

ESPIONNAGE

LITTÉRATURE & CINÉMA

MARGINALIA HORS SÉRIE NO 20 : ÉTUDES SUR L'ESPIONNAGE



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Études & essais sur le roman et le film d'espionnage



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<http://etc.dal.ca/belphegor>

Cette bibliographie de base comprend deux grandes parties : la littérature & le cinéma et la télévision. La littérature sur Ian Fleming et son personnage fétiche de James Bond est tellement abondante qu'elle mérite une partie distincte (voir fin du document). Sauf rares exceptions, cette compilation ne recense pas les monographies de cinéastes comme Hitchcock et cie qui ont tourné toutes sortes de films. Elle est aussi très sélective à propos des écrivains qui, comme Graham Greene ou Joseph Conrad, ont écrit d'autres types de romans.

Sommaire :

1. LITTÉRATURE

Études générales et ouvrages de référence

Choix d'études sur quelques auteurs

2. CINÉMA & TÉLÉVISION

Études sur le film d'espionnage

Études sur les séries télévisées

1. LITTÉRATURE

Études générales et ouvrages de référence

ÄCHTLER, Norman (dir.), *Ikonographie des Terrors ? Formen ästhetischer Erinnerung an den Terrorismus in der Bundesrepublik 1987-2008*, Heidelberg, Winter Verlag, 2010, 427 pages.

AMBROSETTI, Ronald J., *A Study of the Spy Genre in Recent Popular Literature*, thèse de doctorat, Bowling Green State University, août 1973, 147 pages.

ATKINS, John, *The British Spy Novel : Styles in Treachery*, London, John Calder & New York, Riverrun Press, 1984, 287 pages.

BANNER, *Classified Maneuvers : Spies and Nationalism in Twentieth-Century Fiction*, thèse de doctorat/PhD, University of California, Los Angeles, 2001, 260 pages.

BAUBE, Bruno (dir.), *L'espionnage des années 30*, dans *Rocambole*, no 33, hiver 2005, 176 pages. Dossier piloté par Bruno Baube. Genèse d'un dossier (Bruno Baube) – Un panorama du roman d'espionnage en France dans les années 30 (Bruno Baube) – La cristallisation de l'ombre. Espionnage et fiction en France dans les années 30 (Paul Bleton) – Samat, Janus et guerre secrète (Désiré Nyela) – Femmes de l'ombre ou les espionnes mythiques dans trois films des années 30 (Mélakah Abdelmoumen) – Jean Bommart et les débuts du Poisson Chinois (Bruno Baube) – Un genre de construction. « Ceux du S.R. » de Charles Robert-Dumas (Alfu).

BECKER, Jens Peter, *Der Englische Spionageroman* (Historische Entwicklung, Thematik), München, Goldman Verlag (Literarische Form), 1973, 202 pages.

BLAS, Juan Antonio de, *La Novela de espías y los espías de novela*, Barcelona, Montesinos, 1991, 294 pages.

BLETON, Paul, *Les Anges de Machiavel. Essai sur le roman d'espionnage*, Québec, Nuit Blanche, (Études paralittéraires), 1994, 359 pages.

Contenu : Le mauvais genre des espions de papier – L'espion de papier et son double; le discours sur l'espionnage et ses contrats de lecture – Rigoureusement authentique : le savoir-fiction des espions de papier – Ils ne font pas de sentiment – Corps de métier – Les corps déchiquetés des espions de papier; mort maniaque, *spionspiel* et genres horripilants – L'espace fourbe : inventions et conventions spatiales dans le roman d'espionnage.

BLETON, Paul, *La Cristallisation de l'ombre. les origines oubliées du roman d'espionnage sous la IIIe République*, Limoges, PULIM, (Médiatextes), 2011, 446 pages. Avec la collaboration de Melikah Abdelmoumen et Désiré Nyela]

Il s'agit de retracer l'histoire de la fiction d'espionnage de ses origines oubliées sous la IIIe République jusqu'à la Guerre froide : reconstituer l'émergence du domaine français ancien du genre, repérer les caractéristiques thématiques et narratives d'un genre en voie de cristallisation, comprendre les ressorts de son évolution. Ce qui exige le tressage de plusieurs fils : l'histoire de l'édition, la place du roman d'espionnage dans la littérature populaire, les goûts et les besoins du lectorat qui se lisent dans les succès qu'il accorde, l'acte de lecture d'un genre au référent mal décidable (fait ? fiction ?), la disparité d'un genre relevant parfois de la littérature mais le plus souvent de son métissage avec la culture médiatique – paralittérature, diversité des formats de l'imprimé et des rencontres entre texte et image, diversité des véhicules (théâtre, cinéma, BD), diversité des relations entre eux et l'imprimé (adaptations, novellisations)...

BLOOM, Clive, *Spy Thrillers : from Buchan to Le Carré*, London, Macmillan Press & New York, St. Martin's Press, , (Insights), 1990, 202 pages.

Preface and Acknowledgements - Notes on the Contributors - Introduction: The Spy Thriller: A Genre under Cover?; C. Bloom - Cracked Bells and Really Intelligent Detonators: Dislocation in Conrad's The Secret Agent; A. R. Lee - The Adventure of Spying: Erskine Childers's The Riddle of the Sands; D. Seed - The Hunter and the Hunted: The Suspense Novels of John Buchan; D. Butts - John Buchan: The Reader's Trap; M. Donald - The Story of an Encounter: Geoffrey Household's Rogue

Male; M. J. Hayes - Ian Fleming's Enigmas and Variations; M. Woolf - The Great Game? The Spy Fiction Len Deighton; D. Jones - Are You Telling Me Lies David? The Work of John le Carré ; M. J. Hayes - Reading John le Carré ; R. Bradbury - The Well Wrought Structures of John le Carré's Early Fiction; D. Seed - Professionalism and Popular Fiction: The Novels of Arthur Hailey and Frederick Forsyth; D. Jones - Spy Fiction and the Vietnam War; J. Simons - Index

BLOOM, Harold (ed.), *Modern Crime and Suspense Writers*, New York, Chelsea House, 1995, xii, 186 pages. [John Le Carré, Len Deighton, Richard Condon, Robert Ludlum]

BOUCHARD, Guy, *Structures du roman d'espionnage*, thèse de doctorat, 3^e cycle, Université de Paris, 1971, 254 pages.

BRITTON, Wesley, *Beyond Bond : Spies in Fiction and Film*, Westport (Conn.), Praeger, 2005, 300 pages.

Contenu : Preface and Acknowledgements / The 39 Steps: Creating a Genre / Maugham, Ambler, and Greene: The Loss of Innocence / On the Air, on the Screen, and in Word-Balloons: Heroes on Radio and Film before the Cold War / McCarthy, Television, and Film Noir: the Russians Arrive

"Cloak and Swagger": James Bond and The Spy Renaissance in the 1960s / From George Smiley to Bernard Sampson: The Counter-Fleming Movement / The Cold War Inside Out: "Whose side are you on?" / From the *Evil Empire* to *The Great Satan*: Spying in the Reagan Years / Big Screen Pyrotechnics and Eyes in the Sky: Spies in a Technological World / Conclusion : More Fact than Fiction: Espionage After 9/11

BROBERG, Jan, *Spänning och spioner : om spionromaner och andra politiska*

thrillers, Lund, Biblioteksjants, 2001, 301 pages.

CARR, Nick, *The Flying Spy : A History of G-8*, Chicago, Robert Weinberg, (Pulp Classics), 2007, 160 pages.

CARR, Nick, *America's Secret Service Ace :The Operator 5 Story*, Mercer Island, Starmont House, (Starmont Pulp and Dime Novel Studies, no 2), 1985, 23 pages.

CAWELTI, John G. & Bruce A. ROSENBERG, *The Spy Story*, Chicago, The University of Chicago Press, 1987, 259 pages.

Étude importante qui s'intéresse aux aspects historiques et formels du récit d'espionnage et analysent, entre autres, les oeuvres de John Buchan, Eric Ambler, Graham Greene, Ian Fleming et John Le Carré.

COLLECTIF, *Spying in Film and Fiction*, dans *Intelligence and National Security*, vol. 23, no 1, New York, Routledge, 2008, 137 pages.

