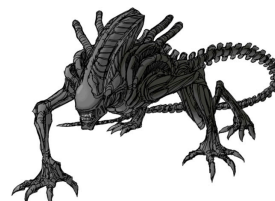
DUBOIS, Amélie, **Psychose: un film d'Alfred Hitchcock**, Paris, Centre national du cinéma et de l'image animée & Bordeaux, Capricci, 2018, 20 pages. (Lycéens et apprentis au cinéma: dossier enseignant).

DUFOUR, Éric & Laurent JULLIER, **Fenêtre sur cour, Alfred Hitchcock, 1954**, Paris, Vrin, (Philosophie et Cinéma), 2019, 128 pages.

PADILLA, Mark William, **Classical Myth in Alfred Hitchcock's Wrong Man and Grace Kelly Films**, New York, Lexington Books, 2019, 412 pages.

Chapter One, on *The 39 Steps* (1935), finds the origins of the wrong man plot in early 20th-century British classicism, and demonstrates that the movie utilizes motifs of Homer's *Odyssey*. Chapter Two, on *Saboteur* (1942), theorizes the impact of the director's memories of the formalism and myths associated with the Parthenon sculptures housed in the British Museum. Chapter Three, on *North by Northwest*, participates in the myths of the hero Oedipus, as associated with early Greek epic, Freud, Nietzsche, and Sophocles. Chapter Four, on *Dial M for Murder* (1954), returns to Homer's *Odyssey* in the interpretive use of "the lay of Demodocus," a story about the sexual triangle of Hephaestus, Aphrodite, and Ares. Chapter Five, on *Rear Window* (1954), finds its narrative archetype in *The Homeric Hymn to Aphrodite*; the erotic theme of *Sirius, the Dog Star*, also marks the film. Chapter Six, on *To Catch a Thief* (1955), offers the opportunity to break from mythic analogues, and to consider the film's philosophical resonances (Plato and Epicurus) in the context of motifs coalesced around the god Dionysus/Bacchus.

**ÉCRITS SUR
 L'IMAGINAIRE**



**SCIENCE-FICTION
 FANTASTIQUE & FANTASY**

LITTÉRATURE

ALCALA GONZALEZ, Antonio & Ilse Marie BUSSING (eds.), **Doubles and Hybrids in Latin American Gothic**, London & New York, Routledge, 2019, 264 pages.

Doubles and Hybrids in Latin American Gothic focuses on a recurrent motif that is fundamental in the Gothic—the double. This volume explores how this ancient notion acquires tremendous force in a region, Latin America, which is itself defined by duplicity (indigenous/European, autochthonous religions / Catholic).

ANDERSON, Melanie R. & Lisa KRÖGER, **Monster She Wrote: The Women who Pioneered Horror and Speculative Fiction**, Philadelphia, Quirk Books, 2019, 352 pages.

Everyone knows about Mary Shelley, creator of Frankenstein, who was rumored to keep her late husband's heart in her desk drawer. But have you heard of Margaret "Mad Madge" Cavendish, who wrote a science-fiction epic 150 years earlier (and liked to wear topless gowns to the theater)? If you know the astounding work of Shirley Jackson, whose novel *The Haunting of Hill House* was reinvented as a Netflix series, then try the psychological hauntings of Violet Paget, who was openly involved in long-term romantic relationships with women in the Victorian era. You'll meet celebrated icons (Ann Radcliffe, V. C. Andrews), forgotten wordsmiths (Eli Colter, Ruby Jean Jensen), and today's vanguard (Helen Oyeyemi). Curated reading lists point you to their most spine-chilling tales.

BARBINI, Francesca T. (ed.), **A Shadow Within: Evil in Fantasy and Science Fiction**, Edinburgh, Lunar Press Publishing, Academia, Lunare, 2019, 432 pages.

"The Antihero's Journey: The Influence of Milton's Satan on the Evolution of the Dark Hero" Alice Capstick

"Rewriting Evil. An Alternative to Personification: Portrayal, Presence and Purpose in the Short Fiction of M. John Harrison" Jason Gould

"Through the Veil of the Digital Revolution and into the Abyss of Artificial Intelligence: The Insidious Desensitisation of Humanity" Sharon Day

"Embodiments of evil and reflections of social change in second-world fantasy" A J Dalton

"Xenomophobia – Eighties Societal Fears and Issues as Reflected in the Movie Aliens" Robert S Malan

"Born Bad: Unmasking Evil in John Carpenter's Halloween and James Cameron's The Terminator" Kim Lakin-Smith

"Bluebeard – The Eternal Predator" Teika Bellamy

"The Problem of Evil in Pseudo-Taoist Secondary Worlds" Lucinda Holdsworth

"From Dark Side to Grey Politics: The Portrayal of Evil in the Star Wars Saga" Rostislav Kurka

"Imperialism as 'Evil' in Epic Fantasy: An Analysis of the Fantasy Works of Eddings, Jordan, Sanderson, and Brett" Matthew J. Elder & C. Palmer-Patel

"Yesterday's Tyrant: Evolving Evil in Fantasy Television's Reformed Villains" Katarina O'Dette

"Spring Again: The Problem of Evil and the End of Winter in C.S. Lewis's Narnia" Octavia Cade

"'I have done only what was necessary' An exploration of individual and structural evil in the works of N. K. Jemisin" Thomas Moules

"The Nature of Evil in The Chronicles of Thomas Covenant by Stephen Donaldson" Barbara Stevenson

"Machines of Chaos – The Shadows and the Reapers as representations of evil in the television series Babylon 5 and the Mass Effect game series" Jyrki Korpua

"The Bloodlust of Elizabeth Báthory: From the Brothers Grimm to American Horror Story" Tatiana Fajardo

"From Light to Dark – Using Gothic Styles to Visualise Evil in Architecture" Dominic Riemenschneider

"The Inquisitor's Creatures: The Historical Roots of the Witch Trope and its Evolution Over the Centuries" Steph P. Bianchini

"Naming the Terror in the Forest: Evolution of The Horned God in Fantasy Fiction" Anna Milon

"Evil Rewritten: Witches in Revisionist Fairy Tales" Anna Köhler

"The Fictional Scientist as a Dichotomy of Good and Evil in Contemporary Realist Speculative Fiction" Sean Z Fitzgerald

BARTOSCH, Roman & Julia HOYDIS (ed.) **Teaching the Posthuman**, Heidelberg, Universitätsverlag Winter, 2019, 206 pages.

BILLONE, Amy, **The Future of the Nineteenth-Century Dream-Child: Fantasy, Dystopia, Cyberculture**, London & New York, Routledge, 2019, 192 pages.

This book investigates the reappearance of the 19th-century dream-child from the Golden Age of Children's Literature, both in the Harry Potter series and in other works that have reached unprecedented levels of popular success today. Discussing Harry Potter as a reincarnation of Lewis Carroll's Alice and J.M. Barrie's Peter Pan, Billone goes on to examine the recent resurrection of Alice in Tim Burton's Alice, and of Peter Pan in Michael Jackson and in James Bond. Visiting trends that have emerged since the Harry Potter series ended, the book studies revisions of the dream-child in texts and films that have inspired mass fandom

in the twenty-first century: Stephenie Meyer's *Twilight*, E.L. James's *50 Shades of Grey* and Suzanne Collins's *The Hunger Games*.

BOHN, Thomas M. & Kirsten von HAGEN (eds.), **Mythos Vampir - Bissige Lektüren**, Bonn, Romanistischer Verlag, 2019, 201 pages.

Es handelt sich um einen Sammelband zum Thema Vampire und Vampirismus in der europäischen Literatur sowie im Film des 20. Jahrhunderts. Er enthält die Beiträge zu zwei Workshops und einem gemeinsamen Seminar der Abteilungen für Osteuropäische Geschichte und Romanistische Literatur- und Kulturwissenschaft der Universität Gießen.

BRIONI, Simone & Daniel COMBERIATI, **Italian Science Fiction: The Other in Literature and Film**, Cham, Palgrave Macmillan, (Studies in Global Science Fiction), 2019, 289 pages.

This book explores Italian science fiction from 1861, the year of Italy's unification, to the present day, focusing on how this genre helped shape notions of Otherness and Normalness. In particular, Italian Science Fiction draws upon critical race studies, postcolonial theory, and feminist studies to explore how migration, colonialism, multiculturalism, and racism have been represented in genre film and literature.

BOSKOVICH, Desirina & Jeff VANDERMEER, **Lost Transmissions: The Secret History of Science Fiction and Fantasy**, New York, Harry N. Abrams, 2019, 288 pages.

Science fiction and fantasy reign over popular culture now. *Lost Transmissions* is a rich trove of forgotten and unknown, imagined-but-never-finished, and under-appreciated-but-influential works from those imaginative genres, as well as little-known information about well-known properties. Divided into sections on Film & TV, Literature, Art, Music, Fashion, Architecture, and Pop Culture, the book examines Jules Verne's lost novel; AfroFuturism and Space Disco; E.T.'s scary beginnings; William Gibson's never-filmed *Aliens* sequel; Weezer's never-made space opera; and the 8,000-page metaphysical diary of Philip K. Dick. Featuring more than 150 photos, this insightful volume will become the bible of science fiction and fantasy's most interesting and least-known chapters.

BROOKS, Kinitra Dechaun, **Searching for Sycorax: Black Women's Hauntings of Contemporary Horror**, New Brunswick, Rutgers University Press, 2018, 220 pages.

Brooks examines the works of women across the African diaspora, from Haiti, Trinidad, and Jamaica, to England and the United States, looking at new and canonized horror texts by Nalo Hopkinson, NK Jemisin, Gloria Naylor, and Chesya Burke. These Black women fiction writers take advantage of horror's ability to highlight U.S. white dominant cultural anxieties by using Africana folklore to revise horror's semiotics within their own imaginary.

BUSCH, Nathanael & Hans Rudolf VELTEN (eds.), **Die Literatur des Mittelalters im Fantasyroman**, Heidelberg, Universitätsverlag Winter, 2018, 237 pages.

Fantasyliteratur ist aus dem heutigen Buchladen nicht mehr wegzudenken. Von J. R. R. Tolkiens ‚Der Herr der Ringe‘ bis zu George R. R. Martins ‚Das Lied von Eis und Feuer‘ hat sie millionenfache Bucherfolge aufzuweisen. Es gibt keinen Zweifel daran, dass dieser Erfolg auch und gerade einer populären Inszenierung des Mittelalters geschuldet ist. Daraus ergibt sich die Aufgabe der Literaturwissenschaft und speziell der Mediävistik, jenseits jeglicher Gattungsvorbehalte und Epochengrenzen die produktive und kritische Auseinandersetzung mit den Texten der Fantasy zu suchen.

