

MARGINALIA

Bulletin bibliographique des études sur les littératures et le film populaires n° 105

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



septembre 2020

**Marginalia est publié 4 fois par an par
NORBERT SPEHNER
565, rue de Provence, Longueuil, J4H 3R3 (Québec/Canada)**

nspehner@sympatico.ca

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

ANDREVON, Jean-Pierre (dir.), **Tarzan, l'homme sauvage : actualité d'un mythe**, Paris, Vendémiaire, (Dictionnaire), 2020, 192 pages.

Né en 1912 de l'imagination du feuilletoniste américain Edgar Rice Burroughs, le Seigneur de la jungle, fils d'un lord anglais élevé par des singes après le naufrage sur une côte de l'Afrique occidentale du navire qui transportait ses parents, a immédiatement connu un succès phénoménal et pris d'assaut tous les supports de la culture populaire. Le cinéma, bien sûr, sous les traits notamment de Johnny Weissmuller puis, bien plus tard, de Christophe Lambert, mais aussi la bande dessinée, les jeux vidéo, les séries télévisées, les dessins animés... A l'instar de Superman, la créature de Frankenstein, Zorro ou Dracula, Tarzan est devenu une icône de notre imaginaire collectif. Enfant sauvage, homme libre vivant un amour idyllique dans une nature inviolée, protecteur des animaux, héros de la lutte contre les forces d'exploitation et d'oppression des puissances colonisatrices, il incarne comme aucun autre

les remords et les désirs refoulés de la civilisation moderne.

ATTARDO, Salvatore, **The Linguistics of Humor: An Introduction**, Oxford, Oxford University Press, 2020, xxxi, 465 pages.

BAUER, Dale M., **Nineteenth-Century American Serial Novels**, Cambridge, Cambridge University Press, 2020, xviii, 172 pages.

Nineteenth-Century American Women's Serial Novels explores the prolific careers of four exemplary novelists - E. D. E. N. Southworth, Ann Stephens, Mary Jane Holmes, and Laura Jean Libbey. These commercially successful writers helped to shape the popular tradition of serial magazine fiction by drawing on readers' tastes along with their cultural concerns. Their astonishing productivity led magazine editors and publishers to return to them repeatedly for more serials to be turned into even more novels, even as they reprinted these fictions under new titles.

BOFFONE, Trevor, HERRERA, Cristina & GARCIA McCALL, Guadalupe (dir.), **Nerds, Goths, Geeks and Freaks: Outsiders in Chicanx (sic) and Latinx (sic) Young Adult Literature**, Jackson, University Press of Mississippi, 2020, 214 pages.

Contributions by Carolina Alonso, Elena Avilés, Trevor Boffone, Christi Cook, Ella Diaz, Amanda Ellis, Cristina Herrera, Guadalupe García McCall, Domino Pérez, Adrianna M. Santos, Roxanne Schroeder-Arce, Lettycia Terrones, and Tim Wadham.

CAYATTE, Rémy et Anaïs GOUDMAN (dir.), **Approches transmédiales du récit dans les fictions contemporaines**, dans *Cahiers de Narratologie*, no 37, LIRCE, Université Côte d'Azur, 2020. Libre accès sur le site: <https://journals.openedition.org/narratologie>

CONRAD, Maren (dir.) **Moderne Märchen: populäre Variationen in jugendkulturellen Literatur-und Medienformaten der Gegenwart**, Würzburg, Königshausen & Neumann, 2020, 262 pages.

DÉOM, Laurent & Benoît GLAUDE (dir.), **Les Novellisations pour la jeunesse**, Louvain-la-neuve, Academia, (Texte-Image), 2020, 330 pages.

INTRODUCTION

Les novellisations pour la jeunesse, un continent à explorer (Benoît Glaude & Laurent

Déom)
Nouvelles recherches sur la novellisation (Jan Baetens)

LES BIBLIOTHEQUES « ROSE » ET « VERTE »

Entretien avec Sophie Marvaud, novélisatrice chez Hachette jeunesse (2005-2016) (Prisca Grignon)

« Pas de baratin... » Les Galapiats (Pierre Gaspard-Huit), de l'écran au roman (Laurent Déom)

Novellisation des mangas Dragon Ball, One Piece et Naruto : recreation d'un objet transculturel (Bounthavy Suvilay)
L'émission dont vous êtes le héros. Novélisations « interactives » de jeux télévisés (Laurent Bozard)

L'ALBUM ET LA NOVELLISATION VISUELLE

La novellisation dans la stratégie transmédiatique de Casterman (années 1960 - années 1980) (Florian Moine)

Du poème filmique aux livres illustrés de photographies, les films d'Albert Lamorisse (Laurence Le Guen)

La novellisation comme « pont des arts » (Ivanne Rialland)

DES AUTONOVELLISATIONS POUR LA JEUNESSE

L'Île au trésor de Stevenson, le roman de la carte ? Étude sur l'hypothèse d'une novellisation cartographique (Sabrina Messing)
Où sont les anti-anti-adaptations ? Dave Eggers scénariste et adaptateur de *Where the Wild Things Are* (Fanny Geuzaine)
Stratégies novellisatrices à l'origine du mini-roman (Stéphanie Delneste)

NOVELLISER POUR RENOUVELER: RESTER JEUNE GRACE A LA NOVELLISATION

Mettre en mots un esprit pop : les novellisations de *Bibi & Tina* et de *Hanni & Nanni* (Élodie Malanda)

Une lecture palimpseste des contes : le roman du film *Descendants* (Bochra Charnay)

Les Premiers de Xabi Molia. Une novellisation littéraire du genre superhéroïque pour une jeunesse prolongée (Chris Reyns-Chikuma)

Les aventures de Tintin dans la littérature américaine (Frederic Tuten et Alexander Irvine) (Maaheen Ahmed & Benoît Glaude).

FIELDS, Hanna, **Playing with the Book: Victorian Movable Picture Books and the Child Reader**, Minneapolis, University of Minnesota Press, 2019, 253 pages,

GALLE, Heinz J., **Volksbücher und Heftromane: Streifzüge durch über 100 Jahre**

populäre Unterhaltungsliteratur, Lüneburg, Dieter von Recker, 2029-2020, 3 Bände.

1. - der Boom nach 1945, 271 pages.

2. - vom Kaiserreich zum Dritten Reich: 40 Jahre populäre Lesestoffe, 371 pages

3.- die Zeit von 1855 bis 1905 : Moritaten-sänger, Kolporteurs und Frauenromane, 349 pages.

GILTON, Donna L., **Multicultural and Ethnic Children's Literature in the United States**, Lanham (MD), Rowman & Littlefield, 2020, xiii, 419 pages.

HAGEBEUCKER, Christoph, **Exotik im Dritten Reich: das Koloniale in Populären Medien und die Mobilisierung der Deutschen**, Hamburg, Verlag Dr. Kovac, 2019, vii, 483 pages.

HO, Tammy Lai-Ming, **Neo-Victorian Cannibalism: A Theory of Contemporary Adaptations**, Cham, Palgrave Macmillan/Springer International Publishing, 2019, viii, 150 pages.

HOMBRECHER, Hartmut und Christoph BRÄUER (dir.), **Zeit-Spiegel: Kinder und Jugendliteratur der Jahre 1925 bis 1945**, Göttingen, Wallstein, 2019, 198 pages.

JASANOFF, Maya, **Le Monde selon Joseph Conrad**, Paris, Albin Michel, 2020, 432 pages.

JIMENEZ BARCO, Javier, **Chicago-Marte por 15 Centavos: Una Historia de las Revistas Pulp**, Madrid, Diabolo, 2020, 320 pages.

KRIEGLEDER, Wynfrid & Alexander RITTER (dir.), **Charles Sealsfield in Europa und den USA**, Wien, Praesens Verlag, 2020, 224 pages.

LE QUELLEC COTTIER, Christine, **Blaise Cendrars: un homme en partance**, Lausanne, Presses polytechniques et universitaires romandes, 2019, 191 pages.

MARCOU, Loïc & Bernard ALAVOINE (dir.), **Le Roman populaire en Grèce**, dans **Le Rocambole**, no 90, printemps 2020, 176 pages. Bulletin des Amis du roman populaire.

Dans le paysage des romans populaires, la Grèce occupe une place particulière. Pays d'une culture ancienne dont l'héritage a marqué toute l'Europe, elle a longtemps été dépendante de ce qui s'écrivait ailleurs. Mais le phénomène des romans populaires ne l'a pas épargné, même s'il est arrivé plus tardivement. Les lecteurs grecs se plongèrent d'abord dans des

romans français traduits dès 1845. *Les Mystères de Paris* de Sue donnèrent naissance à d'autres « mystères », puis des romans historiques furent publiés dans la seconde partie du dix-neuvième siècle. C'est avec le vingtième siècle que le roman populaire grec prend véritablement son essor.

MATHISON, Ymitri, **Growing up Asian American in Young Adult Fiction**, Jackson, University Press of Mississippi, 2018, ix, 237 pages.

CURIOSA

ROSENBLOOM, Megan, **Dark Archives: A Librarian's Investigation and History of Books Bound in Human Skin**, New York, Farrar, Straus and Giroux, 2020, 288 pages.

On bookshelves around the world, surrounded by ordinary books bound in paper and leather, rest other volumes of a distinctly strange and grisly sort: those bound in human skin. Would you know one if you held it in your hand? In *Dark Archives*, Megan Rosenbloom seeks out the historic and scientific truths behind anthropodermic bibliopegy—the practice of binding books in this most intimate covering. Dozens of such books live on in the world's most famous libraries and museums. *Dark Archives* exhumes their origins and brings to life the doctors, murderers, innocents, and indigents whose lives are sewn together in this disquieting collection. Along the way, Rosenbloom tells the story of how her team of scientists, curators, and librarians test rumored anthropodermic books, untangling the myths around their creation and reckoning with the ethics of their custodianship.

REBELLO, Stephen, **Dolls ! Dolls ! Dolls ! Deep Inside Valley of the Dolls, The Most Beloved Bad Book and Movie of all Time**, New York, Penguin Books, 2020, 352 pages.

SALTER, Colin, **100 Children's Books that Inspire Our World**, London, Pavilion, 2020, 224 pages.

SIDIBIÉ, Mody & Alioune BADARA KANDJI (dir.), **La Narration de Jane Eyre, de Charlotte Brontë à Jasper Fforde: essai sur sa genèse et ses transformations postmodernes**, Dakar & Paris, L'Harmattan, 2020, 240 pages.

STEMMMAN, Anna, **Räume der Adoleszenz: deutschsprachige Jugendliteratur der Gegenwart in topographischer Perspektive**, Stuttgart, J. B. Metzler, 2019, x, 216 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 recense pas les articles individuels (articles, préfaces, etc)

STRUVE, Karen (dir.), **Das Salgari-Abenteuer: intermediale Adaptionen eines italienischen Klassikers**, Berlin, Münster, LIT Verlag, 2019, 99 pages.

SWEET, Jonathan W., **The Beginner's Guide to Pulp Fiction: The Heroes, the Villains and The Writers**, Independently Published, 2019, 138 pages.

SWEET, Jonathan W., **The Beginner's Guide to Pulp Fiction 2**, Independently Published, 2020, 184 pages.

CINÉMA

BACH, Mauricio & Jordi PICATOSTE VERDEJO, **El Efecto Tarantino/The Tarantino Effect: Su Cine y la Cultura Pop/His Cinema and Pop Culture**, Barcelona, Robinbook, 2020, 272 pages.

BERTI, Irene, Filippo CARLÀ-UHINK, Maria G. CASTELLO (dir.), **Ancient Violence in the Modern Imagination: The Fear and the Fury**, London, Bloomsbury Academic, 2020, 328 pages.

A global assembly of contributors, from Europe to Brazil and from the US to New Zealand, consider historical and mythical violence in Stanley Kubrick's *Spartacus* and the 2010 TV series of the same name, in Ridley Scott's *Gladiator*, in the work of Lars von Trier, and in Soviet ballet and the choreography of Martha Graham and Anita Berber. Representations of Roman warfare appear in videogames such as

Ryse: Son of Rome and Total War, as well as recent comics, and examples from both these media are analysed in the volume. Finally, interviews with two artists offer insight into the ways in which practitioners understand and engage with the complex reception of these themes.

BEX, Stéphane, **Aux frontières du voir: Brouillards, brumes et fumées dans les cinémas de genre**, Aix-en-Provence, Rouge profond, (Raccords), 2020, 387 pages.

Que trouve-t-on dans les brouillards, les brumes et les fumées qui ont envahi depuis sa naissance le cinéma de genre ? Quelles ombres y habitent ? Quels fantômes s'y dissimulent ? Quels monstres ou plutôt quel monstrueux s'y tapit, à l'affût ? Bref, qu'est-ce qu'on y voit quand on n'y voit rien, ou presque rien ?

BRÖCKLIN, Ulrich, **Postheroische Helden: ein Zeitbild**, Berlin Suhrkamp, 2020, 276 pages.

BUTTER, Stefan, **Die USA und ihre Bösen: Feindbilder im amerikanischen Spielfilm, 1980-2005**, Bielefeld, transcript Verlag, 2020, 830 pages.

CAVÉ, Frédéric & Damien KELLER (dir.), **Fantasies de John Ford**, Caen, Passages, (Focale(s)), 2020, 254 pages.

Souvent vanté pour sa contribution essentielle à l'histoire du western, John Ford est pourtant le réalisateur d'une œuvre hétérogène où se mêlent documentaires, films éducatifs, épisodes de séries télévisées, westerns et drames dans lesquels se fond, avec constance, une veine plus fantaisiste. Ignorée, cette dernière révèle toutefois une part de son tempérament, toujours prompt à se délecter d'une dimension humoristique.

COLLECTIF, **Christopher Nolan: chaos et harmonie**, Paris, Ynnis, (Rockyrama), 2020, 126 pages.

COSTANZO, William V., **When the World Laughs: Film Comedy East and West**, New York & Oxford, Oxford University Press, 2020, 380 pages.

When the World Laughs is a book about the intersection of humor, history, and culture. It explores how film comedy, one of the world's most popular movie genres, reflects the values and beliefs of those who enjoy its many forms, its most enduring characters and stories, its most entertaining routines and funniest jokes. What people laugh at in Europe, Africa, or the

Far East reveals important truths about their differences and common bonds. By investigating their traditions of humor, by paying close attention to what kinds of comedy cross national boundaries or what gets lost in translation, this study leads us to a deeper understanding of each other and ourselves.

FLYNN, Errol, **Mémoires: My Wicked, Wicked Ways**, Paris, Séguier, (Hors collection), 2020, 496 pages.

GAROGALO, Marcello, **Il cinema è mito. Vita e film di Sergio Leone**, Roma, Minimum Fax, 2020, 537 pages.

GROSSMAN, Julie, **The Femme Fatale**, New Brunswick, Rutgers University Press, (Quick Takes: Movies and Popular Culture), 2020, 174 pages

This book offers readers a concise look at over a century of femmes fatales on both the silver screen and the TV screen. Starting with ethnically exoticized silent film vamps like Theda Bara and Pola Negri, it examines classic film noir femmes fatales like Barbara Stanwyck in *Double Indemnity*, as well as postmodern revisions of the archetype in films like *Basic Instinct* and *Memento*. Finally, it explores how contemporary film and television creators like *Fleabag* and *Killing Eve*'s Phoebe Waller-Bridge have appropriated the femme fatale in sympathetic and surprising ways.

HAMMOND, Stefan & Mike WILKINS, **More Sex, Better Zen, Faster Bullets: The Encyclopedia of Hong Kong Film**, Truro (UK), Headpress, 2020, 344 pages. Foreword by Jackie Chan. Preface by Michelle Yeoh.

How and why did films from Hong Kong - a former British Crown Colony and map-speck - become so popular? Post-WWII, creative freedom was scarce in Asia, but Hong Kong was a safe space for filmmakers seeking to profit from overseas Chinese markets and Chinatowns worldwide. Both Shaw Brothers and Golden Harvest set up massive operations in Hong Kong and let the celluloid slip.

By the 1980s, Hong Kong's Sammo Hung and Jackie Chan were famous throughout Asia. Their winning formula of humour and martial arts prowess ripped through kung fu stereotypes, while filmmakers like Tsui Hark and Ringo Lam served up fantasy, horror and noir crime dramas for rabid cinemagoing hordes in the grindhouses of Kowloon. It was a glorious time.

HUNTER, I. Q. & Matthew MELIA (eds.), **The Jaws Book: New Perspectives on the Classic Summer Blockbuster**, London, Bloomsbury USA Academic, 2020, 256 pages.

HUTCHINSON, Pamela, **Pandora's Box (Die Büchse der Pandora)**, London, British Film Institute, (BFI Film Classics), 2020, 112 pages.

KELLER, Sarah, **Anxious Cinephilia: Pleasure and Peril at the Movies**, New York, Columbia University Press, (Film and Culture Series), 2020, 320 pages.

LOMBARD, Philippe, **Louis de Funès à Paris: les aventures d'un acteur en vadrouille**, Paris, Parigramme, 2020, 95 pages.

LOMBARD, Philippe, **Michel Audiard: le livre petit mais costaud**, Paris, Hugo Image, 2020, 222 pages.

LOMBARD, Philippe, **Sous la casquette de Michel Audiard: les secrets de ses grandes répliques**, Malakoff, Dunod, 2020, 192 pages.

MALA, Irene, **El universo Tim Burton: viaje ilustrado a la maravillosa fabrica de seres peculiares**, Barcelona, Planeta, 2020, 232 pages.

MATHIJS, Ernest & Jamie SEXTON (eds.), **The Routledge Companion to Cult Cinema**, New York & London, Routledge, 2020, xx, 499 pages.

