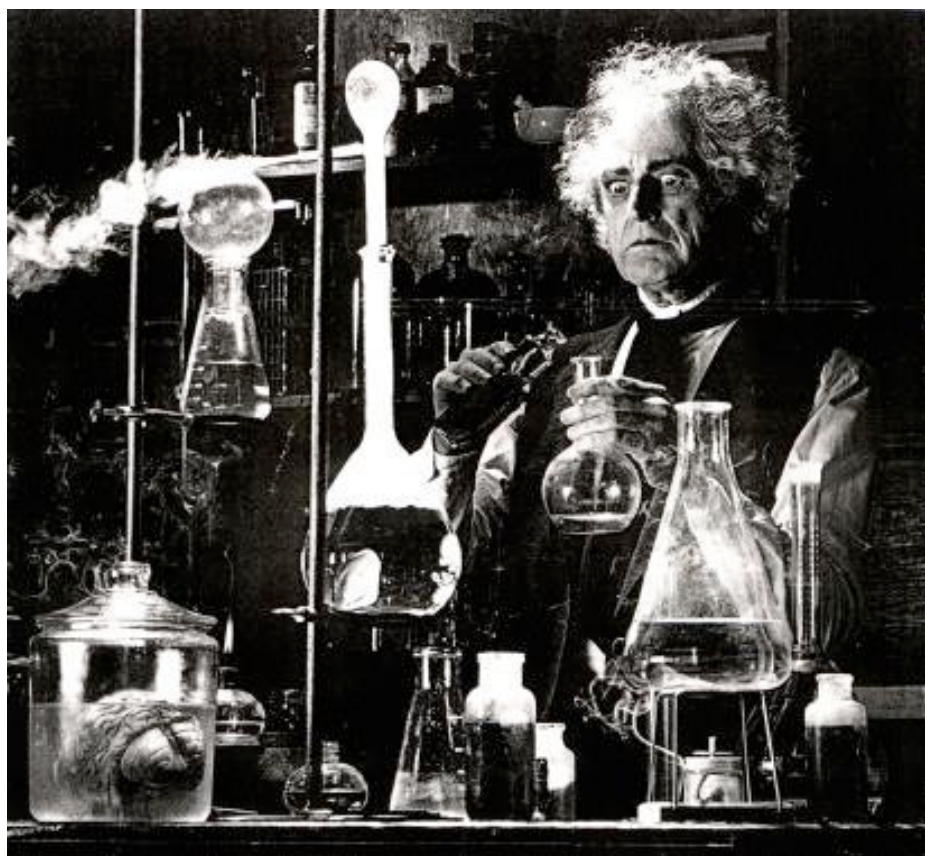


MARGINALIA

Bulletin bibliographique des études sur les littératures et le film populaires n° 76

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



Mars 2013

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GÉNÉRALITÉS

Rappel : la rubrique intitulée « Généralités » présente des ouvrages dans lesquels on mélange les genres, les inclassables, les études sur le roman et le film d'aventures, l'humour et le comique, la culture populaire en général, ainsi que certaines « curiosités » éditoriales...

LITTÉRATURE

ANTONUTTI, Isabelle, **Cino del Duca : de Tarzan à Nous deux : itinéraire d'un patron de presse**, Rennes, Presses Universitaires de Rennes, 2013, 222 pages. Préface de Jean-Yves Mollier.

Créateur de Nous Deux, Télé Poche, producteur de Touchez pas au grisbi et de L'Avventura, éditeur des Rois maudits, Cino del Duca (1899-1967) a construit un empire médiatique populaire. Au moment de son décès, en 1967, il pilotait le quatrième groupe de presse français. Mais comment ce vendeur de comics est-il devenu un magnat de la presse ?

Personnage oublié de l'histoire, il demeure un cas exceptionnel en France car il est un des premiers entrepreneurs culturels à développer une infrastructure verticale de cette ampleur. Cette biographie retrace un destin original et elle montre selon quels processus un personnage de bande dessinée devient un héros planétaire.

BERGER, Jason, **Antebellum at Sea : Maritime Fantasies in Nineteenth-Century America**, Minneapolis, University of Minnesota Press, 2012, x, 338 pages.

Focusing on the work of James Fenimore Cooper and Herman Melville, Berger enhances our understanding of how the nineteenth century negotiated its own tenuous progress by portraying how a wide range of maritime stories lays bare disturbing experiences of the new.

BLANCHARD, Anne, Francis MIZIO & Jean-Bernard POUY, **L'Encyclopédie des héros, icônes et autres demi-dieux**, Paris, Gallimard Jeunesse, 2012, 119 pages.

Avec : Gilgamesh, Vénus, Ulysse, Hercule, Antigone, le roi Arthur, fée Mélusine, Robin des Bois, Sinbad le marin, Don Quichotte, d'Artagnan, Zorro, Robinson Crusoé, Blanche Neige, Peter Pan, Superman, Tarzan, Sherlock Holmes, James Bond, Le Père Noël, Bilbo le

hobbit - La communauté du Seigneur des Anneaux, Tintin, Harry Potter, Luke Skywalker et Leia, Lieutenant Ripley.

CARRERA, Mauricio, **Un rayo en la obscuridad : Jack London en Mexico**, Mexico, Ficticia, 2012, 94 pages.

CHURCHWELL, Sarah & Thomas Ruys SMITH (eds.), **Must Read : Rediscovering American Bestsellers from Charlotte Temple to The Da Vinci Code**, New York, Continuum, 2012, vi, 373 pages.

Introduction / Sarah Churchwell and Thomas Ruys Smith -- Missing numbers: the partial history of the bestseller / Sarah Garland -- The history of Charlotte Temple as an American bestseller / Gideon Mailer -- "Like beads strung together": E.D.E.N. Southworth and the aesthetics of popular serial fiction / Rachel Ihara -- Then Nights in a Bar-Room and the visual culture of temperance / William Gleason -- "The Man Without a Country": Treason, expansionism, and the history of a "bestselling" short story / Hsuan L. Hsu -- Exhilaration and enlightenment in the biblical bestseller: Lew Wallace's Ben-Hur, A tale of Christ / James Russell -- "Absolutely punk": Queer economies of desire in Tarzan of the Apes / J. Michell Coghlan -- Ornamentalism: desire, disavowal, and displacement in E.M. Hull's The Sheik / Sarah Garland -- Small change? Emily Post's Etiquette (1922-2012) / Grace Lees-Maffei -- Blockbuster feminism: Peyton Place and the uses of scandal / Ardis Cameron -- Crimes and bestsellers: Mario Puzo's path to The Godfather / Evan Brier -- Master of sentiment: the romances of Nicholas Sparks / Sarah Churchwell -- The Kite Runner's transnational allegory: anatomy of an Afghan-American bestseller / Georgiana Banita -- The fiction of history: The Da Vinci Code and the virtual public sphere / Stephen J. Mexal

FABER, Dominique, Marion MINUIT & Bruno TAKODJERAD (dir.), **Nous Deux présente la saga du roman-photo**, Paris, Jean-Claude Gawsewitch, (Beaux Livres), 2012, 240 pages.

La bible illustrée du roman-photo, des origines à nos jours. Véritable phénomène de société depuis son invention en Italie après la seconde guerre mondiale, le roman-photo fait le bonheur de centaines de milliers de lecteurs chaque semaine en France grâce au magazine Nous Deux. Souvent considéré comme un genre « mineur » voire « désuet », ce moyen d'expression unique qui mêle cinéma, bande dessinée et littérature est de plus en plus souvent utilisé par la publicité, les agences de

communication et même... la presse branchée. Découvrez la véritable histoire du roman-photo et son influence sur la société à travers l'aventure *Nous Deux*, le plus célèbre et le plus ancien magazine de romans-photos en France.

GRIFFIN, Scott Tracy, **Tarzan : the Centennial Celebration**, London, Titan Books, 2012, 320 pages.

Celebrating one hundred years of Tarzan, Titan Books presents the only official commemorative illustrated history of this worldwide phenomenon. To celebrate the Lord of the Jungle's 100th birthday, internationally-acclaimed Edgar Rice Burroughs expert Scott Tracy Griffin presents the ultimate review of a century of Tarzan. Lavishly illustrated and with fascinating insight into every element of Burroughs' extraordinary legacy - from his first writings to the latest stage musical - this is a visual treasure trove of classic comic strip, cover art, movie stills, and rare ephemera.

HEITMAN, Annegret, et al. (dir.), **PopAvant : Verhandlungen zwischen Populärkultur und Avantgarde in Dänemark**, München, Herbert Utz Verlag, 2012, 307 pages.

McLAUGHLAN, Robert, **Re-Imagining the « Dark Continent » in Fin-de-siècle Literature**, Edinburgh, Edinburgh University Press, (Edinburgh Critical Studies in Victorian Culture), 2012, viii, 237 pages.

PHEGLEY, Jennifer, John Cyril BARTON & Kristin N. HUSTON (eds.), **Transatlantic Sensations**, Farham, Ashgate, 2012, 278 pages.

Bringing together sensation writing and transatlantic studies, this collection makes a convincing case for the symbiotic relationship between literary works on both sides of the Atlantic. "Transatlantic Sensations" begins with the 'prehistories' of the genre, looking at the dialogue and debate generated by the publication of sentimental and gothic fiction by William Godwin, Susanna Rowson, and Charles Brockden Brown. Thus establishing a context for the treatment of works by Mary Elizabeth Braddon, Dion Boucicault, Wilkie Collins, George Lippard, Charles Reade, and George Thompson, the volume takes up a wide range of sensational topics including sexuality, slavery, criminal punishment, literary piracy, mesmerism, and the metaphors of foreign literary invasion and diseased reading.

SORIN, Gerald, **Howard Fast : Life and Literature in the Left Lane**, Bloomington, Indiana University Press, 2012, xi, 512 pages.

TILLMANN, Markus, **Populäre Musik und**

Pop-Literatur, Bielefeld, transcript Verlag, 2012, 313 pages.

WATTS, Cedric Thomas, **Conrad's « Heart of Darkness » : a Critical and Contextual Discussion**, Amsterdam, Rodopi, (Conrad Studies, 7), 2012, 153 pages.

ZUNSHINE, Lisa, **Getting Inside Your Head ; What Cognitive Science Can Tell Us about Popular Culture**, Baltimore, The Johns Hopkins University Press, 2012, xiii, 217 pages.

Getting Inside Your Head uses research in theory of mind to look at movies, musicals, novels, classic Chinese opera, stand-up comedy, mock-documentaries, photography, and reality television. It follows *Pride and Prejudice's* Mr. Darcy as he tries to conceal his anger, Tyler Durden as he lectures a stranger at gunpoint in *Fight Club*, and Ingrid Bergman as she fakes interest in horse races in *Notorious*.