Introduction: Spying in film and fiction : Stan A. Taylor

Spies in the American Movies: Hollywood's take on Lese Majesté : Loch K. Johnson

Hollywood, don't you go disrespectin' my culture: The Good Shepherd versus real CIA history: Nicholas Dujmovic / Intelligence in fiction : Charles McCarry /The truth of espionage is stranger than fiction : Frederick P. Hitz /The depiction of congressional oversight in spy film and fiction: Is congress the new meddler? : Stan A. Taylor /Crack in the lens: Hollywood, the CIA and the African-American response to the 'Dark Alliance' series : David Bewley-Taylor /The Bourne actuality: A look at reality's role in the Bourne Identity novel and film / Shannon Mollie Epps / The real Cold War was hot: The global struggle for the Third World : Mark T. Berger

CONANT, Jennet, *The Irregulars : Roald Dahl and the British Spy Ring in Wartime Washington*, New York, Simon and Schuster, 2008, xx, 391 pages.

COOK, Michael L., *Mystery, Detective and Espionage Magazines*, Westport (Conn.), Greenwood Press, 1985, 795 pages.

COOK, Michael & Stephen T. MILLER, *Mystery, Detective and Espionage Fiction : A Checklist of Fiction in U.S. Pulp Magazines, 1915-1974*, New York, Garland Publishing, 1988, 2 volumes, xvi, 1183 pages.

CORDLE, Daniel, *States of Suspense : The Nuclear Age, Postmodernism and United States Fiction and Prose*, Manchester, Manchester University Press, 2008, 172 pages.

[La Guerre Froide dans la littérature américaine]

CRAIG, Patricia & Mary CADOGAN, *The Lady Investigates : Women Detectives and Spies in Fiction*, New York, St. Martin' Press, 1981, 252 pages.

DENNING, Michael, *Cover Stories : Narrative and Ideology in the British Spy Thriller*, Londres, Routledge, (Popular Fiction), 1987, x, 68 pages.

DOSSIER : *Écoutes secrètes et regards dérobés* [sous la direction de Mélikha Abdelmoumen], dans *Belphégor*, vol. X. no 1, avril 2011.

<http://etc.dal.ca/belphegor/>

Mélikah Abdelmoumen : « Je suis votre public » ? ou l'espion comme spectateur amoureux : (La vie des autres de Florian Henckel von Donnersmarck ? Allemagne, 2006)

Paul Bleton : Ce qu'espionner veut dire

Fabienne Claire Caland : Tendre l'oreille ou

la manger ? Variations sur Nécroscopie (Brian Lumley)

Daniel Couégnas : John Buchan, Le récit d'espionnage et la thématique du regard

Désiré Nyela : Trafic de regards. Considérations sur le roman d'espionnage africain

Norbert Spehner : Écrits de l'ombre :

Études & essais sur le roman et le film d'espionnage

DOSSIER, *L'Espionnage*, dans *Le Temps des médias*, no 16, printemps 2011, 280 pages. Dossier dirigé par Yannick Dehée et Olivier Forcade.

Source de fantasmes s'il en est, le renseignement a fait l'objet de nombreuses représentations, souvent déformées dans les médias, aussi bien dans la fiction (roman, cinéma, télévision) que dans la presse ou le documentaire. De leur côté, les professionnels du renseignement n'hésitent pas à utiliser les médias pour désinformer, influencer ou même déstabiliser. Comment les deux acteurs de ce couple « infernal » usent et mésusent l'un de l'autre, c'est ce que permet d'illustrer ce dossier original, combinant les apports d'historiens et professionnels des médias et ceux d'historiens du renseignement. _* Présentation (Yannick Dehée et Olivier Forcade)_* L'Action française contre l'espionnage allemand (Olivier Forcade)_* Sans patrie ni frontières de Jan Valtin : l'affaire de presse et le secret bien gardé_des services spéciaux (Guillaume Bourgeois)_* L'Agence Havas, l'information et la guerre civile espagnole (Julien Auvert)_* Le marigot médiatique africain. Approches d'une information à rebours (2010-1960) (Jean-Pierre Bat)_* Le national et l'international dans les séries télévisées d'espionnage_des années soixante (Vincent Chenille)_* Le tardif réveil de l'espion français au cinéma (Yannick Dehée)_* Le dénouement de l'affaire du Rainbow Warrior entre « fuites »_et journalisme « d'investigation » (Floran Vadillo)_* La Vie des autres (2006) : espion de la Stasi ou héros ordinaire ? (Caroline Moine)_* The West Wing et l'Intelligence Community : les experts souterrains (Joseph Belletante)_* L'émergence d'internet dans les outils

d'Intelligence économique_(Christophe Deschamps et Nicolas Moinet)_* Médias, responsabilité gouvernementale et secret d'Etat : l'affaire WikiLeaks_(Damien Van Puyvelde)

DREW, Bernard A., *Action Series and Sequels : A Bibliography of Espionage, Vigilantes, and Soldiers of Fortune Novels*, New York, Garland Publishing, 1988, 328 pages.

EAST, Andy, *The Cold War File*, Metuchen, Scarecrow Press, 1983, 362 pages.

GERVAIS, Bertrand, Patrick TILLARD (dir.), *Fictions et images du 11 septembre 2001*, Montréal, Université du Québec à Montréal, Centre de recherche Figura sur le texte et l'imaginaire, 2010, 213 pages.

GOODMAN, Robin T., *Policing Narratives and The State of Terror*, Albany, State University of New York, Press, 2009, 208 pages.

Since the terrorist attacks of September 11, 2001, world politics have increasingly mirrored plots of detective novels, with high-profile criminal investigations that cross multiple borders and the internationalized law enforcement practices associated with the "War on Terror." *Policing Narratives and the State of Terror* examines the relationship between domestic policing and international policy through an analysis of contemporary popular detective fiction, police procedurals, police autobiography, security reports, and chronicles of domestic spying.

GREENE, Graham & Hugh (eds.), *The Spy's Bedside Companion*, New York, Bantam Books, 2008, xviii, 251 pages. Ed. or. : 1957. [Mélanges : mémoires, fictions, essais, truc du métier, etc.]

HARPER, Ralph, *The World of the Thriller*, Cleveland, Case Western Reserve University Press, 1969, 139 pages.

HARVIE, Christopher, *The Center of Things : Political Fiction in Britain from Disraeli to the Present*, London, Routledge, 1991, 256 pages.

HEPBURN, Allan, *Intrigue : Espionage and Culture*, New Haven (Conn.), Yale University Press, 2005, 352 pages.

Why do spies have such cachet in the twentieth century? Why do they keep reinventing themselves? What do they mean in a political process? This book examines the tradition of the spy narrative from its inception in the late nineteenth century through the present day. Ranging from John le Carré's bestsellers to Elizabeth Bowen's novels, from James Bond to John Banville's contemporary narratives, Allan Hepburn sets the historical contexts of these fictions: the Cambridge spy ring; the Profumo Affair; the witch-hunts against gay men in the civil service and diplomatic corps in the 1950s. Instead of focusing on the formulaic nature of the genre, *Intrigue* emphasizes the responsiveness of spy stories to particular historical contingencies. Hepburn begins by offering a systematic theory of the conventions and attractions of espionage fiction and then examines the British and Irish tradition of spy novels. A final section considers the particular form that American spy narratives have taken as they have cross-fertilized with the tradition of American romance in works such as Joan Didion's *Democracy* and John Barth's *Sabbatical*.

HINDERSMANN, Jost, *Der Britische Spionageroman : vom Imperialismus bis zur Endre des Kalten Krieges*, Darmstadt, Wissenschaftliche Buchgesellschaft, 1995, 250 pages.

HITZ, Frederick Porter, *The Great Game : The Myth and Reality of Espionage*, New York, Alfred Knopf, 2004, 211 pages.

[Cet ancien membre de la CIA compare des espions réels comme Kim Philby, Aldrich Ames, Pyotr Popov, aux espions de fiction de John Le Carré, David Ignatius, Graham Greene]

HORN, Eva, *Der geheime Krieg. Verrat, Spionage und moderne Fiktion*, Frankfurt, Fischer Taschenbuch, 2007, 541 pages.