McGEE, Mark Thomas, **Teenage Thunder - A Front Row Look at the 1950s Teenpics**, Albany (GA), BearManor Media, 2020, 258 pages.

MITCHELL, Gregg, **The Beginning of the End: How Hollywood - and America - Learned to Stop Worrying and Love the Bomb**, New York, The New Press, 2020, 272 pages.

MÙGICA, Felipe, **Japan Extreme: las películas más bizarras, extrañas y delirantes del cine japonés**, Independently Published, 2019, 361 pages.

NATHAN, Ian, **Ridley Scott: A Retrospective**, Barnes (UK), Palazzo Editions, 2020, 240 pages.

RAIMOND, di Antonio & Rocco, **Sylvester Stallone: Non Arrendersi Mai**, Independently published, 2020, 240 pages.

**Marginalia est disponible
gratuitement par courriel**

**Want to receive Marginalia (free) ?
Send e-mail adress to
nspehner@sympatico.ca**

Parlez-en à vos collègues et amis

SIEDELMAN, Marco, **Stories from the Trenches: Adventures in Making High Octane Hollywood Movies with Cannon Veteran Sam Firstenberg**, Editions Moustache, 2020, 755 pages.

The book chronicles the life and career of legendary Sam Firstenberg in 755 pages fully loaded with badass film history and stories from the trenches with over 50 exclusive interviews and photos from Firstenberg's archives. But the book is not only for those who love Cannon Films, it's also a must read for everyone out there who dreams of becoming a film director, and for those who are interested in film history.

TRUNICK, Austin, **The Cannon Film Guide, vol. 1 : 1980-1984**, Albany (GA), BearManor Media, 2020, 558 pages.

"The Cannon Film Guide is the greatest book anyone could ever write about the greatest movie studio that ever was. And is."—Mike McPadden, author of *Teen Movie Hell* and *Heavy Metal Movies* The Cannon Film Guide Volume I explores forty films and franchises produced by The Cannon Group, the most prolific b-movie studio of the 1980s, during the company's first five years under the command of cult film legends Menahem Golan and Yoram Globus. Through in-depth studies and behind-the-scenes stories from the people who made them, this volume examines such beloved, VHS-era classics as *the Breakin'*, *Missing in Action*, *Hercules*, and *Death Wish* movies, *Revenge of the Ninja*, *Ninja III: The Domination*, *The Apple*, *Bolero*, *Exterminator 2*, *The Last American Virgin*, and many more.

UVA, Christian, **Sergio Leone: Cinema as Political Fable**, New York & Oxford, Oxford University Press, 2020, 144 pages.

VERNE, Jérôme, **Indiana Jones: le guide historique: 1890-1920**, Renne, Jérôme Verne, 2019, 410 pages.

WALKER, BRENT E., **Mack Sennett's Fun Factory: A Historical and Filmography of**

his Studio and His Keystone and Mack Sennett Comedies, Jefferson (NC), McFarland, 2020, 671 pages.

WHITTAKER, Maureen, **Jeremy Brett - Playing a Part**, London, MX Publishing, 2020, 468 pages.

ZAGARRIO, Vito di, **Francis Ford Coppola. Un sogno lungo il cinema**, Soveria Mannelli, Rubbettino, 2020, 376 pages.

TÉLÉVISION

AUBERT, Benoît & Benoît MEYRONIN, **De MacGyver à Games of Thrones : quand les séries TV nous enseignent le management**, Paris, Dunod, 2020, 264 pages.

BOND, Helen K., Chris KEITH & Edward ADAMS, **The Bible on Television**, London, Continuum International Publishing, (Criminal Practice Series), 2020, 280 pages.

BUTLER, Jeremy G., **The Sitcom**, New York, Routledge, 2020, ix, 261 pages.

CHANTEL, Eddy, **Les Secrets de nos héros télé, ciné, BD**, Saint-Ouen, Les éditions du Net, 2019, 300 pages.

Pour tout savoir sur les coulisses des dessins animés, bandes dessinées, séries télé et cinéma de la Pop culture, des Comics et des Mangas. Les chanteurs des génériques, les comédiens qui doublent les héros, les albums Panini, les disques vinyls, les jouets et autres produits dérivés. 270 pages d'anecdotes et d'informations pour les nostalgiques et les curieux.

CHAPMAN, James, **Contemporary British Television Drama**, London & New York, Bloomsbury Academic, 2020, 192 pages.

DEROIDE, Ioanis, **L'Angleterre en séries**, Paris, First Éditions, 2020, 160 pages.

En France, on aime les séries anglaises parce que l'histoire des Britanniques au XXe siècle, au fond, c'est aussi la nôtre : deux guerres mondiales, une industrie florissante, l'émancipation des femmes... Et quoi de mieux que d'analyser ce siècle riche en événements grâce à trois séries désormais cultes, qui se démarquent par leur succès international, leur production irréprochable, et leur charme incontestable ? Vous aurez bien sûr reconnu les

maîtres et valets de *Downton Abbey*, les gangsters de *Peaky Blinders*, et les royaux de *The Crown* !

DREESE, Janice, **Mad Men Trivia: Questions and Facts about American Period Drama Television Series**, Independently Published, 2020, 79 pages.

HARMES, Marcus, Meredith & Barbara, **The Church on British Television: from The Coronation to Coronation Street**, Cham, Palgrave Macmillan, 2020, 264 pages.

IRWIN, Mary, **Love Wars: Television Romantic Comedy**, London, Bloomsbury Publishing, 2020, 256 pages.

LEVINE, Elena, **Her Stories: Daytime Soap Opera & US Television History**, Durham, London, Duke University Press, 2020, ix, 386 pages.

MARSHALL, Rodney (ed.), **The Journey Ends Halfway: Danger Man : Classic British Television Drama** (vol.4), Independently Published, 2020, 169 pages.

ROTHÖHLER, Simon, **Theorien der Serie zur Einführung**, Hamburg, Junius, 2020, 196 pages.

WEN, Huike, **Romance in Post-Socialist Chinese Television**, Cham, Palgrave Macmillan, (East Asian Popular Culture), 2020, 140 pages.

ROMANS ET FILMS POLICIERS



LITTÉRATURE

BADRAUN, Daniel, **Mord zur grossen Pause: Schulkrimis**, Messkirch, Gmeiner Verlag, 2020, 284 pages.

BATISTION, Régine & Daniel ANNEN (dir.), **Les Littératures suisses entre faits et fiction**, Strasbourg, Presses universitaires de Strasbourg, 2019, 254 pages.

Contient, entre autres l'étude suivante :
JEANNERET, Sylvie, " Fictionnalité et factualité dans le roman policier en Suisse romande: Joël Dicker, Joseph Incardona, Sebastien Meier."

BRIASCO, Luca, **Tre passi nel buio. Il noir, il thriller e il giallo raccontati dai maestri del genere: Massimo Carlotto, Luca d'Andrea , Maurizio De Giovanni**, Roma. Minimum Fax, (Filigrana), 2018, 106 pages.

CALABRESE, Stefano, Roberto ROSSI, **La crime fiction**, Roma, Carocci, (Le Bussole), 2018, 140 pages.

CARTA, Eleonora, **Breve storia della letteratura gialla**, Pérouse, Graphe.it (Parva), 2019, 64 pages.

CASE PUNNETT, Ian, **Toward a Theory of True Crime Narratives**, London & New York, Routledge, 2019, 128 pages.

CATALANO, Walter, **Guida alla letteratura noir**, Bologna, Odoja, (Odoja Library), 2018, 431 pages.

CHIIAIA, Matei (dir.), **A violencia como marco interpretativo de la investigación literaria una mirada pluridisciplinar a la narrativa hispanoamericana contemporánea**, Tübingen, Narr Francke Attempto, 2019, 303 pages.

CLARKE, Clare, **British Detective Fiction 1891-1910: The Successors to Sherlock Holmes**, Cham, Palgrave Macmillan, (Crime Files), 2020, 178 pages.

The book's case-study format examines a range of detective series-- created by L.T. Meade; C.L. Pirkis; Arthur Morrison; Fergus Hume; Richard Marsh; Kate and Vernon Hesketh-Prichard— that filled the pages of a variety of periodicals, from plush monthly magazines to cheap newspapers, in the years while Sherlock was dead. Readers will be introduced to an array of detectives—professional and amateur, male and female, old and young; among them a pawn-shop worker, a scientist, a British aristocrat, a ghost-hunter. The study of these series shows that there was life after Sherlock and proves that there is much to learn about the development of the detective genre from the successors to Sherlock Holmes.

COLLECTIF, **Italian Mysteries**, dans **Mystery Readers Journal**, vol. 36, no 2, summer 2020.

ARTICLES

Italy—The Mystery Setting by Robert J. Stern
Donna Leon by Jack Erickson

"It's the System, Not the People": Conor Fitzgerald's Alec Blume Series by David Clark
Food—A Critical Element in the Inspector Montalbano Mysteries by Joan Leotta
Italy's (In)Famous Son by Lisa Black
An Introduction to Gang Life: Tuscany, c.1940 by Jay A. Gertzman

Place, Food, Language and Sleaze: Setting in Italian Mysteries by Elizabeth Immirzi
AUTHOR! AUTHOR!

Music and Murder, Italian-style by Paul Adam
"You See But You Do Not Observe" by Rona Bell

Community Policing in Italy by Grace Brophy
Of Operas and Artichokes by Shelley Costa / Stephanie Cole

The Little Drummer by Sandrone Dazieri
Italy: Land of Beauty, Mystery, and Inspiration by Rich DiSilvio

Working in Italy by David Hewson
An Italian Parking Ticket by Russell Hill
The Lightning Bolt by Jack Erickson
In the Beginning (and Ending)... Italy by Joseph LeValley

The Italian Art Job by Larry Mild

Bella Italia by Arthur Kerns

Sicilian Murder by Alec Peche

One Writer's Origins (with Apologies to Ms. Welty) by Vito Racanelli

Boat Memories by Sebastian Rotella

The Diavolo in the Details by David P. Wagner

Turn to Stone: Quarantined in Florence with Ellie Stone by James W. Ziskin

COLUMNS

Mystery in Retrospect: Reviews by Lesa Holstine, Lexa M. Mack, D.R. Ransdell, L.J. Roberts, Lucinda Surber, Nicola Trwst

In Short: Italian Short Stories by Marvin Lachman

The Children's Hour: Mysteries Set in Italy by Gay Tolti Kinman

Just the Facts: A New Patron Saint for Cops? by Jim Doherty

Real Italy Mysteries by Cathy Pickens

Crime Seen: Guido and Salvo, the Two Commissari by Kate Derie

From the Editor's Desk by Janet A. Rudolph

COLLECTIF, **Senior Sleuths**, dans **Mystery Readers Journal**, vol. 36, no 3, Fall 2020.

ARTICLES

I Want to Be Mrs. Pollifax When I Grow Up by Patricia Cook

Marlowe's Last Bow by Jonathan Woods
 Supreme Senior Sleuths by Robert J. Stern
 AUTHOR! AUTHOR!
 Difficult Endings by John Harvey
 Yooper Sleuthing in the Golden Years by Deb Baker
 Senior Sleuths Can Be Geezers or Geezerettes by Mike Befeler
 The Silvering Sleuth by Baron R. Birtcher
 Cat Caliban and M.J. Smith by D. B. Borton
 My Senior Sleuth by Garry Disher
 Observations Lead to Older Detective Duo by Carl Brookins
 Sixty is the New Forty by Robert Dugoni
 Write the Age You Know by Kaitlyn Dunnett
 How Quickly Does Your Detective Age? by Martin Edwards
 Subjected to History's Judgment by Daniel Friedman - A Conversion with Bronson by L.C. Hayden - Detectives of a Certain Age by Richard Helms
 A Different Kind of Sleuth by Russell Hill
 Confronting Golden Ageism by Helen Jacey
 From the Golden Girls to Jessica Fletcher: The Road to Poppy Harmon by Lee Hollis
 Where Age Is an Edge by Ron Katz
 Senior Sleuths and Older Writers: A Conversation by Ellen Kirschman and Terry Shames
 Rancho de Taos by Gay Tolti Kinman
 White-Haired Love by Chris Knopf
 Who You Calling Senior? by Vicki Lane
 Why I Wrote the Gladly Books by Rita Lakin
 "See You Later" But Not "Goodbye" by Gayle Leeson
 The World's Oldest Working Cop by Peter Lovesey
 My Senior Sleuths Are Still on the Case by Ed Lynskey
 Sleuths of a Certain Age by Annette Mahon
 Old Age Can Be Deadly, Unless You Are the Fog Ladies by Susan McCormick
 A Senior Author Tries Sleuthing by Rosemary Mild
 Molly and the Inspector by Larry Mild
 Sneaking Into the Life of My Protagonist by Radine Trees Nehring
 Better than a Homicide Detective by Richard Osman
 Considering Writing a Senior-Themed Cozy Mystery? I Did. Here's What I Learned by Carol Novis
 Senior Sleuths: Not Dead Yet! by Ang Pompano
 A Much Younger Sleuth by Cynthia Riggs
 Murder and Mayhem in a Modern Noir Style by M. Glenda Rosen (aka Marcia Rosen)
 Old Folks Are Just Neat by Nancy Swing
 Why My Protagonist Is a "Woman of a Certain Age" by Ilene Schneider

Edward Gorey, Detective by C J Verburg
 Mysteries After Sixty by Livia Washburn
 COLUMNS
 Mystery in Retrospect: Reviews by Sandie Herron, Lesa Holstine, L.J. Roberts, Lucinda Surber
 In Short: You're Never Too Old by Marvin Lachman
 Just the Facts: A Cop for Three Quarters of a Century! by Jim Doherty
 Real Italy Mysteries by Cathy Pickens
 Crime Seen: Miss Marple and Beyond by Kate Derie
 POV: The First Hundred Years Are the Hardest by Rita Lakin

COZZI, Luigi & Enrico LUCERI, **Giallo pulp. La storia del romanzo poliziesco italiano**, Roma, Profondo Rosso, (Orrizonti), 2018, 304 pages.

CROVI, Luca, **La storia del giallo in 50 investigatori**, Milano, Centauria, 2019, 152 pages.

ELHEFNAWY, Nader, **Paramilitary Action-Adventure Fiction: A History**, Independently Published, 2020, 229 pages.

ESCRIBA, Alex Martin, Jordi Canal i ARTIGAS, **A quemarropa: La epoca clásica de la novela negra y policiaca**, Editorial Alrevés, 2019, 268 pages.

FORSHAW, Barry, **Crime Fiction: A Reader's Guide**, Harpenden (UK), Oldcastle Books, 2020, 416 pages. Foreword by Ian Rankin.

GRAMSCI, Antonio, **Sherlock Holmes & Padre Brown. Note sul romanzo poliziesco**, Editore Maroetti, (I Melogrammi), 2019, 72 pages.

GREGORIOU, Christina, David PLATTEN et Gigliola SULLIS (eds.), **Retold Resold Transformed. Crime Fiction in the Global Era**, Milano, Editore Mimesis international, 2019, 168 pages.

Un site à consulter régulièrement pour les nouveautés sur le film populaire et les littératures de genre

<https://mcfarlandbooks.com>

A SIGNALER

LACOURBE, Roland, Vincent BOURGEOIS, Philippe FOOZ et Michel SOUPART, **Sur la piste du Limier: autopsie d'une collection**, Semper Aenigma, 2020, 374 pages.

À la sortie du second conflit mondial, les éditions Albin Michel lancent une nouvelle collection de romans policiers sous le titre générique du Limier. Leur but est de faire la liaison avec la grande époque de l'âge d'or du roman-problème et de proposer au public francophone, sevré durant cinq années de romans anglo-saxons, les grands auteurs d'outre-Manche et d'outre-Atlantique. La destinée du Limier sera prise en main par Alexandre Ralli qui fut le directeur littéraire de L'Empreinte, l'une des plus brillantes collections de romans policiers d'avant-guerre. Dans les années qui suivent, Le Limier va publier plus de cinquante romans anglo-saxons (et un seul roman francophone), renouant avec L'Empreinte par la réédition puis la parution de romans inédits d'Ellery Queen, mais aussi d'écrivains célèbres comme Freeman Wills Crofts, Francis Beeding ou Nicholas Blake, tout en proposant de nouveaux auteurs qui vont devenir des classiques comme Dorothy Bowers, Melba Marlett, Shelley Smith, F. Addington Symonds, Michael Innes ou Fredric Brown. Durant ses huit années d'existence, Le Limier a soutenu un niveau unique de qualité, d'audace, d'originalité et d'innovation dans les annales du roman policier classique, et mérite sa place de collection la plus prestigieuse de l'immédiat après-guerre.

<https://www.lulu.com/en/ca/shop/roland-lacourbe/sur-la-piste-du-limier-édition-couleur/paperback/product-zrppg8.html>

LAVERGNE, Elsa de, **La Naissance du roman policier français: du Second Empire à la Première Guerre Mondiale**, Paris, Classiques Garnier (Classiques jaunes, no 707. Série: essais, no 15), 2020, 413 pages. Ed. or.: 2009. Cette étude retrace la naissance du roman policier français depuis la fin du Second Empire jusqu'à la Première Guerre mondiale. Elle trouve son origine dans les romans judiciaires d'Émile Gaboriau (1836-1873), le «père du roman policier français» et prend fin avec le début des grands cycles d'aventures policières de la Belle Époque, ceux d'Arsène Lupin et de Rouletabille. Elle dégage les facteurs

historiques, littéraires et sociaux qui ont favorisé l'émergence de ce genre et décrit les rapports qu'il entretient avec le monde contemporain.

LENTINI, Dina, **Il romanzo poliziesco contemporaneo tra tension morale e impegno sociale**.

Saggi su Maj Sjöwall e Per Wahlöö, Anne Perry, Claude Izzo, Alicia Gimenez Bartlett, Qiu Xialong, Moussa Konaté.