CARNEY, Jason Ray, **Weird Tales of Modernity: The Ephemerality of the Ordinary in the Stories of Robert E. Howard, Clark Ashton Smith and H. P. Lovecraft**, Jefferson (NC), McFarland, 2019, 250 pages.

Serious literary artists such as T.S. Eliot, James Joyce and Virginia Woolf loom large in most accounts of the literary art of the first half of the 20th century. And yet, working in the shadows cast by these modernists were science fiction, horror and fantasy writers like the "Weird Tales Three" : H.P. Lovecraft, Clark Ashton Smith and Robert E. Howard.

They did not publish in artistically ambitious magazines like *Dial*, *The Smart Set* and *The Little Review* but instead in commercial pulp magazines like *Weird Tales*. Contrary to the stereotypes about pulp fiction and those who wrote it, these three were serious literary artists who used their fiction to speculate about such philosophical questions as the function of art and the brevity of life.

CARPI, Daniela (ed.), **Monsters and Monstrosity: from the Canon to the Anti-Canon: Literary and Juridical Subversions**, Berlin, De Gruyter, 2019, 301 pages.

CUSAK, Carole M., John W. MOREHEAD Venetia Laura Delano ROBERTSON (eds.), **The Sacred in Fantastic Fandom: Essays on the Intersection of Religion and Pop Culture**, Jefferson (NC), McFarland, 2019, 203 pages. These new essays investigate fan activities connected to books, film, and online games, such as Harry Potter-themed weddings, using *The Hobbit* as a sacred text, and taking on heroic roles in *World of Warcraft*. Young Muslim women cosplayers are brought into conversation with Chaos magicians who use pop culture tropes and characters. A range of canonical texts, such as *Supernatural*, *Buffy the Vampire Slayer*, and *Sherlock*--are examined in terms of the pleasure and enchantment of repeated viewing. Popular culture is revealed to be a fertile source of religious and spiritual creativity in the contemporary world.

DAVIES, William (dir.), **Economic Science Fictions**, Cambridge (Mass.), Goldsmith Press, 2018, 400 pages.

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

Audint, Khairani Barokka, Carina Brand, Ha-Joon Chang, Miriam Cherry, William Davies, Mark Fisher, Dan Gavshon-Brady and James Pockson, Owen Hatherley, Laura Horn, Tim Jackson, Mark Johnson, Bastien Kerspern, Nora O Murchú, Tobias Revell et al., Judy Thorne, Sherryl Vint, Joseph Walton, Brian Willems

DEATS, Sara Munson, **The Faust Legend: From Marlowe and Goethe to Contemporary Drama and Film**, Cambridge, Cambridge University Press, 2019, 272 pages.

DURGAN, Jessica, **Art, Race and Fantastic in the Victorian Novel**, New York, Routledge, 2019, 158 pages.

As a study of color in the Victorian novel, this volume notices and analyzes a peculiar literary phenomenon in which Victorian authors who were also trained as artists dream up fantastically colored characters for their fiction. These strange and eccentric characters include the purple madwoman Bertha Mason in Charlotte Brontë's *Jane Eyre* (1847), the blue

gentleman Oscar Dubourg from Wilkie Collins's *Poor Miss Finch* (1872), the red peddler Diggory Venn in Thomas Hardy's *The Return of the Native* (1878), and the little yellow girls of Arthur Conan Doyle's "The Yellow Face" (1893) and Frances Hodgson Burnett's *The Secret Garden* (1911).

ENGELHARDT, Nina & Julia HOYDIS (eds.), **Representations of Science in Twenty-First-Century Fiction: Human and Temporal Connectivities**, Cham, Palgrave Macmillan, 2019, ix, 217 pages.

This collection of essays explores current thematic and aesthetic directions in fictional science narratives in different genres, predominantly novels, but also poetry, film, and drama. The ten case studies, covering a range of British and American texts from the late twentieth to the twenty-first centuries, reflect the diversity of representations of science in contemporary fiction, including psychopharmacology and neuropathology, quantum physics and mathematics, biotechnology, genetics, and chemical weaponry.

ERNST, Leonie, **"...the only one left in the world" : Postapokalyptische Robinsonaden** [Gattungskonzeption und -analyse unter besonderer Berücksichtigung der zivilization-kritischen Intention], Würzburg, Königshausen & Neumann, 2019, 446 pages.

FLETCHER, Judith, **Myths of the Underworld in Contemporary Culture: The Backward Gaze**, Oxford, Oxford University Press, 2019, viii, 224 pages.

This book examines a series of twentieth and twenty-first century fictional works that adapt Greco-Roman myths of the catabasis, the heroic journey to the underworld. Covering a range of genres - including novels, comics, and children's culture, by authors such as Elena Ferrante, Salman Rushdie, Neil Gaiman, A. S. Byatt, Toni Morrison, and Anne Patchett - it reveals how an enduring fascination with life after death, and fantasies of accessing the world of the dead while we are still alive, manifest themselves in myriad and varied re-imaginings of the ancient descent myth.

GÖDDEN, Walter, **Aliens Welcome ! Science-Fiction-Literatur aus Westfalen**, Bielefeld, Aisthesis, 2019, 604 pages.

GOODBOY, Axel & Adeline JOHNS-PUTRA (eds.), **CLI-FI: A Companion**, Oxford, Berlin, et all., Peter Lang, 2019, viii, 235 pages.

Each chapter in this volume offers a way of reading a particular literary text or film, drawing attention to themes, formal features, reception, contribution to public debate, and issues for class discussion. Popular novels and films (Kim Stanley Robinson's *Science in the Capitol* trilogy, Michael Crichton's *State of Fear*, Ian McEwan's *Solar*, and *The Day after Tomorrow*) are examined alongside lesser known writing (for instance J. G. Ballard's «proto-climate change» novel *The Drowned World* and Antti Tuomainen's Finnish thriller, *The Healer*), and films not generally thought of as being about climate change (*Frozen* and *Take Shelter*).

HOGLE, Jerrold E. & Robert MILES (eds.), **The Gothic and Theory**, Edinburgh, Edinburgh University Press, (Edinburgh Companion to the Gothic), 2019, vii, 336 pages.

HOLLAND, Rachel, **Contemporary Fiction and Science from Amis to McEwan: The Third Culture Novel**, Cham, Palgrave Macmillan, 2019, ix, 211 pages.

The book analyses the work of Martin Amis, William Boyd, David Lodge, Richard Powers, Michel Houellebecq, Jonathan Franzen, Margaret Atwood, and Ian McEwan, revealing the ways in which these 'third culture novels' negotiate the relationship between literature and science.

IDELSON-SHEIN, Iris (ed.), **Monsters and Monstrosity in Jewish History: from the Middle Ages to Modernity**, London & New York, Bloomsbury Academic, 2019, xiv, 269 pages.

JACKSON, Anna (ed.), **New Directions in Children's Gothic: Debatable Lands**, New York & London, Routledge, (Children's Literature and Culture), 2019, 198 pages.

We look in detail at series such as *The Mortal Instruments*, *Twilight*, *Chaos Walking*, *The Power of Five*, *Skulduggery Pleasant*, and *Cirque du Freak*; at novels about witches and novels about changelings; at the Gothic in China, Japan and Oceania; and at authors including Celia Rees, Frances Hardinge, Alan Garner and Laini Taylor amongst many others.

JENKINS, Jerry Rafiki, **The Paradox of Blackness in African American Vampire Fiction**, Columbus, Ohio State University Press, 2019, 234 pages.

As symbols of immortality, the black vampires in Jewelle Gomez's *The Gilda Stories*, Tananarive Due's *My Soul to*

Keep, Brandon Massey's *Dark Corner*, Octavia Butler's *Fledgling*, and K. Murry Johnson's *Image of Emeralds and Chocolate* help to identify not only the notions of blackness that should be kept alive or resurrected in the African American community for the twenty-first century but also the notions of blackness that should die or remain dead.

JOHNS-PUTRA, Adeline, **Climate Change and the Contemporary Novel**, New York & Cambridge, Cambridge University Press, 2019, xi, 189 pages.

KERCHY, Anna & Stijn PRAET (eds.), **The Fairy Tale Vanguard: Literary Self-Consciousness in a Marvelous Genre**, Newcastle upon Tyne, Cambridge Scholars Publishing, 2019, 290 pages.

This essay offers fairy-tale scholars and students a series of theoretical and literary-historical expositions, as well as case studies on English, French, German, Swedish, Danish, and Romanian texts from the seventeenth to the twenty-first century, by authors as diverse as Marie-Catherine d'Aulnoy, Rikki Ducornet, Hans Christian Andersen and Robert Coover.

KHAN, Pasha M. **The Broken Spell: Indian Storytelling and the Romance Genre in Persian and Urdu**, Detroit, Wayne State University Press, 2019, 334 pages.

The Broken Spell: Indian Storytelling and the Romance Genre in Persian and Urdu is a monograph on the rise and fall in popularity of "romances" (*qissah*)-tales of wonder and magic told by storytellers at princely courts and in public spaces in India from the sixteenth century to the twentieth. Using literary genre theory, author Pasha M. Khan points to the worldviews underlying the popularity of Urdu and Persian romances, before pre-existing Islamicate rationalist traditions gained traction and Western colonialism came to prominence in India.

LARSEN, Kristine, **Particle Panic ! How Popular Media and Popularized Science Feed Public Fear of Particle Accelerator Experiments**, Heidelberg, Springer, 2019, 194 pages.

From novels and short stories to television and film, popular media has made a cottage industry of predicting the end of the world will be caused by particle accelerators. Rather than allay such fears, public pronouncements by particle scientists themselves often unwittingly fan the flames of hysteria.

LERNER, Edward M., **Trope-ing the Light Fantastic: The Science Behind the Fiction**, Rockville (MD), Phoenix Pick, 2019, 366 pages. In *Trope-ing the Light Fantastic*, physicist, computer engineer, science popularizer, and award-winning science-fiction author Edward M. Lerner entertainingly examines these and many other SF tropes. The science behind the fiction. Each chapter, along with its eminently accessible scientific discussion, surveys science fiction—foundational and modern, in short and long written form, on TV and the big screen—that illustrates a particular trope. The good, the bad, and occasionally the cringe-worthy. All imparted with wit (and ample references to learn more).

LOPEZ-PELLISA, Teresa (dir.), **Historia de la ciencia ficción en la cultura española**, Madrid, Iberoamericana, 2018, 523 pages.

LOMBARDO, Thomas, **Science Fiction - The Evolutionary Mythology of the Future (vol 1.): Prometheus to the Martians**, Ridgefield (CT), John Hunt Publications, 2018, 633 pages.

LUCKHURST, Roger * Mike ASHLEY (eds.), **The Astounding Illustrated History of Fantasy and Horror**, London, Flame Tree Publishing, 2019,, 191 pages.

