

L'HORREUR dans la littérature

SUR LA LITTÉRATURE D'HORREUR : MARGINALIA HORS SÉRIE 17



**Une publication de Norbert Spehner
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Avertissement: traditionnellement, le concept d'horreur est relié à la littérature fantastique et au gothique, au *gore*, et au cinéma dit d'épouvante, fantastique ou non (ex. le *slasher film* avec ses psychopathes terrifiants ou pire, le *splatterfilm* du cinéma *gore*). Les études sélectionnées ici mettent l'accent sur ce concept d'horreur. Il n'est donc pas question de mentionner ici toutes les études sur le fantastique, par exemple. La compilation bibliographique permet quelques remarques immédiates: le terme "horror" est très prisé par les Anglo-Saxons et les Italiens, alors que les Français lui préfèrent "fantastique" ou "terreur" sauf quand il s'agit d'explorer les sous-cultures du genre fantastique comme le *gore*, par exemple. Les théoriciens français de la littérature fantastique, comme Roger Bozzetto ou Denis Mellier (parmi d'autres) n'emploient que très rarement le mot *horreur*, concept auquel ils ne consacrent que quelques rares pages. La grande majorité des références est donc d'origine anglo-saxonne, en partie à cause de leur usage très général du mot "horror". Pour des raisons pratiques, nous n'avons pas retenu les innombrables monographies sur les auteurs. Cette deuxième bibliographie (voir *Horreur, Marginalia* hors série 15, consacré au cinéma) recense les ouvrages généraux sur la littérature dite d'horreur, les ouvrages mixtes (littérature/cinéma), la bande dessinée, le théâtre, la radio, l'illustration et la psychologie de l'horreur. Il s'agit d'une recension de base qui ne prétend pas à l'exhaustivité.

Note : une première version de cette bibliographie est parue sous le titre « L. 'Horreur dans la bibliothèque » dans *Belphégor*, vol. 3, no 2, avril 2004.

AGUIRRE, Manuel, **The Closed Space: Horror Literature and Western Symbolism**, Manchester, Manchester University Press, 1990, vi, 234 pages. [Étude thématique]

ALPERS, Hans Joachim (et al, dirs.), **Lexikon der Horrorliteratur**, Erkrath, Fantasy Productions, 1999, 400 pages. [Ouvrage de référence. Dictionnaire]

ANCUTA, Katarzyna, **Where Angels Fear to Hover : Between The Gothic Disease and the *Meataphysics* (sic) of Horror**, Frankfurt am Main, et al., Peter Lang, 2006, 205 pages.

Gothic and Horror have been perceived as intertwined ever since their coming into existence. Although initially emerging as clearly delineated literary genres, in the late 20th century we can speak of their transition into more open cultural categories. Gothic and Horror influences, previously limited to books and films, predominate in contemporary art, fashion, theatrical and performance art, video and multimedia installations, music, video and computer games. Gothic and Horror have invaded the language of politics and resulted in the formation of a number of subcultures styling their lives accordingly. The awareness of the above makes us realise that the insistence on the treatment of Gothic and Horror as separate genres is at least limiting, if not unacceptable. An alternative offered by this book, resulting from a thorough examination of the presence of Gothic and Horror conventions in contemporary culture, calls for an introduction of two new classificatory units, referred to in the book as Gothic and Horror syndromes, which can be brought down to the representations of disease and meat respectively.

ANDERSON, Douglas A., **The 100 Best Writers of Fantasy & Horror**, Cold Spring Harbor (NY), Cold Spring Press, 2006, 416 pages.

ANGLO, Michael, **Penny Dreadfuls and other Victorian Horrors**, London, Jupiter Books, 1977, 125 pages. [Horreur dans la littérature anglaise entre 1837 et 1900]

ANOLIK, Ruth Bienstock (ed.), **Horrifying Sex : Essays on Sexual Difference in Gothic Literature**, Jefferson (N.C.), McFarland, 2007, 272 pages.

PART I. THE FATAL WOMAN_1. Life-in-Death: The Monstrous Female and the Gothic Labyrinth in *Aliens* and “Ligeia” 27_2. Morbid Mothers: Gothic Heredity in Florence Marryat’s *The Blood of the Vampire* 40_3. The Unbearable Hybridity of Female Sexuality: Racial Ambiguity and the Gothic in Rider Haggard’s *She* 55_4. Frankenstein’s Other: The Monstrous Feminine in Maryse Condé’s *Célanire cou-coupé* 67__PART II. THE SATANIC MALE_5. “There Was a Man”: Dangerous Husbands and Fathers in *The Winter’s Tale*, *A Sicilian Romance* and *Linden Hills* 83_6. Sexual or Supernatural: Threats in Radcliffe’s *The Italian* 102_7. Investigating the Third Story: “Bluebeard” and “Cinderella” in *Jane Eyre* 111_8. Monstrous Men: Violence and Masculinity in Robert Browning’s *The Ring and the Book* 122_9. “I Am God”: The Domineering Patriarch in Shirley Jackson’s Gothic Fiction 135__PART III. HOMOSEXUAL HORROR_10. Other Love: Le Fanu’s *Carmilla* as Lesbian Gothic 151_11. Preying on the Pervert: The Uses of Homosexual Panic in Bram Stoker’s *Dracula* 167_12. Horror and Homosexuality in Christopher Isherwood’s *Mr. Norris Changes Trains* 177_13. Invasion of the Husband Snatchers: Masculine Crisis and the Lavender Menace in *I Married a Monster from Outer Space* 188__PART IV. VIVE LA DIFFÉRENCE: CELEBRATING THE SEXUAL OTHER_14. The Lesbian Vampire: Transgressive Sexuality 203_15. Another “Gendered Other”? The Female Monster-Hero 233_16. Imagineer: Clive Barker’s Queering of the Conservative Bent of Horror Literature 248

ANOLIK, Ruth Bienstock (ed.), **Demons of the Body and the Mind : Essays on Disability in Gothic Literature**, Jefferson (NC), McFarland, 2010, 244 pages.

*Introduction: Diagnosing Demons: Creating and Disabling the Discourse of Difference in the Gothic Text*_RUTH BIENSTOCK ANOLIK 1__PART I: MONSTROUS DEFORMITY: THE HORRIFYING SPECTACLE OF DIFFERENCE_A Space, a Place: Visions of a Disabled Community in Mary Shelley’s *Frankenstein* and *The Last Man*_PAUL MARCHBANKS 21_“Colossal Vices” and “Terrible Deformities” in George Lippard’s *Gothic Nightmare*_CYNTHIA HALL 35_Ominous Signs or False Clues? Difference and Deformity in Wilkie Collins’s *Sensation Novels*_TAMARA S. WAGNER 47_The Dangerous Mr. Casaubon: Gothic Husband and Gothic Monster in *Middlemarch*_ELIZABETH HALE 61_Folk Medicine, Cunning-Men and Superstition in Thomas Hardy’s “The Withered Arm”_SIMON J. WHITE 68_Lucas Malet’s Subversive Late-Gothic: Humanizing the Monster in *The History of Sir Richard Calmady*_CATHERINE DELYFER 80_Encounters with the Monster: Self-Haunting in Virginia Woolf’s “Street Haunting”_TARA SURRY 97__PART II. VISIBLE SPECTERS: HORRIFYING REPRESENTATIONS OF INVISIBLE PATHOLOGY_Revising Ophelia: Representing Madwomen in Baillie’s *Orra* and *Witchcraft*_MELISSA WEHLER 110_The Case of the Malnourished Vampyre: The Perils of Passion in John Cleland’s *Memoirs of a Coxcomb*_CAROLYN D. WILLIAMS 119_“The Monster Vice”: Masturbation, Malady, and Monstrosity in *Frankenstein*_CHRISTINE M. CROCKETT 129_Invasion and Contagion: The Spectacle of the Diseased Indian in Poe’s “The Masque of the Red Death”_RUTH BIENSTOCK ANOLIK 142_*Knights of the Seal*:

Mad Doctors and Maniacs in A.J.H. Duganne's Romance of Reform_LISA M. HERMSEN 157_“The Secret of My Mother's Madness”: Mary Elizabeth Braddon and Gothic Instability_CARLA T. KUNGL 170_“Don't Look Now”: Disguised Danger and Disabled Women in Daphne du Maurier's Macabre Tales_MARIA PURVES 181_Deviled Eggs: Teratogenesis and the Gynecological Gothic in the Cinema of Monstrous Birth_ANDREW SCAHILL 197_“Journeys into Lands of Silence”: The Wasp Factory and Mental Disorder_MARTYN COLEBROOK 217

ASHLEY, Mike, **Who's Who in Horror and Fantasy Fiction**, New York, Taplinger, 1977, 240 pages. [Référence. Dictionnaire biographique et bibliographique des auteurs fantastiques anglo-saxons et autres]

ASTER, Christian von, **Horror Lexikon: von Adams Family bis Zombieworld (Die Motive des Schreckens in Film und Literatur)**, Berlin, Lexikon-Imprint Verlag, 1999, 352 pages.

BADLEY, Linda, **Writing Horror and The Body: The Fictions of Stephen King, Clive Barker and Anne Rice**, Westport (Conn.), Greenwood Press, (Contributions to the Study of Popular Culture, no 51), 1993, xiv, 183 pages.

BARBOLINI, Roberto, **La chimera e il terrore : saggi sul gotico, l'avventura e l'enigma**, Milano, Jaca Books, 1984, 217 pages.