Milano, editore Delos Digital, (Convoy), 2019, 208 pages.

LESSER, Wendy, **Scandinavian Noir: In Pursuit of a Mystery**, New York, Farrar, Strauss & Giroux, 2020, 288 pages.

With vivid storytelling and an astonishing command of the literature, Wendy Lesser's *Scandinavian Noir: In Pursuit of a Mystery* illuminates the vast, peculiar world of Scandinavian noir—first as it appears on the page, then as it grows in her mind, and finally, in the summer of 2018, as it exists in reality. Guided by sharp criticism, evocative travel writing, and a whimsical need to discover “the difference between existence and imagination, reality and dream,” *Scandinavian Noir* is a thrilling and inventive literary adventure from a masterful writer and critic.

LYLE, D. P., **More Forensics and Fiction: Crime Writer's Morbidly Curious Questions Expertly Answered**, Calabasas (CA), Suspense Publishing, 2020, 320 pages.

This compilation of medical and forensic science questions from crime writers around the world provides insight into medical and forensic science as well as a glimpse into the writer's creative mind. *How do hallucinogenic drugs affect a blind person? Will snake venom injected into fruit cause death? How would you perform CPR in a helicopter? What happens when someone swallows razor blades? How long does it take blood to dry? Can DNA be obtained from a half-eaten bagel?* D. P. Lyle, MD, answers these and many more intriguing questions. The book is a useful and entertaining resource for writers and screenwriters, helping them find the information they need to frame a situation and write a convincing description.

McCARTHY, Conor, **Outlaws and Spies: Legal Exclusion in Law and Literature**, Edinburgh, Edinburgh University Press, 2020, 248 pages.

By reading two bodies of literature not normally read together – the outlaw literature

and espionage literature – Conor McCarthy shows how these genres represent and critique the longstanding use of legal exclusion as a means of supporting state power. Texts discussed range from the medieval Robin Hood ballads, Shakespeare's history plays, and versions of the Ned Kelly story to contemporary writing by John le Carré, Don DeLillo, Ciaran Carson and William Gibson.

MANNION, Elizabeth & Brian CLIFF (eds.), **Guilt Rules All: Irish Mystery, Detective, and Crime Fiction**, Syracuse University Press (Irish Studies), 2020, 304 pages.

The essays collected here connect their immediate subjects—contemporary Irish crime writers—to Irish culture, literature, and history. Anchored in both canonical and emerging themes, this collection draws on established Irish studies discussions while emphasizing what is new and distinct about Irish crime fiction.

MARTIGNANI, Luca, **Realismo sovversivo. Sociologia del genere noir**, Verona, Editore Ombre Corte, (Cartografia), 2018, 113 pages.

OTT, Paul, **Mord im Alpenglühen: der Schweizer Kriminalroman - Geschichte und Gegenwart**, Zürich, Chronos, 2020, 347 pages.

Hinter den Namen der Autorinnen und Autoren verbergen sich spannende Lebensläufe, unerwartete Zusammenarbeiten werden ans Licht gebracht und Pseudonyme aufgedeckt. Die Bibliografie enthält über 2000 Werktitel und biografische Angaben.

PIAS. Giuliana, **"Noir" Sardegna: Percorsi contro-culturali e indagini storiche nel romanzo poliziesco contemporaneo**, Firenze, Editore Cesati, 2019, 177 pages.

Noir Sardegna prende in esame romanzi di Giulio Angioni, Flavio Soriga, Marcello Fois, Luciano Marrocu e Giorgio Todde. Abbracciando tematiche socio-antropologiche e storiche, questi scrittori sono accomunati non solo dalla capacità di far evolvere il genere poliziesco ma anche dall'elaborazione di un discorso contro-culturale che ci invita a rileggere criticamente fatti storici e culturali al fine di svelare, ed eventualmente smentire, i valori e i luoghi comuni che hanno alimentato l'immaginario collettivo sulla realtà sarda, e più generalmente italiana, ieri e oggi.

REGARD, Frédéric, **Le Détective était-il une femme : le polar a-t-il un genre ?**, Paris, PUF, 2018, 181 pages.

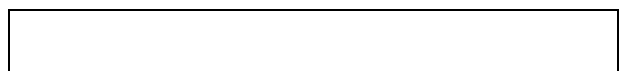
Mis à part leur statut de détective chevronné, quel est le point commun entre Hercule Poirot, Reginald Wexford et Adam Dalgliesh ? Tous sont nés de l'imaginaire d'une écrivaine. Le roman policier est affaire de femmes, d'Anglaises tout particulièrement : Agatha Christie, Ruth Rendell, P. D. James. Ces « reines du crime », comme se plaît à les appeler la critique anglo-saxonne, ont façonné le genre du polar. Et si cette tradition féminine s'est épanouie, c'est avant tout grâce à un contexte politique et social propice au renouveau. Alternative féminine et féministe au roman d'aventure, le polar a cristallisé les angoisses, les modes et les mutations. Dans la deuxième moitié du XIXe siècle, les auteures se sont faites enquêtrices ; elles ont questionné leur époque, remis en cause l'ordre patriarcal, repensé le marché de la littérature, donné naissance à un nouveau modèle d'héroïne émancipée. Plus que de simples fictions, les récits de détectives ont redessiné les contours de la société anglaise.

SCHMIDT-CRUZ, Cynthia, **Argentina Noir: New Millenium Crime Novels in Buenos Aires**, Albany, Suny Press, 2019, xiv, 292 pages.

UHR, John & Shaun CROWE, **Novel Politics: Studies in Australian Political Fiction**, Melbourne, Melbourne University Press, 2020, xiv, 164 pages.

VOGT, Jochem, **Schema und Variation: 13 Versuche zum Kriminalroman**, Hannover, Wehrhahn Verlag, 2020, 373 pages.

Fast Alles über Krimis in 13 einfachen Sätzen – Schiller, Sherlock, Schirach: Kriminal-Fallgeschichten seit dem 18. Jahrhundert – Zur Verteidigung von Detektivgeschichten. Von Chesterton bis Chandler – High or Low? Modern oder vormodern? Der Kriminalroman als mittlere Literatur – Triumph des Thrillers? Mankell und andere – Krimis statt Religion? Kracauer und der Rationalismus – Vom Nutzen des Sündenbocks – Brecht und die Krimis. Eine Spurensuche – Krimis, Antikrimis, Gedankenkrimis: Dürrenmatts Experimente – Kurze Lobrede auf die Jahrhundertautorin Patricia Highsmith – Die endlosen Schattenkriege des John le Carré – Klein-Auschwitz auf der Schwäbischen Alb: Uta Maria Heim – Ein Rosen-, Ketzer-, Liebes- und Detektivroman anno 1143



A PROPOS DES AUTEURS

BARABAN, Elena V. & Stephen M. NORRIS, **The Akunin Project: The Mysteries and Histories of Russia's Bestselling Author**, Toronto, University of Toronto Press Scholarly Publishing, 2020, 352 pages.

The Akunin Project is the first book to study the fiction and popular history of Grigorii Chkhartishvili, one of the most successful writers in post-Soviet Russia. In the first two decades of the twenty-first century, Chkhartishvili has published over sixty books under the pen names Anatolii Brusnikin, Anna Borisova, Akunin-Chkhartishvili, and most commonly, Boris Akunin. His series featuring the tsarist secret policeman Erast Fandorin has sold over 15 million books in Russia alone, making Akunin one of the bestselling authors of the post-Soviet era. Combining intertextuality, allusions, pastiche, and other markers of postmodern playfulness, many of Akunin's works have been translated into English and have also been adapted for film and television. Akunin's public profile has been further enhanced by his active involvement in mass political protests against Vladimir Putin. The author left Russia in 2014 and currently lives in Western Europe as an ex-pat.

TABLE OF CONTENTS

1. Introduction: The Akunin Project
Elena V. Baraban and Stephen M. Norris
2. Interview with Grigorii Chkhartishvili: Boris Akunin Introduces the Edited Volume
- Part I. Postmodern Detektiv: The Erast Fandorin Series
3. In Search of a Hero: Boris Akunin's Death of Achilles : Elena V. Baraban
4. Rewriting Homer: Boris Akunin's Postmodern Approach : Judith Kalb
- Part II. Amateur Detectives: The Sister Pelagia Trilogy and Adventures of Nicholas Fandorin
5. Tempting the Reader into a Search for Meaning: Boris Akunin's Pelagia Trilogy
Claire Whitehead
6. "A Little Theory": Boris Akunin's "Crime and Punishment" : Zara Torlone
- Part III. Buried Secrets and Historical Spies in Akunin's Works
7. The Mysteries of Moscow: In Which Boris Akunin Impersonates a French Writer and Reveals a Buried Secret: Elizabeth Richmond-Garza
8. Spying on the Past: Boris Akunin's History of Espionage: Stephen M. Norris
- Part IV. Re-Writing the History of Russia
9. L'État, C'est Tout: Boris Akunin's History of

the Russian State and the National History Canon : Ilya Gerasimov

10. An Instructional Manual for the Nation: Boris Akunin's History of the Russian State
Stephen M. Norris

Part V. New Pseudonyms and Projects: Anatoly Brusnikin and Akunin-Chkhartishvili

11. "Under the Wide-Branching Cranberry": Stioib and Allusion in Anatoly Brusnikin's Ninth Savior: Yekaterina Severts

12. The Family Album: Ordinary People in Extraordinary Circumstances :Elena V. Baraban
Part VI. Boris Akunin as a Literary and Commercial Project

13. Socialist Realism Inside-Out: Boris Akunin and Mass Literature for the Elite
Bradley Gorski

14. Boris Akunin and Cross-Media Marketing
Natalia Erlenkamp

15. Conclusion: A Dozen Questions for Boris Akunin

Appendices: Excerpts from Boris Akunin's Untranslated Works

1. Grigorii Chkhartishvili, "If I Were a Newspaper Magnate: Notes of a Restless Cow" (1999), translated by Bradley Gorski

2. "A New Karamzin Has Appeared" and "General Introduction" to Boris Akunin, *The History of the Russian State*, translated by Stephen M. Norris

3. Excerpt from Boris Akunin, *Spy Novel* (2005), translated by Stephen M. Norris

4. Excerpt from Anatoly Brusnikin, *The Ninth Savior*, translated by Yekaterina Severts

List of Works by Boris Akunin

BARNETT, Stuart, **And Then There Were None: A Cultural History**, Lanham (MD), Rowman and Littlefield, 2020, 224 pages.

From its original publication in 1939 to the successful 2015 BBC adaptation, *And Then There Were None* has held a consistent grip on the public imagination, and this book discusses the reasons for the phenomenal success of the novel. The author explores the background and context of the novel, including the meaning behind the scandalous original title. The story's life as a play is also considered, particularly as Christie's re-written ending radically alters the impact and meaning. Film adaptations are also discussed, as each one reveals its own cultural concerns and biases.

BROOKER, Joseph, **Jonathan Lethem and the Galaxy of Writing**, London & New York, Bloomsbury Academic, 2020, ix, 215 pages.

Reading Lethem in relation to five themes crucial to his work, Joseph Brooker considers influence and intertextuality; the role of genres

such as crime, science fiction and the Western; the imaginative production of worlds; superheroes and comic book traditions; and the representation of New York City.

BROTTO, Denis & Attilio MOTTA, **Georges Simenon: la letteratura al cinema**, Padua, Marsilio, 2020, 160 pages.

CLAUSSON, Nils, **Arthur Conan Doyle's Art of Fiction: A Revaluation**, Newcastle upon Tyne, Cambridge Scholars Publishing, 2018, xvii, 384 pages.

DI PAOLO, Paolo, **Alfabeto Camilleri**, Milano, Sperling & Kupfer, 2019, 166 pages.

MALET, Léo, **Dédicrasses**, Bordeaux, Éditions Ex-Nihilo, 2020, 240 pages. Introduction et commentaires littéraires par Ralph Messac. Préface par Michel Besnier. Correspondance de Léo Malet avec Mme et M. Messac. Avec reproduction de toutes les couvertures et de toutes les dédicaces en couleurs.

MALET, Léo, **Mon vieux Guérif**, Paris (?), Éditions de la Grande Batelière, 2020, 296 pages. La correspondance de Léo Malet avec François Guérif.

Lettres & dédicaces pour "collectionneurs avertis" de Léo Malet à François Guérif (1972-1989). Postface: A cause d'un livre qui n'a jamais été publié. Reproduction de toutes les couvertures et toutes les dédicaces en couleurs.

MARTIN, Andy, **Reacher Said Nothing: Lee Child and the Making of Make Me**, London, Polity Press, 2020, 280 pages.

Reacher Said Nothing is a one-of-a-kind meta-book, an uncompromising account in real time of the genesis, evolution and completion of a single work, *Make Me*. While unveiling the art of writing a thriller Martin also gives us a unique insight into the everyday life of an exemplary writer. From beginning to end, Martin captures all the sublime confidence, stumbling uncertainty, omniscience, cluelessness, ecstasy, despair, and heart-thumping suspense that go into writing a number-one bestseller.

McCAW, Neil, **Historical Dictionary of Sherlock Holmes**, Lanham (MD), Rowman & Littlefield, 2019, xx, 429 pages.

ROWLAND, Peter, **E. W. Hornung: The Emergence of a Popular Author, 1866-1898**, Washing & London, Academia Press, 2019, 306 pages.

Peter Rowland's superb literary biography traces Hornung's (le créateur du personnage de Raffles) rise to fame and fortune, as the writer deftly turned his hand to comedy, romance, and drama. In the process, the book untangles the intricate literary network of Victorian London and Hornung's relationships with some of its leading figures, including his brother-in-law Sir Arthur Conan Doyle's, and their collaborative ventures.

SNYDER, Robert Lance, **Eric Ambler's Novels: Critiquing Modernity**, Lanham (MD), Lexington Books, 2020, 176 pages.

Eric Ambler's first six novels released between 1936 and 1940 quickly established his reputation as a master craftsman of intrigue and espionage narratives. Far less often discussed are the twelve Cold War novels he published, after an eleven-year hiatus as a screenwriter, between 1951 and 1981. This study argues that his entire corpus manifests late modernism's impulse toward a broadly social, political, and cultural critique of the times.

WEXLER, Bruce, **The Mysterious World of Sherlock Holmes**, New York, Skyhorse Publishing, , 2020, 192 pages.

This unique companion is a collector's dream, allowing fans to delve into the criminal environment of foggy, gas-lit Victorian London-the world of the all-time greatest detective. The book brings to life the elements of Holmes's success, the crime scene of his day, his history in film and television, and the present-day Holmes legacy. Featured throughout are famous figures such as Holmes's faithful sidekick, Dr. Watson; his nemesis, Professor Moriarty; and Sherlock Holmes creator Sir Arthur Conan Doyle. Filled with more than 150 images-many of the works by the great original illustrators of Conan Doyle's stories-this volume presents an excellent mix of information to satisfy legions of Holmes collectors, mystery fans, and historians fascinated by a bygone era.

CINÉMA & TÉLÉVISION

BADLEY, Linda, Andrew NESTINGEN & Jaako SEPPÄLÄ (eds.) **Nordic Noir, Adaptation,**

Appropriation, Cham, Palgrave Macmillan/ Springer International, 2020, 356 pages.

Approaches Nordic noir from a unique angle, in terms of adaptation, appropriation, translation and related phenomena. Brings together international experts to analyse the global circulation, influence and impact of Nordic noir. Explores original ideas and becomes the first book to focus on the production and marketing of Nordic noir.

Sommaire détaillé sur le site de Palgrave Macmillan :

<https://www.palgrave.com/us/book/9783030386573>

BARATTI, Alessandro, **Le Deuxième souffle, de Jean-Pierre Melville**, Rome, Gremese & Saint-Denis sur Sarthon, Éditions de Grenelle, (Les meilleurs films de votre vie), 2019, 142 pages.

BECK, George, **Law Enforcement in American Cinema, 1894-1952**, Jefferson (NC), McFarland, 2020, 141 pages,

Much scholarship has focused on portrayals of the criminal in early American cinema, yet little has been written about depictions of the criminal's antagonist. This history examines how different on-screen representations shifted public perception of law enforcement—initially seen as a suspicious or intrusive institution, then as a power for the common good.

BERZSENYI, Christy, **Columbo: A Rhetoric of Inquiry with Resistant Responders**, Bristol (UK), Intellect Ltd, 2020, 224 pages.

This book is an analysis of the hit television series *Columbo* and the investigative methods of its eponymous main character. In the iconic detective show, which aired from 1968 to 2003, Lieutenant Columbo was known for his Socratic method of rhetorical inquiry. Feigning ignorance and employing a barrage of questions about minute details, the detective enacts a persona of "antipotency," or counter authoritativeness, to affect the villains' underestimation of his attention to inconsistencies, abductive reasoning, and rhetorical efficacy.

BOILLAT, Alain, **En cas de malheur: de Simenon à Autant-Larat (1956-1958). Essai de génétique scénaristique**, Genève, Librairie Droz, (Arts), 2020, 376 pages.

BRADLEY, Christopher, **CSI Las Vegas Trivia : Crime Scene Investigation. Everything You Want to Know About the TV Series CSI Las Vegas**, Independently Published,

2020, 43 pages.

CALLAHAN, Dan, **The Camera Lies: Acting for Hitchcock**, New York, & Oxford, Oxford University Press, 2020, 272 pages.

CAPINO, José B., **Martial Law Melodrama : Lino Brocka's Cinema Politics**, Oakland (CA), University of California Press, 2020, xxix, 294 pages.

COLLECTIF, **Le Parrain: les archives inédites de la trilogie**, Édition de L'Imprévu, (Hors collection), 2020, 160 pages.