LUIS, Raphaël, **Stevenson, modèle d'une nouvelle fiction latino-américaine (Bioy Casares, Borges, Cortázar)**, Lyon, ENS éditions, 2018, 307 pages.

MARKOWITZ, Judith A., **Robots that Kill: Deadly Machines and Their Precursors in Myth, Folklore, Literature, Popular Culture and Reality**, Jefferson (NC), McFarland, 2019, 239 pages.

Examinations of killers from the golem to Frankenstein's monster reveal that artificially-created beings like them are precursors of real 21st century killer robots. This book laces the death and destruction caused by all these killers with science and humor. The seamless combination of these elements produces a deeper and richer understanding of the robots around us.

MAROTTA, Melanie A. (dir.), **Women's Space: Essays on Female Characters in the 21st Century Science Fiction Western**, Jefferson (NC), McFarland, 2019, 206 pages.

Where Are We Going and Whence Have We Come? : Melanie A. Marotta 1

Mara Jade, Frontier Woman: Agency in *Star Wars* and Influencing the Transmedia Franchise

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The Reformation of the "Plastic Girl": Prostitute/Killer and Messenger Characters in Cyberpunk to Post-Cyberpunk : Melanie A. Marotta 42

"Shut up and get over here": Lovers and Cattle in *Mass Effect* : Adam Crowley 59

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A Host of Questions: Women's Artificial Agency in *Westworld* : Maria Elena Torres-Quevedo

Triggered: The Post-Traumatic Woman and Narratology in HBO's *Westworld* Keith Clavin and Christopher J. La Casse 177

MAURER, Yael & Meyrav KOREN-KUIK (eds.), **Cityscape of the Future: Urban Spaces in Science Fiction**, Leiden & Boston, Brill, 2018, 238 pages.

Cityscapes of the Future: Urban Spaces in Science Fiction examines the central role played by urban spaces in science fictional narratives in diverse media from the literary to the ludic to cinematic.

MAY, Andrew, **Fake Physics: Spoofs, Hoaxes and Fictitious Science**, Heidelberg, Springer, 2019, 170 pages.

This entertaining book is a joyous romp exploring the whole spectrum of fake physics – from science to fiction and back again.

MAZZENO, Laurence W., & Ronald M. MORRISON (eds.), **Victorian Environmental Nightmares**, Cham, Palgrave Macmillan, 2019, xii, 273 pages.

The twelve essays in *Victorian Environmental Nightmares* explore various "environmental nightmares" through applied analyses of Victorian texts. Over the course of the nineteenth century, writers of imaginative literature often expressed fears and concerns

over environmental degradation (in its wide variety of meanings, including social and moral). [sommaire détaillé sur le site de l'éditeur]

MEYER, Rudolf, **La Sagesse des contes populaires germaniques**, Mulhouse, éditions Branche Paul de Tarse, 2018, 335 pages.

MIEDER, Wolfgang, **Der Froschkönig: das Märchen in Literatur, Medien und Karikaturen**, Wien, Praessens Verlag, 2019, 347 pages.

MONNIER, Florian, **Le Mouvement Cyberpunk: courant de la science-fiction**, Independently Published, 2019, 105 pages.

MONTAGUE, Charlotte, **Vampires: The Myths, Legends and Lore**, New York, Chartwell Books, 2019, 192 pages.

MORUS, Iwan Rhys & Amanda REES, **Presenting Futures Past : Science Fiction and the History of Science**, Chicago, Chicago University Press Journals, 2019, 352 pages.

NI FHLAINN, Sorcha, **Postmodern Vampires: Film, Fiction, and Popular Culture**, Cham, Palgrave Macmillan, 2019, 264 pages.

Through case studies of key texts, including *Interview with the Vampire*, *The Lost Boys*, *Blade*, *Twilight*, *Let Me In*, *True Blood* and numerous adaptations of *Dracula*, this book reveals how vampires continue to be exemplary barometers of political and historical change in the American imagination. I

NISHIKAWA, Kihoni, **Street Players: Black Pulp Fiction and the Making of Literary Underground**, Chicago, The University of Chicago Press, 2018, 305 pages.

The uncontested center of the black pulp fiction universe for more than four decades was the Los Angeles publisher Holloway House. From the late 1960s until it closed in 2008, Holloway House specialized in cheap paperbacks with page-turning narratives featuring black protagonists in crime stories, conspiracy thrillers, prison novels, and Westerns. From Iceberg Slim's *Pimp* to Donald Goines's *Never Die Alone*, the thread that tied all of these books together—and made them distinct from the majority of American pulp—was an unflinching veneration of black masculinity. Zeroing in on Holloway House, *Street Players* explores how this world of black pulp fiction was produced, received, and recreated

over time and across different communities of readers.

OWENS, Susan, **The Ghost: A Cultural History**, London, Tate Publishing, 2019, 288 pages. [ed. or., 2017]

Organized chronologically, this new cultural history features a dazzling range of artists and writers, including William Hogarth, William Blake, Henry Fuseli, Dante Gabriel Rossetti, John Everett Millais, Susan Hiller and Jeremy Deller; John Donne, William Shakespeare, Samuel Pepys, Daniel Defoe, Percy and Mary Shelley, Emily Bronte, Charles Dickens, Wilkie Collins, Henry James, Thomas Hardy, Muriel Spark, Hilary Mantel, and Sarah Waters.

PARKER, Kendra R., **Black Female Vampires in African American Women's Novels, 1977-2011**, Lanham & New York, Lexington Books, 2019, xxii, 145 pages.

This book examines five novels written by four African American women writers to investigate what it means to represent African American womanhood through the lens of vampirism, interrogate how these representations connect to or stem from historical representations of African American women.

PETROV, Julia & Gundrun WHITEHEAD, **Fashioning Horror: Dressing to Kill on Screen and in Literature**, New York, Bloomsbury Visual Arts, 2019, 256 pages.

PEYRACHE-LEBORGNE, Dominique (dir.), **L'Écho des contes: des Fées de Perrault à Dame Holle des Grimm: versions littéraires, variantes populaires et reconfigurations pour la jeunesse**, Rennes, Presses universitaires de Rennes, (Interférence), 2019, 319 pages.

PICKENS, Theri Alyce, **Black Madness, Mad Blackness**, Durham (NC), Duke University Press, 2019, 155 pages.

Pickens shows how Black speculative and science fiction authors such as Octavia Butler, Nalo Hopkinson, and Tananarive Due craft new worlds that reimagine the intersection of Blackness and madness. These creative writer-theorists formulate new parameters for thinking through Blackness and madness.

RAMIREZ, Marco, David ROZOTTO & Karem LANGER (eds.), **Narrativas del miedo: terror en obras literarias, cinemáticas y televisivas de Latinoamérica**, New York, Bern, et al., Peter Lang, 2018, xi, 212 pages.

REINHARDT, Günther, **Vampire. 100 Seiten**, Ditzingen, Reclam, 2018, 100 pages.

SERRANO, Carmen A., **Gothic Imagination in Latin American Fiction and Film**, Albuquerque, University of Mexico Press, 2019, 264 pages.

SHA, Richard C., **Imagination and Science in Romanticism**, Baltimore, Johns Hopkins University Press, 2018, 344 pages.

SIMEONOV, Ivan I., **Die Tochter der Königin Phantasie: das europäische Kunstmärchen (1550-1850)**, Göttingen, Cuvillier Verlag, 2019, 219 pages.

STEWART, Daxton R., **Law through Science Fiction: Do Androids Dream of Electric Free Speech**, New York & London, Routledge, 2019, 208 pages.

STILLMARK, Hans-Christian & Sarah PÜTZER (dirs.), **Inseln der Hoffnung: literarische Utopien in der Gegenwart**, Berlin, Weidler Buchverlag, 2018, 149 pages.

THOMAS, Elizabeth, **The Dark Fantastic: Race and the Imagination from Harry Potter to The Hunger Games**, New York, New York University Press, 2019, vii, 225 pages.

The Dark Fantastic is an engaging and provocative exploration of race in popular youth and young adult speculative fiction. Grounded in her experiences as YA novelist, fanfiction writer, and scholar of education, Thomas considers four black girl protagonists from some of the most popular stories of the early 21st century: Bonnie Bennett from the CW's *The Vampire Diaries*, Rue from Suzanne Collins's *The Hunger Games*, Gwen from the BBC's *Merlin*, and Angelina Johnson from J.K. Rowling's *Harry Potter*. Analyzing their narratives and audience reactions to them reveals how these characters mirror the violence against black and brown people in our own world.

THROESCH, Elizabeth, **Before Einstein: The Fourth Dimension in Fin-de-Siècle Literature**, London, Anthem Press, 2019, 222 pages.

For the first time in a full-length literary study, 'Before Einstein' addresses the cultural life of the fourth dimension at the turn of the century. 'Before Einstein' begins by tracing the development of spatial theories of the fourth dimension out of the 'new', non-Euclidean

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ARTICLES

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David L. Pike. China Miéville's Fantastic Slums and the Urban Abcanny

Dustin Crowley. Cosmos and Polis: Space and Place in Nnedi Okorafor's SF

Mengtian Sun. Imagining Globalization in Paolo Bacigalupi's *The Windup Girl* and Chen Qiufan's *The Waste Tide*

Gabriel Mamola. *Opus Dei*: The Divine Invasion and the Philip K. Dick Canon

Philip Smith. The American Yeoman in Andy Weir's *The Martian*

Phoenix Alexander. Octavia E. Butler and Black Women's Archives at the End of the World

Peter Paik. The Self Without Interest: The Return of Sacrifice in *The Leftovers*

REVIEW-ESSAYS

Caroline Edwards. The Palimpsestic Timetables of Russian SF: Banerjee's *Russian Science Fiction Literature and Cinema*

Stephen Dougherty. History in a Minor Key: Carver's Alternative Histories and Nineteenth-Century Literature

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

geometries of the mid-nineteenth century, and proceeds to analyse Hinton's role as four-dimensional theorist and populariser of hyperspace philosophy. Hinton's 'Scientific Romances' are examined in detail, not simply as documents of interest for historians of science and ideas, but for their intrinsic literary value as well. Additionally, 'Before Einstein' captures the work of H. G. Wells, Henry James and William James through the lens of Hinton's writing, identifying what can be described as a four-dimensional literary aesthetic.

TUNG, Charles M., **Modernism and Time Machines**, Edinburgh, Edinburgh University Press, 2019, xi, 248 pages.

Modernism and Time Machines places the fascination with time in canonical works of twentieth-century literature and art side-by-side with the rise of time-travel narratives and alternate histories in popular culture. Both modernism and this cardinal trope of science

fiction produce a range of effects and insights that go beyond the exhilarations of simply sliding back and forth in history. Together the modernist time-obsession and the fantasy of moving in time help us to rethink the shapes of time, the consistency of timespace and the nature of history.