BARCLAY, Glen St. John, **Anatomy of Horror: The Masters of Occult Fiction**, London, Weidenfeld and Nicholson, 1978, 144 pages.
[Joseph Sheridan le Fanu, Bram Stoker, H. R. Haggard, H. P. Lovecraft, D. Wheatley, Charles Williams et W. P. Blatty]

BARKER, Martin, **A Haunt of Fears : The Strange History of the British Horror Comics Campaign**, London, Pluto Press, 1984, 227 pages.

BARRON, Neil, **Horror Literature: A Reader's Guide**, New York, Garland Publishing, (Garland Reference Library of the Humanities, v. 1220), 1990, xxvii, 596 pages. [Ouvrage de référence majeur. Guide de lecture de la littérature fantastique anglo-saxonne]. Barron fusionnera ce volume avec celui sur la fantasy pour publier **Fantasy and Horror: A Critical and Historical Guide to Literature, Illustration, Film, TV, Radio and The Internet**, Lanham (MD), Scarecrow Press, 1999, xii, 816 pages.

BÄRTLE, Jochen, **Grusel, Grüfte, Groschenhefte : der deutsche Grusel-Heftroman von 1968 bis 2008 – Eine Serienübersicht zum 40-jährigen Jubiläum**, Nordstedt, Books on Demand, 2008, 408 pages. [les fascicules d'horreur]

BAUMANN, Hans D., **Horror: Die Lust am Grauen**, München, Heyne Verlag, 1993, 421 pages. [Étude psychologique: l'attrait pour l'horreur]

BAUMGARTNER, Holly Lynn & Roger DAVIS (eds.), **Hosting the Monster**, Amsterdam, New York, et al., , Rodopi, 2008, x, 260 pages. Preface

Holly Lynn BAUMGARTNER and Roger DAVIS: Hosting the Monster: Introduction

Duane W. KIGHT: "I Live in the Weak and the Wounded": The Monster of Brad Anderson's *Session 9*

Amaya MURUZÁBAL MURUZÁBAL: The Monster as a Victim of War: The Returning Veteran in *The Best Years of Our Lives*

Lucy FIFE: Human Monstrosity: Rape, Ambiguity and Performance in *Rosemary's Baby*

Inderjit GREWAL: The Monstrous and Maternal in Toni Morrison's *Beloved*

Hannah PRIEST: The Witch and the Werewolf: Rebirth and Subjectivity in Medieval Verse

Holly Lynn BAUMGARTNER: It's Never the Bass: Opera's True Transgressors Sing Soprano

Katherine ANGELL: Joseph Merrick and the Concept of Monstrosity in Nineteenth Century Medical Thought

Jessica WEBB: *Herculine Barbin*: Human Error, Criminality and the Case of the Monstrous Hermaphrodite

Cecilia A. FEILLA: Literary Monsters: Gender, Genius, and Writing in Denis Diderot's 'On Women' and Mary Shelley's *Frankenstein*

Sorcha NÍ FHLAINN: Sweet, Bloody Vengeance: Class, Social Stigma and Servitude in the Slasher Genre.

David M. KINGSLEY: It Came from Four-Colour Fiction: The Effect of Cold War Comic Books on the Fiction of Stephen King

Liesbet DEPAUW: The Monsters that Failed to Scare: The Atypical Reception of the 1930s Horror Films in Belgium

Roger DAVIS: "a white illusion of a man": Snowman, Survival and Speculation in Margaret Atwood's *Oryx and Crake*

BENTON, Mike, **Horror Comics : The Illustrated History**, Dallas (TX), Taylor Publishers, 1991, 144 pages.

BERNARDINI, Silvia (dir.), **Fantascienza, fantasy e horror : tre generi a confronto**, Bergamo, Arci nuova associazione, 1996, 48 pages.

BERTRAND, Régis et Anne CAROL (dirs.), **Le « monstre » humain : imaginaire et société**, Aix-en-Provence, Publications de l'Université de Provence, (Le Temps de l'histoire), 2005.

Ces études se proposent d'aborder les problèmes de définition et de visibilité du monstre dans la société de son temps; de repérer quelques tentatives de réintégration du monstre dans l'ordre du monde, qu'il semble ébranler, d'illustrer enfin des façons d'utiliser le monstre comme métaphore en politique, en art ou en littérature.

BESEGHI, Emy & Antonio FAETI (eds.), **La Scala a chiocciola: paura, horror, finzioni: dal romanzo gotico a Dylan Dog**, Firenze (Florence), Scandicci, La nuova Italia, 1993, 230 pages.

BEVILLE, Maria, **Gothic-Postmodernism : Voicing the Terrors of Postmodernity**, Amsterdam, et al., Éditions Rodopi, (Postmodern Studies), 2009, 219 pages.

Being *the first* to outline the literary genre, Gothic-postmodernism, this book articulates the psychological and philosophical implications of terror in postmodernist literature, analogous to the terror of the Gothic novel, uncovering the significance of postmodern recurrences of the Gothic, and identifying new historical and philosophical aspects of the genre.

While many critics propose that the Gothic has been exhausted, and that its significance is depleted by consumer society's obsession with instantaneous horror, analyses of a number of terror-based postmodernist novels here suggest that the Gothic is still very much animated in Gothic-postmodernism. These analyses observe the spectral characters, *doppelgangers*, hellish waste lands and the demonised or possessed that inhabit texts such as Paul Auster's *City of Glass*, Salman Rushdie's *The Satanic Verses* and Bret Easton Ellis's *Lunar Park*.

BLEILER, Richard (ed.), **Supernatural Fiction: Fantasy and Horror**, New York, Charles Scribner's Sons, 2003, 760 pages. [Ouvrage de référence en deux volumes. Dictionnaire biographique et critique]

BLOOM, Clive (ed.), **Creepers : British Horror and Fantasy in the Twentieth Century**, London & Boulder (CO), Pluto Press, 1993, xiii, 190 pages.

BLOOM, Clive (ed.), **Gothic Horror: A Reader's Guide from Poe to King and Beyond**, New York, St. Martin's Press, 1998, 320 pages.

BLOOM, Clive, **Gothic Horror : A Guide for Students and Readers**, New York, Palgrave Macmillan, 2007, 336 pages.

Gothic Horror is the essential guide to the literature of terror. This completely revised new edition provides a comprehensive historical primer of essential gothic criticism from its origins in the eighteenth century through *Frankenstein* and *Dracula* to the worlds of Hannibal Lecter and Alien Invasion. The volume also includes a new set of contemporary essays with a supporting timeline, and an introduction by Clive Bloom providing an outline of the genre and situating it in its social and cultural context.

BLOOM, Clive, **Gothic Histories : The Taste of Terror, 1764 to the Present**, London & New York, Continuum, 2010, viii, 211 pages.

"Gothic Histories" is essential reading for anyone interested in the history of the Gothic and its literary double, the horror genre, leading the reader from their origins in the haunted landscapes of the Romantics through *Frankenstein* and *Dracula* to the very different worlds of Hannibal

Lecter and Goth culture. Comprehensive and up-to-date, it is a fascinating guide to the Gothic and horror in film, fiction and popular culture.

BLOOM, Harold (ed.), **Classic Horror Writers**, New York, Chelsea House, 1995, 180 pages.

[Ambrose Bierce, Charles B. Brown, Henry James, J. S. Le Fanu, M.G. Lewis, Ch. Robert Maturin, Edgar A. Poe, Anne Radcliffe, Mary Shelley, Robert L. Stevenson, Bram Stoker et Horace Walpole]

BLOOM, Harold (ed.), **Modern Horror Writers**, New York, Chelsea House, 1995, 185 pages.

[Robert Aickman, E.F. Benson, Algernon Blackwood, Robert Bloch, Walter de la Mare, L.P.Hartley, W.H. Hodgson, Shirley Jackson, M. R. James, H. P. Lovecraft, Arthur Machen et Richard Matheson]

BORDONI, Carlo, **La paura, il mistero, l'orrore: dal romanzo gotico a Stephen King**, Chieti, Solfanelli, 1989, 145 pages. Introduction de Romolo Runcini.

BOTTING, Fred, **Limits of Horror : Technology, Bodies, Gothic**, Manchester (UK) & New York, Manchester University Press, 2008, 233 pages.

Horror isn't what it used to be. Nor are its Gothic avatars. The meaning of monsters, vampires and ghosts has changed significantly over the last two hundred years, as have the mechanisms (from fiction to fantasmagoria, film and video games) through which they are produced and consumed. *Limits of Horror*, moving from gothic to cybergothic, through technological modernity and across a range of literary, cinematic and popular cultural texts, critically examines these changes and the questions they pose for understanding contemporary culture and subjectivity. Re-examining key concepts such as the uncanny, the sublime, terror, shock and abjection in terms of their bodily and technological implications, this book advances current critical and theoretical debates on Gothic horror to propose a new theory of cultural production based on an extensive discussion of Freud's idea of the death drive.

BOZZETTO, Roger, **Territoire des fantastiques : des romans gothiques aux récits d'horreur moderne**, Aix-en-Provence, Publications de l'Université de Provence, 1998, 237 pages.

BRITTNACH, Hans Richard, **Asthetik des Horrors : Gespenter, Vampire, Monster, Teufel und künstliche Menschen in der phantastischen Literatur**, Frankfurt am Main, Suhrkamp, 1994, 358 pages.

BRITTNACH, Hans Richard, **Vom Zauber des Schreckens: Studien zur Phantastik und zum Horror**, Wetzlar, Förderkreis Phantastik in Wetzlar,

(Schriften und Materialien der Phantastische Bibliothek Wetzlar, Bd. 48), 1999, 171 pages.