DI MARINO, Stefano & Michele TETRO, **Guida al cinema noir**, Bologna, Odoja, (Odoja Library), 2018, 608 pages.

EL-KHOURY, Toufic, **Aliénation et déterminisme dans le film noir classique (1944 - 1949)**, Paris, L'Harmattan, (Champs visuels), 2020, 224 pages.

GERMAIN, Stéphane, **Les Tontons flingueurs et le cinéma d'Audiard**, Pigna (Corse), Éditions Casa, (Cahiers d'été), 2020, 64 pages.

GLOVER, Allen, **TV Noir: Dark Drama on the Small Screen**, New York, The Overlook Press, 2020, 256 pages.

Hundreds of noir dramas have been produced for television, featuring detectives and femmes fatales, gangsters, and dark deeds, continuing week after week, with a new disruption of the social order. In *TV Noir*, television historian Allen Glover presents the first complete study of the subject. Deconstructing its key elements with astute analysis, from NBC's adaptation of Woolrich's *The Black Angel* to the anthology programs of the '40s and '50s, from the classic period of *Dragnet*, *M Squad*, and *77 Sunset Strip* to neo-noirs of the '60s and '70s including *The Fugitive*, *Kolchak*, and *Harry O.*, this is the essential volume on TV noir.

HANSEN, Kim Toft, Steven PEACOCK & Sue Turbull (eds.), **European Television Crime Drama and Beyond**, Cham, Palgrave Macmillan, 2018, xv, 294 pages.

The chapters, all written by leading television and crime fiction scholars, provide readings of crime dramas such as the Swedish-Danish *The Bridge*, the Welsh *Hinterland*, the Spanish *Under Suspicion*, the Italian *Gomorra*, the German *Tatort* and the Turkish *Cinayet*. By examining both European texts and the 'Europeanness' of various international dramas, this book ultimately demonstrates that

transnationalism is at the very core of TV crime drama in Europe and beyond.

HYDER, Paul, **Hitchcock's Vertigo: A Personal Journey through the Greatest Film Ever Made**, Independently Published, 2020, 145 pages.

KERMODE, Mark, **Les Évadés**, Talence, Éditions Akiléos, (BFI Les Classiques du cinéma), 2020, 96 pages.

MARCUS, Greil, **The Manchurian Candidate**, London, British Film Institute, (BFI Film Classics), 2020, 96 pages.

OLDHAM, Joseph, **Paranoid Visions: Spies, Conspirations and the Secret State in British Television Drama**, Manchester, Manchester University Press, 2020, 232 pages. *Paranoid visions* explores the history of the spy and conspiracy genres on British television, from 1960s Cold War series through 1980s conspiracy dramas to contemporary 'war on terror' thrillers. It analyses classic dramas including *Tinker Tailor Soldier Spy*, *Edge of Darkness*, *A Very British Coup* and *Spooks*. This book will be an invaluable resource for television scholars interested in a new perspective on the history of television drama and intelligence scholars seeking an analysis of the popular representation of espionage with a strong political focus, as well as fans of cult British television and general readers interested in British cultural history.

PALMER, Scott V., **John Le Carré on Film & Television**, Cypress Hills Press, 2020, 134 pages.

John Le Carré became a full-time author after the overwhelming success of *The Spy Who Came in From the Cold*, in 1963. Prior to that, he had worked in the British Secret Service, both at MI5 and MI6. He has written numerous novels over the past 60 years, and sixteen of them have been filmed, 10 for the cinema and 6 for television. This reference book deals with those sixteen productions, providing year of release, directorial credits, complete cast listings, running times, numerous photographs, and a synopsis of each story.

RESTIVO, Angelo, **Breaking Bad and Cinematic Television**, Durham, Duke University Press, 2019, 209 pages.

RIVERA, Heather L. & Robert ARP (eds.), **Perry Mason and Philosophy: The Case of the Awesome Attorney**, Chicago, Open

Court, (Popular Culture and Philosophy, 133), 2020, 256 pages.

In 1933 the crime writer Erle Stanley Gardner, himself a practicing lawyer, unleashed the character Perry Mason in the novel *The Case of the Velvet Claws*. Perry Mason entered into public consciousness as a new conception of the role of the defense lawyer, so that millions of Americans came to expect every criminal trial to have its "Perry Mason moment." In the 1950s the *Perry Mason* TV show had a phenomenal success, and Mason came to be identified with Raymond Burr. Now Perry Mason has again been restored to life in the HBO series starring Matthew Rhys and John Lithgow. Meanwhile, the eighty-two original Erle Stanley Gardner novels continue to sell thousands of copies each week.

ROCHE, David & Cristelle MAURY (eds.), **Women Who Kill : Gender and Sexuality in Film and Series of The Post-Feminist Era**, London & New York, Bloomsbury Academic, 2020, 368 pages.

The book is structured in three parts: Neofemmes Fatales; Action Babes and Monstrous Women. Films examined include *White Men Are Cracking Up* (1994); *Hit & Miss* (2012); *Gone Girl* (2014); *Terminator* (1984); *The Walking Dead* (2010); *Mad Max: Fury Road* (2015); *Contagion* (2011) and *Ex Machina* (2015) among others.

SCHECHTER, Harold, **Ripped from the Headlines ! The Shocking True Stories Behind the Movies' Most Memorable Crimes**, Little A (Amazon), 2020, 374 pages.

The necktie murders in Alfred Hitchcock's *Frenzy*; *Chicago's* Jazz Age crime of passion; the fatal hookup in *Looking for Mr. Goodbar*; the high school horrors committed by the costumed slasher in *Scream*. These and other cinematic crimes have become part of pop-culture history. And each found inspiration in true events that provided the raw material for our greatest blockbusters, indie art films, black comedies, Hollywood classics, and grindhouse horrors. So what's the reality behind *Psycho*, *Badlands*, *The Hills Have Eyes*, *A Place in the Sun*, *Arsenic and Old Lace*, and *Dirty Harry*? How did such tabloid-ready killers as Bonnie and Clyde, body snatchers Burke and Hare, Texas sniper Charles Whitman Jr., nurse-slayer Richard Speck, exert their power on the public imagination and become the stuff of movie lore?

THOMSON, David, **Murder and the Movies**, London, Yale University Press, 2020, 240p.

While unpacking classics such as *Seven, Kind Hearts and Coronets, Strangers on a Train, The Conformist, The Godfather*, and *The Shining*, the author offers a disconcerting sense of how the form of movies makes us accomplices in this sinister narrative process. By turns seductive and astringent, very serious and suddenly hilarious, *Murder and the Movies* admits us into what Thomson calls "a warped triangle": the creator working out a compelling death; the killer doing his and her best; and the entranced reader and spectator trying to cling to life and a proper sense of decency.

TRUHLER, Kimberly, **Film Noir Style: The Killer 40s**, Goodnight Books, 2020, 288 pages. This book looks at the fashions of the femmes fatales who were so good at being bad, and the suits and trench coats of definitive noir actors such as Humphrey Bogart and Alan Ladd. Hollywood fashion expert Kimberly Truhler explores twenty definitive film noir titles from 1941 to 1950 and traces the evolution of popular fashion in the decade of the '40s, the impact of World War II on home-front fashion, and the influence of the film noir genre on popular fashion then and now. Meet not only the fabulous women of noir, including Betty Grable, Veronica Lake, Gene Tierney, Lauren Bacall, Barbara Stanwyck, Ava Gardner, and many others, but also the costume designers that created and recreated these famous stars as killers—and worse—through the clothes they wore.

MINI DOSSIER JAMES BOND 007

CLARKE, James, **Bond: The Definitive Collection (Photographed by Terry O'Neil)**, Woodbridge (UK), Acc Art Book, 2020, 251 pages.

HOLCOMB, Dave, **His World Never Dies: The Evolution of James Bond**, Dave Holcomb, 2019, 184 pages.

GERMANÀ, Monica, **Bond Girls: Body Fashion and Gender**, London, Bloomsbury Visual Arts, 2020, xiv, 249 pages.

GROSS, Edward & Mark ALTMAN, **Nobody Does It Better: The Complete, Uncensored Unauthorized Oral History of James Bond**, New York, Forge Books, 2020, 720 pages.

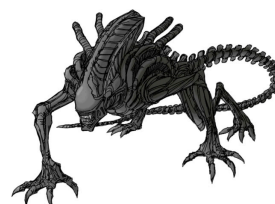
RAIN, John, **Thunderbook: The World of Bond According to Smersh Pod**, Polaris,

2020, 380 pages.

SIMPSON, Paul, **Bond vs Bond: The Many Faces of 007**, Race Point Publishing, 2020, 208 pages. Revised and Updated.

TOLAN, Metin & Joachim STOLZE, **Shaken, Not Stirred: James Bond in the Spotlight of Physics**, New York, Springer, 2020, 206 pages.

ÉCRITS SUR L'IMAGINAIRE



SCIENCE-FICTION FANTASTIQUE & FANTASY

LITTÉRATURE

ABNET, Dustin A., **The American Robot: A Cultural History**, Chicago & London, University of Chicago Press, 2020, 376 pages. Although they entered the world as pure science fiction, robots are now very much a fact of everyday life. Whether a space-age cyborg, a chess-playing automaton, or simply the smartphone in our pocket, robots have long been a symbol of the fraught and fearful relationship between ourselves and our creations. Though we tend to think of them as products of twentieth-century technology—the word "robot" itself dates to only 1921—as a concept, they have colored US society and culture for far longer, as Dustin A. Abnet shows to dazzling effect in *The American Robot*.

ASCARI, Maurizio, BAIESI, Serana & David Levente PALATINUS (eds.), **Gothic Metamorphoses across the Centuries: Contexts, Legacies, Media**, New York, et al, Peter Lang, 2020, 241 pages.

With its wide-ranging interdisciplinary

perspective, the book explores the domains of literary, pictorial, filmic, televisual and popular cultural texts in English from the eighteenth century to the present day.

BLACKWELL, Laird, **The Supernatural and Fantastic in Short Detective Fiction : A Survey 1841-2000**, Jefferson (NC), McFarland, 2020, 240 pages.

The "locked room" mystery—which often uses the fantastic as a red-herring to eventually be debunked by reason and logic—has long been among the most popular subgenres of detective fiction, but it is not the only type of celebrated detective story. This book also explores stories featuring almost supernaturally gifted detectives, stories where the supernatural is truly encountered, and stories with ambiguous endings. Almost 500 detective stories from 1841-2000, in which the fantastic or supernatural plays a central role, are discussed and analyzed. Although not all the stories are judged to be successful as detective tales, in the great majority, the fantastic enlivens the tale and deepens the mystery without weakening the detective elements.

BRIONI, Simone & Daniele COMBIERATI, **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.

BRIONI, Simone & Daniele COMBERIATI, **Ideologia & rappresentazione. Percorsi attraverso la fantascienza italiana**, Mimesis, (Fantascienz e societa), 2020, 196p.

BUDRYS, Algis, **Beyond the Outposts: Essays on SF and Fantasy**, Ansible Editions, 2020, 378 pages. (lulu.com)
Recueil de 45 essais. Introduction et notes par David Langford.

BYRNE-SMITH, Dan (ed.), **Science Fiction**, Cambridge, The MIT Press, 2020, 238 pages.

CAMILLETTI, Fabio, **Guida alla letteratura gotica**, Bologna, Odoja, (Odoja Library), 2018, 255 pages.

CATALANO, Walter, Gian Filippo PIZZO & Andrea VACCARO (dir.), **Guida ai narratori italiani del fantastico. Scrittori di fantascienza, fantasy e horror made in Italy**, Bologna, Odoja, (Odoja Library), 2018, 350 pages.

CAVE, Stephen, Kanta DIHAL & Sarah DILLON (eds.), **AI Narratives: A History of Imaginative Thinking about Intelligent Machines**, Oxford & New York, Oxford University Press, 2020, xii, 424 pages.

CLEMENT, Christian, **Literatur und Apokalypse: Perspektiven einer anthroposophisch orientierten Hermeneutik**, Würzburg, Königshausen & Neumann, 2020, 235 pages.

COLLECTIF, **Mélusine, secrets d'une fée**, catalogue d'exposition, Milano, Silvana Editoriale, 2019, 192 pages + 16 pages de planches.

COLLOGNAT, Annie & Bernadette CHOPPIN, et al., **Ex Machina - Machines, automates et robots dans l'Antiquité**, Paris, Belles lettres, 2020, 342 pages.

Des robots qui parlent latin et grec ? Il ne s'agit pas de science-fiction mais bien de la fabuleuse histoire des machines de l'Antiquité et de leurs ingénieurs de génie, du mythique Héphaïstos, dieu de la forge et patron des « techniciens », qui inventa le premier automate de l'histoire, aux réalisations surprenantes des « mécaniciens » grecs et romains dans tous les domaines de la « haute technologie ». À travers une centaine de textes en traduction, cet ouvrage montre sous un angle original et divertissant aussi bien les robots imaginés par les poètes que les ingénieuses mécaniques des savants alexandrins ainsi que les premières réflexions des philosophes sur la question de l'intelligence artificielle.

Sommaire sur Fabula :
https://www.fabula.org/actualites/a-collognat-et-b-choppin-ex-machina-machines-automates-et-robots-dans-l-39-antiquite_97259.php

DAVISON, Carole Margaret & Monica GERMANIA (eds.), **Scottish Gothic: An Edinburgh Companion**, Oxford, Oxford University Press, 2020, 257 pages.

Borderlands of identity and the aesthetics of disjuncture: an introduction to Scottish Gothic / Carol Margaret Davison and Monica Germanà -- "The Celtic Century" and the genesis of Scottish Gothic / Nick Groom -- The politics

and poetics of the "Scottish Gothic: from Ossian to Otranto and beyond / Carol Margaret Davison -- Robert Burns and the Scottish bawdy politic / Hamish Mathison -- Scottish Gothic drama / Barbara A.E. Bell -- Scottish Gothic poetry / Alan Riach -- Calvinist and Covenanter Gothic / Alison Milbank -- Gothic Scott / Fiona Robertson -- Gothic Hogg / Scott Brewster -- "The singular wrought out into the strange and mystical": Blackwood's Edinburgh magazine and the transformation of terror / Robert Morrison -- Gothic Stevenson / Roderick Watson -- J.M. Barrie's Gothic: ghosts, fairy tales and lost children / Sarah Dunnigan -- The "nouveau frisson": Muriel Spark's Gothic fiction / Gerard Carruthers -- Scottish Gothic and the moving image: a tale of two traditions / Duncan Petrie -- New Frankensteins; or, the body politic / Timothy C. Baker -- Queer Scottish Gothic / Kate Turner -- Authorship, "ghost-filled" islands and the haunting feminine / contemporary Scottish female Gothic / Monica Germanà.

DEMSON, Michael & Christopher R. CLASON (eds.), **Romantic Automata: Exhibitions, Figures, Organisms**, Lewisburg, Bucknell University Press, 2020, viii, 253 pages. Recent scholarship in post-humanism, post-colonialism, disability studies, post-modern feminism, eco-criticism, and radical Orientalism has significantly affected the critical discourse on this topic. In engaging with the work and thought of Coleridge, Poe, Hoffmann, Mary Shelley, and other Romantic luminaries, the contributors to this collection open new methodological approaches to understanding human interaction with technology that strives to simulate, supplement, or supplant organic life.

DOTOLI, Giovanni & Mario SELVAGGIO, **Le Vampire dans la poésie française: XIXe-XXe siècles : anthologie**, Paris, L'Harmattan, (L'horizzonte, 60), 2020, 477 pages. Préface d'Alain Rey, illustrations d'Emma Virginia Puggioni.

EDWARDS, Justin D. & Sandra Guardini VASCONCELOS (eds.), **Tropical Gothic in Literature and Culture: The Americas**, New York, Routledge, 2019, 274 pages. Tropical Gothic examines Gothic within a specific geographical area of 'the South' of the Americas. In so doing, we structure the book around geographical coordinates (from North to South) and move between various national traditions of the gothic (Mexico, Argentina,

Brazil, etc) alongside regional manifestations of the Gothic (the US south and the Caribbean) as well as transnational movements of the Gothic within the Americas. The reflections on national traditions of the Gothic in this volume add to the critical body of literature on specific languages or particular nations

FAVRO, Terri, **Generation Robot: A Century of Science Fiction, Fact and Speculations**, New York, Skyhorse Publishing, 2018, 231 pages.

Generation Robot covers a century of science fiction, fact and, speculation—from the 1950 publication of Isaac Asimov's seminal robot masterpiece, *I, Robot*, to the 2050 Singularity when artificial and human intelligence are predicted to merge. Beginning with a childhood informed by pop-culture robots in movies, in comic books, and on TV in the 1960s to adulthood where the possibilities of self-driving cars and virtual reality are daily conversation, Terri Favro offers a unique perspective on how our relationship with robotics and futuristic technologies has shifted over time. Peppared with pop-culture fun-facts about Superman's kryptonite, the human-machine relationships in the cult TV show *Firefly*, and the sexual and moral implications of the film *Ex Machina*, Generation Robot explores how the techno-triumphs and resulting anxieties of reality bleed into the fantasies of our collective culture.

FENNEL, Jack, **Rough Beasts: the Monstrous in Irish Fiction, 1800-2000**, Liverpool, Liverpool University Press, 2019, vi, 285 pages.

In this book, various monsters from Irish literature are considered in different historical contexts, to illustrate the role of horror and monstrosity in Ireland's history and culture. In both English- and Irish-language texts, from the Act of Union to the death of the Celtic Tiger, hordes of night-creatures arise in times of crisis, embodying chaos and absurdity. Building upon the critical framework established in *Irish Science Fiction* (2014), this study looks at the specific ways in which ghosts, malevolent magicians, shape-shifters, cryptids and the corporeal undead oppose human agency by 'breaking history'.