CINÉMA & TÉLÉVISION

ANTHONY, Barry, **Chaplin's Music Hall : The Chaplin's and their Circle in the Limelight**, London, I. B. Tauris, 2012, ix, 224 pages.

BALSER, Erin, **Best Served Cold : The Unofficial Companion to Revenge**, Toronto. ECW Press, 2012, 200 pages.

A must-have for fans of the hit ABC drama *Revenge*, this guide delves into the fast-paced world of the character-driven series and sheds light on complicated plot twists and unanswered questions. Loyal viewers will love this intelligent and insightful companion to the show, which includes an analysis of main character Emily Thorne's master plan. The book explores themes and characters from the series as well as its soap opera, literary, and real-world inspirations.

BÉNOLIEL, Bernard & Jean-Baptiste THORET, **Road Movie, USA**, Paris, Hoëbeke, 2011, 239 pages.

BLOT, Aurélie, **50 ans de sitcoms américaines décryptées : De I Love Lucy à Desperate Housewives. La représentation de la famille dans les family sitcoms depuis les années 50**, Paris, L'Harmattan (Champs visuels), 2013, 526 pages.

BRION, Patrick, **Billy Wilder**, Paris, CNRS Éditions, 2012, 233 pages.

BRION, Patrick & Georges DI LALLO, **le Train fait son cinéma**, Riveneuve Éditions, 2012, 247 pages.

BURDEAU, Emmanuel (dir., et al.), **Quentin**

Tarantino : un cinéma déchaîné, Nantes, Capricci Éditions, 2013, 154 pages.

CHAUVEAU, Agnès & Yannick DEHÉE (dir.), **Séries cultes**, Aix-en-Provence, Rivages communication, (La télévision de notre enfance), 2012, 61 pages.

CHAUVEAU, Agnès & Yannick DEHÉE (dir.), **Nos saintes séries**, Aix-en-Provence, Rivages communication, (La télévision de notre enfance), 2012, 63 pages.

Ces deux livres reprennent chacun une partie du **Dictionnaire de la télévision française**, Nouveau Monde, 2007.

COLLARD, Christophe, **Artist on the Make : David Mamet's Work Across Media and Genres**, Nancy, Presses de l'Université de Nancy, 2012, 366 pages.

COLLECTIF : **Le Cinéma américain face à ses mythes : une foi incrédule**, dans **Cycnos**, vol. 28, no 12, décembre 2012.

Avant-propos

Christian Gutleben : Le cinéma américain et les mythes : une foi incrédule

I. Du western_ Karine Hildenbrand : Déconstruction des mythes et mythification du mal dans *No Country For Old Men* des frères Coen_- Jocelyn Dupont : Jesse James assassiné ou le crépuscule d'une idole_- Jacques Lefebvre : Le western crépusculaire : mise en perspective de trois films emblématiques_- Mathieu Lacoue-Labarthe : L'homme sans nom et Dirty Harry : de la mythification / démythification chez Clint Eastwood_- Mehdi Achouche : *Avatar*, ou la régénération du mythe de l'Amérique

II. De la machine hollywoodienne_ Christian Viviani : Mythification et transcendance : Image iconique et gros plan dans le cinéma hollywoodien classique_- Maryline Kautzmann : Hollywood la mythique ou le point de vue de ses vétérans dans *Don't Come Knocking*, *The Holiday* et *Man in the Chair*._ Yves Davo : 11 septembre 2001 : démythification hollywoodienne ou mythification du réel? *Just Like the Movies* et l'inquiétante étrangeté du déjà-vu._ Josée Dufour : L'adolescence américaine: mythe(s) et démythification(s)_ Gilles Menegaldo : Hollywood en question : réflexivité filmique, ironie et parodie dans *Hollywood Ending* (Woody Allen, 2002)et *Adaptation* (Spike Jonze, 2003)

III. De quelques figures exemplaires_ Sébastien Dauguet : Le cinéma de Tim Burton, une sortie hors du mythe_- Christel Taillibert : Hugo Cabret, la tentation du mythe_- Olivier Théveneau : BLEU de Chanel, le Mythe Improbable.

DAGNAUD, Monique & Kristian FEIGELSON

(dir.), **Bollywood, industrie des images**, Paris, Presses de la Sorbonne Nouvelle, (Théorème ,16), 2012, 207 pages.

DICALE, Bertrand, **Louis de Funès de A à Z**, Paris, Tana Éditions, 2012, 384 pages.

EHRENSTEIN, David, **Roman Polanski**, Paris, Cahiers du Cinéma, (Maîtres du cinéma), 2012, 102 pages.

EISENSTOCK, Alan, **Raiders ! The Story of the Greatest Fan Film Ever Made**, New York, Thomas Dunne Books, 320 pages.

Alan Eisenstock's *Raiders!* is the incredible true story of Eric Zala and Chris Strompolos, how they realized their impossible dream of remaking *Raiders of the Lost Ark*, and how their friendship survived all challenges, from the building of a six-foot round fiberglass boulder to the devastation of Hurricane Katrina.

ELUASTI, Maroin & Nordine ZEMRAK, **Les Séries de notre enfance**, Wambrechies, Pollux, 2012, 208 pages.

[*Inspecteur Gadget*, *Ulysse 31*, *Les Cités d'or*]

FELLOWES, Jessica & Matthew Sturgis, **The Chronicles of Downtown Abbey**, New York, St. Martin's Press, 2012, 314 pages.

FRANÇOIS-DENÈVE, Corinne (dir.), **Humour anglais**, dans **Humoresques**, no 36, automne 2012.

GARNER, James, **The Garner Files**, New York, Simon & Schuster, 2012, 304 pages.

GANTI, Tejaswini, **Bollywood : A Guidebook to Popular Hindi Cinema**, New York, Routledge, 2013, 264 pages.

GREGG, David (ed.), **Becoming Bold & Beautiful : 25 Years of Making the World's Most Popular Daytime Soap Opera**, Naperville (IL), Sourcebooks, 2012. 224 pages.

The Bold and the Beautiful is the world's most watched daily dramatic serial, seen by a daily viewing audience of over 35 million people in more than 100 countries worldwide. Take a rare and revealing look at what happens outside the camera frame as the cast and crew work to create episodes of the series, in studio in Los Angeles; stage 31 of CBS Television City, its home for 25 years; and in such beautiful locations as Paradise Cove in Malibu, California; Cabo San Lucas, Mexico' and Aspen, Colorado.

HODIN, Claude, **Murnau ou les aventures de la pureté**, Paris, L'Harmattan, (Champs visuels), 2012, 212 pages.

IAN, Nathan, **Ethan & Joel Cohen**, Paris, Cahiers du Cinéma, (Maîtres du cinéma), 2012,

102 pages.

JOHNSTON, Robert K. (ed.), **Don't Stop Believin' : Pop Culture and Religion from Ben Hur to Zombies**, Westminster, John Knox Press, 2012, 176 pages.

Elvis Presley. Andy Warhol. Nike. Stephen King. Ellen DeGeneres. Sim City. Facebook. These American pop culture icons are just a few examples of entries you will find in this fascinating guide to religion and popular culture. Arranged chronologically from 1950 to the present, this accessible work explores the theological themes in 101 well-established figures and trends from film, television, video games, music, sports, art, fashion, and literature.

KNIGHT, Ken, **The Midnight Grind : A Tribute to « Exploitation » Films of the 70s, 80s, and Beyond**, Bloomington, Authorhouse, 2012, viii , 175 pages.

LEFAIT, Sébastien, **Surveillance on Screen : Monitoring Contemporary Films and Television**, Lanham (MD), The Scarecrow Press, 2012, 252 pages.

In *Surveillance on Screen: Monitoring Contemporary Films and Television Programs*, Sébastien Lefait examines this ever-increasing phenomenon. Drawing on the rapidly developing field of surveillance studies, Lefait offers an in-depth analysis of television shows and films, which complement current theoretical approaches to those subjects. This unique combination of surveillance theories with the latest concepts of film, television, and Internet studies is based on a large and diversified range of popular series and films, including the shows *24*, *Lost*, and *Survivor* as well as such films as *Minority Report*, *Paranormal Activity*, *The Truman Show*, and the on-screen version of George Orwell's *Nineteen Eighty-Four*.

LHARDY, Renaud, **Le Guide officiel « Plus belle la vie »**, Paris, le Tigre bleu, 2012, 167 pages. Préface d'Hubert Besson.

LIARDET, Didier, **Kung Fu : les chemins de la rédemption**, Draguignan, Éditions Yris, (Télévision en séries), 2012, 254 pages.

LONGWORTH, Karina, **Georges Lucas**, Paris, Cahiers du Cinéma, (Maîtres du cinéma), 2012, 103 pages.

MAYER, Michael, **Tarkowskijs Hirn : über das Kino als Ort der Konversion**, Bielefeld, transcript Verlag, 2012, 263 pages.

MENNEL, Barbara, **Queer Cinema : School-girls, Vampires and Gay Cowboys**, New York, Wallflower/Columbia University Press, 2012, 136 pages.

MUNDY, John, **Laughing Matters : Understanding Film, Television and Radio Comedy**, Manchester, Manchester University Press, 2012, 279 pages.

NORRIS, Stephen, **Blockbuster History in the New Russia : Movies, Memory, and Patriotism**, Bloomington (Ind.), Indiana State University Press, 2012, 385 pages.

O'BRIEN, Harvey, **Action Movies : The Cinema of Striking Back**, London, Wallflower & New York, Columbia University Press, 2012, 132 pages.

Films examined in detail include *Death Wish*, *Mad Max 2*, *Rambo: First Blood Part II*, *Last Action Hero*, *The Matrix*, *Kill Bill*, and *The Expendables*: disreputable entertainments that nonetheless tug at the popular imagination for good reasons.

OSTHERR, Kirsten, **Medical Visions : Producing the Patient through Film, Television , and Imaging Technologies**, New York, Oxford University Press, 2012, 320 pages.

PINAUD, Cécile, **Femmes en séries : toutes les héroïnes des séries TV américaines**, Le Rheu, LME, 2012, 240 pages.

RAVELEAU, Alexandre & Jérôme ROULET, **Nos séries télé 70-80**, Paris, Hors Collection, 2012, 143 pages.

RAYBAUD, Claude, **Louis de Funès : son personnage, ses films de 1946 à 1982**, Nice, Ed. Giletta- Nice Matin, 2012, 247 pages.