BURGESS, Michael, **Reference Guides to Science Fiction, Fantasy and Horror**, Englewood (CO), Libraries Unlimited, 1992, xv, 403 pages. Rééd. : 20002, xvii, 605 pages.

BUSH, Lawrence C., **Asian Horror Encyclopedia : Asian Horror Culture in Literature, Manga and Folkore**, Bloomington (IN), IUniverse, 2001, 248 pages.

The *Asian Horror Encyclopedia* is the first reference work of its kind in English. It covers Asian horror culture in literature, art, film and comics. From its roots in ancient Chinese folklore to the best-selling Japanese horror novelists of today, this book is a handy alphabetic reference, collecting scarce information from obscure sources.

BUSSING, Sabine, **Aliens in The Home: The Child in Horror Fiction**, New York, Greenwood Press, 1987, xxi, 203 pages.

This comparative study provides ample proof that horror fiction can be more profound and revealing than many literary critics imagined. The only study of its kind, this book offers detailed critical analysis of the child in horror fiction, with special emphasis on themes relating to the child's social position within the family and its war against parents or authority figures, as well as its various functions as victim, "evil innocent," and monster. Special attention is given to the child's consistent, stylized portrayal in horror fiction, which forms a sharp contrast to the appearance of children both in other genres and in real life.

CAMPBELL, Ramsey, **R.C. Probably: Essays on Horror and Sundry Fantasies**, Harrogate, PS Publishers, 2002, 427 pages.

[Recueil d'articles et d'essais par un maître de l'horreur anglais]

CAMPOS REINAGA, Lucia Tijsi, **De las montañas de la locura a las montañas de La Paz : el hueco como herramienta para leer horror en la ficción**, La Paz (Bolivia), Universidad Mayor de San Andrei, Instituto de Estudio Bolivianos, 2008, 172 pages.

CANINI, Mikko (ed.), **The Domination of Fear**, Amsterdam & New York, Rodopi, 2010, xiv, 214 pages.

Mikko Canini: Introduction / *Cultural Materialisation of Fear, Horror, Terror*

Beth A. Kattelman: Carnographic Culture: America and the Rise of the Torture Porn Film

Thomas Riegler: We're All Dirty Harry Now: Violent Movies for Violent Times - Yvonne

Leffler: The Gothic Topography in Scandinavian Horror Fiction - Shona Hill: Getting Medieval:

Bodies of Fear, Serial Killers and *Se7en* / *Fear, Horror and Politics* Ali Riza Taskale: Clash of

Nihilisms - Banu Baybars-Hawks: Long Term Terrorism in Turkey: The Government, Media and

Public Opinion / *Fear, Horror and Literature* / Cynthia Jones: Into the Woods: Little Red Riding

Hood and The Wolf - Lizzy Welby: Solar Midnight: Traversing the Abject Borderline State in

Rudyard Kipling's *The City of Dreadful Night* - Maureen Moynihan: The Laughter of Horror: Judgement of the Righteous or Tool of the Devil? - Simone do Vale: Trash Mob: Zombie Walks and the Positivity of Monsters in Western Popular Culture - Mikko Canini: Horror and the Politics of Fear

CARROLL, Noel E., **The Philosophy of Horror, or, The Paradoxes of the Heart**, New York, Routledge, 1990, xi, 256 pages. [Réflexion théorique. Littérature et cinéma]

CASTILLO, David R., **Baroque Horrors : Roots of the Fantastic in the Age of Curiosities**, Ann Arbor (Mich.), University of Michigan Press, 2010, xv, 177 pages.

Introduction: a taste for the macabre in the age of curiosities -- Miscellanea: the garden of curiosities and macabre theater -- Sins of our fathers (and spouses): the preternatural in baroque exemplary tales -- Zayas' bodyworks: protogothic moral pornography or a baroque trap for the gaze -- Monsters from the deep: Lozano's La cueva de Hâercules and the politics of horror.

CASTLE, Mort (ed.), **Writing Horror (A Handbook by the Horror Writers of America)**, Cincinnati, Writer's Digest, 1997, 224 pages. [Conseils pratiques et techniques par des professionnels du fantastique et de l'horreur]

CAUSO, Roberto de Sousa, **Ficciao científica, fantasia e horror no Brasil, 1875 a 1950**, Belo Horizonte, Editorial UFMG, 2003, 337 pages.

CAVALARRO, Dani, **The Gothic Vision: Three Centuries of Horror, Terror and Fear**, London & New York, Continuum, 2002, 256 pages.

The Gothic Vision examines a broad range of tales of horror, terror, the uncanny and the supernatural, spanning the late eighteenth century to the present, and of related theoretical approaches to the realm of dark writing. Dani Cavallaro argues that such narratives are objects for historical analysis, due to their implication in specific ideologies, while also focusing on the recurrence over time of themes of physical and psychological disintegration, spectrality and monstrosity. Central to the book's argument is the proposition that fear is a ubiquitous phenomenon, capable of awakening consciousness even as it appears to paralyze it.

CHIALANT, Maria Teresa (ed.), **Incontrare i mostri. Variazione sul tema nella letteratura e cultura inglese e angloamericana**, Napoli, Edizioni Scientifiche Italiana, 2002, 276 pages.

Sommaire: Perche i mostri (Laura Di Michele) – The Postcolonial Jew: Trauma, Race and Nation (Jeffrey J. Cohen) – Mirabilia in un pamphlet Cinquecentesco A Thousand Notable Things of Sundry Sorts (1578 ca) di Thomas Lupton (Maria Concolato Palermo) – Speaking of Terror: Femininity, Monstrousness and Race in The Early Modern Culture (Maurizio Calbi) – Paternita monstruosa; trinita diabolica in Paradise Lost (Antonella Piazza) – I mostri della mente: ambigüe resenze nema ghost story del secondo ottocento (Maria Teresa Chialant) – Pater's Body

Shop: Homoeroticism and The Monstruous (Laurel Brake) – Artisti, anarchici e atavismo: il degenerato come mostro (Maurizio Ascari) – Doppi, automi, mostri: Il Golem dal romazo allo schermo (Massimo Fussillo) –American Monstruosities: from PT Barnum to Charles Fort (Franco Miganti) - "Nessun Iddio allarga quei confini" : la metamorfosi e il cinema fantascientifico contemporaneo (Franco Polla) – The Female Body in The Male World: The Repertoire of Monstruosity in Contemporary Cinematic Horror (Diane Panterroto) – Mostri di Hiroshima: la favola dei 25 hibakusha (Carlo Pagetti) – The Ultimate Strip-Tease: genri(ri)velati in Will Slf Bull. A Farce (Nicoletta Valorani) – Era di giugno a Losanna Post Human (Angelo Trimarco) – Despite the Propaganda, There Are no Monster (Coral Ann Howell).

Info: Roger Bozzetto

CIFARELLI, Maria Rita et Roberto DEL POL (eds.), **Indiscrete presenze: forme dell'orrore soprannaturale in letteratura**, Alessandria, Edizioni dell'orso, (Confronti letterari, 3), 1993, 216 pages.

Quali sono i confini, i significati e le finalità della ricorrente presenza in letteratura di forme di orrore soprannaturale? Coniugando liberamente nell'ambito della stessa riflessione critica seggi centrati su opere e momenti letterari e saggi collegati alla ricerca antropologica e folkloristica, Indiscrete presenze mette in luce ascendenze, debiti e rimandi che caratterizzano il genere horror, offrendo allo stesso tempo un contributo alla delineazione delle sue componenti morfologiche e semiologiche.

CLEMENS, Valdine, **The Return of the Repressed: Gothic Horror from the Castle of Otranto to Alien**, New York, State University of New York Press, (Sunny Series in Psychoanalysis and Culture), 1999, 320 pages.

Exploring the psychological and political implications of Gothic fiction, Valdine Clemens focuses on some major works in the tradition: The Castle of Otranto, Frankenstein, Dr. Jekyll and Mr. Hyde, Dracula, The Shining, and Alien. She applies both psychoanalytic theory and sociohistorical contexts to offer a fresh approach to Gothic fiction, presenting new insights both about how such novels "work" and about their cultural concerns.

COLAVITO, Jason, **Knowing Fear : Science, Knowledge and the Development of the Horror Genre**, Jefferson (NC), McFarland, 2008, 464 pages.

Tracing the development of horror entertainment since the late 18th century, this study argues that scientific discovery, technological progress, and knowledge in general have played an unparalleled role in influencing the evolution of horror. Throughout its many subgenres (biological horror, cosmic horror and others) and formats (film, literature, comics), horror records humanity's uneasy relationship with its own ability to reason, understand, and learn.

COLAVITO, Jason (ed.), **« A Hideous Morbidity » : An Anthology of Horror Criticism from the Enlightenment to World War I**, Jefferson (NC), McFarland, 2008, xi, 372 pages.

This collection provides insight into the way classic horror texts were received, interpreted and discussed by the first generations to experience them, ideas that continue to define the way modern society views horror. Each reprinted article, review or critical essay is prefaced with an introduction and explanatory notes to frame the work in its historical context. The book also

includes an overview of horror criticism, publication timeline, and period photographs and illustrations. [Sommaire complet disponible sur le site de l'éditeur]

COLLAS, Sylviane, **Catalogue analytique des romans de terreur : 35 ans de frissons, 1954-1988**, Libourne, Pierre Caillens, 1988, 207 pages.

[Collections Angoisse, Paniques, Horizons de l'au-delà, Gore, Épouvante]

COLLECTIF, **Ridere di paura : orrore e umorismo nel fumetto, nel cinema e nella cultura popolare**, [Dylan Dog Horror Fest, 4], Milano, Bonelli, 1993, 64 pages.