FENNEL, Jack (ed.), **SCI-FI: a Companion**, New York, Oxford, et al., Peter Lang, 2019, viii, 239 pages,

GARCIA, Patricia, Teresa-LOPEZ-PELLISA y Raquel VELAZQUEZ (dir.), **Expresiones del horror en la ficción hispánica**, Madrid,

Aluvión Editorial, 2019, 157 pages.

GELDER, Ken, **Adapting Bestsellers Fantasy, Franchise and the Afterlife of Storyworlds**, Cambridge, Cambridge University Press, 2019, 90 pages.

This Element looks at adaptations of bestselling works of popular fiction to cinema, television, stage, radio, video games and other media platforms. It focuses on 'transmedia storytelling', building its case studies around the genre of modern fantasy: because the elaborate storyworlds produced by writers like J. R. R. Tolkien, J. K. Rowling and George R. R. Martin have readily lent themselves to adaptations across various media platforms.

GIFFORD, James, **A Modernist Fantasy: Modernism, Anarchism & The Radical Fantasy**, Victoria (BC), ELS Editions, 2018, xiii, 287 pages.

A Modernist Fantasy unearths a legacy of politically radical and formally experimental modernist fantasy fiction, a red thread running from the 1890s to the 1970s. But the recuperation of that lost tradition is as important as revising the critical traditions that excluded it from the start, an exclusion that challenges how we understand modernism itself.

GILL, Josie, **Biofiction: Race, Genetics and the Contemporary Novel**, London, Bloomsbury Academic, (Explorations in Science and Literature), 2020, x, 217 pages.

Reading works by leading contemporary writers including Zadie Smith, Kazuo Ishiguro, Octavia Butler and Colson Whitehead, *Biofictions* demonstrates how ideas of race are produced at the intersection of science and fiction, which together create the stories about identity, racism, ancestry and kinship which characterize our understanding of race today.

HAHN, Marie, **Unheimliche Gegenwart: Inszenierung und Funktionalisierungen des Unheimlichen in der deutschsprachigen Gegenwartsliteratur**, Dresden, Thelem, 2019, 145 pages.

HANSON, Carter, **Memory and Utopian Agency in Utopian/Dystopian Literature: Memory of the Future**, New York & London, Routledge, 2020, xviii, 199 pages.

Through a series of close readings of utopian/dystopian novels informed by theory and dialectics, Hanson provides a case study history of how and why memory emerged as a problem for utopia, and how recent dystopian

texts situate memory as a crucial mode of utopian agency.

HANSON, Clare, **Genetics and the Literary Imagination**, Oxford & New York, Oxford University Press, 2020, 224 pages.

HEHOLT, Ruth & Melissa EDMUNSON (eds.) **Gothic Animals: Uncanny Otherness and the Animal With-Out**, Cham, Palgrave Macmillan, 2020, 310 pages.

This book begins with the assumption that the presence of non-human creatures causes an always-already uncanny rift in human assumptions about reality. Exploring the dark side of animal nature and the 'otherness' of animals as viewed by humans, and employing cutting-edge theory on non-human animals, eco-criticism, literary and cultural theory, this book takes the Gothic genre into new territory.

JOSHI, S. T., **21st-Century Horror: Weird Fiction at the Turn of the Millenium**, Independently Published, 2018, 277 pages

- **The Development of the Weird Tale**, Independently Published, 2019, 234 pages.

- **Weird Fiction In the Later 20 th Century**, Independently Published, 2019, 366 pages.

- **Apostles of the Weird**, Hornseau (UK), PS Publishing, 2020, 33 pages.

- **The Advance of the Weird Tale**, Independently Publishing, 2020, 242 pages.

LENHART, Corinna, **Savage Horrors: The Intrinsic Raciality of the American Gothic**, Bielfeld, transcript Verlag, 2020, 286 pages.

LUBKOWITZ, Anneke, **Haunted Spaces in Twenty-First British Nature Writing**, Berlin & Boston, De Gryuter, 2020, vi, 293 pages.

LYONS, John D. (dir.), **The Dark Thread from Tragical Histories to Gothic Tales**, Newark, University of Delaware Press, 2019, vi, 257 pages.

Over fourteen essays, contributors highlight the connections between works from early modernity and subsequent texts from the eighteenth through the twentieth centuries, in which incidents such as murder, cannibalism, poisoning, the burial of the living, the failed burial of the dead, and subsequent apparitions of ghosts that haunt the household unite "high" and "low" cultural traditions.

SOLARIS

**L'anthologie permanente des littératures
de l'imaginaire
no 215, vol. 46, no 1, été 2020
174 pages.**

**Prix Solaris
Les épinettes à corneilles
Josée Bérubé**

Fiction de Dave Côté, Alain Ducharme, Michèle Laframboise, Claude Lalumière et Gabriel Veilleux.

Article de Mario Tessier: La Pandémie en littérature, en image et en musique, ou la peste en 10 repères choisis + Les Littéranauts (Sf et fantastique québécois) + Lectures diverses.

Illustrations de Laurine Spehner, Suzanne Morel, Émilie Léger Sagana Squale et couverture de Grégory Fromenteau.

www.revue-solaris.com

LYNALL, Gregory, **Imagining Solar Energy: The Power of the Sun in Literature, Science and Culture**, London, Bloomsbury Academic, 2020, xii, 278 pages.
Ranging from Archimedes to Isaac Asimov, John Dee to Humphry Davy, Aphra Behn to J. G. Ballard, the book argues that solar energy translates into many different kinds of power (physical, political, intellectual and cultural), and establishes for the first time the importance of solar energy to many literary and scientific endeavours.

MAIER, Sarah E. & Brenda AYRES (eds.), **Neo-Gothic Narratives: Illusory Allusions from the Past**, London, Anthem Press, 2020, viii, 191 pages.

MAROT, Patrick (dir.), **Frontières et limites de la littérature fantastique**, Paris, Classiques-Garnier, (Rencontres, no 441), 2020, 504 pages.

Abusivement réduit au large xix^e siècle et figé dans des définitions essentialistes, le fantastique méritait une réévaluation rigoureuse de ses frontières et de ses limites. Cet ouvrage entend lui restituer sa dimension anthropologique et transhistorique de révélateur des crises des paradigmes cognitifs.

MASSAG, Kurt, **Charakterentwicklung in der englische "Gothic Novel" des 18 Jahrhunderts und die Kategorie des Wunderbaren**, Berlin, Logos Verlag, 2020, 113 pages.

MILBANK, Alison, **God and the Gothic: Religion, Romance, and Reality in English Literature**, Oxford, New York, Oxford University Press, 2018, x, 354 pages.

MITCHELL, Sebastian, **Utopia and its Discontents: Plato to Atwood**, London, Bloomsbury Academic, 2019, 255 pages.

MURAI, Mayako & Luciana CARDI (dir.), **Re-Orienting The Fairy Tale: Contemporary Adaptations Across Cultures**, Detroit, Wayne State University Press, 2020, 432 pages.

MURPHY, Brian & Bob McLAIN, **Flame and Crimson: A History of Sword-and-Sorcery**, Pulp Hero Press, 2020, 290 pages.

Little did then-obscure Texas writer Robert E. Howard know that with the 1929 publication of "The Shadow Kingdom" in the pulp magazine *Weird Tales*, he had given birth to a new and vibrant subgenre of fantasy fiction. Sword-and-sorcery went from pulp obscurity to mass-market paperback popularity before suffering a spectacular publishing collapse in the 1980s. But it lives on in the broader culture and today enjoys a second life in popular role-playing games, music, and films, and helped give birth to a new literary subgenre known as grimdark, popularized by the likes of George R.R. Martin's *A Song of Ice and Fire* fantasy series.

Flame and Crimson: A History of Sword-and-Sorcery provides much-needed definitions and critical rigor to this misunderstood fantasy subgenre. It traces its origins in the likes of historical fiction, to its birth in the pages of *Weird Tales*, to its flowering in the Frank Frazetta-illustrated Lancer Conan Saga series in the 1960s. It covers its "barbarian bust" beneath a heap of second-rate pastiche, a pack of colorful and wildly entertaining and awful sword-and-sorcery films, and popular culture second life in the likes of *Dungeons & Dragons* and the bombast of heavy metal music.

MUSSET, Alain, **Station Metropolis, direction Coruscant: ville, science-fiction et sciences sociales**, Saint-Mammès, Le Béliat, 2019, 269 pages.

NEWELL, Jonathan, **A Century of Weird Fiction, 1832-1937: Disgust, Metaphysics, and the Aesthetic of Cosmic Horror**, Cardiff, University of Wales Press, 2020, 241 pages.

PARKER, Elizabeth, **The Forest and the Ecogothic: The Deep Dark Woods in the Popular Imagination**, Cham, Palgrave Macmillan, 2020, ix, 308 pages.

This work introduces the trope of the Gothic forest, as well as important critical contexts for its discussion, and examines the three main ways in which this trope manifests: as a living, animated threat; as a traditional habitat for monsters; and as a dangerous site for human settlement. This book will appeal to students and scholars with interests in horror and the Gothic, ecohorror and the ecogothic, environmentalism, ecocriticism, and popular culture more broadly.

PUSSE, Tina-Karen, Heike SCHWARZ & Rebecca DOWNES (eds.), **Madness in the Woods: Representations of the Ecological Uncanny**, Berlin, Peter Lang, 2020, 244 pages.

RAYDON, Valéry, **Le Cortège du Graal : du mythe celtique au roman arthurien**, Marseille, Terre de promesse, (Au cœur des mythes), 2019, 406 pages.

ROMAN, Steven, **From the Stars...A Vampire: An Unauthorized Guide to Vampirella's Classic Horror Adventure**, Sunnyside (NY), Starwarp Concept, 2020, 308 pages.

RICKELS, A. Laurence, **Critique of Fantasy: Between a Crypt and a Datemark (Vo. 1)**, Santa Barbara (CA), Punctum Books, 2020, 254 pages.

ROSENDAHL, Thomsen & Jacob WAMBERG (eds.), **The Bloomsbury Handbook of Posthumanism**, London, Bloomsbury Academic, 2020, 472 pages.

SACHIKO CECIRE, Maria, **Re-Enchanted: the Rise of Children Fantasy in the Twentieth Century**, Minnesota, University of Minnesota Press, 2019, 345 pages.

Focusing on works by authors such as J. R. R. Tolkien, C. S. Lewis, Susan Cooper, Philip Pullman, J. K. Rowling, and Nnedi Okorafor, *Re-Enchanted* uncovers a new genealogy for medievalist fantasy—one that reveals the genre to be as important to the history of English studies and literary modernism as it is to shaping beliefs across

geographies and generations. Maria Sachiko Cecire follows children's fantasy as it transforms over the twentieth and twenty-first centuries—including the rise of diverse counternarratives and fantasy's move into "high-brow" literary fiction.

SCARSELLA, Alessandro, **Il fantastico nel mondo latino. Ricerche di un modo letterario tra Italia, Spagna e Portogallo**, Milano, Biblion edizioni, 2018, 441 pages.

SERRANO, Carman A., **Gothic Imagination in Latin American Fiction and Film**, Albuquerque, University of Mexico Press, 2019, xiii, 245 pages.

The book examines both the *modernistas* of the nineteenth century and the avant-garde writers of the twentieth century, including Huidobro, Bombal, Rulfo, Roa Bastos, and Fuentes. Looking at the Gothic in Latin American literature and film, this book is a groundbreaking study that brings a fresh perspective to Latin American creative culture.

SMOLDERS, Olivier, **Nosferatu contre Dracula**, Bruxelles, Les Impressions nouvelles, (La fabrique des héros), 2019, 125 pages.

Lorsqu'en 1922, le réalisateur allemand F. W. Murnau réalise une des toutes premières adaptations cinématographiques de *Dracula*, le roman de Bram Stoker, il rebaptise le vampire en *Nosferatu*. Chef-d'œuvre du cinéma muet expressionniste, son film reste à ce jour une des réussites les plus envoûtantes du cinéma fantastique. Depuis lors, de nombreux films ont poursuivi l'éloge du célèbre vampire, abandonnant le plus souvent la sombre mélancolie de Murnau pour donner libre cours à une imagination délirante mêlant calèches au galop dans la nuit, château médiéval, chauve-souris inquiétantes, jeunes femmes hurlant de terreur, effets de cape et rivières de sang. Cependant, de *Nosferatu* aux innombrables *Draculas*, il n'y a pas qu'un jeu de patronymes.

SOSNOWSKI, Saul, **Escritos con voces: entrevistas a Adolfo Bioy Casares, Jorge Luis Borges, Julio Cortázar, Carlos Fuentes, Manuel Puig, Augusta Roa Basto**, Madrid, Del Centro Editores, 2018, 218 pages.

TRANTER, Kieran, **Living in Technical Legality: Science Fiction and Law as Technology**, Edinburgh, Edinburgh University Press, 2020, 256 pages.

Science Fiction Studies

no. 141, vol. 47, Part 2
July 2020

ARTICLES

Anna Louise Bedford and Donald Silverberg :
A Women of the Pulps: Leslie F. Stone
Mark Taylor : Olaf Stapledon and Telepathy in
Literature of Cosmic Exploration
Valentina Salvatiera : Science-fictional Multilin-
gualism in Ursula K. Le Guin
Kelly McDevitt: Childhood sexuality as
Posthuman Subjectivity in Octavia E. Butler's
Fledgling
David W. Jackson: Landscape and Science
Fiction Film.

REVIEWS-ESSAYS

Nicole LOBDELL: Never Dead: Mary Shelleys
Frankenstein. Review of :
Carol Margaret Davison & Mary Mulvey-Roberts
(ed.s), *Global Frankenstein*, Palgrave, 2018
Francesca Saggini & Anna Enrichetta Soccio
(eds.), *Transmedia Creatures: Frankenstein's
Afterlives*, Bucknell UP, 2018
Steven SHAPIRO: Money for Nothing.
David M. Higgins & Hugh C. O'Connell (eds.),
Special Issue: " Speculative Finance/Speculative
Fiction, in *CR: The New Centennial Review*,
19,1, Spring 2019.

VALLON, Sylvie (coord.), **Vampires: cinéma,
beaux-arts, séries**, catalogue d'exposition,
Paris, Réunion des musées nationaux-Grand
Palais, 2019, 256 pages.

WRIGHT, Angela & Dale TOWNSHEND (eds.),
The Cambridge History of the Gothic,
Cambridge, Cambridge University Press
Vol. 1: Gothic in the Eighteenth Century,
xviii, 500 pages.
Vol. 2: Gothic in the Nineteenth Century,
xviii, 500 pages.

A PROPOS DES AUTEURS

ANDERSON, Melanie R. & Lisa KRÖGER (eds.),
**Shirley Jackson, Influences and Con-
fluences**, London & New York, Routledge,
2019, x, 205 pages.

BRADFORD, Richard, **Orwell, A Man of Our
Time**, London, Bloomsbury Caravel, 2020, 294
pages.

CAMILLI, Coralie, **La fin de l'innocence: une
relecture du Procès de Kafka**, Paris,
l'Harmattan, 2020, 72 pages.

CHARAZENG, Yannick, **Hommage à J. R. R.
Tolkien: promenade en Terre du Milieu**,
Paris, Ynnis, 2020, 159 pages.

COMO, James, **C. S. Lewis: A Very Short
Introduction**, Oxford, Oxford University Press,
2019, xxii, 134 pages.

DANESI, Marcel, **Blending Logic and
Imagination: The Puzzle Art of Lewis
Carroll**, New York, Nova Science Publishers,
2020, ix, 175 pages.

DE SIO, Rosario, **Chi ha paura di H. P.
Lovecraft ? Orrore e mostri in letteratura**,
Günzburg, Germany, Oakmond Publishing,
2020, 291 pages. Presentazione: Gianfranco De
Turris & Sebastiano Fusco.

DETERLING, Klaus, **Magie des Poetischen
Raum: E.T.A. Hoffmans Dichtung und
Weltbild**, Berlin, wvb Wissenschaftlicher
Verlag, 2020, 327 pages.

DIMENT, Galya (ed.), **H.G. Wells and all
Things Russian**, London, Anthem Press, 2019,
xiv, 328 pages.

ELLER, Jonathan R., **Brabdbury Beyond
Appolo**, Champaign, University of Illinois,
2020, 336 pages.

GARTH, John, **The Worlds of J. R. R.
Tolkien: The Places that Inspired Middle-
Earth**, New York, Princeton University Press,
2020, 208 pages.

GREEN, Richard & Rachel ROBINSON-GREENE,
His Dark Materials and Philosophy,
Chicago, Open Court, (Popular Culture &
Philosophy), 2020, 256 pages.

GRUESSER, John, **Edgar Allan Poe and his
Nineteenth Century American Counter-
parts**, London, Bloomsbury Academic, 2020,
184 pages.

HAFDAHL, Meg & Florence KELLY, **The
Science of Stephen King: The Truth Behind
Pennywise, Jack Torrance, Carrie, Cujo,
and More Iconic Characters from the**

Master of Horror, New York, Skyhorse Publishing, 2020, 264 pages.

HENKE, Ina, **Weiblichkeitsentwürfe bei E. T. A. Hoffmann: Rat Krespel, Das öde Haus, und Das Gelübte**, im Kontext Intersektionale Narratologie, Berlin, Boston, De Gruyter, 2020, xiv, 296 pages.

JUNG, Carl Gustav, **Conférences sur Aurélia, de Nerval: de l'art psychologique et visionnaire**, Vincennes, La Fontaine de Pierre, 2020, 234 pages.

KEKUS, Filip, **Nerval fantaisiste**, Paris, Classiques Garnier, 2019, 884 pages.