In ihrer brillanten Studie untersucht Eva Horn anhand einer Fülle von Beispielen aus Literatur und Film die Struktur des geheimen Staatswissens. Statt jedoch Staatsgeheimnisse »aufdecken« zu wollen, stützt sich die Autorin absichtlich auf Fiktionen, weil diese die Logik des Geheimen nicht aufbrechen, sondern analysieren. Sichtbar wird dabei die diffizile Ökonomie von Präsentiertem und Verborgenen, die moderne Politik bis heute prägt. Nur Fiktion so die Grundthese ist in der Lage, das Rätsel in seiner Rätselhaftigkeit zu lesen zu geben und damit eine Einsicht in das Funktionieren des politischen Geheimnisses zu ermöglichen, ohne es zu lösen.

HORN, Eva (ed.), *Dark Powers : Conspiracies and Conspiracy Theory in History and Literature*, dans *New German Critique*, vol. 35, no 1, Durham (NC), Duke University Press, 2008, 193 pages.

HOUEN, Alex, *Terrorism and Modern Literature, from Joseph Conrad to Ciaran Carson*, Oxford & New York, Oxford University Press, 2002, 310 pages.

JOHNSON, Tom & Will MURRAY, *Secret Agent X : A History*, Chicago, Robert Weinberg, (Pulp Classics, no 22), 1980, 96 pages.

KNUDSON, Richard, *The Spy Catalogue : An Espionage Lover's Guide*, New York, St. Martin's Press, 1986, 183 pages.

KEATING, H. R. F. (ed.), *Whodunit ? A Guide to Crime, Suspense and Spy Fiction*, New York, Van Nostrand Reinhold, 1983, 320 pages.

Les parties suivantes concernent l'espionnage : The Thriller (Jerry Palmer, pp. 61-64) – The Espionage Novel (John Gardner, pp. 70-80) – How I Write my Books (Len Deighton, pp. 99-103)- How I Write my Books (Eric Ambler, pp. 104-106).

LAMBERT, Gavin, *The Dangerous Edge*, London, Barrie & Jenkins, 1975, 272 pages & New York, Grossman, (Viking Books), 1976.

Les parties suivantes s'intéressent à l'espionnage : « The Thin Protection : 1. John Buchan 2 Eric Ambler (pp. 79-131) – « The Double Agent : Graham Greene », pp. 132-170.

LATHROP, Charles E. (dir.), *The Literary Spy : A Quotation and Source Book for the Well-Read Intelligence Analyst, Espionage Agent, or Armchair Spy*, New Haven (Conn.), Yale University Press, 2004, 477 pages.

Books of quotations often showcase the most polished gems of thought by statesmen, writers and other luminaries. But Lathrop, a C.I.A. speechwriter, has a double mission in culling 'quotables' that shed light on the murky world of espionage: he wants to reflect both the wisdom and the ignorance of the guardians and pundits of "intelligence" throughout history. From J. Edgar's sputtering about too much "damned coordination" in government to Nietzsche's aphorism that "convictions are more dangerous enemies of truth than lies," the quotations seek to capture the spirit of both the hapless and the hopeful, the visionaries

and the obfuscators, the insiders and the observers. No source is too sacred or too lightweight; passages from the Bible and Shakespeare are printed alongside snippets from talk shows and James Bond movies. Lathrop carves the quotes into alphabetical categories, including "Assassination," "Ignoring Bad News" and "Weapons of Mass Destruction"—topics that will register with readers who are attuned to the current state of political affairs.

LENZ, Bernd, *Factifiction, Agentenspiele wie in der Realität : Wirklichkeits-Anspruch und Wirklichkeitgehalt des Agentenroman*, Heidelberg, C. Winter, 1987, 291 pages.

LEW, Seung Gu, *Going Paranoid from the Post-Cold War : Conspiracy Fiction of DeLillo, Didion and Silko*, thèse de doctorat/ PhD, Texas A & M University, 2009, 292 pages.

LIPSCHUTZ, Ronnie, *Cold War Fantasies : Film, Fiction, and Foreign Policy*, Lanham (MD), Rowman & Littlefield, xiii, 2001, 261 pages.

As memories of the Cold War recede, it becomes more and more difficult to remember what it was about and why it evoked such feelings of intensity and fatalism. Fortunately, we have a gold mine of movies and novels to help us recall why an entire generation of Americans grew up ducking under school desks in air raid drills and stocking the family bomb shelter. *Cold War Fantasies* retrieves those times, based on the idea that a nation's history, self-concept, and collective anxiety are reflected in popular culture. In *Cold War Fantasies*, Ronnie Lipschutz combines an historical account of foreign and domestic politics from 1945 to 1995 with summaries and analyses of 30 novels and films contemporaneously published and produced.

MASLEN, R. W., *Elizabethan Fictions : Espionage, Counter-Espionage, and the Duplicity of Fiction in the Early Elizabethan Prose Narratives*, Oxford, Clarendon Press & New York, Oxford University Press, (Oxford English Monographs), 1997, vi, 320 pages.

MASTERS, Anthony, *Literary Agents : The Novelist as Spy*, Oxford, Basil Blackwell, 1987, 288 pages.

Un certain nombre d'écrivains de romans d'espionnage ont été des espions ou des agents secrets. C'est à eux que s'intéresse cette étude thématique qui fait le lien entre les activités secrètes des agents et le travail de l'écrivain.

McCORMICK, Donald, *Who's Who's in Spy Fiction*, London, Elm Tree, (Sphere Books), 1977, 216 pages & New York, Taplinger, 1977, 216 pages.

McCORMICK, Donald & Kathy FLETCHER, *Spy Fiction : A Connoisseur's Guide*, New York, Facts on File, 1990, 352 pages.

McTIERNAN, David J., *Fitting Fiction to Espionage : The Spy Novels of James Fenimore Cooper, Ruryard Kipling, and Erskine Childers*, thèse de doctorat/PhD, Rutgers, The State University of New Jersey, New Brunswick, 1991, 151 pages.

MERRY, Bruce, *The Anatomy of the Spy Thriller*, Montréal & Toronto, McGill & Queen's University Press, 1977, 253 pages.

MORITZ, Gudula, *Im Schatten des Dritten Reichs : Deutschland im britischen Roman des ausgehenden 20. Jahrhunderts*, Trier, Wissenschaftliches Verlag, (Studien zur anglistischen Literatur- und Sprachwissenschaft, Bd. 9), 1998, 203 pages.

NAKAZONE, Eisuke, *Yami no Carnival : Spy Mystery e no Shotai*, Tokyo, JijiTsushin-Sha, 1980, 274 pages.

NEVEU, Érik, *L'Idéologie dans le roman d'espionnage*, Paris, Presses de la Fondation nationale des Sciences Politiques, 1985, 416 pages.

PALMER, Jerry, *Thrillers : Genesis and Structure of a Popular Genre*, London, Edward Arnold, 1978, 232 pages.

PANEK, LeRoy L., *The Special Branch : The British Spy Novel, 1890-1980*, Bowling Green, Bowling Green State University Popular Press, 1981, 288 pages.

Les chapitres sont consacrés à : William Lequeux, E. Phillips Oppenheim, Erskine Childers, John Buchan, Sapper, Francis Beeding, Sidney Horler, Graham Greene, Eric Ambler, Geoffrey Household, Peter Cheyney, Manning Coles, Ian Fleming, Len Deighton, John Le Carré, Adam Hall, Frederick Forsyth.

PATE, Janet, *The Book of Spies and Secret Agents*, London, Galley Press, 1978, 120 pages.

PIETTE, Adam, *The Literary Cold War, 1945-Vietnam : Sacrificial Logic and Paranoid Plotlines*, Edinburgh, Edinburgh University Press, 2009, 272 pages.

REDDING, Arthur F., *Turncoats, Traitors, and Fellow Travellers : Culture and Politics of the Early Cold War*, Jackson, University Press of Mississippi, 2008, xi, 183 pages.

RUBBIN, Martin, *Thrillers*, Cambridge, Cambridge University Press, 1999, xiv, 319 pages.

[Le chapitre 6 est consacré au roman d'espionnage]

RUTHERFORD, Andrew, *The Literature of War : Five Studies in Heroic Virtue*, London, Macmillan, 1978, 176 pages.

SAUERBERG, Lars Ole, *Secret Agents in Fiction : Ian Fleming, John Le Carré and Len Deighton*, London & New York, St. Martin's Press, 1984, 260 pages.

SCANLAN, Margaret, *Plotted Terror : Novelists and Terrorists in Contemporary Fiction*, Charlottesville (VA), University Press of Virginia, 2001, xi, 199 pages.