VAN LEUWEN, Jan Evert & Michael NEWTON (ed.), **Haunted Europe: Continental Connections in English-Language Gothic Writing, Film and New Media**, London & New York, Routledge, 2019, 248 pages.

Haunted Europe offers the first comprehensive account of the British and Irish fascination with a Gothic vision of continental Europe, tracing its effect on British intellectual life from the birth of the Gothic novel, to the eve of Brexit, and the symbolic recalibration of the UK's relationship to mainland Europe.

VIEGNES, Michel, **La Chimère et la philosophe: penser avec le fantastique**, Dijon, Éditions universitaires de Dijon, (Écritures), 2019, 277 pages.

Depuis plus de cinquante ans le fantastique a été abordé sous des angles très divers, mais son potentiel philosophique, sans être ignoré des théoriciens, a rarement été mis au premier plan, alors qu'il est considérable. Le présent volume met en lumière ce potentiel en montrant comment la fiction fantastique pose — d'une manière différente — les mêmes questions que la tradition philosophique. A partir d'un vaste corpus incluant des auteurs européens, asiatiques, nord-américains et sud-américains, depuis le début du XIXe siècle jusqu'à nos jours, ainsi que des philosophes essentiels, de Kierkegaard à Ricoeur, cette étude examine les liens entre l'imaginaire et la pensée. Cette exploration se fonde sur une nouvelle définition du fantastique comme poétique du vertige.

WARD, Joy, **Conversations from the Edge: The Galaxy's Edge Interviews**, Rockville (MD), Phoenix Pick, 2019, 274 pages.

WHITE, Christopher, **Other Worlds: Spirituality and the Search for Invisible Dimensions**, Cambridge (Mass.), Harvard University Press, 2018, 384 pages.

WILKINS, Kim, **Young Adult Fantasy Fiction: Conventions, Originality, Reproducibility**, Cambridge (Mass.), Cambridge University Press, 2019, 75 pages.

SOLARIS

L'anthologie permanente des littératures de l'imaginaire
no 211, vol. 45, no 1, été 2019, 160 pages.

Des textes de fiction de **Natasha Beaulieu (Prix Solaris 2019)**, Gabriel Veilleux, Francine Pelletier, Isabelle Piette, Isabelle Lauzon, Josée Lepire & Francine Pelletier.

Un article de Mario Tessier: Le Tableau périodique, ou les éléments chimiques en science et en fiction + les rubriques habituelles (Littéranautes + Lectures)

Avec des illustrations de Grégory Fromenteau (couverture), Laurine Spehner & Suzanne Morel

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A PROPOS DES AUTEURS

ALDERETE-DIEZ, Pilar & JARAZO-ALVAREZ, Ruben, **Cultural Politics in Harry Potter: Life, Death and the Politics of Fear**, London, New York, Routledge, 2019, 244 pages.

ARNAUD, Philippe, **A quoi bon Achille ? Une autre lecture de L'Iliade**, Paris, L'Harmattan, 2019, 179 pages.

BAILEY, Linda, **Mary, Who Wrote Frankenstein**, Plattsburgh (NY), Tundra Books, 2019, 56 pages [biographie pour jeunes lecteurs]

BALDERSTON, Daniel, **La Méthode Borges**, Saint-Denis, Presses Universitaires de Vincennes, 2019, 284 pages.

BOWERS, John M., **Tolkien's Lost Chaucer**, London & New York, Oxford University Press, 2019, 336 pages.

Tolkien's Lost Chaucer uncovers the story of an unpublished and previously unknown book by the author of *The Lord of the Rings*. Tolkien worked between 1922 and 1928 on his Clarendon edition *Selections from Chaucer's Poetry and Prose*, and though never completed, its 160 pages of commentary reveals much of his thinking about language and storytelling when he was still at the threshold of his career.

CILLI, Oronzo, **Tolkien's Library: An**

Annotated Checklist, Edinburgh, Luna Press, 2019, 466 pages.

FALCONER, Daniel, **La Terre du Milieu, des romans à l'écran: construire le monde du Seigneur des anneaux et du Hobbit**, Paris, Hugonn & Muninn, 2018, 508 pages.

GITON, Céline, **Voyageuses extraordinaires: les femmes rêvées par Jules Verne**, L'Honor-de-Cos, L'Alisier blanc, 2019, 252 pages. Avec un choix de 102 gravures originales extraites des Éditions Hetzel.

JONES, Gwyneth A., **Joanna Russ**, Urbana (IL), University of Illinois Press, 2019, 221 pages.

JUNG, Werner, **Orwells Enkel: überwachtungs-narrative**, Bielefeld, Aisthesis Verlag, 2019, 255 pages.

KASTBERGER, Klaus & Stefan MAURER (dirs.), **Heimat & Horror bei Elfriede Jelinek**, Wien, Sonderzahl, 2019, 178 pages.

LE COZ, Pierre, **Philip K. Dick et la théologie: les variations ubikiennes**, Paris, Orizons, 2019, 319 pages.

LÉVÊQUE, Laure, **Jules Verne: un lanceur d'alerte dans le meilleur des mondes**, Paris, L'Harmattan, 2019, 206 pages.

LYNSKEY, Dorian, **The Ministry of Fear: The Biography of Geoge Orwell's 1984**, New York, Penguin/Random House/Doubleday, 2019, 355 pages.

PULLMAN, Philip, **Daemon Voices: On Stories and Storytelling**, New York, Vintage Books, 2019, 480 pages.

From the internationally best-selling author of the His Dark Materials trilogy, a spellbinding journey into the secrets of his art - the narratives that have shaped his vision, his experience of writing, and the keys to mastering the art of storytelling.

One of the most highly acclaimed and best-selling authors of our time now gives us a book that charts the history of his own enchantment with story - from his own books to those of Blake, Milton, Dickens, and the Brothers Grimm, among others - and delves into the role of story in education, religion, and science. At once personal and wide-ranging, *Daemon Voices* is both a revelation of the writing mind and the methods of a great contemporary

master and a fascinating exploration of storytelling itself.

MARTIN, Erik, Lena SEAUVE & Klaus WEBER (dir.), **Jan Potocki (1761-1815); Grenz-gänger zwischen Disziplinen und Kulturen - Jean Potocki (1761-1815): au-delà des frontières entre disciplines et cultures**, Berlin. Epubli, 2019, 594 pages.

McCUTCHEON, Mark, **The Medium is the Monster: Canadian Adaptations of Frankenstein and the Discourse of Technology**, Athabasca (AI), Athabasca University Press, 2018, 280 pages.

McILVAINE, Catherine, **Tolkien: Maker of Middle Earth**, Oxford, Bodleian Library, University of Oxford, 2018, 416 pages.

MÜNCH, Detlef, **Carl Grünert: der Pionier der deutsche Science Fiction Kurzgeschichte, 1903-1914**, Dortmund, synergen Verlag, 2018, 204 pages. Bibliographie und Rezension seiner Werke.

PINSON, Guillaume & Maxime PRÉVOST (dir.), **Jules Verne et la culture médiatique, De la presse aux XIXe siècle au Steampunk**, Paris, éditions Hermann, 2019, 264 pages.

Cet ouvrage étudie les multiples facettes de la relation entre Jules Verne et la culture médiatique, en amont et en aval de l'œuvre, « avant » et « après » Jules Verne, des années 1860 à nos jours. Puisque, tel Phileas Fogg, le héros du Tour du monde en quatre-vingts jours et grand lecteur de journaux, Jules Verne, est un homme en prise directe sur le discours social, tout ce qui s'écrit, se pense et se représente dans la presse et la littérature contemporaines pénètre ses notes de lecture et la composition de ses romans, de sorte que son œuvre constitue un point d'observation idéal pour cartographier certaines topiques de l'imaginaire social.

RATHJEN, Friedhelm, **Aus den Rossbreiten: drei Studien zu Arno Schmidts Roman: Die Gelehrtenrepublik**, Südwesthörn, edition ReJoyce, 2019, 135 pages.

RASCH, Uwe & Gerhard WAGNER, **Aldous Huxley**, Darmstadt, wbg Theiss, 2019, 320 pages.

RITZENHOFF A. Karen & Janis L. GOLDIE (eds.), **The Handmaid's Tale: Teaching Dystopia, Feminism, and Resistance across Disciplines and Borders**, Lanham

(MD), Lexington Books, 2019, xxvi, 301 pages.

SOULARD, Thierry, **Les Mystères du Trône de fer: les mots sont du vent**, Paris, Pygmalion, 2019, 324 pages.

STEIMER, Jonathan, **De Game of thrones à la philosophie: "l'homme est un loup pour l'homme"**, Paris, Saint-Honoré éditions, 2019, 145 pages.

CINÉMA & TÉLÉVISION

BARR, Tricia, **Le Côté obscur: Star Wars - Exploration des Sith, Jedis déchus et acolytes noirs**, Vanves, Hachette Heroes, 2018, 219 pages.

BLANCHOT, Louis, **Alien, le huitième passager: un film de Ridley Scott**, Paris, Centre national du cinéma et de l'image animée & Bordeaux, Capricci, 2018, 20 pages. (Lycéens et apprentis au cinéma: dossier enseignant).

BORZAKIAN, Manouk, **Géographie Zombie, les ruines du capitalisme**, Levallois-Perret, Playlist Society, 2019, 120 pages.

Depuis la déflagration La Nuit des morts-vivants en 1968, les zombies ont colonisé nos imaginaires et le box-office. On a beaucoup écrit sur ces créatures trahissant les pires angoisses des sociétés postindustrielles, un peu moins sur les personnages leur faisant face. Or les films de zombies mettent en scène des monstres, mais aussi des individus lambda contraints de réinventer, individuellement et collectivement, leur rapport au monde. De *Zombie à World War Z*, en passant par *The Walking Dead* et *28 jours plus tard*, les personnages confrontés à la crise zombie perdent pied dans un monde en ruines, instable, liquide. Face à cette incertitude chronique, ils développent des stratégies diverses pour survivre et, si possible, redonner du sens à leur environnement, « refaire monde ».

BOULEY, Stéphane, **John Carpenter: les masques du maître de l'horreur**, Paris, Third éditeur, 2019, 343 pages.

Spécialiste du cinéma d'horreur, John Carpenter a réalisé des films qui sont devenus des références du genre, tels *Halloween* et *The Thing*, mais aussi des œuvres plus politiques,

comme *Invasion Los Angeles*. Sa filmographie, influencée par le western classique, est, de fait, plus éclectique qu'elle ne semble l'être.