LE GUIN, Ursula K., **Danser au bord du monde: mots, femmes, territoires**, Paris, éditions de l'éclat, (Premiers secours), 2020, 285 pages.
Recueil de 24 conférences et essais publiés entre 1976 & 1988.

LYNSKEY, Dorian, **The Ministry of Truth: The Biography of George Orwell's 1984**, New York, Doubleday, 2019, 368 pages.

MAGISTRALE, Tony, **Stephen King and American History**, London & Routledge, 2020, 180 pages.

McBRIDE, Sam, **Tolkien's Cosmology: Divine Beings and Middle-Earth**, Kent (Ohio), Kent State University Press, 2020, xvi, 285 pages.

MILLER, Gerald Alva Jr., **Understanding William Burroughs**, Columbia, The University of South Carolina Press, 2020, 145 pages.

MINGRONE, Michele, Sara VETTORI & Caterina SCARDILLO, **Luoghi di Lovecraft: Novissima guida ad uso del viaggiatore**, Battipaglia, NPE, (Horror), 2020, 240 pages.

MUNDZIK, Fabrice, **Résurgences préhistoriques dans l'oeuvre de J.-H. Rosny aîné: étude**, Tourcoing, Association Flatland, (Les cahiers archéobibliographiques), 2020, 51 pages.

NEAL, Mark & Jerry ROOT, **The Neglected C. S. Lewis: Exploring the Riches of His Most Overlooked Books**, Brewster (MA), Paraclete Press, 2020, 196 pages.

MARINA, Paino, **Il Barone et il Viaggiatore e altri studi su Italo Calvino**, Venezia, Marsilio, 2019, 199 pages.

PAZDZIORA, John Patrick, **Haunted Childhood in George MacDonald**, Leiden & Boston, Brill, in *Scottish Cultural Review of Language and Literature*, vol. 29, 2020.

RENARD, Nils & Quentin FELTGEN, (dir.), **Tolkien et la Terre du Milieu. Un monde de Palimpsestes**, Paris, Éditions Rue d'Ulm, 2020.

Bien qu'il soit surtout connu pour son œuvre fondatrice d'écrivain, J. R. R. Tolkien était également un universitaire réputé, spécialiste d'anglais médiéval, philologue, polyglotte. Son légendaire, autant que ses travaux académiques, n'ont cessé de toucher au cœur du langage et du récit — qu'ils considèrent comme inextricablement liés — et en dévoilent des aspects multiples et divers, qu'il serait impossible d'épuiser. Si, dans l'imaginaire collectif, l'affiliation bien réelle de l'œuvre tolkienienne au genre littéraire de la fantasy paraît en exclure une approche plus académique, de nombreux travaux (thèses, ouvrages, articles, colloques...) ne lui en ont pas moins été consacrés depuis plus d'une vingtaine d'années.

RODDEN, John, **Becoming George Orwell: Life and Letters, Legend and Legacy**, Oxford, Princeton University Press, 2020, xiii, 360 pages.

SNYDER, Christopher A., **Hobbit Virtues: Rediscovering Virtue Ethics through J.R.R. Tolkien's The Hobbit and The Lord of the Rings**, New York, Pegasus Books, 2020, 272 pages.

ST EPONDYLE, Antoine, **L'Étoffe dont sont tissés les vents: une analyse de La Horde du Contrevent d'Alain Damasio**, Rennes, Éditions Goater, 2019, 125 pages. Analyse précédée de 2 nouvelles: Les contes du ventemps (Alain Damasio) et Steppe back (Mélanie Fievet). Contient des entretiens recueillis et publiés en performance musicale en 2017 par Antoin St Epondyle.

MINI DOSSIER

Robert E. Howard & Conan le Barbare

CARNEY, Jason Ray, **The Dark Man: Journal of Robert E. Howard and Pulp Studies**, independently Published, 2020, 100 pages.

ideas of literacy. The shows covered are *Arrow*, *The Flash*, *Gotham*, *Jessica Jones*, *Luke Cage* and *Daredevil*.

DIAZ AGUIRRE, Laura de & Igeno AZAHARA HERRERO, **La Historia tras *Outlander*: Temporada 2**, Libros.com ; Edicion, 2020, 182 pages.

DONNAR, GLEN, **Troubling Masculinities: Terror, Gender, and Monstrous Others in American Film Post-9/11**, Jackson, University Press of Mississippi, 2020, 248 pages.

ELLINGER, Kat, ***Daughters of Darkness***, Auteur Publishing in Partnership with Liverpool University Press, (Devil's Advocate), 2020, 120 pages.

FALOTICO, Stefano, **John Carpenter, Prince of Darkness**, Youcanprint, 2018, 138 pages. [auto-édité]

FLORENCE, Kelly & Meg HAFDAHL, **Science of Women in Horror: The Special Effects, Stunts and True Stories Behind Your Favorite Fright Films**, New York, Skyhorse Publishing, 2020, 270 pages.

FRANÇAIX, Pascal, **Teen Horror: de *Scream* à *It Follows***, Aix-en-Provence, Rouge Profond, 2020, 413 pages.

L'adolescence et le cinéma d'horreur entretiennent une longue relation, affective autant que conflictuelle. De la fin des années 1950 à nos jours, le genre "horifique" s'est nourri et a évolué en fonction de sa cible d'élection : cette catégorie d'âge en constante mutation qu'est le public adolescent. Qu'en est-il de l'adolescence au tournant du XXI^e siècle ? Quels enjeux, quels conflits sont sollicités par le cinéma d'horreur contemporain dans son évocation des teenagers ? En quoi la teen horror des années 2000 diffère-t-elle du modèle élaboré au cours des années 1970 et 1980 ? Convoquant plus d'une cinquantaine de films (de *Scream* à *It Follows*), l'auteur insiste sur les angoisses matérialisées par les monstres de la teen horror, sur les rapports de pouvoir et les rapports de sexe qu'elle évoque et qui ne sont plus les mêmes que jadis. Il s'agit de sortir des théories figées pour montrer comment l'imaginaire et les réalités auxquels renvoie cette catégorie filmique ne sont pas immuables. La teen horror, plus ample et plus radicale qu'on peut le croire, rend compte des bouleversements de la société qu'elle dépeint.

GAILLARD, Claude, **Cyborgs versus androïdes: l'homme-machine au cinéma**, Châtillon, Omaké Books, (Hors collection), 2020, 192 pages.

De la série TV *L'homme qui valait 3 milliards* aux films *Terminator* ou *Robocop*, en passant par quelques perles délirantes issues du cinéma Bis (*Eliminators*, *Atomic Cyborg*, *Digital Man*...), Claude Gaillard dresse un panorama réjouissant, entre humour et analyse, de la thématique mi-homme, mi-machine, de l'androïde à l'être synthétique. Outre un focus sur de nombreuses oeuvres, dont quelques chefs-d'oeuvre (*Blade Runner*) et séries B inventives (*Hardware*, *Cherry 2000*...), le livre présente également un historique du personnage cyborg des années 60 (avec notamment *Cyborg 2087* (1966) une quasi-ébauche de *Terminator*) jusqu'à nos jours (série TV *Westworld*...).

GILMORE, Brad, ***Back from the Future: A Celebration of the Greatest Time Travel Story Ever Told***, Paris, Mango, 2020, 164 pages.

GLOYN, Liz, **Tracking Classical Monsters in Popular Culture**, London & New York, Bloomsbury Academic, 2020, 228 pages.

What is it about ancient monsters that popular culture still finds so enthralling? Why do the monsters of antiquity continue to stride across the modern world? In this book, the first in-depth study of how post-classical societies use the creatures from ancient myth, Liz Gloyn reveals the trends behind how we have used monsters since the 1950s to the present day, and considers why they have remained such a powerful presence in our shared cultural imagination. She presents a new model for interpreting the extraordinary vitality that classical monsters have shown, and their enormous adaptability in finding places to dwell in popular culture without sacrificing their connection to the ancient world.

Her argument takes her readers through a comprehensive tour of monsters on film and television, from the much-loved creations of Ray Harryhausen in *Clash of the Titans* to the monster of the week in *Hercules: The Legendary Journeys*, before looking in detail at the afterlives of the Medusa and the Minotaur.

GODWIN, Kenneth, ***Dune, The David Lynch Files, vol. 2 : Six Months Behind the Scenes of one of the Biggest Science Fiction Movies Ever Made***, Albany, BearManor Media, 2020, 300 pages.

GOLIOT-LÉTÉ, Anne, **Shining, de Stanley Kubrick**, Éditions Lormont, Le Bord de l'eau, (Cinéfocales), 2020, 192 pages.

GREVEN, David, **The Bionic Woman and Feminist Ethics: An Analysis of the 1970s Television Series**, Jefferson (NC), McFarland, 2020, 142 pages.

The Bionic Woman, created by Kenneth Johnson, was a 1970s pop culture phenomenon. Starring Lindsay Wagner as Jaime Sommers, the series follows Jaime's evolution from a young woman vulnerable to an exploitative social order, to a fierce individualist defying a government that sees her as property. Beneath the action-packed surface of Jaime's battles with Fembots, themes such as the chosen family, technophobia, class passing, the cyborg, artificial beings, and a growing racial consciousness receive a sophisticated treatment.

GRIMM, Joshua, **Ex Machina**, Leighton Buzzard (UK), Auteur Publishing, with Liverpool University Press, 2020, 120 pages.

Ex Machina (2014) impressed critics and audiences alike with its bold ideas and all-too-realistic depiction of the unexpected consequences of constructing a sentient being. In his feature directorial debut, Alex Garland uses efficient storytelling, a compelling narrative, and heady concepts to create a modern science fiction masterpiece that explores gender, scientific advancement, and the very concept of humanity, all in a compelling, suspenseful film.

HALLENBECK, Bruce G., **Poe Pictures: The Film Legacy of Edgar Allan Poe**, Sheffield (UK), Tomahawk Press, 2020, 256 pages. Foreword by Roger Corman.

HAND, Richard J. & Jay McROY (eds.), **Gothic Film: An Edinburgh Companion**, University of Edinburgh Press, 2020, 256 pages.

This anthology explores the resilience and ubiquity of the Gothic in cinema from its earliest days to its most contemporary iterations. Fifteen newly commissioned chapters by prominent scholars in the field of Gothic and cinema studies examine the myriad ways that filmmakers mobilise Gothic conceits across multiple film genres and in conjunction with several significant film styles.

HARRISON, Rebecca, **The Empire Strikes Back**, London, British Film Institute (BFI Film Classics), 2020, 112 pages.

HARRYHAUSEN, Vanessa, **Ray Harryhausen: Titan of Cinema**, Edinburgh, National Galleries of Scotland, 2020, 208 pages.

HAWKINS, Sunny, **Deleuze and The Gynesis of Horror: From Monstrous Births to the Birth of the Monster**, London & New York, Bloomsbury Academic, 2020, 247 pages.

Applying Deleuze's schizoanalytic techniques to film theory, *Deleuze and the Gynesis of Horror* demonstrates how an embodied approach to horror film analysis can help us understand how film affects its viewers and distinguish those films which reify static, hegemonic, "molar" beings from those which prompt fluid, nonbinary, "molecular" becomings. It does so by analyzing the politics of reproduction in contemporary films such as *Ex Machina*; *Mary Shelley's Frankenstein*; *Mad Max: Fury Road*; the *Twilight* saga; and the original *Alien* quadrilogy and its more recent prequel, *Prometheus* and *Alien: Covenant*.

HELLER-NICHOLAS, Alexandra, **1000 Women in Horror, 1895-2018**, Albany, BearManor Media, 2020, 600 pages.

Featuring a selected filmography of over 700 feature films directed or co-directed by women, this book also features interviews with Rutanya Alda, Tara Anaïse, Tonjia Atomic, Anna Biller, Axelle Carolyn, Aislinn Clarke, BJ Colangelo, Mattie Do, Julia Ducournau, Jordan Hall, Catherine Hardwicke, Katherine Kean, Karen Lam, Izzy Lee, Barbara Magnolfi, Marsha Mason, Donna McRae, Patrushkha Mierzwa, Hannah Neurotica, Alexandra Paul, Isabel Peppard, Cassandra 'Elvira' Peterson, Debbie Rochon, Mia'Kate Russell, Gigi Saul Guerrero, Elizabeth Shepherd, Jen and Sylvia Soska, Brinke Stevens, Barbie Wilde and Silvana Zancolò.

HUTCHINSON, Steve, **The Horror Movie Bible**, Independently Published, 2020, 612 pages.

JEANTET, Nicolas & Ivan Vania HOLODILINE, **Godzilla: ère Showa**, Oyonnax, LBM Éditions, 2019, 178 pages.

JOHNSON, David Kyle & William IRWIN (eds.), **Black Mirror and Philosophy: Dark Reflections**, Lanham (MD), Eiley-Blackwell, 2019, 384 pages.

KIRKMAN, Robert, **Walking Dead: Negan dans le texte: souvenirs salaces et observations obscènes du méchant le plus emblématique de Walking Dead**, Paris,

Delcourt, 2019, 107 pages.

KOENIG, Walter, **Beaming Up and Getting Off: Life Before and Beyond Star Trek**, Jacobs/Brown, 2020, 375 pages.

KORD, Susanne, **12 Monkeys**, Leighton Buzzard (UK), Auteur Publishing in partnership with Liverpool University Press, (Constellations), 2020, 120 pages.

LEMAY, John, **The Big Book of Japanese Giant Monster Movies: Showa Completion (1954-1989)**, Bicep Books, 2020, 380 pages. Foreword by Neil Riebe.

LENNARD, Dominic, **Brute Force: Animal Horror Movies**, New York, State University of New York Press, 2020, 276 pages.

In *Brute Force*, Dominic Lennard takes a close look at a range of cinematic animal attackers, including killer gorillas, sharks, snakes, bears, wolves, spiders, and even a few dinosaurs. Lennard argues that animal horror is not so much a focused genre as it is an impulse, tapping into age-old fears of becoming prey. At the same time, these films expose conflicts and uncertainties in our current relationship with animals. 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.

MANN, Craig Ian, **Phases of the Moon: A Cultural History of the Werewolf Film**, Edinburgh, Edinburgh University Press, 2020, 256 pages.

MATHIAS, Nikita, **Disaster Cinema in Historical Perspective: Meditations of the Sublime**, Amsterdam University Press, (Film Culture in Transition), 2020, 374 pages.

McNEILL, Dustin & Travis MULLINS, **Taking Shape: Developing Halloween from Script to Scream**, Harker Press, 2019, 378 pages.

MELLOR, Lee, **Behind the Horror: True Stories that Inspired Horror Movies**, New York, DK, 2020, 288 pages.

Which case of demonic possession inspired *The Exorcist*? What horrifying front-page story generated the idea for *A Nightmare on Elm*

Street? Which film was based on the infamous skin-wearing murderer Ed Gein?

Unearth the terrifying and true tales behind some of the scariest Horror movies to ever haunt our screens, including the Enfield poltergeist case that was retold in *The Conjuring 2* and the serial killers who inspired Hannibal Lecter in *The Silence of the Lambs*. *Behind the Horror* dissects these and other bizarre tales to reveal haunting real-life stories of abduction, disappearance, murder, and exorcism.

MELVILLE, Jonathan, **A Kind of Magic: Making the Original Highlander**, Polaris, 2020, 320 pages.

MORSIANI, Alberto & Elodie RUHIER, **L'Invasion des profanateurs de sépulture de Don Siegel**, Rome, Gremese International, (Les meilleurs films de notre vie), 2020, 123 pages

NEMETH, Jim & Bob MADISON, **It Came from...The Stories and Novels Behind Classic Horror, Fantasy and Science Fiction Films**, Parkville (MD), Midnight Marquee Press, 2020, 340 pages.

NEWTON, Michael, **Rosemary's Baby**, London, British Film Institute, (BFI Film Classics), 2020, 136 pages.

OCTAVIO, Lopez, **Hace Un Million de Años: Todo el Cine de Dinosaurios (1941 -1987)**, Madrid, Diabolo Ediciones, 2020, 290 pages

O'HARA, Helen, **Les Super-héros du cinéma**, Éditions de l'Imprévu, (Hors collection), 2020, 208 pages.

PAGLIA, Camille, **The Birds**, London, British Film Institute, (BFI Film Classics), 2020, 120 pages.

PEIRSE, Alison (ed.), **Women Make Horror: Filmmaking, Feminism, Genre**, New Brunswick, Rutgers University Press, 2020, 270 pages.

Women Make Horror is the first book-length study of women filmmakers in horror film, the first all-women edited book on horror film, and the first book to call out the male-bias in written histories of horror and then to illuminate precisely how, and where, these histories are lacking. It re-evaluates existing literature on the history of horror film, on women practitioners in the film industry and approaches to undertaking film industries

research. It establishes new approaches for studying women practitioners and illuminates their unexamined contribution to the formation and evolution of the horror genre. The book focuses on women directors and screenwriters but also acknowledges the importance of women producers, editors and cinematographers. It explores narrative and experimental cinema, short, anthology and feature-filmmaking, and offers case studies of North American, Latin American, European, East Asian and Australian filmmakers, films and festivals.

PELOSATO, Alain, **Virus et pandémies par le cinéma fantastique**, Givors, SFM éditions, 2020, 116 pages.

RIVERA, Heather L. & Elxander E. HOOKE (eds.), **The Twilight Zone and Philosophy: A Dangerous Dimension to Visit**, Chicago, Open Court (Popular Culture and Philosophy), 2018, 264 pages.

RUDY, Jill & Pauline GREENHILL, **Fairy-Tale TV**, London & New York, Routledge, 2020, 270 pages.

SAMERDYKE, Michael, **The Horrible Possible and the Horrible Impossible: Thoughts on the Horror Film**, Independently Published, 2020, 438 pages.

SCHWAIGER, Tobias M., **Darstellungen des Unbeobachten: Eckpunkte einer Medientheorie des Science-Fiction Films**, Würzburg, Königshausen & Neumann, 2019, 226 pages.