SCHWARTZ, Hans-Peter, *Phantastische Wirklichkeit. Das 20 Jahrhundert im Spiegel des Polit-Thrillers*, Stuttgart, DVA Verlag, 2006, 343 pages.

Le 20^e siècle tel que décrit dans les romans d'Erskine Childers, John Buchan, Eric Ambler, Graham Greene, Helen MacInnes, Ian Fleming, John Le Carré, Paul E. Erdman, Colin Forbes, Robert Ludlum, Clive Cussler et Tom Clancy.

SCHWEIGHAEUSER, Jean-Paul, *Panorama du roman d'espionnage contemporain*, Paris, Éditions de l'Instant, (Panorama), 1986, 247 pages.

SIDDIQI, Yumna, *Anxiety of Empire and the Fiction of Intrigue*, thèse de doctorat/PhD, Columbia University, 1999, 240 pages.

SIMON, Reeva S., *The Middle East in Crime Fiction : Mysteries, Spy Novels and Thrillers from 1916 to 1980*, New York, L. Barber Press, 1989, ix, 226 pages.

SIMON, Reeva S., *Spies and Holy Wars : The Middle East in 20th-century Crime Fiction*, Austin, University Press of Texas, 2010, 224 pages.

Illuminating a powerful intersection between popular culture and global politics, *Spies and*

Holy Wars draws on a sampling of more than eight hundred British and American thrillers that are propelled by the theme of *jiḥad*--an Islamic holy war or crusade against the West. Published over the past century, the books in this expansive study encompass spy novels and crime fiction, illustrating new connections between these genres and Western imperialism.

SMITH, Myron J., *Cloak and Dagger Bibliography : An Annotated Guide to Spy Fiction 1937-1975*, Metuchen Scarecrow Press, 1976, 236 pages. Nouvelle édition : *Cloak-and-Dagger Fiction : An Annotated Guide to Spy Thrillers*, Santa Barbara (CA), ABC-Clio, 1982.

SNYDER, Robert Lance, *The Art of Indirection in British Espionage Fiction*, Jefferson (NC), McFarland, 2011, 225 pages.

In contrast to the classical detective story, the spy novel tends to be considered a suspect, somewhat subversive genre. While previous studies have focused on its historical, thematic, and ideological dimensions, this critical work examines British espionage fiction's unique narrative form, which is typically elliptical, oblique, and recursive. Featured works include eighteen novels by Eric Ambler, Graham Greene, Len Deighton, John le Carre, Stella Rimington, and Charles Cumming, most of which exemplify the existential or serious spy thriller. Half of these texts pertain to the Cold War era and the other half to its aftermath in the so-called "Age of Terrorism."

1. Eric Ambler's Revisionist Thrillers 23_2. Graham Greene's World of Loyalty and Betrayal 46_3. Len Deighton's Cold War Triptych 88_4. John le Carré's Post-Cold War Labyrinths 112_5. Stella Rimington's Feminist Espionage Fiction 146_6. Charles Cumming's Contemporary Vision 169

SPEHNER, Norbert, *Écrits sur le roman d'espionnage* (Bibliographie analytique et

critique des études et essais sur le roman et le film d'espionnage), Québec, Nuit Blanche, (Études paralittéraires), 1994, 374 pages.

SPEHNER, Norbert, *Techno-Thrillers*, document bibliographique en ligne, novembre 2009, 42 pages. [Bibliographie des techno-thrillers + commentaires] www.scribd.com/marginalia.

STAFFORD, David, *The Silent Game : The Real World of Imaginary Spies*, Toronto, Lester & Orpen Dennys, 1988, 255 pages.

This is a history of the spy novel as a literary, social and political history. It discusses different authors including Buchan, Ambler, Greene, and le Carre and the questions concerning the relationship of the genre to politics in the 20th century. There are sidelights on the authors themselves and their own relationship with the intelligence services.

STONE, Nancy-Stephanie, *A Reader's Guide to the Spy and Thriller Novel*, New York, G. K. Hall, (Reader's Guide to Mystery Novel), 1997, 533 pages.

USBORNE, Richard, *Clubland Heroes : A Nostalgic Study of Some Recurrent Characters in the Romantic Fiction of Dornford Yates, John Buchan and Sapper*, London, Barrie & Jenkins, 1953, 186 pages. Réédition : London, Hutchinson, 1986.

THOMPSON, Jon, *Fiction, Crime and Empire; Clues to Modernity and Postmodernism*, Urbana (IL), University of Illinois Press, 1993, 200 pages.

VASQUEZ DE PARGA, Salvador, *Espías de ficción : de Kim de la India a James Bond. Una visión documentada y amena del enigmático mundo del espionaje*

Barcelona, Planeta, (Textos, 85), 1985, 250 pages.

VECCHIONI, Domenico, *Spie : storia degli 007 dall'antichità all'era moderna*, Sesto Fiorentino, Editoriale Olimpia, 2007, 115 pages.

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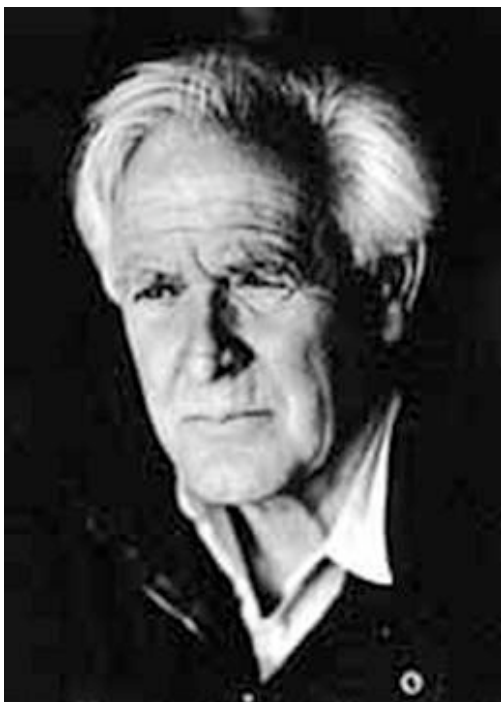
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Der Band fragt nach dem Zusammenhang von Verschwörungstheorien und medialen Verfahren. Der verschobene Blickwinkel der Verschwörungstheorie verspricht, unter der Oberfläche von Ereignissen und Dingen Strukturen und Handlungsträger sichtbar werden zu lassen, die dem unaufgeklärten Blick verborgen bleiben müssen. Das vorliegende Buch hinterfragt dieses Versprechen in Untersuchungen, die ein Spektrum von konspirologischen und literarischen Schriften des 18. Jahrhunderts über Texte von Freud, Kafka und DeLillo bis hin zu Filmen wie *The Parallax View*, *Twin Peaks* oder *Das Leben der Anderen* und Fernsehserien wie *Lost* und *24* umfassen.

LACOURBE, Roland, *Nazisme et Seconde Guerre Mondiale dans le cinéma d'espionnage*, Paris, Henri Veyrier, (L'histoire en question), 1983, 350 pages. Préface d'Alain Decaux.

LACOURBE, Roland, *La Guerre froide dans le cinéma d'espionnage*, Paris, Henri Veyrier, (Les visages de l'histoire secrète), 1984, 416 pages..

LANGMAN, Larry & David EBNER, *Encyclopedia of Spy Films*, London & New York, Garland Publishing, (Garland Reference Library of the Humanities), 1990, 352 pages.

LEFEUVRE, Morgan, *Comprendre et interpréter un story-board : l'exemple de Ministry of Fear (Fritz Lang, 1944)*, Paris, Bibliothèque du Film, 2004, 99 pages.

LEHMAN, Ernest, *North by Northwest*, London, Faber & Faber, 1999, 295 pages.

LEITCH, Thomas & Leland POAGUE (eds.), *A Companion to Alfred Hitchcock*,

Chichester, West Sussex, & Malden (MA), Wiley-Blackwell, 2011, 624 pages.

LISANTI, Tom & Louis PAUL, *Film Fatales : Women in Espionage Films and Televisions, 1962-1973*, Jefferson (NC), McFarland, 2002, 304 pages.

LOBOSCO, Marisa, *Le spy stories di Alfred Hitchcock*, Bari, Università degli Studi, 2001, 164 pages. [Thèse].

MARIMBERT, Jean-Jacques, *Analyse d'une oeuvre : La Mort aux trousses – Alfred Hitchcock*, Paris, (Vrin), Philosophie et cinéma, 2008, 128 pages.

