

LE FILM DE GUERRE

ÉCRITS SUR LE FILM DE GUERRE : MARGINALIA HORS SÉRIE NO 6



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Comme tous les numéros hors série de **Marginalia**, cette sixième compilation n'a d'autre ambition que d'être une bibliographie de base, multilingue, des écrits sur le film de guerre. Cette compilation a une structure particulière : la première partie recense les ouvrages qui traitent du film de guerre en général, ou de plusieurs conflits tels que montrés à l'écran. Les parties suivantes recensent les ouvrages portant sur des guerres spécifiques, de la guerre de Troie, aux guerres futuristes, en passant par les guerres mondiales, le Vietnam, la Corée, etc. Ces conflits sont abordés par ordre chronologique. Cette bibliographie ne recense ni les thèses inédites ni les articles.

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Transformation: The Evolution of the Vietnam Warrior in Film (Karen Rasmussen, Sharon D. Downey and Jennifer Asenas) - American Hero Meets Terrorist: True Lies and Patriot Games After September 11, 2001 (Suzanne McCorkle) Stanley Kubrick and America's "Strange Love" of War - (Nancy Lynch Street)

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SHINDLER, Colin, **Hollywood Goes to War : Films and American Society 1939-1952**, Boston, Routledge , Kegan & Paul, 1979, xv, 152 pages.

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STRADA, Michael & Harold R. TROPER, **Friend or Foe? Russians in American Film and Foreign Policy 1933-1991**, Blue Ridge Summit (PA), The Scarecrow Press, 1997, 312 pages.

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SUID, Lawrence H., **Guts and Glory : Great American War Movies**, Reading (MS), Addison-Wesley, 1978, 320 pages. [115 photos]. Réédition : **Guts and Glory : The Making of the American Military Image on Film**, Lexington, University Press of Kentucky, 2002, xviii, 748 pages. À l'origine, une thèse, Case Western Reserve University. Analyse 72 films, de 1915 à 1978.

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VALANTIN, Jean-Michel, **Hollywood, Le Pentagone et Washington : les trois acteurs d'une stratégie globale**, Paris, Autrement, (Frontières), 2003, 207 pages.

VENNESSON, Pascal (dir.), **Guerres et soldats au cinéma**, Paris, et al., L'Harmattan, 2005, 302 pages.

Le film de guerre est un genre classique du 7e art. Au-delà d'un simple divertissement, il peut traduire une réflexion sur la situation de l'homme au combat. Aussi le propos de cet ouvrage est-il de se servir du film de guerre comme d'une voie d'accès à d'authentiques problèmes de sciences sociales. Huit oeuvres de fiction récentes ont été choisies pour nourrir une analyse méthodique des enjeux humains, sociaux, politiques et éthiques qui sont propres à la condition militaire. Ce livre illustre combien le 7e art et la connaissance sociologique peuvent s'enrichir mutuellement.

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VIRILIO, Paul, **Guerre et cinéma 1 : logistique de la perception**, Paris, Éditions de l'Étoile, 1984, 150 pages. Réédité en anglais : **War and Cinema : The Logics of Perception**, New York, Routledge, 1988, 200 pages. Essai académique et philosophique sur les rapports entre la guerre industrialisée et le cinéma.

WEBER, Cynthia, **Imagining America at War : Morality, Politics and Film**, London & New York, Routledge, 2005, 196 pages.

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This work provides an introduction to and overview of the Hollywood war movie, a lynchpin in American cultural imagination. The book considers the history of this genre, one of continuing significance from "All Quiet on the Western Front" (1930) to "We Were Soldiers" (2002). Guy Westwell focuses in particular on representations of the "Vietnam War" ("Apocalypse Now" (1979), "Rambo" (1985) and "Platoon" (1986)) and the more recent return to and reexamination of the Second World War ("Saving Private Ryan" (1998), "Pearl Harbor" (2001).

WETTA, Frank J. & Stephen J. CURLEY, **Celluloid Wars : A Guide to Film and The American Experience of War**, Westport (CO), Greenwood Press, (Research Guides in Military Studies, no 5), 1991, xx, 296 pages.