SKAL, David J., **Fright Favorites: 31 Movies to Haunt Your Halloween and Beyond**, Running Press Adult, (Turner Classic Movies), 2020, 224 pages.

SMILEY, Mark, **Lost Trivia: Facts, Funny Things About the Famous TV Series Lost**, Independently Published, 2020, 57 pages.

SPANIER, Jerry, **Genderkonstruktion im Superheldinnen-Genre am Beispiel von Supergirl in den Medien Comic und TV Serie**, München, Grin Verlag, 2020, 100 pages.

STEIN, Michael, **Alien Invasion: The History of Aliens in the Pop Culture**, San Diego (CA), IDW Publishing, 2020, 176 pages. Readers will meet aliens with eyes on stalks, robot aliens (as in H.G. Wells' *The War of the Worlds*), barrel chested aliens (as per Frank R.

Paul's Martian of the 1930s), blob-like B-movie aliens of the 1950s, "realistic" aliens as featured in the 1977 movie *Close Encounters of the Third Kind* (supposedly based on the real alien found at Roswell), monstrous aliens such as H.R. Giger's creature in Ridley Scott's 1979 movie *Alien*, the friendly alien (a thin creature with hands and a tortoise-like head) that's the "hero" of Spielberg's 1982 movie, *E.T.: The Extra-Terrestrial*, aerial predator aliens with giant wings (as created by Wayne Barlow for his book *Expedition*, in 1990)--and many more.

SUTTON, Paul, **The Art of the Horror Film Press Advert: *Alraune to Alien*, 1918-1979**, Independently Published, 2020, 306 pages.

In this pioneering collection, he presents and preserves more than 550 rare black-and-white horror film adverts from around the world. The adverts tell a history of the horror film, from the silent cinema of Germany and the Hammer Horrors of England, through to Italian Zombies and Ridley Scott's *Alien*.

TADOLINI, Federico, **Il cinema horror italiano, 1970-1990**, Ravenna, Sensoinverso Edizioni, 2020, 228 pages.

TERRY, Paul, **The X-Files : Official Archives: Cryptids, Biological Anomalies, and Parapsychic Phenomena**, New York, Harry A. Abrams, 2020, 224 pages.

THOMPSON, Jeff, **Nights of Dan Curtis: The Television Epics of the *Dark Shadows***, Ideas Into Books Westviews, 2020, 302 pages.

TORAL, Raul, **Magnifico dia para un exorcismo: la saga completa de "El Exorcista"**, Arroyo De La Miel, Applehead Team Creaciones, 2020, 562 pages.

VAULT, George, **El cine gore : una historia sangrienta: 1) de los orígenes a los años 70, 2020, 163 pages, vol. 2, de los años 80 al nuevo milenio, 2020, 128 pages, Independently Published, 2020.**

VETTORATO, Marco, **Il signore degli zombie: biografia artistica di George A. Romero**, Roma, WriteUp Site, 2020, 232 pages.

WALSH, John, **Flash Gordon: The Official Story of the Film**, London, Titan Books, 2020, 192 pages.

ZIEGLER, Damien, **A.I. Intelligence artificielle ou l'adieu à la mélancolie**, Paris, Lettmotif, 2020, 260 pages.



ALDAMA, Frederick Luis, **Graphic Indigeneity: Comics in the Americas and Australia**, Jackson, University Press of Mississippi, 2020, 400 pages.

BAETENS, Jan, Hugo FREY & Fabrice LEROY (dir.), **Bande dessinée et intermédialité**, in *Études francophones*, vol. 32, printemps 2020.

Sommaire :

Images fixes, cadre mobile. La bande dessinée aux bords du cinéma — Livio Belloi

BD reportage or Exotic Travel Journal? L'Afrique de papa and the Intermedial Gaze — Michelle Bumatay

(Re)negotiating Memory: Panama Al-Brown ou l'Énigme de la Force, or the Black Boxer vs. the Graphic Novel — Maxence Leconte

Mediated Martyrdom in Marjane Satrapi's *Persepolis* — Renée Altergott

Godard's *Contra-Bande*: Early Comic Heroes in *Pierrot le fou* and *Le Livre d'image* — Tamara Tasevska

Art brut et bande dessinée alternative: sympathies réciproques — Erwin Dejasse

Salammbô in the Third Degree: From Novel to BD to Video Game — Ana Oancea

Children in Graphic Novels: Intermedial Encounters and Mnemonic Layers — Maaheen Ahmed

L'exposition de la bande dessinée comme création — L.L. De Mars

Remediating the Documentary: Photography and Drawn Images in *Mickey au camp de Gurs* — Charlotte F. Werbe

Regard Au cœur des ténèbres : une étude intermédiatique du point de vue (transposition, négociation, dissonance) dans les adaptations graphiques de l'œuvre de J. Conrad — Gregory Pijcke

Gap or Gag? On the Myth of the Gutter in Comics Scholarship— Jan Baetens

BECK, Jerry,, **The 100 Greatest Looney Tunes Cartoons**, San Rafael (CA), Insight Editions, 2020, 240 pages. Foreword by Leonard Maltin.

BRIGGS, Cheryl, **Animating Short Stories: Narrative Techniques and Visual Design**, London & New York, Bloomsbury Academic, 2020, 267 pages.

COLLECTIF, **Mon voisin Hayao : hommages aux films de Miyazaki**, Paris, Huginn & Muninn, (Animation), 2020, 264 pages.

DAUBERT, Michel, **The Art of Hergé**, New York, Henry Abrams, 2018, 480 pages.

DORFMAN, Ariel & Armand MATTELHART, **How to Read Donald Duck**, London, Pluto Press, 2020, 208 pages.

ERICKSON, Hal, **A Van Beuren Production: A History of the 619 Cartoons, 857 Live Action Shorts, Four Feature Films and One Serial of Amedee Van Beuren**, Jefferson (NC), McFarland,, 2020, 186 pages.

Prolific American film producer Amedee J. Van Beuren (1879-1938) did not start out in the film industry. After a decade spent in business and advertising, Van Beuren turned his intellect and creativity towards acquiring a foothold in film and began building his empire. He is best known to animation fans for his bizarre cartoons of the 1920s and 1930s, featuring such zanies as *Molly Moo Cow*, *Cubby Bear* and *Tom and Jerry* (not the cat-and-mouse duo). But the majority of the 1,499 films produced by Van Beuren between 1918 and 1937 were live-action short subjects—travelogues, comedies, musicals, sports reels and more. His roster of star performers included Bert Lahr, Shemp Howard, Ethel Waters and (indirectly) Charlie Chaplin. Van Beuren also made several feature films starring legendary big-game hunter Frank Buck, and a 12-episode serial headlining horror icon Lon Chaney, Jr. Capped by a complete list of his films, this engrossing chronicle of Amedee Van

Beuren's vast output is the first all-inclusive history of one of moviedom's most successful and least-known filmmakers.

ETTY, John, **Graphic Satire in the Soviet Union: Krokodil's political Cartoons**, Jackson, University Press of Mississippi, 2019, vii, 266 pages.

FÄGERSTEN, Kristy Beers, **Language Play in Contemporary Swedish Comic Strips**, Berlin, De Gruyter Mouton, 2020, xi, 203 pages.

GERSTEIN, David, J. B. KAUFMAN & Bob IGER, **Walt Disney's Mickey Mouse: The Ultimate History**, Berlin, et al., Taschen. 2020, 512 pages.[40th Anniversary Edition]

GIESEN, Rolf, **Bienenstich und Hakenkreuz: Zeichentrick aus Dachau - die Deutsche Zeichenfilmm GmbH**, Frankenthal, Mühlbeyer Filmbuchverlag, 2020, 166 pages.

HANLEY, Tim, **Betty and Veronica: The Leading Ladies of Riverdale**, Lanham (MD), Rowman & Littlefield, 2020, 240 pages.

HATFIELD, Charles & Bart BEATY (eds.), **Comics Studies: A Guide Book**, New Brunswick (NJ), Rutgers University Press, 2020, 322 pages.

HERNANDEZ CANO, Eduardo, **La Mémoire du franquisme dans le roman graphique**, Neuilly, Atlande, (Clefs Concours. Espagnol), 2020, 476 pages.

HONESS ROE, Annabelle, **Aardman Animations: Beyond Stop-Motion**, London & New York, Bloomsbury Academic, 2020, 274 pages.

HOLZEN, Aleta-Amirée von, **Maskierten Helden: zur Doppelidentität in Pulp-Novels und Superheldencomics**, Zürich, Chronos Verlag, 2019, 420 pages.

KORNHABER, Donna, **Nightmares in the Dream Sanctuary: War and Animated Films**, Chicago, The University of Chicago Press, 2020, xix, 279 pages.

Generation after generation, artists have turned to this most fantastical of mediums to capture real-life horrors they can express in no other way. From Chinese animators depicting the Japanese invasion of Shanghai to Bosnian animators portraying the siege of Sarajevo, from African animators documenting ethnic

cleansing to South American animators reflecting on torture and civil war, from Vietnam-era protest films to the films of the French Resistance, from firsthand memories of Hiroshima to the haunting work of Holocaust survivors, the animated medium has for more than a century served as a visual repository for some of the darkest chapters in human history. It is a tradition that continues even to this day, in animated shorts made by Russian dissidents decrying the fighting in Ukraine, American soldiers returning from Iraq, or Middle Eastern artists commenting on the Israeli-Palestinian conflict, the Arab Spring, or the ongoing crisis in Yemen.

KURTTI, Jeff & Michael GOLDMAN, **The Making of The Lion King: Behind the Scenes Stories from the New Live-Action Classic**, New York, Hachette Book Group (Disney Editions Deluxe), 2020, 224 pages.

LÜTHY, Corinne, Reto ULRICH & Antonio URIBE (eds.), **Kaboom ! Of Stereotypes and Superheroes - African Comics and Comics on Africa / Africanische Comics und Comics zu Afrika**, Basel, Basler Afrika Bibliographien, 2020, 155 pages.

MAAHEEN, Ahmed, **Monstrous Imaginaries: the Legacy of Romanticism in Comics**, Jackson, University Press of Mississippi, 2020, viii, 235 pages.

Engaging with Romanticism and the many monsters created by Romantic writers and artists such as Mary Shelley, Victor Hugo, and Goya, Ahmed maps the heritage, functions, and effects of monsters in contemporary comics and graphic novels. She highlights the persistence of recurrent Romantic features through monstrous protagonists in English- and French-language comics and draws out their implications. Aspects covered include the dark Romantic predilection for ruins and the sordid, the solitary protagonist and his quest, nostalgia, the prominence of the spectacle as well as excessive emotions, and above all, the monster's ambiguity and rebelliousness.

OSMOND, Andrew, **Spirited Away**, London, British Film Institute, (BFI Film Classics), 2020, 128 pages.

PRECUP, Mihaela, **The Graphic Lives of Fathers: Memory, Representations, and Fatherhood in North American Autobiographical Comics**, Cham, Palgrave Macmillan, 2020, 244 pages.

REISNER, Henriette, **Von Propaganda bis Poesie: der frühe sowjetische Animations-Film im Spiegel politischer und ästhetischer Debatten**, Göttingen, Vandenhoeck & Ruprecht, 2020, 278 pages.

STREETEN, Nicola, **UK Feminist Cartoons and Comics: A Critical Survey**, Cham, Palgrave Macmillan, 2020, 293 pages.

The time frame is 1970 to 2019, chosen as representative of a significant historical period for the development of feminist cartoon and comics activity and of feminist theory and practice. Research methods include archival data collection, complemented by interviews with selected cartoonists. Visual and textual analysis of specific examples draws on literature from humour theory, comics studies and feminist theory.

WILLIAMS, Paul, **Dreaming the Graphic Novel: The Novelization of Comics**, New Brunswick (NJ), Rutgers University Press, 2020, xiv, 259 pages.

The term "graphic novel" was first coined in 1964, but it wouldn't be broadly used until the 1980s, when graphic novels such as *Watchmen* and *Maus* achieved commercial success and critical acclaim. What happened in the intervening years, after the graphic novel was conceptualized yet before it was widely recognized? *Dreaming the Graphic Novel* examines how notions of the graphic novel began to coalesce in the 1970s, a time of great change for American comics, with declining sales of mainstream periodicals, the arrival of specialty comics stores, and (at least initially) a thriving underground comix scene. Surveying the eclectic array of long comics narratives that emerged from this fertile period, Paul Williams investigates many texts that have fallen out of graphic novel history.

WESTERNS

LITTÉRATURE - CINÉMA - TV - BD

AGNEW, Jeremy, **The Landscapes of Western Movies: A History of Filming on Location, 1900-1970**, Jefferson (NC), McFarland, 2020, 200 pages.

This book chronicles the history of filming Westerns on location, from shooting on the East Coast in the early 1900s; through the use of locations in Utah, Arizona, and California in the 1940s and 1950s; and filming Westerns in Mexico, Spain, and other parts of the world in the 1960s. Also studied is the relationship between the filming location timeline and the evolving motion picture industry of the twentieth century, and how these factors shaped audience perceptions of the "Real West."

ANDES, Stephen J. C., **Zorro's Shadow: How a Mexican Legend Became America's First Superhero**, Chicago, Chicago Review Press, 2020, 304 pages.

Long before Superman or Batman made their first appearances, there was Zorro. Born on the pages of the pulps in 1919, Zorro fenced his way through the American popular imagination, carving his signature letter Z into the flesh of evildoers in Old Spanish California. Zorro is the original caped crusader, the first hero to have a band called the Avengers, and the character who laid the blueprint for the modern American superhero.

BLOSSER, Fred, **Sons of Ringo: The Great Spaghetti Western Heroes**, Vancouver, Black Stone Press, 2020, 202 pages.

An informal Readers Guide to the pistoleros, bounty hunters, mercenaries, and desperadoes of the Italian Western.

BUSCOMBE, Edward, **Impitoyable**, Talence, Akileos, (BFI Classiques du cinéma), 2020, 96 pages.

CREMONINI, Laura, **La Rivoluzione e i Western Italiani**, Independently Published, 2020, 188 pages.

CUMMINS, Kathleen, **Herstories on Screen: Feminist Subversions of Frontier Myths**, Wallflower Press, 2020, 336 pages.

Herstories on Screen is a transnational study of feature narrative films from Australia, Canada, the United States, and New Zealand/Aotearoa that deconstruct settler-colonial myths. Kathleen Cummins offers in-depth readings of ten works by a diverse range of women filmmakers including Jane Campion, Julie Dash, Merata Mita, Tracey Moffatt, and Anne Wheeler.

FALCONER, Pete, **The Afterlife of the Hollywood Western**, Cham, Palgrave Macmillan, 2020, 234 pages.

This book examines the Western genre in the period since Westerns ceased to be a regular feature of Hollywood filmmaking. For most of the 20th Century, the Western was a major American genre. The production of Westerns decreased in the 1960s and 1970s; by the 1980s, it was apparent that the genre occupied a less prominent position in popular culture. After an extended period as one of the most prolific Hollywood genres, the Western entered its "afterlife". What does it now mean for a Hollywood movie to be a Western, and how does this compare to the ways in which the genre has been understood at other points in its history?

GREENLAND, David R., **Bonanza: A Viewer's Guide to the TV Legend**, Albany (GA), BearManor Media, 2020, 170 pages.

HAHLBROOK, Felix Ponce, **Italo-Western and More...A Filmic Guide**, Independently Published, 2020, 175 pages.

HAUSS, Michael, **Spaghetti Western ! (vol.1)**, Independently Published, 2019, 178 pages.

HAUSS, Michael, **The Spaghetti Western Digest (Issue One)**, Independently Published, 2020, 200 pages.

HILDEBRANDT, Jeff, **Gunsmove Memories: Stories Behind the Story**, Independently Published, 2020, 36 pages.

IVANOV, Vassa, **Ride the High Country: Screenplay**, Independently Published, 2020, 92 pages.

IVANOV, Vassa, **Maverick: The Screenplay**, Independently Published, 2020, 146 pages.

JOYCE, Justin, **Gunslinging Justice: The American Culture of Violence in Westerns and the Law**, Manchester (UK), Manchester University Press, 2020, 264 pages.

This book is a cultural history of the interplay between the Western genre and American gun rights and legal paradigms. From muskets in the hands of landed gentry opposing tyrannical government to hidden pistols kept to ward off potential attackers, the historical development of entwined legal and cultural discourses has sanctified the use of gun violence by private citizens and specified the conditions under which such violence may be legally justified. *Gunslinging justice* explores how the Western genre has imagined new justifications

for gun violence which American law seems ever-eager to adopt.

LEVY, Bill, **Lawman: A Companion to the Classic TV Western Series**, Albany (GA), BearManor Media, 2020, 246 pages.

LIBERMAN, Alexandre Michel, **Words on Westerns: 18 Years of Written Reviews on Western Movies**, Independently Published, 2020, 174 pages.

MARTIN, L. J., **One Eyed Jacks: A Retrospective: The Only Film Directed by Marlon Brando**, Independently Published, 2020, 167 pages.

MATHESON, Sue, **Women in the Western**, Edinburgh, Edinburgh University Press, 2020, 360 pages.

As the Western matured, women's roles became more complex and modern – transmitting a subtle cultural coding about the nature of westward expansionism, heroism, family life, manliness and American femininity. In *Women in the Western*, a range of international scholars explores the changing roles of women in the genre through case studies of classic films like *Broken Arrow* (1950) and *The Searchers* (1956), and contemporary films and TV series like *Wind River* (2017) and *Justified* (2010–15). Considering traditional and intertextual representations of women in the Western, the book charts the significant shifts in Hollywood's transmission of gender values and expectations.