RAYMOND, Marc, **Hollywood's New Yorker ; The Making of Martin Scorsese**, Albany (NY), State University of New York Press, 2013, 300 pages.

RICE, Julian, **The Jarmush Way : Spirituality and Imagination in Dead Man, Ghost Dog and The Limits of Control**, Lanham (MD), The Scarecrow Press, 2012, 327 pages.

ROSMINI, Marc, **Road Movies : 227 fragments sur un genre introuvable**. Marseille, Images en manoeuvre, 2012, 168 pages. Photos de Bernard Plossu.

SPECTOR, Ian, **Chuck Norris : Longer and Harder**, New York, Gotham Books, 2012, 464 pages.

SCHAEFER, David J. & Kavita KARAN (eds.), **Bollywood and Globalization : The Global Power of Popular Hindi Cinema**, New York, Routledge, 2013, 183 pages.

SHEPERD, Laura J., **Gender, Violence and Popular Culture : Telling Stories**, New York, Routledge, 2013, xi, 153 pages.

Telling stories: an essay on gender, violence and popular culture -- Morality, legality and

gender violence in Angel -- Policing the boundaries of desire in Buffy the vampire slayer -- Gender, ethics and political community in Generation kill -- Feminism and political strategy in The west wing -- Gender, violence and security in Oz -- Security and governance after modernity in Firefly -- Hope and the politics of natality in The corner -- Points de capiton: aesthetics, ethics and critique.

TARKOVSKIJ, Andrej, **Andrej Tarkosvskij : Leben und Werk : Filme, Schrifte, Stills & Polaroids**, München, Schirmer/Mosel, 2012, 319 pages. Essay von Hans-Joachim Schelgel.
 VIELHABER, Anna Sarah, **Der populäre deutsche Film 1930-1970 : eine kulturvergleichende Analyse zur Erklärung seines Erfolgs**, Norderstedt, Books on Demand, 2012, 262 pages.
 ZENGER, Amy A. & Bronwyn WILLIAMS (eds.), **New Media Literacies and Participatory Popular Culture across Borders**, New York, Routledge, 2012, 240 pages.



LITTÉRATURE

ADRIAENSEN, Brigitte & Valeria GRINBERG PLA (eds.), **Narrativas del crimen en America Latina : transformaciones y transculturaciones del policial**, Berlin & Münster, LIT Verlag, 2012, 359 pages.

El género policial ha dado lugar a una multiplicidad de narrativas del crimen en la literatura y el cine latinoamericanos desde la novela de enigma hasta la novela negra, pasando por el thriller y la narconovela. Los ensayos recogidos en este libro reconsideran críticamente las transformaciones y transculturaciones del género, que se ha establecido como discurso crítico sobre la violencia, a partir de usos innovadores del

humor y la ironía, de estrategias metaficcionales y de su hibridación con otros estilos literarios o periodísticos. El presente volumen estudia las variadas posiciones del género policial con respecto a la violencia, la ley y el orden, la justicia y la modernidad en América Latina.

AKOUN, Nadine, **L'Image du Juif dans le roman policier français au 20^e siècle. Évolution et permanence**, Sarrebrück, Éditions universitaire européennes, 2011, 408 pages.

BROWN, Jennifer, **Cannibalism in Literature and Film**, New York, Palgrave. Macmillan, 2013, xi, 258 pages.

Foreword / by Mark Jancovich -- Introduction -- Part I. Mr. Cannibal Presume? The Colonial Cannibal: 1. No petticoats here-- early colonial cannibals: from Daniel Defoe to H. Rider Haggard; 2. Into the heart of darkness: Joseph Conrad's Heat of Darkness; 3. Off the beaten track? the post-conradian cannibal: from Graham Greene to Hollywood and the Italian cannibal boom -- Part II. Yeehaw! The Regional Cannibal: 4. Borders and bean-- the British regional cannibal: the regional Gothic and sawney bean; 5. Hillbilly highway-- the American regional cannibal: from The Texas chainsaw massacre to The hills have eyes, originals and remakes -- Part III. Canibals in Our Midst: The City Cannibal: 6. City slashers and rippers-- London Cannibals: from Jack the Ripper to Sweeney Todd; 7. American psychos: from Patrick Bateman to Hannibal Lecter -- Conclusion.

CHIGIDI, Willie L., **A Study of Shona Detective Fiction. New Perspectives**, Sarrebrücken, LAP Lambert Academic Publications, 2012, 92 pages.

This book discusses the emergence and development of the Shona detective story as a genre different from the mainstream Shona novel. The Shona detective story emerged from the non-detective traditional folktale and developed into three main types, namely, the rudimentary form, the pure 'whodunit', and the detective-thriller. When the Shona detective story first appeared it was quite elementary and showed signs of the influence of the Shona traditional folktale. Later on authors developed the 'whodunits' and detective-thrillers which showed characteristics that are so common in Western detective stories. [variété de polar africain]

DORNBUSH, Jennifer, **Forensic Speak : How to Write Realistic Crime Dramas**, Studio City (CA), Michael Wiese Productions, 2013, 300 pages.

DUNKLEBERRY, Amy, **Write a Mystery in 5 Steps**, Berkley Heights (NJ), Enslow Publishers, 2012, 38 pages.

FRIEDRICH, Silke, **The Female Detective Novel. A Study with Specific Reference to American and British Novels**, München, Grin Verlag, 2012, 68 pages.

GUNN, Drewey Wayne, **The Gay Male Sleuth in Print and Film. A History and Annotated Bibliography**, Lanham (MD), Scarecrow Press, 2012, 442 pages. [nvl edition, 2005]

In *The Gay Male Sleuth in Print and Film* (2005), scholar Drewey Wayne Gunn examined the history of gay detectives beginning with the first recognized gay novel, *The Heart in Exile*, which appeared in 1953. In the years since the original edition's publication, hundreds of novels and short stories in this sub-genre have been produced, and Gunn has unearthed many additional representations previously unrecorded.

In this new edition, Gunn provides an overview of milestones in the development of gay detectives over the last several decades. Also included in this volume is an annotated list of novels, short stories, plays, graphic novels, comic strips, films, and television series with gay detectives, gay sleuths of secondary importance, and non-sleuthing gay policemen. The most complete listing available—including the *only* listing of early gay pulp novels, present-day male-to-male romances, and erotic films—this new edition brings the work up to date with publications missed in the first edition, particularly cross-genre mysteries, early pulps, and some hard-to-find volumes.

GIFFORD, Justin, **Pimping Fiction : African American Crime Literature and the Untold Story of Black Pulp Publishing**, Philadelphia, Temple University Press, 2012, 216 pages.

"Lush sex and stark violence colored Black and served up raw by a great Negro writer," promised the cover of *Run Man Run*, Chester Himes' pioneering novel in the black crime fiction tradition. In *Pimping Fictions*, Justin Gifford provides a hard-boiled investigation of hundreds of pulpy paperbacks written by Himes, Donald Goines, and Iceberg Slim (aka Robert Beck), among many others. Gifford draws from an impressive array of archival materials to provide a first-of-its-kind literary and cultural history of this distinctive genre.

GONO, Laetitia, **Le Fait divers criminel dans la presse quotidienne française du XIXe siècle**, Paris, Presses de la Sorbonne Nouvelle, 2012, 328 pages.

GODFREY, Emelyne, **Femininity, Crime and Self-Defence in Victorian Literature and Society : from Dagger-Fans to Suffragettes**, New York, Palgrave Macmillan, 2012, 191 pages.

GORRARA, Claire, **French Crime Fiction and the Second World War : Past Crimes, Present Memories**, Manchester, Manchester University Press, 2012, viii, 151 pages.

Introduction: mapping French memories of the Second World War -- 1. Resisters and the resistance: challenging the epic in French crime fiction of the 1940s and 1950s -- 2. Forgotten crimes: representing Jewish wartime experience in French crime fiction of the 1950s and 1960s -- 3. Resurgent collaboration: revisiting collaboration in French crime fiction of the 1980s -- 4. Survivor stories: representing persecution and extermination in French crime fiction of the 1980s and 1990s -- 5. Mobilising memory: reading the Second World War in children's crime fiction of the 1990s and 2000s -- Conclusion: memories past, present and future.

HAINING, Peter, **The Golden Age of Crime Fiction**, London, Prion, 2012, 216 pages.

HUTTON, Margaret-Anne, **French Crime Fiction, 1945-2005 : Investigating World War II**, Burlington (VT), Ashgate, 2013, 225 pages.

In the first major study of representations of World War II in French crime fiction, Margaret-Anne Hutton draws on a corpus of over 150 texts spanning 60 years. Filling a gap in the fields of both crime fiction and fictional representations of the War, Hutton's book calls into question the way both this popular genre and the French theatre of World War II have been conceptualised and codified.

A SIGNALER

KALIFA, Dominique, **Les Bas-Fonds. Histoire d'un imaginaire**, Paris, Seuil, (L'Univers historique), 2013, 416 pages.

De la cour des Miracles aux territoires contemporains de la misère ou de la pègre, l'existence des « bas-fonds » revient régulièrement hanter nos imaginaires. Gueux, mendiants, misérables, prostituées, criminels, grands délinquants, détenus, peuplent de leurs

figures hideuses, à la fois réelles et fantasmées, l'envers ? pour ne pas dire le « Milieu » ? de nos sociétés. Ils en constituent le repoussoir, la part maudite, mais aussi l'une des lignes de fuite symbolique et sociale. Quoique centré sur la France des XIXe et XXe siècle, cet ouvrage n'hésite pas pour autant à puiser ses références dans la société médiévale finissante, dans l'underworld victorien, les trottoirs de Hambourg ou les ports coloniaux...

KELMAN, David, **Counterfeit Politics : Secret Plots and Conspiracy Narratives in the Americas**, Lewisburg (PA), Bucknell University Press & Lanham (MD), Rowman & Littlefield, 2012, viii, 193 pages.

Introduction: Usurpations, or The end of politics -- Reading for the complot: A secret history of the word "plot" -- The complot effect (Piglia): The unsaid (Hemingway), Waiting for something or other (Reed) -- Politics in the age of the imaginative leap: The imaginative leap (Hofstadter and the HSCA report): Catachrestic tales, or What is a political event? (DeLillo), Kennedy assassinations, or What (un)makes a political event? (Volpi) -- Why hidden figures matter for politics: Pynchon's parasite (The crying of Lot 49), Menchú's political traps (I, Rigoberta Menchú) -- The discovery of politics: The Tlönian invasion, or Politics at risk (Borges), The ruins of politics (Pynchon's Gravity's rainbow) -- Epilogue: Counterfeit politics (Piglia's The absent city).