COLLECTIF, **Monstres et monstruosités dans le monde ancien**, Cahiers Kubaba, no 9, Paris, Université de Paris Sorbonne Panthéon, 2007, 300 pages.

Qu'est-ce qu'un monstre ? Quelle est la marque de la monstruosité ? Quel lien existe-t-il entre la monstruosité et le monde des dieux ? La foule des monstres et des monstruosités est multiple et composite. Dans ce volume consacré au monde ancien, les auteurs mettent en évidence les multiples facettes de la monstruosité dans diverses civilisations : l'Égypte, la Mésopotamie, l'Anatolie hittite, les civilisations nordiques ou encore le Moyen Âge occidental sont interrogés sur le thème retenu.

COLLECTIF, **Histoires de monstres : à l'époque moderne et contemporaine**, Paris, Cahiers Kubaba, no 10, Paris, Université de Paris, Sorbonne Panthéon, 2007, 294 pages.

Cette étude rend compte de l'élaboration progressive d'une définition des monstres à l'époque moderne et contemporaine, chaque époque, chaque système générant sa propre définition. Aujourd'hui, on tend à éliminer toute référence à la monstruosité alors même que notre discours est extrêmement normatif. La société tend à ériger de nouvelles définitions de la monstruosité. Historiens, linguistes, spécialistes de la littérature mettent en commun la diversité de leurs points de vue.

COLTING, Fredrik, **The Horrific A-Z : An Alphabetical Collection of All Things Horror**, Borås (Suède), Nicotext, 2009, 80 pages.

CONRAD, Horst, **Die literarische Angst : das Schreckliche im Schauerroman und Detektivgeschichte**, Düsseldorf, Bertelsmann, 1974, 230 pages.

CONTRO, Gianmaria, **Il mercato del terrore: mostri e maestri dell'horror**, Milano, Feltrinelli, (Universale economica), 1998, 231 pages.

COOPER, L. Andrew, **Gothic Realities : The Impact of Horror Fiction on Modern Culture**, Jefferson (NC), McFarland, 2010, 248 pages.

Eighteenth-century critics believed Gothic fiction would inspire deviant sexuality, instill heretical beliefs, and encourage antisocial violence--this book puts these beliefs to the test. After examining the assumptions behind critics' fears, it considers nineteenth-century concerns about sexual deviance, showing how *Frankenstein*, *Dr. Jekyll and Mr. Hyde*, *Dorian Gray*, and other works helped construct homosexuality as a pathological, dangerous phenomenon. It then turns to television and film, particularly *Buffy the Vampire Slayer* and David DeCoteau's direct-to-video movies, to trace Gothicized sexuality's lasting impact. Moving to heretical beliefs, *Gothic Realities* surveys ghost stories from Dickens's *A Christmas Carol* to *Poltergeist*, articulating the relationships between fiction and the "real" supernatural. Finally, it considers connections between Gothic horror and real-world violence, especially the tragedies at Columbine and Virginia Tech.

COTTER, Robert Michael « Bobb », **The Great Monster Magazines**, Jefferson (NC), McFarland, 2008, 238 pages.

[sous-titré : A Critical Study of the Black and White Publications of the 1950s, 1960s and 1970s]
1. Monster Movie Madness 31_2. Creepy Monsters, Eerie Zombies, and Generally Undead No-Goodniks 69_3. Invasion of the Vampires, or Bat's Entertainment! 99_4. Conan the Franchise: Monsters, Muscles and Maidens 121_5. Thrilling Savage Adventure Tales: The Bloody Pulp 148_6. Crazy Kung Fu Apes Fight Space Wars; or, Jump on In, the Bandwagon's Fine 173_7. The New Breed: Illustrated Horror, Science Fiction and Fantasy 204_

CUMMISKEY, Gary, **The Changing Face of Horror: A Study of the Nineteenth Century French Fantastic Short Story**, New York, et al, Peter Lang, (The Age of Revolution and Romanticism, vol. 3), 1992, 170 pages.

D'AMMASSA, Don, **Encyclopedia of Fantasy and Horror Fiction**, New York, Facts on File, (Literary Movements), 2006, 448 pages.

DANIEL, Les, **Living in Fear: A History of Horror in The Mass Media**, New York, Da Capo Press, 1975, 248 pages. [Présence de l'horreur et de la peur dans la littérature, le cinéma, le théâtre et les magazines populaires]

DANIEL, Servane, Maëlle LEVACHER & Hélène PRIGENT (dir.), **La Littérature et ses monstres**, Nantes, Éditions Cécile Defaut, (Approches littéraires et artistiques), 2006, 256 pages.

De Montaigne à Bond, de Scarron à Molinier, de Buffon à Latriéramont; d'Athalie à Prétextat Tach, de Fantômas aux tueurs en série, de Barbe bleue aux monstres politiques; de la poésie moderne enregistrée aux chimères animales... Les monstres circulent en tout sens dans les méandres de notre culture, et contredisent les idées reçues glanées par Flaubert selon lesquelles " on n'en voit plus ". Comme Fantômas, l'homme aux " cent visages ", le monstre a de multiples facettes. En changeant d'époque, il change de corps, de verbe et d'actions. Il témoigne des évolutions sociales, politiques ou philosophiques de son temps. En littérature, comme dans le

domaine artistique en général, les monstres sont légion et servent ainsi de supports tout particuliers à l'expression des peurs et fantasmes propres aux différentes sociétés.

DAVENPORT-HINES, Richard, **Gothic: Four Hundred Years of Excess, Horror, Evil and Ruin**, London, Fourth Estate, 1998, 438 pages. [Art et littérature]

DAVIS, Richard (ed.), **The Encyclopedia of Horror**, Feltham, Hamlyn, 1987, 192 pages. [Album illustré. Référence]

DE SOUSA, Maria Leonor Machado, **O « horror » na literatura portuguesa**, Amadora, Instituto de cultura portuguesa, Secretario de estado de la cultura, 1979, 113 pages.

DE MULDER, Caroline Pierre SCHOENTJES (dirs.), **A la baïonnette ou au scalpel : comment l'horreur s'écrit**, Genève, Droz, (Romanica Gandensia), 2009, 199 pages.

DE TURRIS, Gianfranco (dir.), **Orrori di fine millenium : viaggio nella dimensione dell'orore, da H.P. Lovecraft a Stephen King, da X-Files a Millennium, da Alien a Dylan Dog**, Roma, Il torchio, (La bottega delle meraviglie, 9), 1998, 118 pages.

DOCHERTY, Brian (ed.), **American Horror Fiction: from Brockden Brown to Stephen King**, Basingstoke, Macmillan, (Insights), 1990, 200 pages.

DOMAILLE, Kate, **The Horror Genre : Classroom Resources**, Leighton Buzzard, Auteur, (Teacher's Guides and Classroom References), 2001, 40 pages.

DOUGLAS, Drake, **Horror !**, New York, MacMillan, 1966, 309 pages. [Ouvrage de vulgarisation, illustré. Littérature et cinéma]

FAY, Thomas, **The Philosophy of Horror**, Lexington (KY), University Press of Kentucky, 2010, vi, 259 pages.

Horror and the Idea of Everyday Life: On Skeptical Threats in Psycho and The Birds / Philip J. Nickel -- Through a Mirror, Darkly: Art-Horror as a Medium for Moral Reflection / Philip Tallon -- The Justification of Torture-Horror: Retribution and Sadism in Saw, Hostel, and The Devil's Rejects / Jeremy Morris -- Hobbes, Human Nature, and the Culture of American Violence in Truman Capote's In Cold Blood / Thomas Fahy -- Making Their Presence Known: TV's Ghost-Hunter Phenomenon in a "Post-" World / Jessica O'Hara -- The Vampire with a Soul: Angel and the Quest for Identity / Amy Kind -- Ideological Formations of the Nuclear Family in The Hills

Have Eyes / Lorena Russell -- Zombies of the World, Unite: Class Struggle and Alienation in Land of the Dead / John Lutz -- The Fall of the House of Ulmer: Europe vs. America in the Gothic Vision of The Black Cat / Paul A. Cantor -- From Domestic Nightmares to the Nightmare of History: Uncanny Eruptions of Violence in King's and Kubrick's Versions of The Shining / John Lutz -- "Hot with Rapture and Cold with Fear": Grotesque, Sublime, and Postmodern Transformations in Patrick Suskind's Perfume / Susann Cokal -- Shock Value: A Deleuzian Encounter with James Purdy's Narrow rooms / Robert F. Gross -- Making Monsters: The Philosophy of Reproduction in Mary Shelley's Frankenstein and the Universal Films Frankenstein and The Bride of Frankenstein / Ann C. Hall -- Kitsch and Camp and Things That Go Bump in the Night; or, Sontag and Adorno at the (Horror) Movies / David MacGregor Johnston.

FONI, Fabrizio, **Alla fiera dei mostri : racconti pulp, orrori e arcane fantasticherie nelle riviste italiane 1899-1932**, Larina, Tunue, (Lapilli, 10), 2007, xii, 334 pages. Préface de Luca Crovi et postface de Claudio Gallo. [Horreur et fantastique dans les revues italiennes]

FONSECA, Anhony J. & June Michele PULLIAM (eds.), **Hooked on Horror : A Guide to Reading Interests in Horror Fiction**, Englewood (Colorado), Libraries Unlimited, 1999, xxiii, 332 pages. [Ouvrage de référence. Bibliographie]. Réédité en 2002.

FONSECA, Anthony J. & June Michele PULLIAN, **Hooked on Horror 3 : A Guide to Reading Interests**, Englewood (CO), Libraries Unlimited, (Genreflecting Advisory Series), 2009, 424 pages.