PALMER, Scott V., **The Rifleman: The Series**, Cypress Hills Press, 2019, 348 pages.

PALMER, Scott V., **Wanted Dead or Alive: the Series**, Cypress Hills Press, 2018, 198 p.

RÉCITS DE GUERRE

CINÉMA - LITTÉRATURE - TV - BD

AHLSTROM, Laura J. & Franklin G. MIXON Jr., (eds.), **War Movies and Economics: Lessons from Hollywood' Adaptations of Military Conflicts**, New York, Routledge, 122 pages.

The authors of the chapters included in this edited collection work to illustrate economics lessons portrayed in adaptations such as *Band of Brothers*, *Conspiracy*, *The Dirty Dozen*, *Dunkirk*, *Memphis Belle*, *Saving Private Ryan*, *Schindler's List*, *Spartacus*, *Stalag 17*, and *Valkyrie*. Aspects of these stories show how key economic principles of scarcity, limited resources, and incentives play important roles in military conflict.

ALONGE, Giaime, **Un'Ambigu leggenda. Cinema italiano e Grande Guerra**, Bologna, Il Mulino. (Saggi), 2020, 184 pages.

CIMBALA, Paul A., **The Historian's Red Badge of Courage: Reading Stephen Crane's Masterpiece as Social and Cultural History**, Santa Barbara (CA), Prager, (Historian' Annotated Classics), 2020, 342 pages.

CHAULET ACHOUR, Christiane, **Échos littéraires d'une guerre: oeuvres algériennes et guerre de libération**, Boudouaou, Algérie, Dar Khettab, 2019, 151 pages.

DYER, Geoff, **"Broadsword calling Danny Boy" : Watching Where Eagles Dare**, New York & London, Vintage, 2020, 128 pages.

HABERLAND, Detlef & Csilla MIHALY & Magdolna OROSZ (eds.), **Literarische Bilder vom Ersten Weltkrieg: exemplarischen Analysen**, Wien, Praesens Verlag, 2019, 208 pages.

LE FANU, Sarah, **Something of Themselves: Kipling, Kingsley, Conan Doyle and the Anglo-Boer War**, New York, Oxford University Press, 2020, xiii, 381 pages.

LUGGIN, Johanna & Sebastian FINK (eds.), **Battle Description as Literary Texts: A Comparative Approach**, Wiesbaden & Heidelberg, Springer Fachmedien GmbH, 2020, x, 372 pages.

MALONEY, Sean M., **Deconstructing Dr. Strangelove: The Secret History of Nuclear War Films**, Lincoln (NE), Potomac Books, 2020, 498 pages.

King of the Cold War crisis film, *Dr. Strangelove* became a cultural touchstone from the moment of its release in 1964. The duck-and-cover generation saw it as a satire on nuclear issues and Cold War thinking. Subsequent generations, removed from the

film's historical moment, came to view it as a quasi-documentary about an unfathomable secret world. Sean M. Maloney uses *Dr. Strangelove* and other genre classics like *Fail Safe* and *The Bedford Incident* to investigate a curious pop cultural contradiction. Nuclear crisis films repeatedly portrayed the failures of the Cold War's deterrent system. Yet the system worked. What does this inconsistency tell us about the genre? What does it tell us about the deterrent system, for that matter?

MARRS, Cody, **Not Even Past: The Stories we Keep Telling about the Civil War**, Baltimore (MD), Johns Hopkins University Press, 2020, 240 pages.

MECKE, Jochen & Marina Ortrud HERTRAMPF (dir.), **Ästhetiken des Schreckens: der Erste Weltkrieg in Literatur und Film - Esthétiques de l'horreur: la Grande Guerre dans la littérature et le cinéma**, München, AVM édition, 2019, 330 pages.

MULLER, Gilbert H., **Hemingway and the Spanish Civil War: The Distant Sound of Battle**, Cham, Palgrave Macmillan, 2019, xviii, 259 pages.

MUSIAL, Aleksandra, **Victimhood in American Narratives of the War in Vietnam**, London, Routledge, 2020, 213 pages.

This book revisits the American canon of novels, memoirs, and films about the war in Vietnam, in order to reassess critically the centrality of the discourse of American victimization in the country's imagination of the conflict, and to trace the strategies of representation that establish American soldiers and veterans as the most significant victims of the war.

RUHE, Cornelia, **La Mémoire des conflits dans la fiction française contemporaine**, Leiden & Boston, Brill/Rodopi, 2020.

La littérature française contemporaine porte un vif intérêt au déchiffrement de la guerre sous la paix, à l'histoire des conflits sanglants du XXe siècle et de leurs séquelles pour la vie civile. Les protagonistes des textes de Maurice Attia, de Mathias Énard, de Jérôme Ferrari, de Laurent Gaudé, d'Alexis Jenni, de Laurent Mauvignier et de Wajdi Mouawad sont bien souvent des vétérans, des revenants qui tardent à vraiment 'revenir' de la guerre.

SANTIAÑEZ, Nil, **The Literature of Absolute War: Transnationalism and World War II**,

Cambridge, Cambridge University Press, 2020, vii, 273 pages.

SCHNEIDER, Anne (dir.), **La Littérature de jeunesse, veilleuse des mémoires: les grands conflits du XXe siècle en Europe racontés aux enfants**, Mont-saint-Aignan, Presses universitaires de Rouen et du Havre, 2020, 280 pages.

SCRANTON, Roy, **Total Mobilization: World War II and American Literature**, Chicago & London, The University of Chicago Press, 2019, 276 pages.

SEELBACH, Sabine & Ulrich (dirs.), **Der Dreissigjährige Krieg: Ereignis und Narration**, Leiden & Boston, Brill-Rodopi, 2018, 378 pages.

SIMPSON, Hannah, Megan GIRDWOOD & Patrick BURLEY (eds.), **Writing Bodily Resistance in World War Literature**, Hempstead (NY), Hofstra University, 2020, 162 pages.

VÉRAY, Laurent, **Avènement d'une culture visuelle de guerre: le cinéma en France de 1914 à 1928**, Paris, Nouvelles éditions Place & Ministère des Armées, 2019, 539 pages.

En s'appuyant sur un corpus riche et varié, ce livre retrace les usages du cinéma entre 1914 et 1928. Il analyse la place de la presse filmée, des documentaires et des fictions de guerre en France. En les situant dans leur contexte social, nous saisissons mieux leurs spécificités et leur évolution. On peut alors parler de l'avènement d'une culture visuelle de guerre.

WALLENBROCK, Nicole Beth, **The Franco-Algerian War through a Twenty-First Century Lens: Film and History**, London & New York, Bloomsbury Academic, 2020, 224 pages.

WIERZUCH, Janina, **Homes/Fronts: contemporary War in British Literature, Drama and Film**, Bielefeld, transcript Verlag, 2020, 284 pages.

ROMANS ET FILMS HISTORIQUES

ACEDEVO, Martinez & Jamie ALEXANDRA, **De la novela del dictator a la nueva novela**

histórica: el problema de la representación en la novela latinoamericana de finales del siglo XX, London & Postdam, Inolas Publishers, 2020, 258 pages.

ALEXANDER, John H., **Walter Scott's Books: Reading the Waverley Novels**, London & New York, Routledge, 2019, xiii, 234 pages.

ARIÉ, Florence & Alain KORKOS, **Filmer la légende: comment l'Amérique se raconte sur grand écran**, Paris, Les Prairies ordinaires, 2019, 437 pages.

BRERO, Thalia & Sébastien FARRÉ (dir.), **The Historians: les séries TV décryptées par les historiens**, Genève, Georg Éditeur, (Maison de l'Histoire), 2020, 138 pages.

CARVER, Stephen, **The Author who Outsold Dickens: the Life and Work of W. H. Ainsworth**, Barnsley, Pen & Sword History, 2020, 255 pages.

DA SILVA, David, **Cultural Studies et Hollywood: le passé remanié**, Paris, Lettmotif, (Hors collection), 2020, 370 pages.

L'auteur a effectué de nombreuses interviews de réalisateurs (José Padilha, David Mackenzie, Andrew Dominik, John Sayles), scénaristes (Lee Hall, Jeffrey Caine) et producteur (T.G. Herrington) pour enrichir son travail d'analyse des films historiques hollywoodiens contemporains.

DE SILVA, Jennifer Mara (ed.), **The Borgia Family: Rumor and Representation**, New York & London, Routledge, 2020,, xi, 304 pages.

GAUTIER, Alban **Moyen-Âge en séries**, dans **Médiévales**, no 78, Presses universitaires de Vincennes, 2020.

Médiévales aborde la présence du Moyen Âge dans les séries télévisées à travers neuf panoramas thématiques ou études de cas. Les contributions se fondent sur l'étude de séries à visée historique qui ont parfois la prétention de restituer un Moyen Âge réel (Thierry la Fronde, Vikings, The Last Kingdom, Knightfall, Marco Polo, 'Umar ibn al-Khattāb, The Bastard Executioner, etc.), de séries inspirées d'œuvres ou de motifs littéraires médiévaux (Merlin, Chasseurs de dragons, Kaamelott, etc.), mais aussi de séries de fantasy dont l'univers est perçu par leurs concepteurs et par le public comme moyenâgeux, ou du moins relié à une forme de Moyen Âge (Game of Thrones, Xena : Warrior Princess, etc.).

GREINER, Rasmus, **Histospheres: zur Theorie und Praxis des Geschichtsfilms**, Berlin, Bertz + Fischer, 2020, 223 pages.

GRENOUILLET, Corinne & Anthony MANGEON (dir.), **Mémoires de l'événement: constructions littéraires des faits historiques (XIXe-XXIe siècles)**, Strasbourg, Presses universitaires de Strasbourg, 2020, 380 pages.

HALLER, Andreas J., **Mythische Räume der Gesetzlosigkeit in Erzählungen über Robin Hood, Klaus Störtebeker und Jesse James: von der Typologie des Helden zur Topologie der Gesellschaft**, Baden-Baden, Ergon Verlag, 2020, 459 pages.

HARTY, Kevin J. (ed.), **Medieval Women on Film: Essays on Gender, Cinema and History**, Jefferson (NC), McFarland, 2020, 277 pages.

Preface 1

Medieval Women on Film: An Introduction

(Kevin J. Harty) 3

Liberating Guinevere: Female Desire on Film

(Amy S. Kaufman)

Adversary, Sister, Scapegoat: Morgan le Fay on Film (Usha Vishnuvajjala) 33

Isolde on the Silver Screen: Enraptured,

Resolute and Shrewd (Joan Tasker Grimbert)

Maid Marian: Neomedievalism and the

Misogyny in the Reel (Valerie B. Johnson) 68

The Women of Fritz Lang's Medieval Epic, The

Nibelungen; or, Two Queens and a Nazi

(Donald L. Hoffman) 86

Through a Woman's Eyes: Liv Ullmann's Kristin

Lavransdatter (Joseph M. Sullivan) 103

Gender, Violence and Medievalism in La Passion

Béatrice (Andrew B.R. Elliott) 116

Lady Godiva on Film: Icon of Faith, Icon of

Feminism or Erotic

Simulacrum (Sandra Gorgievski) 132

Hidden in Plain Sight: Heloise in Clive Donner's

Stealing Heaven (Kristin L. Burr) 147

Catty Queen Consort, Lioness in Winter and

Loyal Queen Mother:

Images of Eleanor of Aquitaine in Film (Fiona

Tolhurst) 163

The Lady Is for Burning: The Cinematic Joan of

Arc and Her Screen Avatars (Kevin J. Harty)

182

JACKSON-HOULSTON, C. M., **Gendering Walter Scott: Sex, Violence and Romantic Period Writing**, London & New York, Routledge, 2019, xii, 270 pages.

KINZLER, Julia, **Representing Royalty: British Monarchs in Contemporary Cinema**,

1994-2010, Newcastle upon Tyne (OK), Cambridge Scholars Publishing, 2018, 223 pages.

Since the early days of cinema, filmmakers have been intrigued by the lives and loves of British monarchs. The most recent productions by ITV and Netflix show that the fascination with British royalty continues unabated both in Britain and around the world. This book examines strategies of representing power and the staging of myths of power in seven popular films about British monarchs that were made after the mid-1990s revival of the royal genre.

KLOESTER, Jennifer, **Georgette Heyer's Regency World**, Sourcebooks, 2020, 400 pages.

From the fascinating slang, the elegant fashions, the precise ways the bon ton ate, drank, danced, and flirted, to the shocking real life scandals of the day, Georgette Heyer's Regency World takes you behind the scenes of Heyer's captivating novels.

LERNER, Paul & Frank STERN (eds.), **Feuchtwanger and Judaism: History, Imagination, Exile**, Oxford, New York, et al., Peter Lang, 2019, xii, 289 pages.

LOPEZ GREGORIS, Rosario (ed.), **The Hero Reloaded: The Reinvention of the Classical Hero in Contemporary Mass Media**, Masterdam, Philadelphia, John Benjamins Publishing Company, 2020, xiv, 160 pages.

MORGAN, Glyn & Charul PALMER-PATEL (eds.), **Sideways in Time: Critical Essays on Alternate History Fiction**, Liverpool, Liverpool University Press, 2019, viii, 203 pages.

Alternate history is a genre of fiction that, although connected to science fiction, has its own rich history and lineage. With its roots in the writings of ancient Rome, alternate history matured into something close to its current form in the essays and novels of the nineteenth century. In more recent years a number of highly acclaimed novels have been published as alternate histories, by authors ranging from bestselling science fiction writers to Pulitzer prize-winning literary icons. The popularity of the genre is reflected in its success on television, where original concepts have been developed alongside adaptations of classic texts such as Philip K. Dick's The Man in the High Castle.

Foreword 9

Introduction

Part I: Points of Divergence 37

Napoleon as Dynamite: Geoffroy's Napoléon Apocryphe and Science Fiction as Alternate History 39
 'It Is One Story': Writing a Global Alternate History in Kim Stanley Robinson's The Years of Rice and Salt
 Forever Being Yamato: Alternate Pacific War Histories in Japanese Film and Anime 70
 'Her Dreams Receding': Gender, Astronauts, and Alternate Space Ages in Ian Sales' Apollo Quartet 86
 Time and Affect After 9/11: Lavie Tidhar's Osama: A Novel 100
 Part II : Manipulating the Genre 115
 The Subjective Nature of Time and the Individual's (In)Ability to Inflict Social Change Between the Alternate and the Apocryphal: Religion and Historic Place in Aguilera's La locura de Dios
 Weird History / Weird Knowledge: H.P. Lovecraft versus Sherlock Holmes in Shadows Over Baker Street
 Quest for Love: A Cosy Uchronia?
 Agency and Continuity in Televisual Alternate History Texts.

EROTICA & ROMANCE

ALLAN, Jonathan, **Men, Masculinities and Popular Romance**, London & New York, Routledge, 2020, xii, 144 pages.
 Popular romance novels, perhaps more than any other genre, explore sexuality and gender, creating an ideal space in which to consider and explore theoretical models that think seriously about gender. The romance novel has long been criticized *and* celebrated by feminist critics. How can these novels maintain, according to some, feminist ideals, while also upholding what Raewyn Connell has long theorized as "hegemonic masculinity"?

BACH, Susanne (dir.), **Erotik in Literatur & Theater**, Trier, WVT Wissenschaftlicher Verlag, 2019, 302 pages.

CALL, Lewis, **Sexualities in the Works of Joss Whedon**, Jefferson (NC), McFarland, 2020, 250 pages. Foreword by Mary Ellen Iatropoulos.
 Foreword by Mary Ellen Iatropoulos 1
 Preface: "Kinky Business" 5

Introduction: "Love Dares You" 9
 One. "It's About Power": The Rise of the Whedonesque Dominant Woman, or Whedomme
 Two. "Love Keeps Her in the Air": Radical Sexual Pluralism Aboard Firefly Serenity 61
 Three. "The Breakable Ones": Disabled Sexualities in Joss Whedon's Superhero Narratives 87
 Four. "Majestic Creature of Legend": Human/Animal Hybridity and Zoophilia in the Buffyverse 112
 Five. "The Hammer Is My Penis": Queer and Heteronormative Sexualities in Dr. Horrible's - Sing-Along Blog 135
 Six. "They Want to See Us Punished": Subverting the Sexual Tropes of the Slasher Film in The Cabin in the Woods 156
 Seven. "To Bind Me, or Undo Me": Dominance and Submission in Joss Whedon's Much Ado About Nothing 178
 Afterword: Reconsidering Whedonversal Sexualities in the #MeToo Era 203

CHERRY, Flore, **L'écriture érotique: romans, lettres, SMS, blog : toutes les clés pour exprimer le désir**, Paris, La Musardine, 2020, 173 pages.

ERDMAN, Dan, **Let's Go Stag: A History of Pornographic Film from the Invention of Cinema to 1970**, London & New York, Bloomsbury Academic, (Global Exploitation Cinema), 2020, 272 pages

MARE, Alexandre, **Sexe ! Le Trouble du héros**, Bordeaux, Les Moutons électriques, (Hélios), 2020, 272 pages.
 Hunains, trop humains, les héros de notre imaginaire populaire cachent pourtant une des facettes les plus profondes de leur personnalité afin de nous apparaître spéciaux. Mais qu'en est-il des secrets de leur jouissance? La vie sexuelle de Wonder Woman est-elle épanouissante ? Peut-on faire l'amour avec Superman ? Que cache vraiment Batman ? Pourquoi Groucho Marx cherche-t-il absolument à être drôle - et d'ailleurs, est-il drôle ? Pourquoi King Kong effraie-t-il autant les jeunes femmes ? Depuis le village des Schtroumpfs jusqu'à la plage d'Alerte à Malibu, en passant par l'Homme invisible, Tarzan, Conan ou James Bond, une exploration de la position héroïque et d'un éros au secret.

That's All, Folks