KNIGHT, Stephen Thomas, **the Mysteries of the City : Urban Crime Fiction in the Nineteenth Century**, Jefferson, McFarland, 2012, 232 pages.

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1. Master of the Mysteries: Eugene Sue's *Les Mysteres de Paris* 13
2. The Voice of the People: George Reynolds's *The Mysteries of London* 56
3. Across the Channel: Paul Feval's *Les Mysteres de Londres* 112
4. The Philadelphia Version: George Lippard's *The Quaker City* 131
5. "A Perfect Daguerreotype of This Great City": Edward Zane Carroll Judson's *The Mysteries and Miseries of New York* 156
6. Mysteries Across the World: Donald Cameron's *The Mysteries of Melbourne Life* 182.

KUN, Cordelia, **Ende des Schreckens » Gewalt in der niederländischen Literatur von Frauen, 1990-1999**, AV Akademikerverlag, 2012, 312 pages.

LEFRÈRE, Jean-Jacques & Michel PIERSENS (dir.), **Crimes et délits**, [Quinzième Colloque

des Invalides, 2011], Tusson, Du Lérot, (En marge), 2012, 269 pages.

MAEDER, Costantino C.M., Gian Paolo GIUDDICETTI & Amandine MÉLAN (dir.), **Dalla tragedia al giallo : Comico fuori posto e comico volontario**, Frankfurt am Main, et al., Peter Lang, 2012, 323 pages.

I saggi riuniti in questo libro sono dedicati alla comicità nella letteratura, nella saggistica e nell'opera italiane, in particolare alla comicità fuori posto in opere di Campanile, Guicciardini, Dumas, Ariosto, Gadda, Flaiano, Wolf-Ferrari, Camilleri, Lakhous, Wolf-Ferrari, Verdi, Eco, Svevo e altri. Il comico è in un certo senso sempre fuori posto, un contrasto tra un evento, una frase, una scena inappropriata e un contesto che di per sé non si presta a quell'evento, quella frase, quella scena. Proprio per riflettere su questo contrasto, il libro si sofferma su quei contesti che ancor meno di altri son predisposti ad accogliere il comico e a suscitare una risata: la tragedia del Cinquecento, il genere epistolare, l'opera seria, la saggistica seria, il tutto attraverso l'accostamento di approcci diversi: dalla filologia alla semiotica, all'analisi testuale, agli studi culturali. Sorgerà forse al lettore la domanda: sono questi approcci troppo seri per affrontare il tema della comicità, tanto da essere a loro volta fuori posto?

MONDELLO, Elisabetta, **Crimini e misfatti : la narrativa noir italaiana degli anni Duemila**, Roman, Giulio Perone, 2012, 216 pages.

Il volume è dedicato all'esame di alcune caratteristiche del fenomeno noir, dalla geografia delle esperienze collettive degli anni '90 (la Scuola dei Duri di Milano, il Gruppo 13 di Bologna, il Neonoir di Roma) agli ultimi dibattiti sul realismo della narrativa nera e sulla sua attitudine – reale o supposta, ma comunque rivendicata da molti autori – a farsi testimonianza e denuncia delle zone oscure della società. È un contributo ad una storia del genere più recente costruito attraversando le tante polemiche che hanno costellato la cronaca letteraria ma, soprattutto, analizzando le principali esperienze di scrittura, i modelli narrativi, le ambientazioni, i personaggi del noir inteso come un genere metropolitano capace di reinventarsi anche nelle forme del romanzo storico, ambientato in epoche remote. E di guadagnare le più svariate definizioni, trasformando la propria pelle come un camaleonte.

PETERS, Rosemary A., (ed.) **Criminal Papers : Reading Crime in the French Nineteenth Century**, Newcastle, Cambridge Scholars, 2012, 231 pages.

Introduction : reading crime, reading criminal / Rosemary A. Peters -- The protean nature of crime and punishment in nineteenth-century Paris / Lauren Pendas -- Manhunt : officer v. criminal in Le Père Goriot (1835) and Les mémoires d'un gendarme (1867) / Megan E. Lawrence -- "L'habit (ne) fait (pas) le moine" : the uses of physiognomy in reading (for) criminals / Adam M. Babin -- "Gathered in illustrious assembly" : mesmeric agents, villains, and their "magnetic networks" in Alexandre Dumas's Le collier de la reine / Helana Brigman -- Of fairy tales and finances : decriminalizing the class-climb in three nineteenth-century variations on the Cinderella story / Tara Smithson -- "Ce(lle)-ci est à moi" : self-making through women and property in Le Père Goriot, La Bête humaine, Wuthering Heights, and La migration des coeurs / Jessica Hutchins -- Criminal spaces in Notre-Dame de Paris : Hugo's portrayal of underworlds / Jessica Bombard -- Industrial visions : seeing and perception in Balzac and Zola / Carrie O'Connor -- Iron and glass : imprisonment in Emile Zola's Au bonheur des dames / Andrew Hill -- The criminal letter : reading culpability in La bête humaine and Ferragus / Mary Cashell -- Purloined letters : literary property and dangerous documents / Rosemary A. Peters -- Narrative identity and criminal ideology in A scandal in Paris / Kristopher Mecholsky.

QUINTERO, Gustavo Forero (dir.) et al., **Crimen y control social : un analisis desde la literatura**, Medellin (Columbia), Editorial Universidad de Antioquia, 2012, 145 pages.

QUINTERO, Gustavo Forero, **La anomia en la novelas de crimen en Colombia**, Bogota, Siglo del Hombre & Medellin, Univ. de Antioquia, 2012, 365 pages.

SAMMEL, Eva K., **Von Amazonen, männlichen Weibern und sympathischen Mörderinnen. Eine untersuchung weiblicher Gewalt in den neueren deutschen Literatur des 17. bis 20 Jahrhunderts anhand der Werke Betrogenen Frontalbo, Die Familie Seldorf, Grete Minde und Die Apothekerin**, Hamburg, Diplomica Verlag, 2012, 132 pages.

URRA, Oscar, **Como escribir una novela negra**, Madrid, Fragua, 2012, 124 pages.

VAN BELLE, Douglas, **A Novel Approach to Politics : Introducing Political Science through Books, Movies, and Popular Culture**, Thousand Oaks (California), CQ Press, 2012, 401 pages.

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James Winchell: "Indirect Object: A Review of The Art of Indirection in British Espionage Fiction: A Critical Study of Six Novelists.

Robert Lance Snyder: ""Latter Day Gnostics?":

A Review of *Rip Tide*, *The Geneva Trap*, and *A Foreign Country*".

VEGSO, Roland, **The Naked Communist : Cold War Modernism and the Politics of Popular Culture**, New York, Fordham University

Press, 2012, 256 pages.

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LE ROMAN POLICIER, LITTÉRATURE
TRANSATLANTIQUES
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Vincent Platini: Le Krimi sous le Troisième Reich : une invention de l'étranger

Thomas Pillard: Une histoire oubliée : la genèse française du terme « film noir » dans les années 1930 et ses implications transnationales

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A PROPOS DES AUTEURS

ÄSTROM, Berit, GREGERSDOTTER, Katarina & Tanya HORECK (eds.), **Rape in Stieg Larsson's Millenium and Beyond : Contemporary Scandinavian and Anglophone Crime Fiction**, New York, Palgrave, 2013, 219 pages.

Introduction; *T.Horeck, K.Gregersdotter & B.Åström* _PART I: STIEG LARSSON'S MILLENNIUM TRILOGY: OPENING UP THE DEBATE_'The Girl Who Pays Our Salaries': Rape and the Bestselling Millennium Trilogy; *P.Walton*_The Millennium Trilogy and the American Serial Killer Narrative: Investigating Protagonists of Men Who Write Women; *B.Fister*_Lisbeth Salander as a Melodramatic Heroine: Emotional Conflicts, Split Focalization and Changing Roles in Scandinavian Crime Fiction; *Y.Leffler*_PART II: DISMEMBERED BODIES, WOUNDED STATES: GENDER POLITICS IN THE MILLENNIUM TRILOGY AND BEYOND_'Rape and the Avenging

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CHILD, Lee, **Jack Reacher's Rules**, New York, Delacorte Press, 2012, 160 pages.

Jack Reacher's Rules is the ultimate fan's guide to the World of Reacher! Featuring selections from all seventeen electrifying Jack Reacher novels and an introduction from Lee Child himself, this one-of-a-kind book compiles timeless advice from maverick former army cop Jack Reacher, the hero of Lee Child's blockbuster thrillers and now the star of a major motion picture.

COX, Jessica (ed.), **New Perspectives on Mary Elizabeth Braddon**, Amsterdam, Rodopi, 2012, 282 pages.

Jessica Cox: Introduction: Blurring Boundaries: The Fiction of M.E. Braddon

New Perspectives on Lady Audley's Secret
 Tabitha Sparks: To the Mad-House Born: The Ethics of Exteriority in *Lady Audley's Secret*
 Nancy Knowles and Katherine Hall: Imperial Attitudes in *Lady Audley's Secret*

Michelle Lin: "To Go Boldly Where No Woman Has Gone Before": Alicia Audley and the New Woman

Grace Wetzel: Homelessness in the Home: Invention, Instability and Insanity in the Domestic Spaces of M.E. Braddon and L.M. Alcott

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Tamara S. Wagner: Re-Plotting Inheritance: The Triangulation of Legacies and Affinities in *The Fatal Three*

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Kate Mattacks: Sensationalism on Trial: Courtroom Drama and the Image of Respectability in *His Darling Sin*

Carla E. Coleman: "The Stage! Oh, Flora, the Very Idea Frightens Me!": Representations of Professional Theatre in *Rupert Godwin* and *A Lost Eden*.

DIEDRICH, Bernard, **The Seeds of Fiction : Graham Greene's Adventures in Haiti and Central America 1954-1983**, London, Peter Owen Publishers, 2012, 300 pages. Préface de Richard Greene.

GRAFTON, Sue, **Kinsey and Me : Stories**, New York, Putnam, 2013, 304 pages.

Kinsey and Me has two parts: The nine Kinsey stories (1986-93), each a gem of detection; and the And Me stories, written in the decade after Grafton's mother died. Together, they show just how much of Kinsey is a distillation of her creator's past even as they reveal a child who, free of parental interventions, read everything and roamed everywhere. But the dark side of such freedom was that very parental distance.

LÄCKBERG, Camilla & Christian HELMBERG, **À Table avec Camilla Läckberg**, Arles, Actes Sud, 2012, 178 pages.