MAVIS, Paul, *The Espionage Filmography : A Complete Guide to Spy Movies whether Covert Agents, Cowboys, Cops or Clowns*, Jefferson (NC), McFarland, 2001, 288 pages.

MILLER, Frank (dir.), *Casablanca : As Time Goes By*, Fort Lee (NJ), Turner Publishing, 1992, 224 pages.

MILLER, Toby, *Spyscreen : Espionage on Film and TV from the 1930s to 1960s*, Oxford & New York, Oxford University Press, 2003, 219 pages.

MORGAN, Iwan W. (ed.), *Presidents in the Movies : American History and Politics on Screen*, New York, Palgrave Macmillan, 2011, 224 pages.

PACKER, Jeremy (ed.), *Secret Agents : Popular Icons Beyond James Bond*, New York, et al., Peter Lang, 2009, 216 pages. Postface par Tobe Miller.

Contents: Tony Bennett: Preface - Jeremy Packer: The Many Beyonds: An Introduction - Kevin J. Hagopian: Flint and Satyriasis: The Bond Parodies of the 1960s - Christine Jacqueline Feldman: *Austin Powers*:

Reinventing the Myth of Mod Spies and Swingers - Matthew Jordan: 'Tween Rockwell and Orwell: The Re-Culturing of Paranoia in the *Spy Kids* Films - Jeremy Packer/Sarah Sharma: Postfeminism Galore: The Bond Girl as Weapon of Mass Consumption - Miranda J. Brady: The Well-Tempered Spy: Family, Nation, and the Female Secret Agent in *Alias* - Jack Z. Bratich: Spies Like Us: Secret Agency and Popular Occulture - James Hay: Statecraft, Spycraft, and Spacecraft: The Political Career (and Craft) of a Popular Hero in Outer Space - Toby Miller: Afterword: Why Won't Spies Go Away?

PARISH, James Robert & Michael PITTS, *The Great Spy Pictures*, Metuchen, Scarecrow Press, 1974, 584 pages.

PARISH, James Robert & Michael PITTS, *The Great Spy Pictures II*, Metuchen, Scarecrow Press, 1986, XII, 432 pages.

PARKINSON, David (dir.), *Mornings in the Dark : The Graham Greene Films*, Manchester (UK), Carnac Press, 2007, 700 pages.

POLLARD, Tom, *Hollywood 9/11 : Superheroes, Supervillains, and Super Disasters*, Boulder (CO), Paradigm Publishers, 2011, 224 pages.

O'LEARY, Alan, *Tragedia all'italiana : Italian Cinema and Italian Terrorisms, 1970-2008*, Oxford, new York, et al., Peter Lang, 2011,

OSBORNE, Richard E., *The Casablanca Companion : The Movie Classic and its Place in History*, Indianapolis (Ind.), Riebel-Roque Pub., 1997, 152 pages.

PHILLIPS, Gene D., *Graham Greene : The Films of His Fictions*, New York &

London, Teacher's College Press of Columbia University, 1974, 203 pages.

PRINCE, Stephen, *Firestorm : American Film in the Age of Terrorism*, New York, Columbia University Press, 2009, 400 pages.

PONTUSO, James F., *Political Philosophy Comes to Rick's : Casablanca and American Civic Culture*, Lanham (MD), Lexington Books, 2005, vi, 200 pages.

POWER, Marcus & Andrew CRAMPTON (dirs.), *Cinema and Popular Geo-politics*, London & New York, Routledge, 2007, 215 pages.

RUBENSTEIN, Leonard, *The Great Spy Films (A Pictorial History)*, Secaucus (NJ), Citadel Press, 1979, 223. Réédité en 1981 sous le titre *Great Spy Films*.

SAYRE, Nora, *Running Time : Films of the Cold War*, New York, The Dial Press, 1982, 243 pages.

SCHÄFER, Horst & Wolfgang SCHWARZER, *Top Secret : Agenten und Spionagefilme, Personen, Affären, Skandale*, Berlin, Henschel Verlag, 1998, 240 pages.

SHAW, Tony, *Hollywood's Cold War*, Edinburgh, Edinburgh University Press, (Culture, Politics and the Cold War), 2007, 342 pages.

In an analysis of films dating from America's first Red Scare in the wake of the 1917 Bolshevik Revolution to the collapse of the Berlin Wall in 1989, Tony Shaw examines the complex relationship between filmmakers, censors, politicians, and government propagandists. Movies, Shaw demonstrates, were at the center of the Cold War's battle for hearts and minds. Hollywood's comedies, love stories,

musicals, thrillers, documentaries, and science fiction shockers played a critical dual role: on the one hand teaching millions of Americans why communism represented the greatest threat their country had ever faced, and on the other selling America's liberal-capitalist ideas around the globe.

SHAW, Tony & Denise J. YOUNGBLOOD (eds.), *Cinematic Cold War : The American and Soviet Struggle for hearts and Minds*, Lawrence (Kan.), University Press of Kansas, 2010, ix, 301 pages.

The first book-length comparative survey of cinema's vital role in disseminating Cold War ideologies, Shaw and Youngblood's study focuses on ten films--five American and five Soviet--that in both obvious and subtle ways provided a crucial outlet for the global "debate" between democratic and communist ideologies. For each nation, the authors outline industry leaders, structure, audiences, politics, and international reach, and explore the varied relationships linking each film industry to its respective government. They then present five comparative case studies, each pairing an American with a Soviet film: *Man on a Tightrope* with *The Meeting on the Elbe*; *Roman Holiday* with *Spring on Zarechnaya Street*; *Fail-Safe* with *Nine Days in One Year*; *Bananas* with *Officers*; *Rambo: First Blood Part II* with *Incident at Map Grid 36-80*.

SHERMAN, Fraser A., *Screen Enemies of the American Way : Political Paranoïa about Nazis, Communists, Saboteurs, terrorists and Body Snatching Aliens in Film and Television*, Jefferson (NC), McFarland, 2011, 240 pages.

This book tracks real-world fears appearing in the movies--Nazi agents, Japanese-American spies, Communist Party subversives, Islamic sleeper cells--as well as the science-fiction threats that play to the same fears, such as alien body-snatchers and

android doppelgangers. The work also examines fears inspired by World War I German spies, the Japanese-American internment and the McCarthyite witch-hunts and shows how these issues, and others, played out on screen.

SIEGEL, Jeff, *The Casablanca Companion : The Movie and More*, Dallas, Taylor Publications, 1992, 152 pages.

TIMMERMANN, Brigitte, *Der Dritte Man : ein Film schreibt Stadtgeschichte – eine Stadt schreibt Filmgeschichte*, Wien, Czernin, 2002, 250 pages.

TIMMERMANN, Brigitte, *The Third Man's Vienna : Celebrating a Film Classic*, Wien, Shippen Rock, 2005, 400 pages.

UVA, Christian, *Schermi di piombo : il terrorismo nel cinema italiano*, Soveria Mannelli, Rubbetino, 2007, 284 pages.

VALANTIN, Jean-Michel, *Hollywood, le Pentagone & Washington : les trois acteurs d'une stratégie globale*, Paris, Autrement, 2010, 254 pages. Ed. or. : *Hollywood, The Pentagon and Washington [The Movies and National Security from World War II to the Present]*, London, Anthem, 2005, xii, 159 pages.

L'industrie du cinéma se révèle un acteur essentiel du débat stratégique américain, par la production de films de "sécurité nationale", traversant des genres variés, de la comédie au thriller, en passant par la science-fiction et le film de guerre. Sont ainsi mises en scène les idées dominantes sur la "menace" proposées par l'appareil de sécurité nationale, qui y voit un moyen de légitimer ses opérations militaires et ses choix stratégiques. Depuis trente ans, il s'agit d'une véritable coopération : l'armée et les studios échangent d'énormes contrats.

VANHALA, Helena, *The Depiction of Terrorists in Blockbuster Hollywood Films, 1980-2001 : An Analytical Study*, Jefferson (NC), McFarland, 2010, 360 pages.

Part I provides a historical overview of modern international terrorism and how it relates to the United States, its news media, and its film industry. Part II covers depictions of terrorism during the Cold War under President Reagan, including films like *Commando* and *Iron Eagle*. Part III covers the Hollywood terrorist after the Cold War, including European terrorists in the *Die Hard* franchise, *Passenger 57*, *Patriot Games*, *Blown Away*, *The Jackal* and *Ronin*; fundamentalist Islamic terrorists in *True Lies* and *Executive Decision*; the return of the communist threat in *Air Force One*; and 9/11 foreshadowing in *The Siege*.