L'oeuvre de John Carpenter. Les masques du maître de l'horreur propose une immersion totale dans la filmographie du cinéaste, à travers les événements qui ont défini sa carrière, de ses influences visuelles à son rôle de compositeur, en passant par ses nombreuses déconvenues hollywoodiennes.

BRAY, Arthur, **Marvel Studios Lexikon der Superhelden**, Dorling Kindersley Verlag, 2019, 176 pages.

BROOKER, Charlie & Annabel JONES, **Black Mirror: Inside**, Paris, Kero, 2019, 319 pages.

BURKE, Liam, Ian GORDON & Angela NDALIANIS (dirs.), **The Superhero Symbol: Media, Culture, and Politics**, New Brunswick, Rutgers University Press, 2019, 288 pages.

Bringing together superhero scholars from a range of disciplines, alongside key industry figures such as Harley Quinn co-creator Paul Dini, *The Superhero Symbol* provides fresh perspectives on how characters like Captain America, Iron Man, and Wonder Woman have engaged with media, culture, and politics, to become the "everlasting" symbols to which a young Bruce Wayne once aspired.

CAMPBELL, Joel R. & Gigi Gokcek, **The Final Frontier: International Relations and Politics through Star Trek and Star Wars**, Lanham (MD), Lexington Books, (Politics, Literature, Film)2019, 258 pages.

The proposed book uses the *Star Trek* television/movie and *Star Wars* movie series to explain key international relations (IR) concepts and theories. It begins with an overview of the importance of science fiction in literature and film/television. It then presents the development of the *Star Trek* and *Star Wars* franchises, and discusses how their progression through time has illustrated key IR theories and concepts. As a bonus, it compares the two franchises to another recent science fiction franchise used to teach IR (*Battlestar Galactica*).

CASTLE, Alison, **2001, l'odyssée de l'espace**, Taschen, (Varia), 2019, 96 pages.

CHARE, Nicholas, Jeanette HOORN & Audrey YUE (dirs.), **Re-Reading The Monstrous Feminine: Art, Film and Psychoanalysis**, London & New York, Routledge, 2019, 240 pages.

CHION, Michel, **Des sons dans l'espace: à l'écoute du space-opera**, Paris, Capricci, (Actualité critique), 2019, 104 pages

Dans l'espace, au-delà de la mince pellicule d'atmosphère terrestre, il n'y a pas de son. Que font alors les nombreux films qui s'y déroulent, pour respecter ou contourner cette loi scientifique, et ne pas être silencieux ? De La Femme sur la Lune de Fritz Lang à First Man en passant par Alien, Gravity, Interstellar ou encore 2001, l'Odyssée de l'espace, ce livre revisite sous l'angle inédit du son le genre du space opera.

CLOVER, Joshua, **Matrix**, Talence, Akileos, (BFI, les classiques du Cinéma), 2019, 96 pages.

COLLECTIF, **Orange mécanique**, Paris, Taschen, (Varia), 2019, 96 pages.

COLLECTIF, **Alien**, Paris, Ynnis, (Rockyrama), 2019, 128 pages.

DELLO STRITTO, Frank John, **Carl Denham's Giant Monsters**, Houston (TX), Cult Movies Press, 2019, 507 pages.

DUCHAUSSOY, Gérard & Romain VANDESTICHELE, **Mario Bava, le magicien des couleurs**, Paris, Lobster Films, 2019, 120 pages.

DUTKIEWICZ, C. M., **Stargate: les carnets du Dr. Jackson - Dictionnaire des mythologies**, Saint-Chamond, Éditions C. M. Dutkiewicz, 2018, 173 pages.

ESCOLANO, Gérard, **Monstres mythologiques, dragons et autres créatures fabuleuses au cinéma: les dragons**, Fos-sur-Mer, Gérard Escolano, 2018, 268 pages.

FARAGO, Andrew & Gina McINTYRE, **Batman, l'histoire complète du Chevalier noir**, Paris, Hugonnin & Muninn, 2019, 400 pages. Avant-propos de Michael Keaton. Préface de Dennis O'Neil.

FELLNER, Chris, **The Encyclopedia of Hammer Films**, Lanham (MD), Rowman & Littlefield, 2019, 606 pages.

FEIERSINGER, Luisa, **Scientific Fiction: Inszenierungen der Wissenschaft zwischen Film, Fakt und Fiktion**, Boston, Walter de Gruyter, 2018, 136 pages.

FITZPATRICK, Lisa & Sharon GOSLING, **Men in Black: The Extraordinary Visual Companion to the Films**, London, Titan Books, 2019, 208 pages.

FRENCH, Sean, **Terminator**, Talence, Akileos, (BFI Classiques du Cinéma), 2019, 96 pages.

GINGOLD, Michael & Larry KARASZEWSKI, **Ad Astra: 20 Years of Newspaper Ads for Sci-Fi & Fantasy Films**, 1984 Publishing, 2019, 267 pages.

GLYNN, Basil, **The Mummy on Screen: Orientalism and Monstrosity in Horror Cinema**, New York, Bloomsbury Academic, 2019, 216 pages.

Basil Glynn explores the history of the Mummy film, revealing that the Mummy, far from being maddeningly repetitive, has instead been a refreshingly diverse and protean figure, with a myriad of on-screen incarnations. Glynn traces the Mummy's development in popular culture from literature and theatre to its early incarnations in silent cinema, through Universal Studios and the Mummy movies of the 1930s and 40s, to Hammer Horror's re-imagining of the figure in the 1950s and beyond.

GODARD, Delphine, **Léna rêve d'étoiles: le guide officiel**, Paris, Nathan, Opéra national de Paris, 2019, 47 pages.

GOLDING, Dan, **Star Wars after Lucas: A Critical Guide to the Future of the Galaxy**, Minneapolis, University of Minnesota Press, 2019, 254 pages.

HART, Adam, **Monstrous Forms: Moving Image Horror Across Media**, London & New York, Oxford University Press, 2019, 288 pages. Analyzing films including *Paranormal Activity*, *It Follows*, and *Get Out*, video games including *Amnesia: The Dark Descent*, *Layers of Fear*, and *Until Dawn*, and TV shows including *The Walking Dead* and *American Horror Story*, *Monstrous Forms* argues for understanding horror through its sensational address, and dissects the forms that make that address so effective.

HERMANN, Andrew F., **Organizational Communication Approaches to the Works of Joss Whedon**, Lanham (MD), Lexington Books, 2019, 188 pages.

KAPPEL, Wilhelm & Ace G. PILKINGTON (eds.), **The Kelvin Timeline of Star Trek : Essays on J. J. Abrams's Final Frontier**, Jefferson (NC), McFarland, 2019, 197 pages.

Introduction: Toward a "Many Texts" Theory of the Star Trek Multiverse (Matthew Wilhelm Kapell and Ace G. Pilkington) 1

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Conclusion: Is There a Future for Star Trek? (Ace G. Pilkington and Matthew Wilhelm Kapell)

KOGGE, Michael, **Game of Thrones : les storyboards**, Paris, Éditions 404, 2019, 320 pages.

LANGLEY, Travis & Michael USLAN (eds.), **The Joker Philosophy: Evil Clowns and the Women Who Love Them**, New York, Sterling Publishing, (Popular Culture Psychology), 2019, 384 pages.

Since he first fought Batman in 1940, The Joker has evolved into one of popular culture's most complex and confounding psychological creations: both a criminal mastermind and an unhinged psychopath now starring in his own film. In *The Joker Psychology: Evil Clowns and the Women Who Love Them*, Dr. Travis Langley, author of the bestselling *Batman and Psychology*, returns to Gotham City to explore the twisted psyche of this great supervillain, as well as the personalities who are inexorably drawn to it.

LAVIGNE, Carlen, **Post-Apocalyptic Patriarchy: American Television and Gendered Visions of Survival**, Jefferson (NC), McFarland, 2018, 186 pages.

Twenty-first century American television series such as *Revolution*, *Falling Skies*, *The Last Ship* and *The Walking Dead* have depicted a variety of doomsday scenarios—nuclear cataclysm, rogue artificial intelligence, pandemic, alien invasion or zombie uprising. These scenarios speak to longstanding societal anxieties and contemporary calamities like 9/11 or the avian flu epidemic.

LENNARD, Dominic, **Brute Force: Animal Horror Movies**, New York, State University of New York Press, (SUNY Series, Horizons of Cinema), 2019, 260 pages.

Movies considered include King

Kong, Jaws, The

Grey, Them!, Arachnophobia, Jurassic

Park, Snakes on a Plane, An American

Werewolf in London, and many more. Drawing

on insights from film studies, art history,

cognitive science, and evolutionary

psychology, *Brute Force* is an engaging critical

exploration—and appreciation—of cinema's

many bad beasts.

LITTSCHWAGER, Simin Nina, **Making Sense of Mind-Game Films: Narrative Complexity, Embodiment, and the Senses**, New York, Bloomsbury Academic, 2019, 256 pages.

Mind-game films and other complex narratives have been a prominent phenomenon of the cinematic landscape during the period 1990-2010, when films like *The Sixth Sense*, *Memento*, *Fight Club* and *Source Code* became critical and commercial

successes, often acquiring a cult status with audiences. With their multiple story lines,

unreliable narrators, ambiguous twist endings,

and paradoxical worlds, these films challenge

traditional ways of narrative comprehension

and in many cases require and reward multiple

viewings.

LOISELLE, André, **Theatricality in the Horror Film: A Brief Study on the Dark Pleasures of Screen Artifice**, London, Anthem Press, 2019, 250 pages.

MARTIN, Jean-Clet, , **Ridley Scott - Philosophie du Monstrueux**, Paris, Impressions nouvelles, (Réflexion faites), 2019, 256 pages.

Blade Runner, autant qu'*Alien Covenant*, confrontent l'homme au « Créateur » concurrencé par d'étranges robots, des cyborgs pour le remplacer. Un posthumanisme ou un

transhumanisme dont l'oeuvre de Ridley Scott montre les risques, les pièges d'une civilisation conquise par l'argent. Naît ainsi la volonté de s'acheter un paradis impossible pour un Prométhée des temps contemporains.

McALLISTER, Robbie, **Steampunk Film: A Critical Introduction**, New York, Bloomsbury Academic, 2019, 264 pages.

Steampunk Film: A Critical Introduction is a concise and accessible overview of steampunk's indelible impact within film, and acts as a case study for examining the ways with which genres hybridize and coalesce into new forms. Since the beginning of the 21st century, a series of high-profile and big-budget films have adopted steampunk identities to re-imagine periods of industrial development into fantastical histories where future meets past. By calling this growing mass-cultural fetishism for anachronistic machines into question, this book examines how a retro-futuristic romanticism for technology powered by cogs, pistons and steam-engines has taken center stage in blockbuster cinema.