FRAYLING, Christopher, **Nightmare; The Birth of Horror**, London, BBC Books, 1996, 224 pages.

Exploring the world of the macabre and gothic in Victorian fantasy, this book examines why and how the great horror myths originated, and their popular appeal in the 19th century. It also investigates the way in which they have taken on new meanings and dimensions in our culture.

FROST, Brian J., **The Essential Guide to Mummy Literature**, Lanham (MD), The Scarecrow Press, 2008, xiii, 233 pages.

In *The Essential Guide to Mummy Literature*, Brian J. Frost provides the first in-depth survey and bibliography of works of fiction featuring mummies. In this comprehensive volume, Frost traces the development of the mummy story, paying particular attention to works by Victorian authors and pulp fiction writers, as well as stories from the American pulp magazines. The annotated bibliography provides synopses of all the key works of fiction in the mummy canon, as well as others not so well known. Full publication details for each entry, with plot summaries of more than 500 works of fiction and abridged descriptions of 250 nonfiction books, are provided. Additionally, a filmography is included, along with listings of young adult novels, children's storybooks, and reference works for both adults and children.

GARBER, Eric & Lyn PALEO, **Uranian Worlds : A Guide to Alternative Sexuality in Science Fiction, Fantasy and Horror**, Boston, G. K. Hall, 1990, xxvi, 286 pages.

GEARY, Robert F., **The Supernatural in Gothic Fiction: Horror, Belief, and Literary Change**, Lewiston (NY), Edwin Mellen Press, 1992, ii, 151 pages.

GELDER, Ken (ed.), **The Horror Reader**, New York, Routledge, 2000, 432 pages.

Blood-sucking vampires, serial killers, ghosts and ghouls, monsters and freaks--horror provides us with a way of imagining and classifying our world. Through 29 essays, *The Horror Reader* explores the questions of what is evil and what is good; what is monstrous and what is "normal"; what can be seen and what should remain hidden. Covering classic gothic literature and spanning the history of horror in literature and film, it brings together essential writings on this most spectacular and controversial of genres. The range of topics is vast--from Edgar Allan Poe to *Frankenstein* to *The Texas Chainsaw Massacre*. --Contributors include Stephen D. Arata; Philip Brophy; Sue-Ellen Case; Terry Castle; Carol J. Clover; Joan Copjec; Barbara Creed; Teresa A. Goddu; Marie-Helene Huet; Graham Huggan; Leon Hunt; Tania Modleski; Jose Monleon; Franco Moretti; Paul O'Flinn; Fatimah Tobing Rony; Mary Russo; David Sanjek; Mark Seltzer; Elaine Showalter; Vivien Sobchack; Tzvetan Todorov; Gregory A. Waller; Patricia White; Jennifer Wicke; Elizabeth Young; Audrey Yue; and Slavoj Zizek.

GRAMANN, Heinz, **Die Ästhetisierung des Schreckens in der europäischen Musik des 20. Jahrhunderts**, Bonn, Verlag für Systematische Musikwissenschaft, 1984, 282 pages.

GRANT, Marcus, **Horror**, London, Heinemann Educational, 1974, iv, 92 pages.

GREIN, Birgit, **Terribly Effective: A Theory, Exemplary Study and Defense of Contemporary Horror**, Trier, WVT, Wissenschaftliches Verlag Trier, (Studien zur anglistischen Literatur und Sprachwissenschaft, 12), 2000, 181 pages.

Terribly Effective - this stands for two of the central themes of this study, which concentrates on examples of contemporary horror fiction by authors such as Stephen King and Dan Simmons, among others, as texts that are primarily intended to achieve a certain effect - to evoke terror or horror in their readers. By looking at literary theory and literary history as well as at other fields of research such as psychology, anthropology, comparative religion and reader-response theory, this study intends to come to a better understanding of terror and horror - what they are, and how they function. The analysis of exemplary contemporary horror novels is designed to illustrate the theoretical findings and to point out recurrent plot structures, ways of handling the supernatural, and narrative techniques. Ultimately, this study wants to make a convincing case for horror fiction, showing that horror literature fulfils an important function for its readers.

GRIXTI, Joseph, **Terrors of Uncertainty: The Cultural Contexts of Horror Fiction**, London, Routledge, 1989, xviii, 214 pages.

GRÜNENBERG, Christopher (ed.), **Gothic: Transmutations of Horror in Late Twentieth-Century Art**, Cambridge (MA), MIT Press, 1999, 224 pages. [Recueil d'articles et d'essais. Avec 125 illustrations, dont 55 en couleurs]

GUILLAUD, Lauric, **Le Retour des morts : imaginaire, science, verticalité**, Pertuis, Éditions Rouge profond, (Débords), 2010, 288 pages.

Vampires, spectres, morts-vivants, momies, monstres des temps perdus... Des tréfonds du monde et de la mémoire continuent de surgir des créatures qui viennent envahir notre espace mental. Leur éternelle renaissance semble accompagner les soubresauts de notre époque troublée. Pourquoi ce retour du refoulé ? D'où viennent ces silhouettes aussi inquiétantes que familières ? Pourquoi ne parvenons-nous pas à nous arracher aux jeux spatio-temporels du monde souterrain voués à une verticalité synonyme de menace, sinon d'anéantissement ? Trouver des réponses oblige à recomposer la généalogie de cette verticalité en revisitant les sous-sols de la peur des XIXe et XXe siècles. Il s'agit de voir comment le potentiel fabulateur de la paléontologie et de l'archéologie a renoué un dialogue avec les ombres, ranimant des divinités jusque-là assoupies. Loin de tuer le fantastique, la science moderne, en "verticalisant" l'imaginaire, en exhumant tous les morts de l'Histoire, a réveillé ou réinventé les Anciens, les Ancêtres, les Êtres des commencements mythiques. Les arts de l'imaginaire – la littérature ou le cinéma, surtout – sont l'écho permanent de cette révolution des esprits qui n'a pas réussi à disperser les ombres du gothique ni les angoisses du monde des profondeurs. Du retour de la momie aux horreurs des tréfonds, en passant par l'archéologie fantastique, la nécromancie, l'Atlantide, la *dinomania*, les morts-vivants, les voyages au centre de la terre, Lovecraft, Rosny Aîné, Stephen King, *Frankenstein*, *The Descent*, l'ouvrage invite à descendre au plus profond des secrets des mondes et de soi, à se pencher pour mieux glisser son regard dans les brèches aux monstres.

GÜNZENHÄUSER, Randi, **Horror at Home: Genre, Gender und das Gothic Sublime**, Essen, Verlag die Blaue Eule, (Arbeiten zur Amerikanistik, Bd.9), 1993, 313 pages.

HAINING, Peter, **Terror ! A History of Horror Illustrations from the Pulp Magazines**, London, Sphere Books, 1978, 176 pages.

HAINING, Peter, **A Pictorial History of Horror Stories: 200 Years of Spine-Chilling Illustrations from The Pulp Magazines**, London, Treasure, 1985, 176 pages.

HAINING, Peter, **Art of Horror Stories**, Booksales, 1986, 176 pages.

HALBERSTAM, Judith, **Skin Shows : Gothic Horror and the Technology of Monsters**, Durham, Duke University Press, 1995, x, 215 pages.

HORROR STUDIES



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Strange Botany in Werewolf of London : Robert Spadoni

'Evil against Evil': The Parabolic Structure and Thematics of William Friedkin's The Exorcist : Larrie Dudenhoeffer

Of Submarines and Sharks: Musical Settings of a Silent Menace : Linda Maria Koldau
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Dark Looks: An Interview With Valerie Steele : Catherine Spooner

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Lost in translation? Ghost music in recent Japanese Kaidan films and their Hollywood remakes : James Wierzbicki

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Time is wasting: con/sequence and s/pace in the Saw series : Steve Jones

The horror of inheritance: poisonous lineage in Bret Easton Ellis' Lunar Park : Joanne Watkiss

Make a copy, pass it on: The Ring Two and the Ghost of Verbinski : Brian Hu



In this academic work of film and literary criticism, Judith Halberstam examines the monster as cultural object. She discusses classic gothic texts such as *Frankenstein* and *Dracula*, and then looks at the impact of changing technology (horror movies with special effects) for depicting monsters. Her argument is that the gothic in its more lurid, unabashedly violent, and perverse forms may be more empowering to the reader/viewer than in its carefully articulated, understated, and sublimated forms.

HALLIE, Philip Paul, **Horror and the Paradox of Cruelty**, Middletown (Conn.), Center for the Advanced Studies, Wesleyan University, 1969, 32 pages.

HAMILTON, Sue L., **Masters of Horrors**, Edina (Minn.), ABDO Publishing, 2007, 32 pages.

Contents : Edgar Allan Poe, Mary Shelley , John William Polidori , H. P. Lovecraft , Bram Stoker , The Brothers Grimm , Stephen King , R.L. Stine , Dean Koontz , Clive Barker , Alfred Hitchcock [intro pour jeunes lecteurs]

HAND, Richard & Michael WILSON, **Grand Guignol : The French Theater of Horror**, Exeter, University of Exeter Press, (Exeter Performance Studies), 2002, xii, 276 pages.

The Theatre du Grand-Guignol in Paris (1897-1962) achieved a legendary reputation as the "Theatre of Horror", a venue displaying such explicit violence and blood-curdling terror that a resident doctor was employed to treat the numerous spectators who fainted each night. Indeed, the phrase "grand guignol" has entered the language to describe any display of sensational horror.

HAND, Richard & Michael WILSON, **London's Grand Guignol and the Theater of Horror**, Exeter, University of Exeter Press, (Exeter Performance Studies), 2007, 288 pages.