WALSCH, Frances M. (ed.), *Intelligence in Contemporary Media*, New York, Nova Science Publishers, 2011, 48 pages.

Views of intelligence officers : introduction / John McLaughlin -- Intelligence in fictional literature. Stephen Maturin : the ideal intelligence officer for our times / Nicholas Dujmovic -- The spy who came in from the cold / Barry Royden -- Crescent moon rising / Noah Rozman -- Stormbreaker : James Bond for a new generation / Valerie P. -- Rogue's March / James M. Burrige -- Intelligence in book and film. The hunt for Red October : the techno-espionage prototype? / Bill Hadley -- The kite runner / Elizabeth Darcy -- Intelligence in film and television. One day in September and Munich : enduring questions, indelible images / Daniel Tsao -- The siege / Eric Heller -- 9/11 documentary / Dennis C. Wilder -- Hamburg Cell / senior New Zealand SIS case officer -- Baghdad ER : the 86th Combat Support Hospital in Iraq, a documentary / Dr. John Elliott -- Body of lies / V. L. Vorbeck -- The recruit / John Anderson, Clifford L., Lucy B. -- The Bourne identity / J. M. Webb -- Burn notice / Lisa M. Forrester -- Taken / Shirley A. Healer.

Notes:

Originally published in the journal, *Studies in intelligence: special review supplement*, vol. 53, no. 2, Summer 2009.

WILKENING, Anke, *Filmgeschichte und Filmüberlieferung: die Versionen von Fritz Langs Spione, 1928*, Berlin, CineGraph Babelsberg, 2010, 96 pages.

WILKINS, Karin Gwinn, *Home/Land /Security: What We Learn about Arab Communities from Action-Adventure Films*, Lanham (MD), Lexington Books, 2009, 128 pages.



Études sur les séries télévisées

ABBOTT, Stacey & Simon BROWN (dirs.), *Investigating Alias: Secrets and Spies*, London & New York, I. B. Tauris, (Reading Contemporary Television), 2007, 304 pages.

1.1. Introduction - By Stacey Abbott and Simon Brown (Roehampton University and Kingston University);

2.2. " 'Left of Real': J.J. Abrams, Alias, and Television Creativity" by David Lavery (Brunel University);

3.3. "The Show Must Go On...And On: Narrative and Seriality in Alias" Henrik Ornebring (Roehampton University);

4.4. "Endoscopic Spies: Mapping the Internal Landscape of Alias" by Sergio Angelini (British Universities Film and Video Council);

5.5. "Sydney Bristow's Full Disclosure: Mythic Structure and the Fear of Motherhood" by Paul Zinder (American University of Rome);

6.6. "Aliases, Alienation and Agency: The Physical Integrity of Sydney Bristow" by Deborah Finding (London School of Economics) and Alice MacLachlan (Boston University);

7.7. "Women, Humanism and Violence in Alias and Buffy the Vampire Slayer" (College of William and Mary);

8.8. "The Multicultural Cast of Spies on Alias" by Jennifer Young (Hope College);

9.9. "You Can't Live With Them...You CAN Shoot Them: The (Thermo)nuclear Family in Alias" by Stacey Abbott and Simon Brown;

10.10. "The Reflections of Deleuze: An Alias-ed Critique of Truth" by Dyrk Ashton (University of Toledo). 11. "The Good, the Bad and the Justified: Moral Ambiguity in Alias" by Sharon Sutherland (University of British Columbia) and Sarah Swan (University of British Columbia);

11.12. "The Spy Genre in a post 9/11 Era" by Roz Kaveney (Independent Scholar, Editor of Reading the Vampire Slayer);

12.13. "The Evolution and Dissolution of the Alias Fandom: A Narrative History" by Hillary Robson-Reeder (Middle Tennessee State University);

13.14. "A Comparative Look at Alias Fan-Fiction and Media Tie-In Fiction" by Tricia Jenkins (Michigan State University);

14.15. "Slashing Alias: Viewer

Appropriation of Lauren Reed as Commentary on Female/Female Desire" by Linda Baughman (Christopher Newport University) and Michaela D.E. Meyer (Christopher Newport University);

15.16. "Alias DVD: RE-packaging American Quality Television" by Denzell Richards (Roehampton University) Complete Episode Guide for 'Alias';

16. Bibliography;

ANON., *Spooks : Behind the Scenes*, London, Orion, 2006, 160 pages.

[A propos d'une série télévisée britannique mise en onde en 2002.]

BAUDOU, Jacques & Philippe FERRARI, *Destination Danger*, Paris, Huitième Art, 1992, 216 pages. Précédé d'un entretien exclusif avec Patrick McGoochan.

[Première grande série de l'âge d'or de l'espionnage : 1960-1966]

BAUMGART, Lars, *Das Konzept Emma Peel : der unerwartete Charme der Emanzipation : The Avengers und ihr Publikum*, Kiel, Ludwig verlag, 2002, 181 pages.

BENTLEY, Chris, *The Avengers on Location*, London, Reynolds & Hearn, 2007, 296 pages. Préface de John Hough.

BIEDERMAN, Danny, *The Incredible World of Spy-Fi : Wild and Crazy Gadgets, Props and Artifacts from TV and Movies*, San Francisco, Chronicle Books, 2004, 159 pages.

BRITTON, Wesley, *Spy Television*, Westport (Conn.), Praeger, (The Praeger Television Collection), 2003, 312 pages.

Britton has produced a comprehensive guide to the many espionage-oriented television series that have aired in the United States from the 1960s to the present.... Offers a fascinating window into an understudied genre. The first entry in a new series on television, this work is recommended for

academic libraries that support television and popular culture programs and public libraries

BRITTON, Wesley, *Encyclopedia of TV Spies*, Duncan (OK), Bearmanor Media, 2009, 520 pages.

Britton has compiled the first indispensable reference book on television espionage unveiling the secrets behind our beloved favorites, the nuggets we might have missed, and the programs that disappeared without a trace after their short original runs.

Before Bond, before Maxwell Smart and Mrs. Emma Peel, we've enjoyed a wide variety of TV Spies. From 1951's Dangerous Assignment to today's Burn Notice, we've watched cloak-and-dagger adventures from popular successes like Alias and Mission: Impossible to thoughtful mini-series like The Sandbaggers to cartoons and even live animals in shows like Lancelot Link, Secret Chimp. Our TV secret agents have worn masks and capes (Adventures of Zorro), fought in the historical past (Hogan's Heroes, Jack of All Trades), been as stylish as Napoleon Solo in The Man From U.N.C.L.E., or have been as frumpy as George Smiley in Tinker, Tailor, Soldier, Spy. No one knows more about the wide vista of these undercover operatives than Dr. Wesley Britton.

BURSTEIN, Dan & Arne de KEIJZER (dirs.), *Secrets of 24 : The Unauthorized Guide to The Political and Moral Issues Behind TV's Most Riveting Drama*, New York, Sterling Publishing, 2007, 256 pages.

CANGEY, R. M. & Alex LUGONES, *Inside the Wild Wild West*, Cypress (CA), Cangey Publications, 1996, 332 pages.

CARRAZÉ, Alain & Jean-Luc PUTHEAUD, *Chapeau melon et bottes de cuir*, Paris, Huitième Art, 1992, 204 pages.

CARRAZÉ, Alain & Martin WINKLER, *Mission Impossible*, Paris, Huitième Art, 1993, 205 pages.

CASSAR, Jon, *24 : Behind the Scenes*, San Rafael (CA), Insight Editions, 2006, 168 pages. Préface de Kiefer Sutherland.

CERASINI, Marc, *24 heures chrono*, Paris, Éditions 84, 2003, 389 pages. Ed. or. : *24 : The Official Investigation*, London, Boxtree, 2003.

CHALLEN, Paul C., *Inside the West Wing*, Toronto, ECW Press, 2002, 200 pages.

CHAPMAN, James, *Saints and Avengers : British Adventure Series in the 1960s*, London & New York, I. B. Tauris, (Popular Television Genres), xii, 2002, 282 pages.