McCOLLUM, Victoria, **Make America Hate Again: Trump-Era Horror and the Politics of Fear**, New York, & London, Routledge, 2019, 256 pages.

Horror films have traditionally sunk their teeth into straitened times, reflecting, expressing and validating the spirit of the epoch, and capitalising on the political and cultural climate in which they are made. This book shows how the horror genre has adapted itself to the transformation of contemporary American politics and the mutating role of traditional and new media in the era of Donald Trump's Presidency of the United States.

Exploring horror's renewed potential for political engagement in a socio-political climate characterised by the angst of civil conflict, the deception of 'alternative facts' and the threat of nuclear or biological conflict and global warming, *Make America Hate Again* examines the intersection of film, politics, and American culture and society through a bold critical analysis of popular horror (films, television shows, podcasts and online parodies), such as *10 Cloverfield Lane*, *American Horror Story*, *Don't Breathe*, *Get Out*, *Hotel Transylvania 2*, *Hush*, *It*, *It Comes at Night*, *South Park*, *The Babadook*, *The Walking Dead*, *The Woman*, *The Witch* and *Twin Peaks: The Return*.

McINTYRE, Gina, **Star Wars: tout Han Solo**, Paris, Hugonn & Muninn, 2019, 250 pages.

NATHAN, Ian, **Stephen King à l'écran**, Paris, Bragelonne, 2019, 240 pages

Au fil de 224 pages richement illustrées, *Stephen King à l'écran* passe en revue, dans l'ordre chronologique, toutes les adaptations des romans et nouvelles de Stephen King. De *Carrie* en 1976 à *Docteur Sleep* en 2020, en passant par l'événement *Ça : chapitre 2* en 2019, l'auteur Ian Nathan revient avec érudition sur la petite histoire qui a accompagné la mise en production d'un film, d'un téléfilm ou d'une série adaptée du maître de l'horreur. Avec force d'anecdotes et de détails biographiques, il remet en perspective chaque oeuvre dans la carrière de l'auteur.

NATHAN, Ian, **Alien Vault: The Definitive Story Behind the Film**, Bellevue (ON), Epic Ink, 2019, 192 pages.

OBADIA, Paul, **La Belle et la Bête de Jean Cocteau, 1946 : une affaire de genre**, Paris, L'Harmattan, 2019, 146 pages.

O'MEARA, Mallory, **The Lady from The Black Lagoon: Hollywood Monsters and the Lost Legacy of Millicent Patrick**, New York, Hanover Square Press, 2019, 336 pages.

The Lady from the Black Lagoon uncovers the life and work of Millicent Patrick—one of Disney's first female animators and the only woman in history to create one of Hollywood's classic movie monsters

OSBORN, Susan, Mark ALFRED & Marc CUSHMAN (eds.), **These Are the Voyages: Gene Roddenberry and Star Trek in the 1970s**, Los Angeles, Jacobs Brown Press, 2019, 764 pages. Préface de D. C. Fontana.

PARHAM, Thomas D. III, **"Hailing Frequencies Open": Communication in Star Trek: The Next Generation**, Jefferson (NC), McFarland, (Critical Explorations in Science Fiction and Fantasy), 2019, 148 pages.

PELOSATO, Alain, **123 ans de cinéma fantastique et de SF : essais et données pour une histoire du cinéma fantastique, 1895-2019**, Givors, SFM éditions, les éditions de SF Mag, 2019, 708 pages.

PiATTI-FARNELL, Lorna & A Stacey ABBOTT, et al., **Gothic Afterlives: Reincarnations of Horror in Film and Popular Media**, Lanham (MD), Lexington Books, (Remakes, Reboots, and Adaptations), 2019, 246 pages.

PICARIELLO, Damien K. (ed.), **Politics in Gotham: The Batman Universe and Political Thought**, Cham, Palgrave Macmillan, 2019, 237 pages.

In *Politics in Gotham*, scholars from a variety of fields—political science, philosophy, law, and others—provide answers to the question: “What does Batman have to do with politics?” Contributors use the Batman canon, from the comics to the feature films, to explore a broad range of issues in politics and political thought.

POZZUOLI, Alain, **Les 100 films cultes de vampires**, Rennes, Terre de Brume, (Terres fantastiques), 2019, 320 pages.

RINZLER, J. W., **Dans les coulisses de Alien**, Paris, Hugonn & Muninn, 2019, 336 pages.

ROBNIK, Drehli (dir.), **Put the X in Politix: Machtkritik und Allianzdenken mit den X-Men-Filmen**, Berlin, Neofelis Verlag, 2019, 122 pages.

ROBINSON, Andrea, **The Art and Making of The Hand's Maid Tale**, London, Titan Books, 2019, 192 pages.

RODRIGUEZ-HERNANDEZ, Raúl & Claudia SCHAEFER, **The Supernatural Sublime: The Wonderful Ineffability of the Everyday in Films from Mexico and Spain**, Lincoln, University of Nebraska Press (New Hispansims), 2019, 318 pages.

RYAN, David, **George Orwell on Screen: Adaptations, Documentaries and Docudrama on Film and Television**, Jefferson (NC), McFarland, 2019, viii, 247 pages.

SCARFONE, Jay & William STILLMAN, **The Road to Oz: The Evolution, Creation , and Legacy of a Motion Picture Masterpiece**, Guilford (CT), Lyons Press, 2019, 392 pages.

SÉVÉON, Julien, **George A. Romero - Révolutions, Zombies et Chevalerie**, Paris, Sirius Éditions, 2019, 660 pages.

SHADMI, Koren, **L'Homme de La Quatrième Dimension: Rod Sterling, pionnier de la télévision**, Paris, La Boîte à bulles, 2019, 176 pages.

SKWERES, Arthur, **McLuhan's Galaxies: Science Fiction Film Aesthetics in Light of Marshall McLuhan's Thought**, Berlin, Springer Verlag, 2019, 110 pages.

SHANAHAN, Timothy & Paul SMART (dirs.), **Blade Runner 2049 : A Philosophical Experiment**, London & New York, Routledge, (Philosophers on Film), 2019, 272 pages.

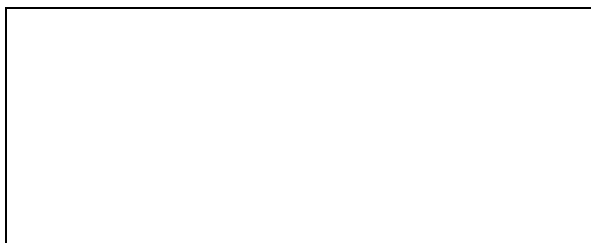
TAYLOR, Amanda & Susan NYLANDER (eds.), **Death in Supernatural: Critical Essays**, Jefferson (NC), McFarland, 2019, 249 pages. *Foreword by Julian Richings; Afterword by Lynn S. Zubernis*

Over 14 seasons, television's *Supernatural* has developed a devoted following of both fans and scholars. The show has addressed big issues, including perhaps the biggest—death. This collection of new essays examines how death is represented and personified in the series, and how grief is processed in American society. Contributors discuss the show's explorations of the ultimate mystery, with topics covering American traditions and attitudes, folklore and mythology, resurrection, and grief and grieving. [Sommaire complet sur le site de l'éditeur]

VANO, Raphaël, **Star Wars vs Disney : une discussion autour de l'identité de la saga de Georges Lucas**, Independently Published, 2019, 238 pages.

WHYMAN, Matt, **The Nice and Accurate Good Omens TV Companion: Your Guide to Armageddon and the Series based on the Bestselling Novel by Terry Pratchett and Neil Gaiman**, New York, William Morrow, 2019, 320 pages.

A stunning full-color, illustrated, behind-the-scenes guide to the *Good Omens* television series, adapted for the screen by Neil Gaiman himself and starring Michael Sheen and David Tennant. Following the original novel's chronological structure—from “the Beginning” to “End Times”—this official companion to the *Good Omens* television series, compiled by Matt Whyman, is a cornucopia of information about the show, its conception, and its creation. Offering deep and nuanced insight into Gaiman's brilliantly reimagining of the *Good Omens* universe.



BANDES DESSINÉES



ASIMAKOULAS, Dimitris, **Rewriting Humour in Comic Books: Cultural Transfer and Translation of Aristophanic Adaptations**, Cham, Palgrave Macmillan, 2019, xix, 189 pages.

BÉGHAIN, Véronique & Isabelle LICARIGUILLAUME (dir.), **Les Traducteurs de bande dessinée**, Bordeaux, Presses Universitaires de Bordeaux, 2019, 154 pages.

A travers sept contributions portant sur différentes aires linguistiques, ce volume vise à souligner la diversité des rôles endossés par celles et ceux qui traduisent, adaptent et transmettent la bande dessinée, dans des contextes marqués par de multiples contraintes techniques, économiques et culturelles.

BERTHOU, Benoît & Jacques DÜRRENMATT (dir.), **Style(s) de la bande dessinée**, Paris, Classiques Garnier, 2019, 428 pages.

Parler du style d'une bande dessinée pose problème : comment parler de ce qui est présenté comme un mode de singularisation dans le cadre d'une pratique généralement collective ? Comment tenir compte du caractère fondamentalement polymorphe du neuvième art ? Quels éléments précis prendre en compte et comment les décrire ?

Note: les sommaires détaillés des deux ouvrages ci-dessus sont disponibles sur le site de fabula.org.

CATEL, **Le Roman des Goscinny. Naissance d'un Gaulois**, Paris, Grasset, 2019, 340 pages.

Catel, la star du roman graphique signe une biographie dessinée du père d'Astérix, nourrie par les confidences de sa fille Anne.

COLLECTIF, **Tintin sous le regard des écrivains**, dans *Europe*, no 1085-1089, septembre-octobre, 2019.

TINTIN sous le regard des écrivains suivants: Gérard Cartier, Benoît Peeters, Jean-Christophe Bailly, José Carlos Llop, René de Ceccatty, Michel Deutsch, Marc Petit, François Couptry, Alain Bernard Marchand, Christian Rosset, François Souvay, Thierry Gillybœuf, Gérard Titus-Carmel, Christian Garcin, Georges-Olivier Châteaureynaud, Frédéric Wandelère, Renaud Nattiez, Alain Borer, Yves Ravey, Hélène Sanguinetti, Timour Muhidine, Charif Majdalani, Norbert Czarny, Jean-Pierre Verheggen.

DELISLE, Philippe, **La BD au crible de l'histoire: Hergé, Maurras, les Jésuites et quelques autres**, Paris, Éditions Karthala, (Collection Esprit BD), 2019, 195 pages.