LINFORD, Laurance D., **Tony Hillerman's Navajoland : Hideouts, Haunts and Havens in the Joe Leaphorn and Jim Chee Mysteries**, Salt Lake City, University of Utah Press, 2011, xvi, 336 pages.

RIELLY, Edward J. & David Robert WOOTEN (eds.), **The Sister Fidelma Mysteries : Essays on the Historical Novels of Peter Tremayne**, Jefferson (NC), McFarland, 2012, 239 pages.

PREFACE_Edward J. Rielly and David Robert Wooten
1__Sister Fidelma: A Woman for All Seasons_Edward J. Rielly
5_Who Is Peter Tremayne?_David Robert Wooten

20_The Impact of Sister Fidelma on Irish Crime Fiction_John Scaggs
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SANTORO, Antonella, **Camilleri tra Montalbano e Pato : idagie sui romanzi storici e polizieschi**, Napoli, Guida, 2012, 235 pages.

SAVOYE, Daniel Ferrera, **The Signs of James Bond : Semiotic Explorations in the World of 007**, Jefferson (NC), McFarland, 2013, 208 pages.

This book is an analysis of the most significant elements that compose the "Bond formula," such as names, binary oppositions and narrative patterns. It tackles Ian Fleming's novels as well as the 22 films of the Eon Productions series and follows the evolution of certain determining features (paradigms) from the text to the screen, to determine their function within the narration. This study reveals how the James Bond universe goes well beyond mere spy adventures to become a genre in itself as well as, now, a standard cultural reference.

UTECHIN, Nicholas, **Amazing & Extraordinary Facts : Sherlock Holmes**, Newton Abbott (Devon), David & Charles Publishers, 2012, 144 pages.

Amazing & Extraordinary Facts: Sherlock Holmes explores this timeless character and the continuation of impact it has had on audiences today. Brief, accessible and entertaining pieces on a wide variety of subjects makes it the perfect book to dip in to. The amazing and extraordinary facts series presents interesting, surprising and little-known facts and stories about a wide range of topics which are guaranteed to inform, absorb and entertain in equal measure.

WILLIAMS, Tom, **Raymond Chandler : A Life. A Mysterious Something in the Light**, London, Aurum, 2012, xiii, 386 pages.

What we know of Raymond Chandler is shrouded in secrets and half-truths as deceptive as anything in his magisterial novel *The Long Goodbye*. Now, drawing on new interviews, previously unpublished letters and archives on both sides of the Atlantic, literary gumshoe Tom Williams casts light on this most mysterious of writers.

CINÉMA & TÉLÉVISION

BRAND, Felix, **Visualler Still in der Edgar-Wallace-Filmen der Rialto/Constantin. Eine Analyse der deutschen Kriminalfilmserie von 1959-1972 am Beispiel von Vier ausgesuchten Schwarzweissfilmen Alfred Vohrers**, Hamburg, AV Akademiker-verlag, 2012, 72 pages.

COWIE, Peter, **The Godfather : The Official Motion Pictures Archives**, San Rafael (CA), Insight Editions, 2012, 96 pages.

CAROSSA, Andrea, **Cold War Narratives : American Culture in the 1950s**, New York, et al., Peter Lang, 2012, 221 pages.

DECOBERT, Lucie, **L'Arc d'Alfred Hitchcock : un jeu de cordes. Poétique de l'objet**, Paris, L'Harmattan, (Champs visuels), 2013, 226 pages.

Les flèches décochées par Alfred Hitchcock suivent une trajectoire continue et viennent toucher en plein coeur les proies désignées à l'écran et dans la salle de cinéma. Le Maître dispose pour son Arc de tout un jeu de cordes ! La "corde poétique" s'exprime à travers les usages inédits d'objets on ne peut plus ordinaires. Multifonctions, en dysfonction-

nement, utilisés à contre-emploi, démarqués ou détournés, pervers, les objets du quotidien se voient investis d'un pouvoir terrifiant : leur mise en scène vise à assujettir et desservir les personnages dont ils déjouent les plans, annexant toute possibilité de repérage rationnel. Comment Hitchcock procède-t-il pour charger de sens et investir d'une puissante subjectivité des objets neutres tels un briquet, une clé, un couteau ou un sac ? Comment parvient-il à travers eux et avec eux, l'expression est de Jean-Luc Godard, à "prendre le contrôle de l'univers" ?

DELL, Matthias, **« Herrlich Inkorrekt » . Die Thiel-Boerne-Tatorte**, Berlin, Bertz + Fischer Verlag, (Ermittlungen in Sachen TATORT, 2), 2012, 136 pages.

ESQUENAZI, Jean-Pierre, **Le Film noir : histoire et signification d'un genre populaire**, Paris, CNRS Éditions, (Cinéma & Audiovisuel), 2012, 438 pages.

Attaché à la fois au savoir-faire hollywoodien et à l'écriture des polars des années 1930, héritier latéral de l'expressionnisme allemand et indirect des romans de Ann Radcliffe et de Matthew G. Lewis, le film noir reste attaché aux noms de Billy Wilder, Fritz Lang, Otto Preminger, John Huston, Nicholas Ray, Jules Dassin, etc. Un genre qui a révolutionné l'esthétique hollywoodienne, une épopée que raconte ici Jean-Pierre Esquenazi dans un livre admirablement documenté. Faire l'histoire du film noir, c'est examiner la vie d'une communauté d'intellectuels venus d'Europe ou de New York à Hollywood dans les années 1930, pas toujours à l'aise à l'intérieur du système hiérarchisé des Majors.

EDGERTON, Gary R., **The Sopranos**, Detroit, Wayne State University Press, (TV Milestones), 2013, 128 pages.

From its premiere in 1999, *The Sopranos* captivated viewers with its easily relatable protagonist who has troubles at work and home, and went on to be one of the most critically successful shows in television history.

FILBER, Diana, **Filmanalyse « Verblendung » nach dem Roman von Stieg Larsson. Die Entwicklung der Dramaturgie der Hauptfigur Lisbeth Salander**, München, Grin Verlag, 2011, 48 pages.

GAYSON, Eunice, **The First Lady of Bond : My Autobiography**, London, Signum, 2012, 239 pages. Foreword : Roger Moore.

By the time Eunice Gayson played James

Bond's girlfriend Sylvia Trench in *Dr No* and *From Russia With Love* she had already become one of the first reality TV stars. Her leading men included Sean Connery and Roger Moore, and at the height of her fame she co-starred in a record-breaking run of *The Sound of Music*. But when her second marriage fell apart and the roles dried up she was arrested for shoplifting.

GERMAIN, Stéphane, **L'Encyclopédie Audiard : du primus, du brutal et de l'harmonie**, Paris, Hugo & Cie, 2012, 287 pages.

GOLDBERG, Jonathan, **Strangers on a Train**, Vancouver, Arsenal Pulp Press, (Queer Film Classics), 2012, 160 pages.

GRAF, Dominik, **Homicide**, Berlin, Diaphanes Verlag, 2012, 127 pages.

Erste Folge, erste Szene: Zwei Polizisten suchen nachts auf einem Hinterhof ein Projektil. Sergeant Crosetti präsentiert seinem Partner eines der großen Geheimnisse des Lebens: »Warum nehmen Männer immer ein Buch auf die Toilette mit, Frauen aber nie?« Sein Partner: »Crosetti, you're a little, fat, Italian salami-brain.« Der beiläufige Plauderton, die beobachtende Kamera – wir erleben hier, wie 1993 mit »Homicide« der Realismus der Polizeiserie neu erfunden wurde. Ein Blick auf »Homicide« ist ein Blick zurück in die Zukunft des seriellen Erzählens.

HEERING, Jurt-J., Silke PORATH, **111 Gründe Tatort zu lieben. Eine Liebeserklärung an eine ganz besondere Krimireihe**, Berlin, Schwarzkopf & Schwarzkopf Verlag, 2012, 346 pages.

HITCHCOCK, Alfred, **Hitchcock par Hitchcock : entretiens & articles**, Paris, Flammarion (POP Culture), 2012, 385 pages. [sous la direction de Sidney Gottlieb. Préface de Pierre Guglielmina].

JAHNKE, Wolf & Michael SCHOLTEN, **Die 199 besten Action-Filmen & Serien**, Marburg, Schüren Verlag, 2012, 256 pages.

LIM, Il-Tschung, **Die Spionage, der Krieg und das Virus. Populäres Globalisierungswissen im zeitgenössischen Hollywood-Kino**, München, Wilhelm Fink Verlag, 2012, 229 pages.

MARIE, Michel, **La Nouvelle vague et son film manifeste A bout de souffle**, Paris, Armand Colin, (Cinéma Arts Visuels), 2012, 287 pages.

NICHOLS-PETHICK, Jonathan, **TV Cops : The Contemporary American Television Police Drama**, New York, Routledge, 2012, xi, 220 p. The police drama has been one of the longest

running and most popular genres in American television. In *TV Cops*, Jonathan Nichols-Pethick argues that, perhaps more than any other genre, the police series in all its manifestations—from *Hill Street Blues* to *Miami Vice* to *The Wire*—embodies the full range of the cultural dynamics of television.

O'NEILL, Terry, **All About Bond**, London, Evans Mitchell Books, 2012, 192 pages. + de 120 photos originales.

OSTEEN, Mark, **Nightmare Alley : Film Noir and the American Dream**, Baltimore, Johns Hopkins University Press, 2013, 336 pages.

Desperate young lovers on the lam (*They Live by Night*), a cynical con man making a fortune as a mentalist (*Nightmare Alley*), a penniless pregnant girl mistaken for a wealthy heiress (*No Man of Her Own*), a wounded veteran who has forgotten his own name (*Somewhere in the Night*)—this gallery of film noir characters challenges the stereotypes of the wise-cracking detective and the alluring femme fatale. Despite their differences, they all have something in common: a belief in self-reinvention. *Nightmare Alley* is a thorough examination of how film noir disputes this notion at the heart of the American Dream.

OSTERKORN, Thomas & Andrea PETZOLD (dir.) **50 Jahre James Bond**, Hamburg, Gruner & Jahr Verlag, 2012, 146 pages.

POMERANCE, Murray, **Alfred Hitchcock's America**, Cambridge, Polity, 2013, x, 324 pages.

Murray Pomerance works from a basis in cultural analysis and a detailed knowledge of Alfred Hitchcock's films and production techniques to explore how America of the 1940s, 1950s, and 1960s is revealed and critically commented upon in Hitchcock's work.