Eccentric, ironic and fantastic series like The Avengers and Danger Man, with their professional secret agents, or The Saint and The Persuaders, featuring flamboyant crime-fighters, still inspire mainstream and cult followings. Saints and Avengers explores and celebrates this television genre for the first time. Saints and Avengers uses case studies to look, for example, at the adventure series' representations of national identity and the world of the sixties and seventies. Chapman also proves his central thesis: that this particular type of thriller was a historically and culturally defined generic type, with enduring appeal, as the current vogue for remaking them as big budget films attests.

CORNELL, Paul, et al., , *The Avengers Dossier : The Definitive Unauthorized Guide*, London, Virgin Books, (TV Tie-In), 1998, 272 pages.

"The Avengers" was the 1960s, defining the era with its style, politics and chic. Starting in 1960 as a gritty spy drama, the programme evolved into the hippest, most fondly remembered series of the decade. The

first British programme to be networked in the USA, it spawned a hit single, "The New Avengers" and a legacy of writers and directors who went on to shape the next 20 years of TV. For the first time, this book provides a definitive and entertaining reference work on that cult programme. From an episode by episode listing, through interviews with the stars and a discussion of the behind-the-scenes politics, the reader is given an insight into every aspect of the series. The book also details the making of the "Avengers" movie, starring Ralph Fiennes, Uma Thurman and Sean Connery. With its first viewers recruited in 1960, and new enthusiasts added every day through constant repeats on British television, this programme has acquired a huge fan following. This is the definitive reference work which every one of those fans will want to own.

CRAWLEY, Melissa, *Mr. Sorkin Goes to Washington : Shaping the President on Television's The West Wing*, Jefferson (NC), McFarland, 2006, 232 pages.

CUSHMAN, Marc & Linda J. LA ROSA, *I Spy : A History and Episode Guide to the Groundbreaking Television Series*, Jefferson (NC), McFarland, 2006, 432 pages. Préface de Robert Culp, vedette de la série avec Bill Cosby.

DILULLO, Tara, *24 : The Official Companion*, London, Titan Books, 2006, 139 pages. [Couvre les saisons 1 et 2 de la série télévisée]

DILULLO, Tara, *24 : The Official Companion*, London, Titan Books, 2007, 144 pages. [Couvre les saisons 3 et 4 de la série télévisée]

DILULLO, Tara, *24 : The Official Companion*, London, Titan Books, 2007,

144 pages. [Couvre la saison 5 de la série télévisée]

FISCHER, Franziska, « *Mrs. Peel, wir werden gebraucht !* » *Mit Schirm, Charme und Melone. Das Buch zur Serie*, Berlin, Bertz, 1996, 223 pages.

GOLDMAN, Michael, *24 : The Ultimate Guide*, New York, DK Publishing, 2007, 143 pages.

HEARN, Marcus, *The Avengers : A Celebration. 50 Years of a Television Classic*, London, Titan Books, 2010, 160 pages.

The Avengers burst onto television screens in the 1960's, and the show's mix of wit, adventure and beautiful women became an instant hit! Now fifty years on, Marcus Hearn has been granted unparalleled access to the show's production archives and has collected together a fabulous array of material to celebrate the 50th anniversary of *The Avengers*.

HEITLAND, Jon, *The Man From U.N.C.L.E. Book*, New York, St. Martin' Press, 1987, 271 pages.

KACKMAN, Michael, *Citizen Spy : Television, Espionage, and Cold War Culture*, Minneapolis, University of Minnesota Press, (Commerce and Mass Culture), 2005, 278 pages.

In *Citizen Spy*, Michael Kackman investigates how media depictions of the slick, smart, and resolute spy have been embedded in the American imagination. Looking at secret agents on television and the relationships among networks, producers, government bureaus, and the viewing public in the 1950s and 1960s, Kackman explores how Americans see themselves in times of political and cultural crisis.

KASTNER, Jörg & Bernhard KEMPEN, *Mit Schirm, Charme und Pistole : die Geheimagenten ihrer Majestät*, München, Thomas Tilsner Verlag, 1994, 256 pages.

KESLER, Susan E. & Judith F. DONNER, *The Wild, Wild West (The Series)*, Downey (CA), Arnett Press, 1988, 250 pages.

[A propos d'une série télévisée dont le personnage principal, incarné par Robert Conrad, est décrit comme étant un « James Bond à cheval »]

KIERNAN, Denise & Joseph d'AGNESE, *24 heures : le guide officiel de la C.T.U.*, Paris, Fetjaine, (Hors Collection), 2008, 208 pages.

KUDOS (sic), *Spooks : The Personal Files*, London, Headline, 2006, 320 pages.

[Les dossiers personnels de huit personnages d'une série télévisée de la BBC.]

LIARDET, Didier, *Les Mystères de l'Ouest*, Draguignan, Yris, (Télévision en série), 1999, 237 pages. Nouvelle édition : *Les Mystères de l'Ouest : les reflets de l'étrange*, 2003, 288 pages.

LIARDET, Didier, *Chapeau melon et bottes de cuir : au royaume de l'imaginaire*, Draguignan, Yris, (Télévision en série), 2005, 302 pages.

LIARDET, Didier, *Anthologie des séries d'espionnage américaines et britanniques*, Draguignan, Yris, (Télévision en série), 2009, 256 pages.

LUDWIG, Corinne Franke, *The 24 Universe. How a Television Series Promotes the War on Terror*, Saarbrücken, VDM Verlag Dr. Müller, 2009, 64 pages.

MAGEE, Glenn A., *The U.N.C.L.E Technical manual : A Companion Volume to the U.N.C.L.E Files*, San Bernardino (CA), The Borgo Press, 1987, 59 pages.

McNEE, Patrick, *Blind in One Ear : The Avenger Returns*, San Francisco, Mercury House, 1992, 304 pages.

McNEE, Patrick, *The Avengers and Me*, New York, TV Books, (Classic Television), 1997, 144 pages.

McNEE, Patrick & Dave ROGERS, *The Avengers : The Inside Story*, London, Titan Books, 2008, 144 pages.

MILLER, Frederick P. et al (eds.), *Associated British Corporation, Emma Peel, The New Avengers, List of the Avengers Episodes, Get Smart, I Spy*, Mauritius, Alphascript Publishing, 2009, 136 pages.

MILLER, Toby, *The Avengers*, London, British Film Institute, (BFI Classics), 1997, 192 pages.

MINITER, Richard & Leah WILSON (dirs.), *Jack Bauer for President : Terrorism and Politics in 24*, Dallas (TX), BenBella Books, 2007, 240 pages.

Living with terror / Jeanne Cavelos -- Can a leftist love 24? / Steven Rubio -- I despise you for making me do this / Brett Chandler Patterson -- Honey traps, Romeos, and blackmail / Paul Lytle -- Hacking Jack Bauer / Jim Rapoza -- Jack Bauer is the Dirty Harry for the age of terrorism / Lorie Byrd -- Simulating terror / Aaron Thomas Nelson -- The third degree / Christopher J. Patrick and Deborah L. Patrick -- 24 and the use of torture to obtain preventive intelligence / Alan M. Dershowitz -- The reality of interrogation -- Eli Lake -- Jack (Bauer) and the beanstalk / Daveed Gartenstein-Ross and

Kyle Dabruzzi -- Hail to the chief / Kristine Kathryn Rusch -- Jack Bauer syndrome / Eric Greene.

PAYGNARD, Philippe & Georges CAZALOT, *Chapeau melon et bottes de cuir : irrespectueusement vôtre*, Pedzilla-la-Rivière, DLM Éditions, (Le guide du téléfan), 1997, 154 pages.

PEACOCK, Steven, *Reading 24 : TV Against the Clock*, London & New York, I. B. Tauris, (Reading Contemporary Television), 2007, 240 pages.

"Reading '24'" is the first book to bring together critical discussions of "24" from a wide range of perspectives. Entertaining and illuminating, the book looks in detail at the creative and controversial features of "24". It considers, for example, "24"'s stylistic innovations, its engagement post 9/11 with the 'War on Terror', and its masking of identities.

PIXLEY, Andrew & Brian CLEMENS, *The Avengers Files*, London, Reynolds & Hearn Ltd., 2007, 240 pages. Préface de Patrick McNee.