Ce petit livre entend montrer, à partir de cas précis, analysés de manière poussée, comment l'historien peut s'emparer de la "littérature dessinée" et quels défis se posent à lui à cette occasion. Est-ce que les premiers exploits de Tintin sont marqués au fer du catholicisme conservateur teinté de maurrassisme qui fleurit alors autour d'Hergé ? Quels fruits naissent après-guerre de la collaboration entre la maison Dupuis et les jésuites, ou encore quels liens entretiennent les créations wallonnes, flamandes et américaines ? A chaque fois, l'auteur part des cases et des bulles, et propose en guise de conclusion, une analyse historique méthodique et approfondie d'une planche de Tintin au Congo.

DIONNET, Jean-Pierre et Christophe QUILLIEN, **"Mes Moires" : un pont sur les étoiles**, Paris, Hors Collection, 2019, 400 pages.

L'historien de l'illustration déroule l'histoire de la bande dessinée. Il brosse le portrait et étudie les créations de 50 dessinateurs fondamentaux dans les domaines du manga, de la BD franco-belge, du roman graphique ou des comics : A. Correa, J. Kirby, Moebius, N. Rauch...

ECKEN, Claude, **"Le garage hermétique de Gir"**, article en postface de **De Gir à Moebius: Le Lac des émeraudes**, Paris, Les Humanoïdes associés, 2019, 136 pages.

GRANT, Barry Keith & Scott HENDERSON (eds.), **Comics and Pop Culture: Adaptation from Panel to Frame**, Austin, University of Texas Press, 2019, 344 pages.

HOFFMAN, Eric R. & Dominick GRACE (eds.), **The Canadian Alternative Cartoonists, Comics, and Graphic Novels Creators**, Jackson, University Press of Mississippi, 2019, 309 pages.

ROMMENS, Arnoud (ed.), **Abstraction and Comics - Bande dessinée et abstraction**, Ixelles, La Cinquième couche, (ACME 4), 2019, 2 volumes.

SERANTES, Lucia Cedeira, **Young People, Comics and Reading: Exploring a Complex Reading Experience**, Cambridge & New York, Cambridge University Press, 2019, 100 pages.

This book is based on seventeen in-depth interviews with teens and young adults who describe themselves as readers of comics for pleasure. These interviews provide insights about how comics reading evolves with the readers and what they consider a good or bad reading experience. Special attention is paid to the place of female readers in the comics community and material aspects of reading. From these readers, one begins to understand why comics reading is something that young people do not 'grow out of' but an experience that they 'grow with'.

FILMS D'ANIMATION DESSINS ANIMÉS

BASHARA, Daniel, **Cartoon Vision: UPA Animation and Potoswar Aesthetics**, Oakland, University of California Press, 2019, xiii, 276 pages.

BELLANO, Marco, **Vaclav Trojan: Music Composition in Czech Animated Films**, Boca Raton (FL), CRC Press, 2019, 208 pages.

BERNSTEIN, Abbie, **Alita: Battle Angel: The Art and Making of the Movie**, London, Titan Books, 2018, 160 pages.

BISSONNETTE, Sylvie, **Affect and Embodied Meaning in Animation: Becoming Animated**, New York & London, Routledge, (Routledge Advances in Film Studies), 2019, 334 pages.

BOLLUT, Gersende & Nicolas THYS, **Hommage aux Studios Pixar: vers le génie et au-delà**, Paris, Ynnis éditions, 2019, 159 pages.

BOSSERT, David A., **Oswald the Lucky Rabbit: The Search for the Lost Disney Cartoons**, Los Angeles, Disney Editions, 2019, 176 pages.

BRAY, Adam, **Marvel: l'encyclopédie visuelle**, Vanves, Hachette Heroes, 2018, 199 pages.

COLLECTIF, **Dragons : l'intégrale**, Vanves, Hachette, 2019, 95 pages.

COLLECTIF, **Mamuro Hosoda: réalité augmentée**, Paris, Ynnis édition, 2018, 127 pages.

COLLECTIF, **Who's Who : Disney - Tous les personnages de A à Z**, Paris, Hachette Pratique, 2019, 440 pages.

COLLECTIF, **Le Roi Lion: c'est l'histoire d'un chef d'oeuvre**, Paris, Huginn & Muninn, 2019, 272 pages.

COTTE, Olivier, **Le grand livre des techniques du cinéma d'animation: écriture, production, postproduction**, Malakoff, Dunod, École Georges Méliès, 2018, 336 pages.

CURTIS, Scott (ed.), **Animation**, New Brunswick, Rutgers University Press, 2019, ix, 231 pages.

DELOIGNON, Olivier & FINZO (dir.), **Bande annonce: cinéma et bande dessinée**, Paris, Zeug, 2019, 159 pages.

DUCHÊNE, Alain, **Walt Disney: l'homme au destin animé**, Tours, Nouvelles éditions Sutton, 2019, 300 pages.

DUPUY, Julien, **Les Coulisses de Minuscule, les mandibules du bout du monde**, Paris, Bragelonne, 2019, 192 pages.

FINK, Moritz, **The Simpsons**, Lanham (MD), Rowman & Littlefield, (Cultural History of Television), 2019, 262 pages.

FRANK, Hannah, **Frame by Frame: A Materialist Aesthetics of Animated Cartoons**, Oakland, University of California Press, 2019, 222 pages.

GALLO, Leah, **The Art and Making of Dumbo**, Los Angeles, Disney Editions, 2019, 252 pages.

GOLDMAN, Michael, **The Art and Making of The Lion King**, Los Angeles, Disney Editions, 2019, 224 pages.

GOUDET, Appoline, **Sitcoms d'animation américaines et politique: *Les Simpsons, South Park* et *Les Griffin***, Bry-sur-Marne, INA (Institut National de l'audiovisuel), 2019, 120 pages.

GUILLIN, Christelle, **Il était une fois...le monde de Walt Disney : de la création à la réception**, Toulouse, Institut Catholique de Toulouse, 2018, 265 pages.

HARVEY, Aaron, Rich SCHEPIS, **Star Trek: The Official Guide to the Animated Series**, Richmond (CA), Weldon Owen, 2019, 160 pages.

HOLLIDAY, Christopher & Alexander SERGEANT (eds.), **Fantasy - Animation : Connections Between Media, Mediums and Genres**, New York & London, Routledge, 2018, 322 pages.

HOLT, Nathalia, **The Queens of Animation: The Untold Story of the Women Who Transformed the World of Disney and Made Cinematic History**, Boston, Little, Brown and Company, 2019, 400 pages.

ISAMAYA, Hajime, **Attack on Titan Character Encyclopedia**, New York, Kodansha Comics, 2018, 176 pages

KAWA-TOPOR, Xavier, **La Tortue rouge: un film de Dudok de Wit**, Paris, CNC, Centre national du cinéma et de l'image animée, Bordeaux, Capricci, (Lycéens et apprentis au cinéma: dossier enseignant, 166), 2018, 20 pages.

LE BLANC, Michelle & Colin ODELL, **Akira**, Talence, Studio Akileos, (BFI: les classiques du cinéma, 14), 2018, 96 pages.

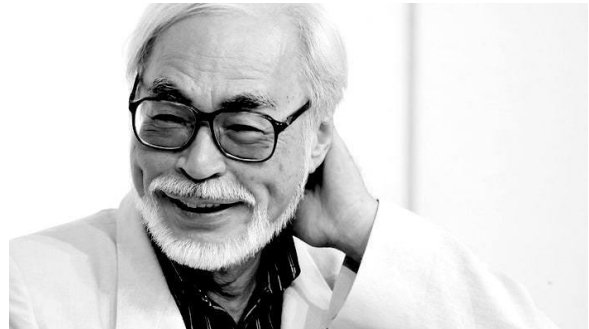
MARCH, Julia, **The Lego Batman Movie: le guide officiel**, Paris, Qilinn, 2017, 62 pages.

OSATINSKY, Amy S., **Disney Theatrical Productions: Producing Broadway Musicals the Disney Way**, New York, Routledge, 2019, xv, 228 pages.

PIERCE, Todd James, **The Life and Times of Ward Kimball: Maverick of Disney Animation**, Jackson, University Press of Mississippi, 2019, 312 pages.

PIERSON, Ryan, **Figure and Force in Animation Aesthetics**, Oxford & New York, Oxford University Press, 2019, 224 pages.

MINI-DOSSIER HAYAO MIYAZAKI



BENEDICT, Sébastien, **Hayao Miyazaki: au gré du vent**, Aix-en-Provence, Rouge Profond, (Débords), 2018, 120 pages.

COLLECTIF, **L'Art de Princesse Mononoké, de Hayao Miyazaki**, Grenoble, Glénat Manga, 2019, 224 pages.

COLLECTIF, **L'Art de Le Voyage de Chihiro**, Grenoble, Glénat, 2018, 239 pages.

GOFFART, Juliette, **Le Voyage de Chihiro : un film de Hayao Miyazaki**, Bordaueux, Capricci & Paris, CNC, Centre National du cinéma et de l'image animée, (Lycéens et apprentis au cinéma: dossier enseignant, 167), 2018. 20 pages.

LOPEZ, Victor (dir.), **Hayao Miyazaki: nuances d'une oeuvre**, Bordeaux, Les Moutons électriques, (Bibliothèque des miroirs), 2018, 271 pages.

NIEBEL, Jessica et J. Raúl GÚZMAN, **Hayao Miyazaki**, München, Prestel, 2019, 256 pages.

O'NEILL, Eithne, **Le Voyage de Chirico, de Hayao Miyazaki**, Paris, Vendémiaire, (Contrechamps), 2019, 99 pages.

TROUILLARD, Emmanuel, **Hayao Miyazaki et l'acte créateur: faire jaillir le monde dessiné en soi**, Paris, L'Harmattan, (Cinemas d'animation), 2019, 105 pages.

REISNER, Henriette, **Von Propaganda bis Poesie: der frühe sowjetische Animationsfilm im Spiegel politischer und ästhetischer Debatten**, Göttingen, Vandenhoeck & Ruprecht, 2019, 240 pages.

ROMANELLO, Elena, **Pirati, robot et ragazze androidi: l'animazione giapponese di fantascienza**, Sossana, Anguana, 2018, 525 pages.

SICILIANO, James, **Rick & Morty: l'artbook officiel**, Paris, Hi comics, 2018, 223 pages. Préface de Justin Rolland.

SUN, Lijun, **The History of Chinese Animation**, New York & London, Routledge, 2019, 338 pages.

UHRIG, Meike (ed.), **Emotion in Animated Films**, New & London, Routledge, 2019, 250 pages.

WILLER, Thérèse (dir.), **Les Shadoks: une odysée en couleurs**, Strasbourg, Éditions des Musées de Strasbourg, 2018, 102 pages.

YAN DU, Daisy, **Animated Encounters: Transnational Movements of Chinese Animation**, Honolulu, University of Hawaii Press, 2019, xiii, 258 pages.