This work outlines the history of London's Grand Guignol in the context of the inter-war British theatre. It contains a representative selection of play scripts, a number of which were banned by the censor and so never reached the public stage in Britain; and includes the text of a previously unpublished play by Noel Coward.

HAND, Richard J., **Terror on the Air : Horror Radio in America, 1931-1952**, Jefferson (NC), McFarland, 2006, 184 pages. Préface de David Kogan.

Acknowledgments viii_ *Radio and the Power of Imagination: A Foreword by David Kogan*
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HANTKE, Steffen (ed.), **Horror**, dans *Paradoxa*, no 17, Washon Island (WA), 2002, 386 pages.

Au sommaire: Shudder As We Think: Reflections on Horror and/or Criticism (Steffen Hantke) – Bela Lugosi's Dead and I'm Not Feeling Too Good Either: The Politics and Aesthetics of Gothic Club Dancing (Tricia Henry Young) – Fear Unknowable: le Fanu's Contribution to the Literary Fantastic (Mark Wegley) – Domesticity as Horror: George A Romero's *Jack's Wife* (Tony Williams) – At the Hong Kong Hop: *Mr. Vampire* Spawns Bloodsucking Genre (Lise Odham Stokes & Michael Hoover) – Haitian Voodoo as a Postcolonial Symptom (Ken Gelder) – Are We Not Men ? The Horror of Eugenics in *The Island of Dr. Moreau* (David Kirby) – Biohorror/Biotech (Eugene Thacker) – There Are No Limits: Splatterpunk, Clive Barker, and the Body *in-extremis* (Jay Mc Roy) – A Manifesto for Werewolves: What the Cyborgs didn't Tell Us (Chantal Bourgault) – Meeting Monsters, Loving Men: Abjection and Community in Peter Straub's *Ghost Story* and Stephen King *The Breathing Method* (Kate Sullivan) – Writing About *Writing* (Sylvia Kelso) – Judith Hawkes's *Julian's House* and the Possibilities of the Postmodern Ghost Story (Susan Poznar) – Re-vamping the Gothic: Representations of the Gothic Heroine in Angela Carter's *Night at The Circus* (Rebecca Munford) – Guerilla Vamping: *Vampyros Lesbos*, the Becoming-Woman of Women and the Unravelling of the Male Gaze (David Annandale) – Narrative Mortality: The Fragmegrated Corpse of the Horror Anthology Film (David Scott Diffrient) + entrevues avec Kathe Koja (Steffen Hantke), Graham Joyce (Liz Williams) et Adam Simon (Steven Schneider) + 12 comptes rendus d'ouvrages portant sur diverses facettes de l'horreur en littérature et au cinéma.

HARTWIG, Helmut, **Die Grausamkeit der Bilder : Horror und Faszination in alten und neuen Medien**, Weiheim, Quadriga, 1986, 184 pages.

HELLER, Terry, **The Delights of Horror : An Aesthetics of the Tale of Terror**, Urbana, University of Illinois Press, 1987, xii, 218 pages.

HILL, Matts, **The Pleasures of Horror**, New York, Continuum, 2005, xiii, 250 pages.

This exploration of horror fictions - literary, cinematic and televisual - looks at the emotions they engender in their audiences. The text is divided into three sections. The first examines how horror is valued and devalued in different cultural fields; the second investigates the cultural politics of the contemporary horror film; while the final part considers horror fandom in relation to its embodied practices (film festivals), its "reading formations" (commercial fan magazines and fanzines) and the role of special effects. The book combines a wide range of media and textual examples with highly detailed and closely focused exposition of theory.

HOLLAND-TOLL, Linda J., **As American as Mom, Baseball, and Apple Pie: Constructing Community in Contemporary American Horror Fiction**, Bowling Green (OH), Bowling Green State University Popular Press, 2001, vii, 297 pages.

HOWLETT, Mike, **The Weird World of Eerie Publications : Comic Gore that Warped Millions of Young Minds**, Port Townsend (WA), Feral House, 2010, xxv, 310 pages. Intro : Stephen R. Bissette.

Eerie Publications' horror magazines brought blood and bad taste to America's newsstands from 1965 through 1975. Ultra-gory covers and bottom-of-the-barrel production values lent an air of danger to every issue, daring you to look at (and purchase) them. *The Weird of World of Eerie Publications* introduces the reader to Myron Fass, the gun-toting megalomaniac publisher who, with tyranny and glee, made a career of fishing pocketbook change from young readers with the most insidious sort of exploitation. You'll also meet Carl Burgos, who, as editor of Eerie Publications, ground his axe against the entire comics industry. Slumming comic art greats and unknown hacks were both employed by Eerie to plagiarize the more inspired work of pre-Code comic art of the 1950s. Somehow these lowbrow abominations influenced a generation of artists who proudly blame career choices (and mental problems) on Eerie Publications. One of them, Stephen R. Bissette (*Swamp Thing, Taboo, Tyrant*), provides the introduction for this volume.

HUBERT, Karen M., **Teaching and Writing Popular Fiction : Horror, Adventure, Mystery and Romance in the American Classroom**, New York, Teachers and Writers Collaborative, 1976, 235 pages.

IBRAHIM, Annie (dir.), **Qu'est-ce qu'un monstre ?**, Paris, Presses Universitaires de France, 2005, 127 pages.

De l'imaginaire du monstrueux aux monstruosités empiriques, l'interrogation philosophique sur le monstre s'applique tout à la fois aux paradigmes biologique, anthropologique, esthétique, éthique, politique. En effet, si le monstre concerne principalement le corps vivant, les métaphores de l'organisme l'entraînent dans d'autres domaines d'investigation où se manifestent à la fois la richesse heuristique et les difficultés spéculatives qu'il suscite. Un large éventail dessine de multiples approches du concept de forme, dans l'espace ouvert entre l'extrême négation du monstre par un principe d'ordre normatif et son extrême affirmation par une pensée inquiète, capable de rapporter sa propre forme et l'exercice de sa force à un écart inédit.

JAFFERY, Sheldon, **Horror and Unpleasantries : A Bibliographical History & Collector's Price Guide to Arkham House**, Bowling Green (Ohio), Bowling Green State University Popular Press, 1982, 142 pages.

JAFFERY, Sheldon, **The Arkham House Companion : Fifty Years of Arkham House**, Mercer Island (WA), Starmont House, 1989, xv, 189 pages. [A Bibliographical History and Collector's Price Guide to Arkham House and Mycroft & Moran, including the revised and expanded *Horrors and Unpleasantries*]

JANCOVICH, Mark, **American Horror from 1951 to the Present**, Staffordshire (UK), Keele University Press, (BAAS Pamphlet / British Association for American Studies ; 28), 1994, 48 pages.

JOHANSSON, Annika, **Världar av ljus, världa av mörker: fantasy & skräcklitteratur**, Lund, Biblioteksjänst, 2000, 335 pages.

[Étude suédoise sur la littérature fantastique, de fantasy et d'horreur]

JONES, Darryl, **Horror; A Thematic History in Fiction and Film**, New York, Bloomsbury USA, 2002, 224 pages.

Horror has an established tradition in both fiction and film. From books such as *Frankenstein* and *Dracula* to films such as *Seven* and *The Blair Witch Project*, the genre holds an irresistible appeal for modern audiences. But why? Is horror an anti-establishment force and an argument for social revolution? Is it a liberating expose of human nature and a peek at the dark side of the unconscious? Or is it pure evil, solely designed to corrupt and deprave? Starting from such questions about the nature of horror, this book offers an accessible history of the genre. Using examples from key Gothic texts of the Romantic period, as well as more recent popular novels and films, it approaches its subject thematically. It includes chapters on horror, religion and identity; "mad science," vampires and the undead; madness and psycho-killers; forbidden knowledge and books; narratives of invasion and pestilence; Satanism and demonic possession; ghosts and the ghost-story; and body-horror and metamorphoses.

JONES, Kenneth Robert, **The Shudder Pulp (A History of the Weird Menace Magazines of the 1930's)**, West Linn (OR), Fax Collector's Editions, 1975, 240 pages.

JONES, E. Michael, **Monsters from the Id: The Rise of Horror in Film and Fiction**, Dallas (TX), Spence, 2000, 336 pages.

JONES, E. Michael, **Horror: A Biography**, Dallas (TX), Spence Pub., 2002, 312 pages. [Littérature et cinéma]

JONES, Stephen, **Clive Barker's A-Z Horror**, London & New York, Harper Paperbacks, 1998, 256 pages.

This splashy, high-concept book with glossy pages (designed to accompany a BBC-TV series) is not so much an encyclopedia, as a color scrapbook of Clive Barker's horror obsessions. After an introduction in which Barker examines such questions as "What is horror?" and "Why does it fascinate us?," the book takes the form of 26 heavily illustrated historical essays about assorted topics in the genre--one for each letter of the alphabet (e.g., "B is for Beelzebub"). The pictures include numerous paintings and drawings by Barker, stills from movies, movie posters, author/director bio inserts, and photographs of all types. A partial list of the topics covered: serial killers, H. P. Lovecraft, Dennis Wheatley, John Carpenter, H. R. Giger, Grand Guignol, makeup, killer clowns, killer kids, body horror, Japanese monsters, Barbara Steele, Shirley Jackson, fairy tales, and sculptor Franz Messerschmidt. A fun toy for horror buffs!