WILSHIN, Mark, **A Cinematic History of War & Epics**, Chicago (Ill.), Raintree, 2005, 32 pages. [Pour jeunes]

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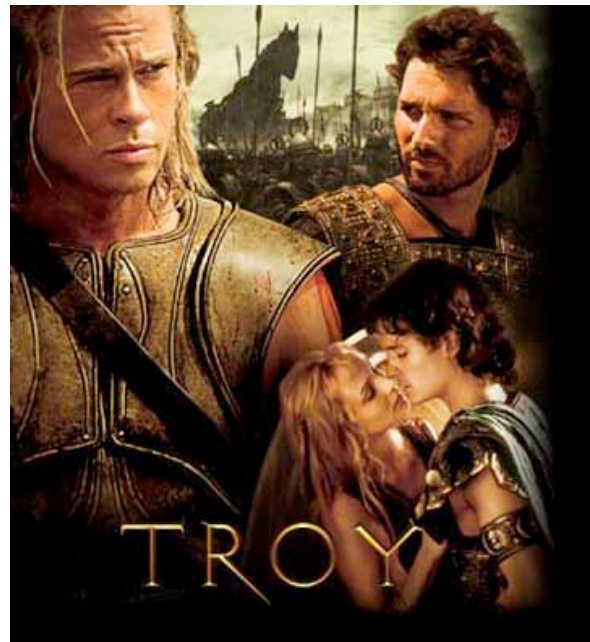
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World War II favorite *Two Warriors*, the Thaw classic *The Living and the Dead*, and the Brezhnevian extravaganza *Liberation*. This remarkably humanistic body of work was often at odds with official policies and depicted the futility of war. Youngblood is especially insightful regarding the relationship between Stalinism, Socialist Realism, and filmmakers in creating the war film genre during an era marked by increasing militarization, conformism, and state terror and by the importance of cinema in the World War II propaganda effort. Stalin's obsession with movies led to the "revisioning" of his role in the Civil War and the "Great Patriotic War."

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SANZ LARREY, Gonzalo, **El Dos de mayo y la Guerra de la Independencia (1808-1914) en el cine**, Madrid, Consejería de la Cultura y Turismo de la comunidad de Madrid, 2008, 455 pages.

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Separating fact from fiction, the authors trace how and why those fictions grew, from the rapid spread of the rallying cry "Remember the Alamo!" to the "patriotic" depictions of battle in American films and television to the potency of the Alamo as a symbol in Texas politics and American culture today.

LA GUERRE DE SÉCESSION (1861 - 1865)



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BARRETT, Jenny, **Shooting the Civil War : Cinema, History and American National Identity**, London, I. B. Tauris, 2009, 240 pages.

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CHADWICK, Bruce, **The Reel Civil War : Mythmaking in American Film**, New York, Alfred Knopf, 2001, x, 361 pages.

CULLEN, Jim, **The Civil War in Popular Culture : A Reusable Past**, Washington, Smithsonian Institution Press, 1995, x, 253 pages.

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Fiction as Fact: "The Horse Soldiers" and Popular Memory is a thorough examination of a famous military action through three genres—Dee Brown's 1954 historical account, Grierson's Raid; Harold Sinclair's 1956 novel *The Horse Soldiers*; and John Ford's 1959 film *The Horse Soldiers*. Neil Longley York demonstrates how historical "truths" are often omitted, fragmented, and altered before being assimilated into popular culture and how the events of our past are often molded to fit the constraints of the present.

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LES GUERRES INDIENNES XIXe siècle



HILGER, Michael, **The American Indian in Film**, Metuchen (NJ), The Scarecrow Press, 1986, 196 pages. [Recense et analyse, entre autres, tous les films (westerns) dont l'action se passe pendant les guerre contre les Indiens au XIXe siècle]

HURST, P. B., **The Most Savage Film : Soldier Blue, Cinematic Violence, and The Horror of War**, Jefferson (NC), McFarland, 2008, x, 229 pages.

Note : on trouvera d'autres références sur le western et les guerres indiennes dans le numéro hors série **Western 1 : les films**.

LA GUERRE AVEC LES ZOULOUS (1879)

HALL, Sheldon, **Zulu : With Some Guts Behind It - The Making of the Epic Film**, Sheffield (UK), Tomahawk Press, 2008, 456 pages.

LA GUERRE DES BOERS (1899 - 1902)

BARNES, John, **Filming the Boer War**, Bishopsgate Press Ltd. (UK), 1992, 340 pages.

DE LANGE, J. H., **The Anglo-Boer War, 1899-1902, on Film**, Pretoria, State Archives Service, 1991, xviii, 179 pages.

LA PREMIÈRE GUERRE MONDIALE (1914 - 1918)



ALONGE, Andrea Giaime, **Cinema et guerra : il film, la grande guerra e l'immaginario bellico del Novecento**, Torino, UTET libreria, 2001, 250 pages.

BARBIÉRI, Boris, **14-18 au cinéma : les 50 grands films de la Grande Guerre**, Paris, Éditions de Passy, (La séquence du spectateur), 2008, 120 pages.