Alfred Hitchcock's America is full of stunning details that bring new light to Hitchcock's method and works. The American "spirit of place," is seen here in light of the titanic American personality, American values in a consumer age, social class and American social form, and the characteristic American marriage. The book's analysis ranges across a wide array of films from *Rebecca* to *Family Plot*, and examines in depth the location sequences, characterological types, and complex social expectations that riddled American society while Hitchcock thrived there.

SCHNEID, Bernd, **Die Sopranos, Lost und die Rückkehr des Epos. Erzähltheoretischen Konzepte zur Epizität und Psychobiographie**, Würzburg, Verlag Königshausen & Neumann (Film Medium Diskurs, 42), 2012, 320 pages.

SCHNEIDER, Maximilian, **Die Sprache des Tatort. Dialektgebrauch und Dialektwandel in einer Fernseh-Krimiserie**, Marburg, Tectum Verlag, 2012, 166 pages.

SCHROEDER, David, **Hitchcocks Ear : Music and the Director's Art**, New York, Continuum, 2012, xii, 263 pages.

question controversée dans les neurosciences_Michael Sheringham, La grande ville et le «devenir-spectre»_Laurent Demanze, En compagnie des spectres__Histoires de fantômes : _Philippe Forest, L'histoire parfaite_Eugène Ébodé, Le revenant_DOA, Poison_ Cécile Wajsbrot, Au large du temps_Manuel Candré, Transparents_Caryl Férey, Surimpression_Lola Lafon, La petite fée aux os en fils de soie_ Bernard Quiriny, Interludes_Antoine Volodine, Si quelqu'un écoute_Michaël Ferrier, L'archipel des fantômes_Gwenaëlle Aubry, Court traité des fantômes familiaux__Un mot d'ailleurs : _Un Ko, Arirang.

BANCAUD, Florence & Karine WINKELVOSS (dir.), **Poétiques de la métamorphose dans l'espace germanique et européen**, Rouen, Presses Universitaires de Rouen et du Havre, 2013, 364 pages.

BANERJEE, Anindita, **We Modern People : Science Fiction and the Making of Russian Modernity**, Middleton (CT), Wesleyan University Press, (Early Classics of Science Fiction), 2012, 208 pages.

Science fiction emerged in Russia considerably earlier than its English version and instantly became the hallmark of Russian modernity. We Modern People investigates why science fiction appeared here, on the margins of Europe, before the genre had even been named, and what it meant for people who lived under conditions that Leon Trotsky famously described as "combined and uneven development." Russian science fiction was embraced not only in literary circles and popular culture, but also by scientists, engineers, philosophers, and political visionaries. Anindita Banerjee explores the handful of well-known early practitioners, such as Briusov, Bogdanov, and Zamyatin, within a much larger continuum of new archival material comprised of journalism, scientific papers, popular science texts, advertisements, and independent manifestos on social transformation.

BLANCO, Maria del Pilar, **Ghost-Watching American Modernity : Haunting Landscape, and the Hemispheric Imagination**, New York, Fordham University Press, 2012, 225 pages.

The book offers an innovative approach that seeks to understand ghosts in their local specificity, rather than as products of generic conventions or as allegories of hidden desires. Its chapters pursue formally attentive readings of texts by Domingo Sarmiento, Henry James,



LITTÉRATURE

ANONYME, **Steampunk's Guide to Sex**, Combustion Books, 2012, 144 pages. Recueil d'articles et de textes sur la sexe et la sexualité dans le mode de vie « steampunk » de l'époque victorienne à nos jours.

www.combustionbooks.com.

AUDEGUY, Stéphane (dir.), **Des fantômes**, in **La Nouvelle Revue Française**, no 602, octobre 2012.

Stéphane Audeguy, Ce qui nous hante_Gérard Macé, Homère au royaume des morts a les yeux ouverts__Tables parlantes :_Marcel Cohen, Un échange_Gérard Audinet, Propos de tables (entretien) _Jean-Claude Schmitt, Revenir au Moyen Âge (entretien) _Arthur Conan Doyle, Quelques expériences personnelles__Histoire des fantômes :_Michel Gribinski, Un jeune homme pauvre_Pierre Cassou-Noguès, Le cérébro-spiritisme : une

José Martí, W. E. B. Du Bois, Juan Rulfo, Felisberto Hernández, and Clint Eastwood. In an intervention that will reconfigure the critical uses of spectrality for scholars in U.S./Latin American Studies, narrative theory, and comparative literature, Blanco advances ghost-watching as a method for rediscovering haunting on its own terms.

BEKHOUCHE, Alicia, **A La Conquête du Graal**, Paris, Horizons (Universités.Comparaisons), 2012, 237 pages. [Aspects symbolique – Légendes – Histoire et critique].

BERRESSEM, Hanjo (dir. et al.), **Between Science Fiction and Fiction : The Hollow Earth as Concept and Conceit**, Berlin, Lit Verlag, 2012, 334 pages + 1 CD.

The idea that the earth is hollow has inspired both the world of science and the world of fiction. As a scientific concept, this notion has informed the works of Edmond Halley and Leonhard Euler; as a literary conceit, it can be found in the works of Dante and E.A. Poe, in novels by Jules Verne, Arno Schmidt, Thomas Pynchon and Mark Z. Danielewski, in comics, films and computer games such as Indiana Jones. Addressing both the scientific and the aesthetic aspects of the Hollow Earth, the essays in this collection range from medieval literature to afrofuturism, with contributions by Christiane Ackermann, Hanjo Berressem, Dagmar Buchwald, Fabienne Collignon, Axel Dunker, Duane Griffin, Galena Hashhozheva, Sabine Kyora, Eve Andrée Laramée, Bettine Menke, David Nelting, Isabell Platthaus, Martina Stange, and Heide Volkening.

BRAGA, Corin, **Les Antiutopies classiques**, Paris, Classiques Garnier, (Lire le XVIIe siècle, 11. Série : voyages réels et voyages imaginaires, 2), 2012, 350 pages.

Cet ouvrage se propose de cerner les causes spécifiques qui ont provoqué, à l'âge de la raison, la réversion de l'utopie en antiutopie. Poursuivant une recherche antérieure (Du Paradis perdu à l'antiutopie, 2010), l'auteur essaie de démontrer que, dans la lignée de la censure religieuse, deux autres courants de pensée critique, le rationalisme et l'empirisme, ont porté des coups décisifs à l'optimisme utopique, donnant naissance à des cités du mal et des visions de cauchemar.

BREEN, Margaret Sonser (ed.), **Good and Evil**, Maynard (Mass.), Salem Press (Critical Insights), 2012, 294 pages.

BRODERICK, Damien & Paul DI FILIPPO, **Science Fiction : The 101 best Novels : 1895-2010**, New York, Non-Stop Press, 2012, 288 pages. Forward : David Pringle.

BROWN, Nancy Marie, **Song of the Vikings : Snorri and the Making of the Norse Myths**, New York, Palgrave, 256 pages.

Famous storytellers from JRR Tolkien to Neil Gaiman have drawn their inspiration from the long-haired, mead-drinking, marauding and pillaging Vikings. Their creator is a thirteenth-century Icelandic chieftain by the name of Snorri Sturluson. Like Homer, Snorri was a bard, writing down and embellishing the folklore and pagan legends of medieval Scandinavia. Unlike Homer, Snorri was a man of the world—a wily political power player, one of the richest men in Iceland who came close to ruling it, and even closer to betraying it... In *Song of the Vikings*, award-winning author Nancy Marie Brown brings Snorri Sturluson's story to life in a richly textured narrative that draws on newly available sources.

CARNEY, Jo Eldrige, **Fairy Tale Queens : Representations of Early Modern Queenship**, New York, Palgrave, 2012, 238 pages.

Most of our fairy tale capital today comes from the popular tales of Charles Perrault, the Brothers Grimm, and Hans Christian Andersen, but this study encourages readers to explore the marvelous tales of authors from the early modern period—Giovanni Straparola, Giambattista Basile, Madame Marie-Catherine D'Aulnoy, and others—whose works enrich and expand our notion of the canon. The queen is omnipresent in these tales, as much a hallmark of the genre as its other familiar characteristics: the number three, magical objects, quests, happy endings. That queens occupy such space in these early modern tales is not surprising given the profound influence of so many powerful queens in the political landscapes of early modern England and Europe. This book argues for the historical relevance of fairy tales and explores the dynamic intersection between fictional and actual queens.

CLAIR, Jean, **Hubris, la fabrique du monstre dans l'art moderne : homoncules, géants et acéphales**, Paris, Gallimard, (Connaissance de l'inconscient), 2012, 189 pages.

COELSCH-FOISNER, Sabine (dir.), **New Directions of the European Fantastic**, Heidelberg, Universitätsverlag Winter, (Wissenschaft und Kunst), 2012, 215 pages.

This volume explores a variety of contemporary fantastic literature and films, television, comics and cultural practices, ranging from new trends in European cinema over Polish fantasy novels to the role of the fantastic in contemporary European paganisms. The contributions show how the fantastic is used to comment on, and come to terms with, traumatic events; how it renegotiates the good-versus-evil opposition as well as the figure of the hero in texts produced after the end of the Cold War and in the wake of 9/11.

DESLACHES, Lucile (ed.), **Hybridity, Monstrosity and the Posthuman in Philosophy and Literature Today**, Edinburgh, Edinburgh University Press, (Comparative Critical Studies), 2012, vii, 245 pages.

EKMAN, Stefan, **Here Be Dragons : Exploring Fantasy Maps and Settings**, Middletown (CT), Wesleyan University Press, 2012, 296 pages.

In *Here Be Dragons*, Stefan Ekman provides a wide-ranging survey of the ubiquitous fantasy map as the point of departure for an in-depth discussion of what such maps can tell us about what is important in the fictional worlds and the stories that take place there. With particular focus on J. R. R. Tolkien's *The Lord of the Rings*, Ekman shows how fantasy settings deserve serious attention from both readers and critics. Includes insightful readings of works by Steven Brust, Garth Nix, Robert Holdstock, Terry Pratchett, Charles de Lint, China Mieville, Patricia McKillip, Tim Powers, Lisa Goldstein, Steven R. Donaldson, Robert Jordan, and Neil Gaiman and Charles Vess.

ELLIOTT, Kamilla, **Portraiture and British Gothic Fiction : The Rise of Picture Identification, 1764-1835**, Baltimore, Johns Hopkins University Press, 2012, 352 pages.

Portraiture and British Gothic Fiction examines ways writers such as Horace Walpole, Ann Radcliffe, Mary Shelley, and C. R. Maturin as well as artists, historians, politicians, and periodical authors dealt with changes in how social identities were understood and valued in British culture—specifically, who was represented by portraits and how they were represented as they vied for social power.