JONES, Stephen & Kim NEWMAN (eds.), **Horror: The Hundred Best Books**, New York, Carroll & Graf, 1998, 256 pages. [Une bonne occasion pour

comprendre quelles œuvres se méritent l'étiquette "horror" chez les critiques anglo-saxons]

JONES, Stephen & Kim NEWMAN (eds.), **Horror : Another 100 Best Books**, New York, Carroll & Graf Publishers, 2005, xx, 456 pages. Préface de Peter Straub.

JOSHI, S. T., **The Modern Weird Tale: A Critique of Horror Fiction**, Jefferson (N.C.), McFarland, 2001, 312 pages.

[Analyse l'œuvre d'auteurs comme Stephen King, Anne Rice, Shirley Jackson, Ramsey Campbell et al]

JOSHI, S. T., (ed.), **Icons of Horror and the Supernatural : An Encyclopedia of Our Worst Nightmares**, Westport (Conn.), Greenwood Press, 2007, 2 vol.

JOSHI, S. T., **Classic and Contemporaries : Some Notes on Horror Fiction**, New York, Hippocampus Press, 2009, 291 pages.

In this generous sampling of the reviews that Joshi has written in nearly thirty years as a critic, we find trenchant analyses of writers ranging from Arthur Machen, E. F. Benson, and Shirley Jackson to Peter Straub, Thomas Ligotti, Norman Partridge, and David J. Schow. Joshi also addresses such significant themes in horror fiction as the subgenre of dark suspense, the haunted house, Arkham House and its legacy, and the work of the small press. Of particular note is a lengthy section devoted to H. P. Lovecraft, including studies of an array of Cthulhu Mythos writings and detailed examinations of recent Lovecraft scholarship

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Covering a range from supernatural fiction to dark fantasy to graphic horror, these 25 interviewees discuss the creative challenges, expectations and conventions of the horror genre. These authors, directors and actors working in the horror genre include Clive Barker, Neil Gaiman, James Herbert, Joe Hill, Steve Niles, Sarah Pinborough, John Carpenter, Mick Garris, Stuart Gordon, Rob Zombie, Christa Campbell, Zach Galligan, Betsy Palmer and Ron Perlman.

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This book argues that Gothicism is the basic modality in which Anglican Ireland found expression, and traces the themes and modes of Gothic writing in political tracts, philosophical pamphlets, graveyard poetry, aesthetic treatises, and Gothic novels. In linking these diffuse modes of writing through their common recourse to a Gothic language, this book produces a psycho-history of the Anglican mind.

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Writers Workshop of Horror focuses solely on honing the craft of writing. It includes solid advice, from professionals of every publishing level, on how to improve one's writing skills. The volume edited by Michael Knost includes contributions by a dream-team of nationally known

authors and storytellers, many Bram Stoker Award winners. Contributors to this work include: Clive Barker, Joe R. Lansdale, F. Paul Wilson, Ramsey Campbell, Thomas F. Monteleone, Deborah LeBlanc, Gary A. Braunbeck, Brian Keene, Elizabeth Massie, Tom Piccirilli, Jonathan Maberry, Tim Waggoner, Mort Castle, G. Cameron Fuller, Rick Hautala, Scott Nicholson, Michael A. Arnzen, J.F. Gonzalez, Michael Laimo, Lucy A. Snyder, Jeff Strand, Lisa Morton, Jack Haringa, Gary Frank, Jason Sizemore, Robert N. Lee, Tim Deal, Brian Yount, Brian J. Hatcher, and others

KRISTEVA, Julia, **Pouvoirs de l'horreur: essai sur l'abjection**, Paris, Éditions du Seuil, (Tel Quel), 1980, 247 pages.

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Toutes les cultures ont tenté d'exorciser à travers mythes et croyances, contes et légendes, leurs peurs des cataclysmes naturels, de la mort, de la maladie mais aussi de l'autre, de l'étranger. Elles ont inventé des monstres tapis dans les profondeurs des mers, dans les entrailles de la terre ou aux confins des frontières connues. Des géants, des nains, des ogresses, des peuples assoiffés de sang grouillent ainsi dans l'ombre, en compagnie d'un bestiaire terrifiant. Les hommes rivalisent d'imagination lorsqu'il s'agit de figurer le merveilleux ou le monstrueux. Leurs représentations originales laissent alors entrevoir quelles sont les racines de l'imaginaire, comment et à partir de quels événements historiques, sociaux, culturels, il s'est construit. Et l'on devine ainsi que les monstres sont les doubles des hommes... Monstres chinois, indiens, aztèques ou ! nuits, une iconographie insolite puisée dans toutes les cultures, propose un étonnant voyage dans l'espace et le temps jusqu'à l'origine même des peurs ancestrales.

LANDI, Sabatini & Giorgio PLACEREANI (eds.), **L'horror: da Mary Shelley a Stephen King**, Pordenone, Cinemazero, 1998, v, 178 pages. [Actes de colloque thématique. Traite de la littérature et du cinéma]

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1. Le refus de la génération

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Fables du monstre. Pour nourrir l'imaginaire de l'autre : Vincent Bruyère

Bruce Chatwin. Les terræ incognitæ de la monstruosité : Simon Harel

Il y a des monstres parmi nous. Énonciation de la monstruosité dans Génocidé de Révérien

Rurangwa : Catalina Sagarra

2. Les projets monstrueux

Paradoxes du monstre en régime zolien. Le criminel, le magistrat et l'écrivain : Sophie Ménard

Ce monstre sureuropéen, l'Amérique du Nord. Jean-Paul Sartre, les États-Unis et la Guerre froide : Yan Hamel

Noé de Jean Giono. Une poétique du monstrueux : Denis Labouret

Proximité temporelle et évocation de l'horreur. Tendances : actuelles dans le roman policier

français : Pierre Verdaguer

Deuxième partie • Le corps monstrueux

1. Le monstre quotidien

Petite sémiotique du monstre. Avec notamment des monstres d'Hergé, de Magritte et de Matthieu Ricard : Louis Hébert

« Monstres en soutane » et autres figures du monstre moral en France avant 1914 : Marc Angenot
Le bestiaire des Mystères de Paris. Bêtes féroces, terreur littéraire, romantisme social :
Paul Choinière

L'esthétique du monstrueux dans *Le Libraire* (1960) de Gérard Bessette : Steven Urquhart

La Merteuil et ses doubles. L'hiver de beauté, la prolifération d'un monstre : Sandrina Joseph

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[Étude des auteurs suivants: Edgar Allan Poe, Ambrose Bierce, H. P. Lovecraft, Robert Bloch, Shirley Jackson, Rod Serling, Dean Koontz, R. L. Stine, Anne Rice, Stephen King]

MAGISTRALE, Tony & Michael MORRISON A. (eds.), **A Dark Night's Dreaming: Contemporary American Horror Fiction**, Columbia, University of South Carolina Press, 1996, 141 pages.

The cultural and literary significance lurking behind the madmen, monsters, and gore . Since the

publication in the early 1970s of William Peter Blatty's *The Exorcist*, Ira Levin's *Rosemary's Baby*, and Stephen King's *Carrie*, the American gothic novel has become a staple of popular fiction. Yet, with the exception of King, scant critical attention has been given to those writing in the genre. In this survey of American horror fiction since 1970, a host of well-known literature, film, and popular culture critics join forces to offer a comprehensive introduction to the themes, preoccupations, and major works of the writers who have created a contemporary American gothic aesthetic. *A Dark Night's Dreaming* defines the shape of horror fiction today, surveys recent developments in the field, and examines the lives and major works of six of the most important novelists currently writing in the field: Thomas Harris, Stephen King, Anne Rice, Peter Straub, William Peter Blatty, Whitley Strieber. Of particular interest, a final chapter analyzes the complex relationship between horror fiction and its adaptation to film.

[Études littéraires sur les œuvres de W. P. Blatty, Thomas Harris, Stephen King, Anne Rice, Peter Straub et Whitley Strieber]

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Vom Werk Elfriede Jelineks bis zur Bühnenshow von Heavy-Metal-Musikerinnen zeigt sie, wie mit der Monsterheldin zugleich neue Fantasien des Monströsen zum Ausdruck weiblicher ›agency‹ werden. Die neuen Monsterheldinnen stellen Gender-Zuschreibungen in Frage, denn sie können hässlich und verheißungsvoll sein, gepanzert und unbewaffnet, aggressiv und immer auch subjektbildend.

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Il libro è un saggio sugli scrittori horror italiani dell'ultimo decennio. Capitoli d'ordine generale, esplicativi sui movimenti ispiratori dell'horror made in Italy (l'Hard Boiled, lo Splatter...) si alternano a capitoli dedicati a singole figure di scrittori italiani che a tali movimenti si richiamano più o meno esplicitamente. Un lungo capitolo è dedicato alla figura di Alda Teodorani, scrittrice centrale nella storia del genere in Italia, e alla sua opera nel corso degli anni. Altri capitoli, in fine, trattano i precursori (come Gianfranco Manfredi) o coloro che hanno sfiorato l'horror nel corso di onorate carriere editoriali (es: Lucarelli, Baldini, Brizzi...). Il saggio è rivolto al lettore appassionato del genere e agli studiosi di letteratura.

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Ashton Smith, Robert E. Howard, Frank Belknap Long, Seabury Quinn, Hannes Bok, August
Derleth, Fritz Leiber, Ray Bradbury, Robert Bloch, and many others. Each writer has their own
section in the book, complete with a custom drawing by artist Alex McVey. The sections contain
letters, essays, and memories, with color and black-and-white photographs. This is an important
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Here is the guide you've been waiting for. The definitive Delirium Books bibliography and price guide is complete. Yet it is more than a price guide; much more. Two longtime collector's collaborate on this volume that all small press collectors will cherish. Their combined knowledge and experience of over 50 years collecting books is evident. For Delirium Books fans as well as collectors, this is it. The History of Delirium Books, Shane Ryan Staley: The Man Behind Delirium, The Value of Collecting Delirium Books, a bibliography and price guide, quick lists, and a peek at the Top 7 Delirium Book Collectors in the World are some of the gems found here. Included quick lists are designed for the collector and reader. They'll help you find specific information. For example, all the cover art by Mike Bohatch, a list of all the books in the Exclusives Series, or all books authored by Greg F. Gifune can be easily discovered.