Dans cet ouvrage, qui se veut avant tout un Guide Pratique, accessible à tous, nous en avons sélectionné cinquante des incontournables bien sûr *Charlot soldat* (Charles Chaplin, 1918), *La Grande Parade* (King Vidor, 1925), *La Grande Illusion* (Jean Renoir, 1937) ou *Les Sentiers de la gloire* (Stanley Kubrick, 1957) mais aussi des incunables et des raretés, comme les oeuvres du flamboyant Rex Ingram *Les Quatre Cavaliers de l'Apocalypse*, 1921, *Mare Nostrum*, 1926 ou, plus près de nous, *Le Tigre du ciel* de Jack Gold, 1976.

BROWNLOW, Kevin, **The War, The West and the Wilderness**, New York, Knopf, 1979, 602 pages. La première partie du livre est consacrée à la guerre, pp. 1-29 et s'intéresse au film muet sur la guerre de 14-18.

BRUNETTA, Gian Piero (dir.), **La guerra lontana : la prima guerra mondiale e il cinema lia i tabau del presente e la crazione del passato**, Rovereto, Bruno Zaffoni, 1985, 67 pages.

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CAMPBELL, Craig W., **Reel America and World War I : A Comprehensive Filmography and History of Motion Pictures in the USA, 1914-1920**, Jefferson (NC), McFarland, 1985, 347 pages. [1500 références]

CHURCHOD, Olivier, **La Grande illusion**, Paris, Nathan, (Synopsis), 1994, 128 pages. Réédition : **La Grande illusion : étude critique**, Paris, Armand Colin, (Synopsis), 2005, 128 pages.

DeBAUCHE, Leslie Midkiff, **Reel Patriotism : The Movies and World War I**, Madison, University of Wisconsin Press, (Wisconsin Studies in Film), 1997, xviii, 244 pages.

DE SANTI, Pier Marco, **1914-1918 : une guerra sullo schermo**, Roma, Rivista Militare, 1988, 228 pages.[14-18 à l'écran]

DIBBETS, Karel, & Bert HOGENKAMP (eds.), **Film and the First World War**, Amsterdam, Amsterdam University Press, (Film Culture in Transition), 1995, 264 pages.

FANTINA, Livio, **Le trincee dell'immaginario : spettacoli e spettatori nella Grande guerra**, Verona, istituto per la storia della resistenza e della società contemporanea della Marca trevigiana, 1998, 158 pages.

GAUTHIER, Christophe, David LESCOT & Laurent VÉRAY (dirs.), **Une guerre qui n'en finit pas : 1914-2008, à l'écran et sur scène**, Paris, Complexe, Toulouse, Cinéma-thèque de Toulouse, 2008, 260 pages.

La Grande Guerre, en France peut-être plus qu'ailleurs, n'a cessé de susciter des images, des films, du théâtre. Une nouvelle série de productions s'est même intensément développée ces dernières années. Comment transposer à l'écran ou sur scène les souffrances et les horreurs engendrées par le conflit ? Comment émerge le genre " film de guerre " ? Existe-t-il des spécificités nationales ? Que disent les films et les pièces qui parlent de la Grande Guerre de la société qui les produit et qui les regarde ? Cet ouvrage est le fruit d'un colloque qui s'est tenu à la Cinéma-thèque de Toulouse en février 2008 dans le cadre du festival Zoom arrière.

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JAHN, Hubertus, **Patriotic Culture in Russia during World War I**, Ithaca, Cornell University Press, 1995, xii, 229 pages. Biblio., pp. 209-221.

KELLY, Andrew, **Cinema and the Great War**, Londres, Routledge, (Cinema and Society), 1997, 240 pages.

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KELLY, Andrew, **Filming All Quiet on The Western Front : Brutal Cutting, Stupid Censors, Bigoted Politicos**, Londres, I.B. Tauris & New York, St. Martin's Press, 1998, 256 pages.

KESTER, Bernadette,) **Filmfront Weimar : Representations of the First World War in German Films of The Weimar Period (1919-1933)**, Amsterdam, Amsterdam University Press, 2003, 329 pages.

KORTE, Barbara, Ralf SCHNEIDER & Claudia STERNBERG, **Der Erste Weltkrieg und die Mediendiskurse der Erinnerung in Grossbritannien : Roman, Film (1919-1999)**, Würzburg, Königshausen & Neumann, (Film, Medium, Diskurs, Bd. 15), 2005, 383 pages.

MARTINELLI, Vittoria, **Il cinema muto italiano : i film della Grande Guerra 1915**, Torino, Nuova Eri, Edizione Rai, 1992, 2 vol.