A SIGNALER

Daniel Fondanèche
LA LITTÉRATURE D'IMAGINATION
SCIENTIFIQUE
Amsterdam, Rodopi, 2012, 398 pages.

Cet ouvrage traite de la littérature d'imagination scientifique, principalement entre 1830 et 1910. C'est une littérature qui a été portée par la Révolution industrielle et la vague d'inventions qui a modifié la vie quotidienne dans les pays développés. Cette littérature s'inscrit dans un courant qui a débuté avec Lucien, qui s'est confirmée avec Cyrano de Bergerac, pour s'affirmer avec Verne et Wells... À côté de quelques maîtres du genre (Verne, Wells, Rosny Aîné, Robida) de nombreux auteurs de moindre envergure ou occasionnels dans le genre (Williers, Cros) ont œuvré pour inscrire les sciences dans le discours littéraire et permettre la naissance de la science-fiction. Dans tout l'ouvrage, l'auteur interroge les textes romanesques et les compare avec ce qui a pu inspirer les auteurs. De même, il relève dans les romans ce qui peut apparaître comme une prémonition, une anticipation, des auteurs sur leur temps. Rien n'avait été écrit sur ce sujet depuis plus de 60 ans.

GAILLARD, Aurélia, et al., **L'Automate, modèle, métaphore, machine, merveille**, Pessac, Presses universitaires de Bordeaux (Mirabilia), 2013, 508 pages.
 Long sommaire sur www.fabulag.org.

GINWAY, Elizabeth & Andrew BROWN (eds.), **Latin American Science Fiction : Theory and Practice**, New York, Palgrave Macmillan, 2012, vi, 241 pages.

Introduction: 'Critical Latin American SF.'; M. Elizabeth Ginway and J. Andrew Brown_PART I: SPECULATING A CANON: LATIN AMERICA'S SF TRADITIONS_1. Ending the World with Words: Bernardo Fernández (BEF) and the Institutionalization of Science Fiction in Mexico; Ignacio Sánchez Prado_2. 'A Young Man, Gleaming, White,' and the Protocol of the Question; Braulio Tavares_3. Bolaño and Science Fiction: Deformities; Álvaro Bisama_4. Time Travel and History in Carmen Boullosa's *Llanto, novelas imposibles*; Claire Taylor_PART II: ON THE PERIPHERY OF THE PERIPHERY: CYBERPUNKS AND ZOMBIES IN LATIN AMERICA_5. Islands in the Slipstream: Diasporic Allegories in Cuban Science Fiction of the Special Period; Emily Maguire_6. Sexilia

and the Perverse World of the Future: An Argentine Version of Barbarella and Sade; Fernando Reati_7. Teenage Zombie Wasteland: Suburbia after the Apocalypse in Mike Wilson's *Zombie* and Edmundo Paz Soldán's *Los vivos y los muertos*; David Laraway _PART III: COMICS AND FILM: LATIN AMERICAN SF ACROSS GENRE_8. SF and the Cinema of Jorge Furtado; M. Elizabeth Ginway and Alfredo Suppia_9. Oesterheld's Iconic and Ironic Eternautas; Rachel Haywood Ferreira_10. SF in Brazilian Cartoons and Comics; Octávio Aragão

GYMNICH, Marion (ed.), **Who's Afraid of... ? Facets of Fear in Anglophone Literature and Film**, Göttingen, V & R Unipress, (Representations & Reflections), 2012, 294 pages.

HAMPF, Michaela (dir.), **Machine : Bodies, Genders, Technologies**, Heidelberg, Winter Verlag, (American Studies), 2012, 326 pages.

A SIGNALER

William Hughes
HISTORICAL DICTIONARY OF
GOTHIC LITERATURE
Lanham (MD), Scarecrow Press,
2013, 376 pages

The *Historical Dictionary of Gothic Literature* follows this long and winding path, first in an extensive chronology and then a useful introduction which explains the nature of Gothic and shows how it has evolved. Obviously, the dictionary section has entries on major writers, and some of the best-known works, but also on geographical variants like Irish, Scottish or Russian Gothic and Female Gothic, Queer Gothic and Science Fiction. This is provided in over 200 often substantial and always intriguing entries. More can be found in a detailed bibliography, including general works but also more specialized ones on different styles and genres, and also specific authors. This book should certainly interest the fans but also more serious researchers.

JONES, Christine A. & Jennifer SCHACKER (eds.), **Marvelous Transformations : An Anthology of Fairy Tales and Contemporary Critical Perspectives**, Peterborough (Ontario), Broadview Press, 2012, 584 pages.

KEMP, Earl Terry, **The Anthem Series : A Guide to the Science Fiction, Fantasy, Horror and Weird Speciality Publishers of the Golden Age**, Create Space, 2013, 469 p.

KIRBY, Danielle, **Fantasy and Belief : Alternative Religions, Popular Narratives and Digital Culture**, Bristol (CT), Equinox, (Approaches to New Religions), 2013, 224 pages.

KONTOU, Tatiana (ed.), **The Ashgate Research Companion to Nineteenth-Century Spiritualism and the Occult**, Farnham, Ashgate, 2012, xv, 436 pages.

Critical attention to the Victorian supernatural has flourished over the last twenty-five years. Whether it is spiritualism or theosophy, mesmerism or the occult, the dozens of book-length studies and hundreds of articles that have appeared recently reflect the avid scholarly discussion of Victorian mystical practices. Designed both for those new to the field and for experts, this volume is organized into sections covering the relationship between Victorian spiritualism and science, the occult and politics, and the culture of mystical practices.

KOHLKE, Marie-Luise & Christian GUTLEBEN (eds.), **Neo-Victorian Gothic : Horror, Violence and Degeneration in the Re-Imagined Nineteenth Century**, Amsterdam, Rodopi, 2012, 340 pages.

Marie-Luise Kohlke and Christian Gutleben: The (Mis)Shapes of Neo-Victorian Gothic: Continu-ations, Adaptations, Transformations
Imperial Impostures and Improprieties

Andrew Smith: The Limits of Neo-Victorian History: Elizabeth Kostova's *The Historian* and *The Swan Thieves*

Cheryl D. Edelson: Reclaiming Plots: Albert Wendt's 'Prospecting' and Victoria Nalani Kneubuhl's *Ola Na Iwi* as Postcolonial Neo-Victorian Gothic

Sebastian Domsch: Monsters against Empire: The Politics and Poetics of Neo-Victorian Metafiction in *The League of Extraordinary Gentlemen*

Jeanne Ellis: A Bodily Metaphorics of Unsettlement: Leora Farber's *Dis-Location/Re-Location* as Neo-Victorian Gothic
The Horrid and the Sexy

Patricia Pulham: Neo-Victorian Gothic and Spectral Sexuality in Colm Tóibín's *The Master*

Max Duperray: 'Jack the Ripper' as Neo-Victorian Gothic Fiction: Twentieth-Century and Contemporary Sallies

into a Late Victorian Case and Myth

Sarah E. Maier: Chasing the Dragon: Bangtails, Toffs, Jack and Johnny in Neo-Victorian Fiction

Marie-Luise Kohlke: Neo-Victorian Female Gothic: Fantasies of Self-Abjection

Hybrid Forms

Van Leavenworth: Epistemological Rupture and the Gothic Sublime in *Slouching Towards Bedlam*

Kym Brindle: Dead Words and Fatal Secrets: Rediscovering the Sensational Document in Neo-Victorian Gothic

Christian Gutleben: 'Fear Is Fun and Fun Is Fear': A Reflexion on Humour in Neo-Victorian Gothic

LAGRANDEUR, Kevin, **Androids and Intelligent Networks in Early Modern Literature and Culture : Artificial Slaves**, New York, Routledge, 2012, xiv, 207 pages.

Artificial slaves: intelligent tools/ rebellious agents -- Real human automata from the pre-empirical era -- Whole bodies: alchemy, cabala, and the embodiment of force -- Body parts: talking brass heads, dangerous knowledge, and Robert Greene's plays -- Prospero's ethereal prosthesis -- Doctor Faustus: losing control of the servant network -- Points of contact between artificial servants of yesterday and today.

LAVIGNE, Carlen, **Cyberpunk Women, Feminism and Science Fiction : A Critical Study**, Jefferson (NC), McFarland, 2012, 212 pages.

This analysis of cyberpunk science fiction written between 1981 and 2003 positions women's cyberpunk in the larger cultural discussion of feminist issues. It traces the origins of the genre, reviews the critical reactions and outlines the ways in which women's cyberpunk advances points of view that are specifically feminist. Novels are examined within their cultural contexts; their content is compared to broader controversies within contemporary feminism, and their themes are revealed as reflections of feminist discourse around the turn of the 21st century.

LAWRENCE-MATHERS, Anne, **The True History of Merlin the Magician**, New Haven (CT), Yale University Press, 2012, viii, 258 pages.

LITWIN, Laura Baskes, **Write Horror Fiction in 5 Simple Steps**, Berkeley Heights (NJ), Enslow Publishers, 2013, 38 pages.

MAGUIRE, Muireann, **Stalin's Ghosts : Gothic Themes in Early Soviet Literature**, New York, et al, Peter Lang, 2012, 343 pages. *Stalin's Ghosts* examines the impact of the Gothic-fantastic on Russian literature in the period 1920-1940. It shows how early Soviet-era authors, from well-known names including

A SIGNALER

Claude LEHOUCQ
La SF SOUS LES FEUX DE LA SCIENCE
Éditions Le Pommier
(L'autre côté du rêve), 2012, 215 pages.
Préface de Claude Ecken

Comme dans son précédent opus SF : la science mène l'enquête, Roland Lehoucq continue à analyser les grands thèmes de la science-fiction grâce aux outils de la science. Pour éclairer, mais sans ôter la part de rêve propre à toute oeuvre de fiction. Il tente ainsi de répondre à toutes les questions que posent ces explorations extraordinaires: Le téléporteur de Star Trek est-il pour bientôt ? Peut-on, pourra-t-on rallumer le Soleil pour qu'il ne s'éteigne pas définitivement ? Disposer du blaster de Star Wars ? Capter la totalité de l'énergie rayonnée par une étoile ? Outre la physique et l'astrophysique, biologie et chimie sont également mises à contribution, notamment pour répondre à la délicate question de l'existence des vampires... Certains thèmes permettent en outre de montrer qu'Hollywood n'a vraiment peur de rien quand il s'agit d'accommoder science et science-fiction sur pellicule...