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Highlighting Gothic elements in mainstream Spanish fiction from the nineteenth century until the present day, Lee Six challenges the view that Spanish writers rejected what the Gothic had to offer. Through close study of texts by Benito Pérez Galdós, Emilia Pardo Bazán, Miguel de Unamuno, Camilo José Cela, Adelaida García Morales, Espido Freire, and Javier García Sánchez, Lee Six traces the evolution of three staples of the Gothic: the heroine imprisoned on grounds of madness, the doubled or split character, and the use of violent, gory description.

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Includes over 100 reproductions of rare ad art, as well as vintage books, toys and magazines from the era, with four pages of glorious, garish color.

STUPRICH, Michael (ed.), **Horror**, San Diego, Greenhaven Press, (The Greenhaven Press Companion to Literary Movements and Genres), 2001, 128 pages. [Guide pédagogique qui introduit le fantastique, le gothique et l'horreur]

The introduction places the genre in its historical and literary context, and is invaluable as a touchstone for the essays that follow. The selections are by a wide range of writers and scholars, such as H. P. Lovecraft, Stephen King, and Joyce Carol Oates. Themes such as the anatomy of fear, the elements of gothic, and the physical and psychological components of horror are explored fully. Biographical information on each contributing writer is given at the beginning of each essay. Topics include "Some Defining Elements of Horror," "Five Characteristics of Postmodern Horror," "Analyzing Dracula's Enduring Popularity," and "Poe and the Gothic."

SUTTON, David, **On The Fringe for Thirty Years: A History of Horror in The British Small Press**, Birmingham, Shadow Publishing, 2000, 40 pages. Introduction par Stan Nicholls.

SULLIVAN, Jack (ed.), **The Penguin Illustrated Encyclopedia of Horror and The Supernatural**, New York, Viking Penguin, 1986, 482 pages. Introduction par Jacques Barzun. [Dictionnaire illustré, grand format, illustré].

SZPIRGLAS, Jeff, **Fear this Book : Your Guide to Fright, Horror, & Things that Go Bump in the Night**, Toronto, Maple Tree Press, 2006, 66 pages. Illustrations de Ramon Pérez. [pour jeunes lecteurs]

TROMBETTA, Jim, **The Horror ! The Horror ! Comic Books the Gouvernement Didn't Want You to Read**, New York, Abrams Comic Art, 2010, 304 pages.

The Horror! The Horror! uncovers a rare treasury of some of the most important and neglected stories in American literature—the pre-Code horror comics of the 1950s. These outrageous comic book images, censored by Congress in an infamous televised U.S. Senate subcommittee investigating juvenile delinquency in 1954, have rarely been seen since they were first published—and are revealed once again in all of their eye-popping glory. Jim Trombetta, in his commentary and informative text, provides a detailed history and context for these stories and their creators, spinning a tale of horror and government censorship as scary as the stories themselves._

TROPP, Martin, **Images of Fear: How Horror Stories Helped Shape Modern Culture, 1818-1918**, Jefferson (N.C.), McFarland, 1991, xv, 235 pages.

By looking at such varied subjects as Victorian architecture, urban crime, women's rights, and the impact of new technology, we can come to understand the peculiar relationship between horror in literature and the horror of daily life. World War I made it clear that the images of horror in popular fiction had not been an escape from the world around us, but a way of seeing deeper into it, as well as revealing the shape of things to come.

TWITCHELL, James B., **Dreadful Pleasures: An Anatomy of Modern Horror**, New York, Oxford University Press, 1985, 353 pages.

TYMN, Marshall B., **Horror Literature: A Core Collection and Reference Guide**, New York, Bowker, 1981, xviii, 559 pages. [Ouvrage de référence. Guide de lecture bibliographique]

URSINI, James, **More Things that are Dreamt of : Masterpieces of Supernatural Horror from Mary Shelley to Stephen King in Literature and Film**, New York, Limelight Editions, 1994, 226 pages. Préface de William Blatty.

VAN BELKOM, Edo, **Northern Dreamers : Interviews with famous Science Fiction, Fantasy and Horror Writers**, Kingston (Ont.), Quarry Press, 1998, 255 pages.

VAN BELKOM, Edo, **Writing Horror**, North Vancouver (BC), Self-Counsel Press, (Self-Counsel Writing), 2000, 232 pages.

VOLLER, Jack G., **The Supernatural Sublime : The Metaphysics of Terror in Anglo-American Romanticism**, DeKalb. Northern Illinois University Press, 1994, xi, 271 pages.

WALLACE, Amy, Scott BRADLEY & Del HOWISON, **The Book of Lists : Horror**, New York, Harper, 2008, 432 pages. Introduction par Gahan Wilson.

WARNER, Matthew, **Horror isn't a 4-Letter Word : Essays on Writing & Appreciating the Genre**, Hyattsville (MD), Guide Dog Books, 2008, 170 pages.

"Horror isn't just a genre of stories but an outlook on life," Matthew Warner writes in his foreword to *Horror Isn't a 4-Letter Word: Essays on Writing & Appreciating the Genre*. In this collection of articles published between 2002 and 2007, the author of *The Organ Donor*, *Death Sentences: Tales of Punishment & Revenge*, and *Eyes Everywhere* challenges us to look beyond the stereotypes associated with a much-maligned type of fiction. Horror empowers us to cope with our fears by teaching us about them, he says, either overtly or through symbolism. It's not just about blood and guts.

WEINBERG, Robert, **Horror of the 20th Century: An Illustrated History**, New York, Rizzoli International, 2000, 256 pages. [Ouvrage de vulgarisation: histoire de la littérature et du film d'horreur, avec plus de 450 illustrations]

WESTFAHL Gary & George SLUSSER (eds.), **Nursery Realms : Children in the Worlds of Science Fiction, Fantasy and Horror**, Athens (GA), University of Georgia Press, 1999, xiii, 223 pages.

WIATER, Stanley, **Dark Dreamers: Conversations with The Masters of Horror**, New York, Avon Books, 1990, x, 227 pages.

WILLIAMSON, J. N. (ed.), **How to Write Tales of Horror, Fantasy & Science Fiction**, Cincinnati (Ohio), Writer's Digest Books, 1987, 242 pages.

WINTER, Douglas E. (ed.), **Shadowings: The Reader's Guide to Horror Fiction, 1981-82**, Mercer Island (Wash.), Starmont House, (Starmont Studies in Literary Criticism, no 1), 1982, xi, 148 pages.

WINTER, Douglas E. (ed.), **Faces of Fear: Encounters with the Creators of Modern Horror**, London, Pan Books, 1990, 334 pages.

WISKER, Gina, **Horror Fiction : An Introduction**, New York, Continuum, 2005, 295 pages.

[William Peter Blatty, Ira Levine, Bram Stoker, Shirley Jackson, Angela Carter, Mary Shelley, Stephen King, Anne Rice, Washington Irving]

WOLFE, Leonard, **Horror: A Connoisseur's Guide to Literature and Film**, New York & Oxford, Facts on File, 1989, 262 pages. [Dictionnaire illustré, grand format qui présente toutes les facettes du fantastique]

WOOD, Rocky (writer) & Glenn CHADBOURNE (illustrator), **Horror : Great Stories of Fear and their Creators**, Jefferson (NC), McFarland, 2010, vii, 184 pages.

That notorious evening at Villa Diodati when Lord Byron challenged his contemporaries to write a ghost story, his summons brought forth a mad doctor intent on reanimation and a vampire drunk with bloodlust. The night modern horror was born was notoriously dark and stormy, as were the lives of those who wrote the most fearsome--yet beloved--tales in literature, for those so gifted were also cursed. *Horrors*, a graphic novel, reveals in gruesome detail how Mary Wollstonecraft, Bram Stoker, Edgar Allan Poe and other masters of the genre were haunted by their monstrous creations.

ZAMBRANO, A. L., **Horror: Film and Literature**, New York, Gordon Press, 1975, 2 volumes, 600 pages.

ZELLE, Carsten, **Angenehmes Grauen : literaturhistorische Beiträge zur Aesthetik des Schrecklichen im achtzehnten Jahrhundert**, Hamburg, F. Meiner, 1987, xxvi, 465 pages.

Note: pour ce qui est de la littérature, il existe de nombreuses études sur les maîtres de l'horreur: Bram Stoker (**voir documents internets**) Stephen King (**voir nos deux documents internet**) Clive Barker, Ramsey Campbell, H. P. Lovecraft, Edgar Allan Poe, Graham Masterton, Dean Koontz, et al. Il en est de même pour les réalisateurs (**voir notre document consacré au cinéma cinéma**) notamment ceux qui sont particulièrement associés à l'horreur: Dario Argento, Mario Bava, Luigi Cozzi, Terence Fisher, Lucio Fulci, Roger Corman, David Cronenberg, Gordon Herschell Lewis, Tobe Hooper et quelques autres.

Document complémentaire :

LE FILM D'HORREUR / HORROR FILM
Maginalia hors série no 15

Disponible sur les sites suivants :

<http://www.cerli.org/bibliographie.html>

<http://www.scribd.com/documents>

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