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RENOIR, Jean & Charles SPAAK, **La Grande Illusion**, Paris, La Nouvelle Édition, 1949, 104 pages. Réédité en 1974, sous la direction de Gérard Vaugeois, assisté de Danielle Vallion et de Michel Marie, Paris, Balland, (Bibliothèque des classiques du cinéma, 3), 251 pages. Film., pp. 221-251.

RENZI, Renzo (dir.), en collaboration avec Gian Luca FARINELLI et Nicola MAZZANTI, **Il cinematografo al campo : l'arma nuova del primo conflitto mondiale**, Ancona, Trans-europa, 1993, 172 pages.

REYNAUD, Daniel, **Celluloid Anzacs : The Great War through Australian Cinema**, North Melbourne, Australian Scholarly Publications, 2007, vi, 281 pages.

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SCHNEIDER, Thomas F. (dir.), **Das Auge is ein starker Verführer : Erich Maria Remarque und der Film**, Osnabrück, Universitäts Verlag Rasch, 1998, 312 pages.

SCHNEIDER, Thomas F. (dir.), « **Huns** » vs « **Corned Beef** » : **Representations of the Other in American and German Literature and Film on World War I**, Göttingen, V & R Press, (Schriften der Erich Maria remarque Archivs, 21), 2007, 224 pages.

STIASNY, Philipp, **Das Kino und der Krieg : Deutschland 1914-1929**, München, Edition Text+Kritik, 2009, 420 pages.

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VÉRAY, Laurent, **La Grande Guerre au cinéma : de la gloire à la mémoire**, Paris, Ramsay, (Ramsay Cinéma), 2008, 239 pages.

Le cinéma est la mémoire la plus sensible et la plus populaire de la Grande Guerre. En témoignent des centaines de bandes tournées sur le front, la popularité du " cinéma aux armées ", puis de nombreux films, documentaires mais surtout de fiction, réalisés en 90 ans. On trouve là de grands classiques, patriotique comme J'Accuse d'Abel Gance, pacifiste, comme Les Croix de bois de Raymond Bernard, et des films critiques, tel Les Sentiers de la gloire de Stanley Kubrick qui, en 1957, marque une inflexion profonde dans la représentation de la guerre. Et bien sûr des oeuvres récentes soulignant l'empreinte de ce passé guerrier aujourd'hui ; entre autres, Capitaine Conan de Bertrand Tavernier, Un long dimanche de fiançailles de Jean-Pierre Jeunet... Richement illustré, avec 250 photos et documents, pour beaucoup inédits, voici le

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LA GUERRE DU CHACO (BOLIVIE) (1932 - 1935)

SUSZ KOHL, Pedro, **La campana del Chaco : el ocaso del cine silente boliviano**, La Paz, Universidad Mayor de San Andreas, Instituto Latinoamericaco de Investigaciones Sociales, 1990, 143 pages. [la guerre du Chaco, Bolivie, 1932-1935]

LE GUERRE D'ESPAGNE (1936 - 1939)



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AMO GARCIA, Alfonso del (en coll. avec Ma. Luisa Ibanez Ferradas), **Catalogo general del cine de la guerra civil**, Madrid,

Catedra, Fílmoteca Espanola, (Serie Mayor), 1996, 1019 pages. Biblio., pp. 1011-1017.

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Situant d'abord le film dans un réseau de repères historiques et bio-filmographiques, il en propose une lecture synthétique : quelle architecture, quels personnages pour une représentation de la guerre au cinéma ? Il s'attache ensuite à deux moments clefs, l'exécution des prisonniers, la mort de l'héroïne, en produisant des analyses filmiques minutieuses et méthodiques. Cette nouvelle édition réactualisée est augmentée de trois textes nouveaux qui approfondissent et complètent l'approche générale du film.

COMA, Javier, **La brigada Hollywood : guerra espanola y cine americano**, Barcelona, Flor de Viento Ediciones, 2002, 237 pages.

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FERNANDEZ CUENCA, Carlos, **La guerra de Espana y el cine**, Madrid, Editora Nacional, (Espana en tres tiempo), 1972, 2 vol., xxxi, 1094 pages. Biblio., pp. 1039-1057. Filmo., pp. 733-987.

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JUAN PAYAN, Javier, **Las cien mejores películas sobre la Guerra Civil Espanola**, Madrid, Cacitel, 2005, 219 pages.

NIETO, Jorge, **La memoria cinematografica de la guerra civile espanola 1939-1942**, Valencia, Universitat de Valencia, servei de publicacions, 2008, 297 pages.

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