Between 1949 and 1978 undercover security agent John Steed saved the nation from such diverse threats as dope smuggling and extortion to rampaging androids and killer pussycats. Accompanied by colleagues such as Dr. David Keel and Dr. Martin King, anthropologist Catherine Gale, nightclub singer Venus Smith, business tycoon Emma Peel, former actress Tara King, reformed mercenary Mike Gambit, and ex-ballerina Purdey, this crimebusting team was known throughout the counter-intelligence world as The Avengers. With access to official documents and surveillance films, *The Avengers Files* celebrates the amazing adventures of these heroes and the skills which made them a force to be reckoned with.

ROGERS, Dave, *The Complete Avengers : Everything You Ever Wanted to Know about the Avengers*, New York, St. Martin's Press, 1998, 285 pages.

ROLLINS, Peter & John E. O'CONNOR (dirs.), *The West Wing : The American Presidency as Television Drama*, Syracuse, Syracuse University Press, 2003, 272 pages. Eminent scholars Peter C. Rollins and John O'Connor make an important contribution to the field with an eclectic mix of essays, which translate visual language into on-screen politics. While the series may be criticized as "idealistic," its clever techniques of camera work, lighting, editing, and mise en scene reflect America's best image of itself, and entertains a loyal audience that desperately wants to believe in the nobility of the American dream. This collection introduces readers to the sensibilities to appreciate the show's nuances and the necessary knowledge to avoid any misreadings. It will be of interest to students of politics, popular culture, fans and critics alike.

SORKIN, Aaron, *The West Wing Script Book*, New York, NewMarket Press, 2002, 656 pages.

First-time publication of 6 full scripts from the hit NBC show—winner of 9 Emmy® Awards, including Best Drama writing—selected and introduced by the acclaimed show creator and screenwriter of *The American President* and *A Few Good Men*. Here is the first collection of scripts from the show's first two seasons, including the Emmy® Award-winning episode "In Excelsis Deo." The NBC show, named "TV Show of the Year" by *Entertainment Weekly*, stars Rob Lowe, Dule Hill, Allison Janney, Janel Moloney, John Spencer, Richard Schiff, Bradley Whitford, and Martin Sheen. Reviewers and fans of *The West Wing* agree that one of the very best aspects of this series is its writing, which blends an unstoppable

sense of urgency with strong character development against the background of the day-to-day activities of the highest office in the country. In this book, readers can revisit their favorite episodes, following the fictional American President Bartlet and his key White House staff, his family, and the press as they deal with the urgencies of the moment. As compelling to read as they are to watch, these scripts represent the most complete source for the writers' and creators' visions.

STAFFORD, Nikki & Robyn BURNETT, *Uncovering Alias : An Unofficial Guide*, Toronto, ECW Press, 2004, 300 pages.

Double agents, international terrorist rings, family relationships, and forbidden love are among the themes discussed in this companion guide to *Alias*, ABC's fast-paced drama series about the life of CIA operative Sydney Bristow. An extensive episode guide and explanation of the complex storylines offers a comprehensive perspective on the series' first three seasons. A map of Rambaldi artifacts uncovered, locations that Sydney visited, profiles of the James Bond-like gadgets used, and a discussion of continuity errors make this roll call of favorite and unknown facts about *Alias* essential for devotees and new fans of the drama.

TRACY, Kathleen, *Diana Rigg : The Biography*, Dallas (TX), Ben Bella Books, 2004, 288 pages.

VAZ, Mark Cotta, *Alias : les dossiers secrets. Le Guide officiel*, Paris, Fleuve Noir, 2003, 202 pages. Ed. or. : *Alias Declassified : The Official Companion*, New York, Bantam Books, 2002, 202 pages.

WEED, Jennifer Hart & Ronald (dirs.), *24 and Philosophy : The World According to Jack Bauer*, Hoboken (NJ), Wileys & Sons,

(Blackwell Philosophy and Popular Culture), 2007, 223 pages.

The following takes place between 12:00 A.M. and 12:00 A.M.:

12:00 A.M.-1:00 A.M. CLASSIFIED: Table of Contents.

1:00 A.M.-2:00 A.M. Dedication: To Edgar.

2:00 A.M.-3:00 A.M. Foreword: Philosophy? If You Don't Know 24, You Don't Know Jack! Tom Morris (Morris Institute for Human Values)3:00 A.M.-4:00 A.M.Introduction: CTU Orientation.

Ronald Weed (Tyndale University College)

4:00 A.M.-5:00 A.M. Acknowledgements: Chloe, We Need You!.

5:00 A.M.-9:00 A.M. Special Agent Jack Bauer.

What Would Jack Bauer Do? Moral Dilemmas and Moral Theory in 24.

Randall M. Jensen (Northwestern College).

Between Hero and Villain: Jack Bauer and the Problem of "Dirty Hands".

Steve de Wijze (University of Manchester).

Beyond the Call of Duty.

Richard Davis (Tyndale University College).

Truth and Illusion in 24—Jack Bauer: Dionysus in the World of Apollo.

Stephen Snyder (Saint Louis University and Washington University).

9:00 A.M.-12:00 P.M. The Oval Office and the Halls of Power.

President Palmer and the Invasion of China: The Beginning of a Just War?.

Jennifer Hart Weed (Tyndale University College).

Jack Bauer as Anti-Eichmann and Scourge of Political Liberalism.

Brandon Claycomb (Marian College) and Greig Mulberry (Mississippi State University).

Palmer's Pickle: Why Couldn't He Stomach it?.

Georgia Testa (University of Leeds).

12:00 P.M.-3:00 P.M. CTU Headquarters.

The Ethics of Torture in 24: Shockingly Banal.

Dónal P. O' Mathúna (Dublin City University).

Loyalty and the "War of all Against All" in Eric M. Rovie (Georgia State University).

Who Dares Sins: Jack Bauer and Moral Luck. : Rob Lawlor (University of Leeds).

3:00 P.M.-6:00 P.M. Moles, Double-Agents, and Terrorists.

Living in a World of Suspicion: The Epistemology of Mistrust.

Scott Calef (Ohio Wesleyan University).

The Cruel Cunning of Reason: The Modern/Postmodern Conflict in 24.

Terry Kelly (University of Alaska, Anchorage).

The Knowledge Game Can be Torture.

R. Douglas Geivett (Biola University).

6:00 P.M.-9:00 P.M. Technology, Objectification, and the Clock .

How the Cell Phone Changed the World and Made 24.

Read Mercer Schuchardt (New Forest Institute).

24 and the Ethics of Objectification.

Robert Arp (National Center for Biomedical Ontology) and John Carpenter (Florida State University).

Double Time for Jack: 24 in Light of Aesthetic Theory.

Paul A. Cantor (University of Virginia).

9:00 P.M.-10:00 P.M. CLASSIFIED: CTU Personnel.

10:00 P.M.-11:00 P.M. CLASSIFIED: Assets and Sources.

11:00 P.M.-12:00 A.M. CLASSIFIED: The Codes

WEISMAN, Kevin (dir.), *Alias Assumed : Sex, Lies and SD-6*, Dallas (TX), Benbella Books, (Smart Pop), 2005, 240 pages.

Pieces of Sydney / Joyce Millman -- Viewing the past in Alias / J. Mira Seo -- Daddy knows best / Catharine Tunnacliffe -- Sydney and me / Candace Havens -- The science of Alias / David Harris -- Torturers wanted / Sally D. Stabb -- Geek chic / Tracy

S. Morris -- Alias and the real deal / Robert Stokes -- Why Sydney has no social life / Jody Lynn Nye -- Psychological profile / Misty K. Hook -- The night that Alias reinvented itself / Paul Levinson -- A spy in the house of love / Erin Dailey -- The great and powerful me / Amy Berner -- The Alias guide to parenting / Britta Coleman, Alias Alice, Mary Lavoie -- Classical mythology, primetime television / Lee Fratantuono -- Over suds / Julie Czerneda -- You've come a long way, baby / Susan Garrett -- Only ourselves to blame / Leigh Adams Wright -- They scanned our brain waves from orbit-- / Roxanne Conrad -- The sixth stage / Adam-Troy Castro.

WHITE, Patrick J., *The Complete Mission Impossible Dossier*, New York, Avon Books, 1991, 456 pages.

An illustrated fan's guide to the popular television series chronicles the show's entire history from conception to syndication and provides revealing star bios, plot summaries, special effects descriptions, and dozens of photographs. Reissue.



A PROPOS DE IAN FLEMING ET DE JAMES BOND

SPEHNER, Norbert,
Dossier James Bond

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