ZEMLER, Emily, **The Art of Making Aladin**, San rafael (CA), Insight Editions, 2019, 156 pages.

ZOMADO, Joseph, **Disney and the Dialectic of Desire: Fantasy as Social Practice**, Cham, Palgrave Macmillan, 2017, 260 pages.

WESTERNS

LITTÉRATURE - CINÉMA - TV - BD

BLISS, Michael, **A Uniquely American Epic : Intimacy and Action, Tenderness and Violence in Sam Peckinpah's *The Wild Bunch***, Lexington, University Press of Kentucky, 2019, 172 pages.

BOGGS, Johnny, **The American West on Film**, Santa Barbara (CA), ABC-Clio, (American History), 2019, 267 pages.

More than a history of Western movies, *The American West on Film* intertwines film history, the history of the American West, and American social history into one unique volume. The *American West on Film* chronicles 12 Hollywood motion pictures that are set in the post-Civil War American West, including *The Ox-Bow Incident*, *Red River*, *High Noon*, *The Searchers*, *The Magnificent Seven*, *Little Big Man*, and *Tombstone*. Each film overview summarizes the movie's plot, details how the film came to be made, the critical and box-office reactions upon its release, and the history of the time period or actual event. This is followed by a comparison and contrast of the filmmakers' version of history with the facts, as well as an analysis of the film's significance, then and now.

BRENT SMITH, Thomas, **Once Upon a Time...The Western: A New Frontier in Art and Film**, Milano, 5 Continent Editions, 2019, 304 pages.

L'ouvrage n'entend pas présenter une histoire exhaustive du western, mais un récit de la construction, de la transmission et de la transformation, dans différentes disciplines artistiques, d'un mythe américain. Magnifiquement illustrée et éditée pour accompagner une exposition majeure, cette publication retrace l'évolution du western depuis ses débuts dans la peinture de paysage du XIX^e siècle jusqu'aux productions cinématographiques les plus récentes, en passant par les films classiques de John Ford et les westerns spaghetti de Sergio Leone. Elle réunit plus de quinze essais signés par des spécialistes des beaux-arts, du cinéma et de la culture populaire, et met en exergue des œuvres de premier plan par des artistes comme Albert Bierstadt, Frederic Remington, Andy Warhol, Kent Monkman et Christian Marclay.

CALCATERRA, Angela, **Literary Indians: Aesthetics and Encounter in American Literature to 1920**, Chapel Hill, University of California Press, 2018, xiii, 229 pages.

CARVER, Steve, **Western Portraits of Great Character Actors: The Unsung Heroes & Villains of the Silver Screen**, Edition Olms, 2019, 288 pages. Foreword: Roger Corman.

CONWAY, Christopher, **Heroes of the Borderland: The Western in Mexican Film, Comics and Music**, Albuquerque, University of New Mexico Press, 2019, 344 pages.

Few genres were as popular and as enduring in

twentieth-century Mexico as Westerns. Christopher Conway's lavishly illustrated *Heroes of the Borderlands* tells the surprising story of the Mexican Western for the first time, exploring how Mexican authors and artists reimagined US film and comic book Westerns to address Mexican politics and culture. Broad in scope, accessible in style, and multidisciplinary, this study examines a variety of Western films and comics, defines their political messaging, and shows how popular Mexican music reinforced their themes.

DE ROSSA, Alessandro, **Ennio Morricone: in his Own Words**, New York, Oxford University Press, 2019, xxii, 341 pages. [entrevues]

PETZEL, Michael, **Karl May. Winnetou 1. Teil: Filmbuch**, Bamberg, Karl-May Verlag, 2019, 200 pages.

PETZEL, Michael, **Winnetou und sein Freund Old Shatterhand: Film-Bildbuch**, Bamberg, Karl-May Verlag, 2019, 200 pages.

ULYSSE, Louis-Stéphane, **Une Histoire du western** (coffret en deux volumes de 192 pages chacun: les Indiens, les Cowboys), Paris, GM Éditions, 2019, 192 pages.

RÉCITS DE GUERRE

CINÉMA - LITTÉRATURE - TV - BD

ADLER, Aurélie, Marie-Françoise LEMONNIER-DELPHY et Herta-Luise OTT (dirs.), **Figurations épique et contre-épiques de la Grande Guerre**, Rennes, Presses de l'Université de Rennes, 2019, 310 pages.

Pour rendre compte des bouleversements de la Grande Guerre, les écrivains ont repris et transformé la forme épique qu'on pensait morte. C'est sous cet angle problématique et fort peu étudié jusqu'à présent que les écritures de la Grande Guerre (de 1914 à nos jours) sont appréhendées dans cet ouvrage.

BÉOUTIS, Didier & Sophie HASQUENOPH (dirs.) **Les Écrivains de la Grande Guerre: livre du centenaire**, Paris, Éditions Glyphe, (Histoire et société), 2018, 320 pages. Préface de Jean Orizet, président de l'Association des Écrivains combattants.

À l'occasion du centenaire de l'armistice du 11 novembre 1918, cet ouvrage collectif montre la diversité des écrivains qui firent pour la France le sacrifice de leur vie : universitaires, autodidactes, prêtres, ultra-marins, étrangers, jeunes et vétérans.

BOUTAGHOU, Maya & Anne DONADEY (dirs.), **Représentations de la guerre d'indépendance algérienne**, Paris, Classiques Garnier, 2019, 249 pages.

Histoire et mémoire de la guerre de libération dans le théâtre algérien / Souria Grandi -- Écrire contre le silence ? Représentations de la guerre d'Algérie dans le roman français au XXI^e siècle / Marion Kuhn -- Du retour du refoulé au conflit des mémoires. L'héritage de la guerre d'indépendance algérienne ne entre cinéma et littérature dans les années 2000 / Elisabetta Bevilacqua -- Histoire, mémoire, image. À rebours du cliché de la guerre d'Algérie dans Des hommes de Laurent Mauvignier / Pascale Perraudin -- Gros plan sur le 17 octobre 1961. Violence coloniale, cinéma documentaire et le sujet algérien / Lia Brozgal -- Le fantôme de la guerre d'Algérie à Paris dans Le joli mai (1962) de Chris Marker / Emi Koide -- A tangled web. Commemorating 17 October, 1916 in the age of the Internet / Philippe Brand -- Franck Venaille. Guerre d'Algérie pour mémoire / Martine Créac'h -- Memory in the aftermath. Maïssa Bey's Entendez-vous dans les montagnes / Corbin Teacy -- Heroism between history and fiction. Maïssa Bey's Entendez-vous dans les montagnes ... and Leïla Marouane's La jeune fille et la mère / Jenny Kosniowski -- Postface. Les soubresauts de la guerre d'indépendance algérienne en France / Anne Donadey.

EAGLE, Jonna, **War Games**, New Brunswick (New Jersey), Rutgers University Press, (Quick Takes - Movies and Popular Culture), 2019, 192 pages.

Covering everything from chess to football, from *Saving Private Ryan* to *American Sniper*, and from *Call of Duty* to drone interfaces, *War Games* is an essential guide for anyone seeking to understand the militarization of American culture, offering a compact yet comprehensive look at how we play with images of war.

HAMMOND, Michael, **The Great War in Hollywood Memory, 1918-1939**, New York, State University of New York Press, 2019, 320 pages.

Films analyzed include *The Big Parade*, *Grand Hotel*, *Hell's Angels*, *The Black Cat*, and *Wings*.

Drawing on production records, set designs, personal accounts, and the advertising and reception of key films, the book offers unique insight into a cinematic remembering that was a product of the studio system as it emerged as a global entertainment industry.

LAMPART, Fabian, Dieter MARTIN & Christoph SCHMITT-MAAS (dir.), **Der Zweite Dreissigjährige Krieg: Deutungskämpfe in der Literatur der Moderne**, Baden-Baden, Ergon Verlag, 2019, 269 pages.

Avce des essais de : Victoria Gutsche, Klaus Haberkamm, Wilhelm Kühlmann, Fabian Lampart, Dieter Martin, Christopher Meid, Christian Meierhofer, Philipp Redl, Christoph Schmitt-Maaß, Stefanie Stockhorst, Felix Thomas Werner, Mario Zanicchi

LUHRSEN, David, **The Vietnam War on Film**, Santa Barbara, ABC-CLIO, (Hollywood History), 2019, xxxiv, 170 pages.

Vietnam War on Film illustrates how to employ film as a teaching tool. It also stands on its own as an account of the war and the major films that have depicted it.

- Provides a unique guide to the Vietnam War experience for film history buffs, students and scholars of history, and fans of the cinema
- Offers equal emphasis on the films themselves and the historical events depicted
- Presents carefully researched and highly informative coverage
- Stimulates debate over the various ways the war was interpreted and experienced.

MACKENSIE, S. P., **Bomber Boys on Screen: RAF Bomber Command in Film and Television Drama**, New York, Bloomsberg Academic, 2019, 216 pages.



Since the Second World War, depictions of Royal Air Force operations in film and television

drama have become so numerous that they make up a genre worthy of scholarly attention. In this illuminating study, S. P. MacKenzie explores the different ways in which the men of RAF Bomber Command have been represented in dramatic form on the big and small screen from the war years to the present day.

Titles from the beginning of the war (*The Lion Has Wings*, 1939) to the start of new century (*Bomber's Moon*, 2014) are situated in the context of technical possibilities and limitations, evolving social and cultural norms in the United Kingdom and elsewhere, and the development of moral and utilitarian controversies surrounding the wartime bomber offensive directed against Nazi Germany.

ROCHE, David, **Inglorious Basterds, de Quentin Tarantino**, Paris, Vendémiaire, (Contrechamp), 2019, 144 pages.

Avec ce sixième long-métrage virtuose qui réécrit l'histoire, le réalisateur de *Pulp Fiction* démontre, en multipliant les hommages et les clin d'oeil, son amour passionné du septième art sous toutes ses formes, des grands classiques aux films de genre. Il affirme aussi une ambition politique : faire du cinéma qui prenne à bras-le-corps des enjeux idéologiques très actuels, tels que l'antisémitisme, le racisme, le féminisme ou l'exercice de la violence.

THOLAS, Clémentine, Janis L. GOLDIE & Karen A. RITZENHOFF (eds.), **New Perspectives on the War Film**, Cham, Palgrave Macmillan, 2019, 301 pages.

Chapters discuss the historically under-represented stories of individuals including women, African-American and Indigenous Soldiers. Issues of homosexuality and gender relations in the military, colonial subjects and child soldiers, as well as the changing nature of war via terrorism and bioterrorism are closely analyzed. The contributors demonstrate how these viewpoints have been consistently ignored in mainstream, blockbuster war sagas and strive to re-integrate these lost perspectives into current and future narratives.

That's All, Folks !