Le même Roland Lehoucq a coordonné un dossier : **Fins du monde – entre science et fiction**, dans le numéro 56, de *L'Astronomie*, décembre 2012 dans lequel dossier on trouve notamment « Après la fin du monde » (Ugo Bellagamba), « Les Invasions extraterrestres » (Marc Atallah), « Rencontres rapprochées avec la fin du monde [illustrations de magazines commentées] (Yves Bosson) et une nouvelle de SF de Claude Ecken sur le thème.

Fedor Gladkov, Mikhail Bulgakov, Andrei Platonov and Evgenii Zamiatin, to niche figures such as Sigizmund Krzhizhanovskii and Aleksandr Beliaev, exploited traditional archetypes of this genre: the haunted castle, the deformed body, vampires, villains, madness and unnatural death.

MAITLAND, Sara, **From The Forest : A Search to the Hidden Roots of Fairy Tales**, Berkeley (CA), Counterpoint, 2012, 354 pages.

McAVAN, Emily, **The Postmodern Sacred : Popular Culture Spirituality in the Science Fiction, Fantasy and Urban Fantasy Genres**, Jefferson (NC), McFarland, 2012, 188 pages.
From *The Matrix* and *Harry Potter* to *Stargate*

SG:1 and *The X-Files*, recent science fiction and fantasy offerings both reflect and produce a sense of the religious. This work examines this pop-culture spirituality, or "postmodern sacred," showing how consumers use the symbols contained in explicitly "unreal" texts to gain a secondhand experience of transcendence and belief. Topics include how media technologies like CGI have blurred the lines between real and unreal, the polytheisms of Buffy and Xena, the New Age Gnosticism of *The DaVinci Code*, the Islamic "Other" and science fiction's response to 9/11, and the Christian Right and popular culture.

McKAY, Laura Lee, **Write Fantasy Fiction in 5 Simple Steps**, Berkeley Heights (NJ), Enslow Publisher, 2013, 32 pages.

MEJIA RIVERA, Orlando, **Cronistas del futuro : ensayos sobre escritores del ciencia ficción**, Medellín, Columbia, Universidad de Antioquia, 2012, xviii, 125 pages.

Introducción. La literatura de ciencia ficción y el arte de la conjetura -- H.G. Wells y las semillas de la imaginación científica -- El universo narrativo de Stanislaw Lem y la playa de Newton -- Las distopías de Thomas Dish [sic] -- Ursula K. Le Guin y las humanidades del futuro -- Los discípulos de Manuel Antonio de Rivas: panorama de la ciencia ficción latinoamericana.

MILCENT, Anne-Laura (dir.), **L'Inquiétante étrangeté des monstres : monstrosité, altérité et identité dans la littérature française, XIXe-XXe siècle**, Dijon, Éditions universitaires de Dijon, (Écritures), 2013, 133 pages.

PREUSSER, Heinz-Peter (ed.), **Pandora : zur mythischen Genealogie der Frau = Pandore : et la généalogie mystique de la femme**, Heidelberg, Universitätsverlag Winter, 2012, 288 pages.

RIDENHOUR, Jamieson, **In Darkest London : The Gothic Cityscape in Victorian Literature**, Lanham (MD), Scarecrow Press, 2012, 170 pages.

This book examines the work of both canonical and non-canonical authors, including Dickens, Bram Stoker, Robert Louis Stevenson, G.W.M. Reynolds, Richard Marsh, Arthur Machen, Marie Belloc Lowndes, and Oscar Wilde. Placing the conventions of the Gothic form in their proper historical context, *In Darkest London* will appeal to scholars and students interested in an in-depth survey of the Urban Gothic.

ROBB, Brian J., **Steampunk : An Illustrated History of Fantastical Fiction, Fanciful Film and Other Victorian Visions : Victorian Visionaries, Scientific Romances and Fantastic Fictions**, London, Aurum Press, 2012, 192 pages. Foreword : James Blaylock.

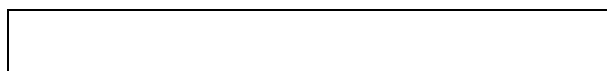
Simultaneously a literary movement, ultra-hip subculture and burgeoning cottage industry, Steampunk is the most influential new genre to emerge from the late twentieth century. Spinning tales populated with clockwork Leviathans, cannon-shots to the moon and coal-fired robots, it charts alternative histories in which the British Empire never fell or where the atom remained unsplit. Spectacularly illustrated and international in scope, this comprehensive history explores Steampunk's many intricate expressions in fiction, cinema, television, comics and videogames, and traces its evolution into a truly global aesthetic, which has made its mark on art, architecture, fashion and even music. From the classic scientific romances of Jules Verne, H.G. Wells and Mary Shelley, through the dystopian futurescapes of Cyberpunk, to the otherworldly imaginings of Hayao Miyazaki, Alan Moore and China Miéville, author Brian J. Robb sets the key works of Steampunk squarely under the lens of his brass monocle and ventures into a world where airships still rule the skies.

SCHÄFKE, Werner, **Wertesystem und Raumsemantik in den isländischen Märchen- und Abenteursagas**, Frankfurt-am Main, Peter Lang, 2012, x, 261 pages.

UNTERTHURNER, Gerhard (ed.), **Monstrosity in Literature, Psychoanalysis and Philosophy**, Wien, Berlin, Turin + Kant, 2012, 220 pages.

WHITEHEAD, Claide (ed.), **The Fantastic**, Maynard (Mass.), Salem Press (Critical Insights), 2012,

Works discussed include "Rip Van Winkle," "The Tell-Tale Heart," *The Little Stranger*, *Wuthering Heights*, *My Cousin Rachel*, and *Lady Audley's Secret*, as well as the works and common themes of such authors as Marie NDiaze, Italo Calvino, J.R.R. Tolkien, Richard Metheson, Franz Kafka, Fyodor Dostoyevsky, E.T.A. Hoffman, Shirley Jackson and Steven King. Contributors include Lucie Armitt, Daniela De Pau, Dimitra Fimi, Eugenio Bolongaro, and Peter Cogman.



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SPECIAL ISSUE ON CHINESE SCIENCE FICTION

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Han Song. Chinese Science Fiction: A Response to Modernization

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Nathaniel Isaacson. Science Fiction for the Nation: Tales of the Moon Colony and the Birth of Modern Chinese Fiction

Shaoling Ma. "A Tale of New Mr. Braggadocio": Narrative Subjectivity and Brain Electricity in Late Qing Science Fiction

Lisa Raphals. Alterity and Alien Contact in Lao She's Martian Dystopia, Cat Country

Mingwei Song. Variations on Utopia in Contemporary Chinese Science Fiction

Jia Liyuan. Gloomy China: China's Image in Han Song's Science Fiction

Qian Jiang. Translation and the Development of Science Fiction in Twentieth-Century China

Wei Yang. Voyage into an Unknown Future: A Genre Analysis of Chinese SF Film in the New Millennium

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Michael Saler. Science, the Paranormal, and Science Fiction: Cheng's Astounding Wonder and Kripal's Mutants and Mystics

Nicholas Ruddick. Unheimlich Maneuvers: Beaumont's The Spectre of Utopia and James's Maps of Utopia



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Numéro préparé par Anne Besson, Simon Bréan et Samuel Minne, sous la direction d'Irène Langlet

Irène Langlet et Arthur B. Evans

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Sous la direction de Irène Langlet

Irène Langlet : Étudier la science-fiction en France aujourd'hui

Cédric Chauvin: Statut de la littérature et science-fiction

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Simon Bréan: L'érudition de science-fiction en France : repères bibliographiques

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Entretien :

Simon Bréan et Gérard Klein

Penser l'histoire de la science-fiction [Texte intégral] Entretien avec Gérard Klein

A PROPOS DES AUTEURS

ABATE, Michelle Ann & Lance WELDY (eds.), **C.S. Lewis : The Chronicles of Narnia**, New York, Palgrave Macmillan (New Casebooks), 2012, 232 pages.

Introduction; *L. Weldy*_PART I: TEXT AND CONTEXT_'Turkish Delights and Sardines with Tea': Food as Framework for Exploring Nationalism, Gender and Religion in *The Lion, the Witch, and the Wardrobe*; *R. Towns*_Scapegoating and Collective Violence in *The Lion, the Witch and the Wardrobe*; *M. Green*_PART II: APPLICATIONS AND IMPLICATIONS _Moving Beyond 'All That Rot': Redeeming Education in *The Chronicles of*

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ACHATZ, Katharina, **Fantastik bei Georg Klein : Momente struktureller Unsicherheit in *Libidissi, Barbar Rosa, Die Sonne scheint uns und Sünde Güte***, Bamberg, University of Bamberg Press, 2012, 137 pages. ANDERMAHR, Sonya & Lawrence PHILLIPS (eds.), **Angela Carter : New Critical Readings**, New York, Continuum, 2012, 214 pages. [Recueil de 17 essais critiques]

BOENING, Robert, **C.S. Lewis and the Middle Ages** Kent, Kent State University Press, 2012, 181 pages. BOUFFARD, Élodie & Anne-Alexandra JOYARD, **Les Mille et une nuits**, Paris, Gallimard, (Découvertes Gallimard – Hors Série), 2012, 48 pages. BISWELL, Andrew [ed., introduction, notes], **A Clockwork Orange :The Restored Edition**, New York, W.W.Norton, 2012, 246 pages. BREMERm John, **C. S. Lewis, Poetry and the Great War, 1914-1918**, Lanham (MD), Lexington Books, 2012, 243 pages.

BRENNAN CROFT, Janet, **Lois McMaster Bujold : Essays on a Modern Master of Science Fiction**, Jefferson(NC), McFarland, 2013, 216 pages. Introduction: Forward Momentum (Janet Brennan Croft) 1_A Note on Editions and Abbreviations 7_Love and Death in the Vorkosiverse: An Interview with _Lois McMaster Bujold (Sandra J. Lindow) 9_From Both Sides Now: Bujold and the Fan Fiction Phenomenon _(Amy H. Sturgis) 16_Legitimacy

and Legibility: Rereading Civil Discourse Through _Feminist Figurations in Cordelia's Honor (Regina Yung Lee) 27_The Influence of Family and Moral Development in Bujold's _Vorkosigan Series (Sandra J. Lindow) 50_The Soldier and the Cipher: Miles, Mark, and the Naming _Plots of Bujold's Vorkosiverse (Janet Brennan Croft) 61_The Emperor's Shoe: Power, Home, and the Other in the _Vorkosigan Saga (Andrew Hallam) 77_Chaos and Quest: Miles Vorkosigan's Disability Narrative _(Virginia Bemis) 104_Broken Brothers in Arms: Acting the Man in The Warrior's _Apprentice (Linda Wight) 116_Difference and Ability: Conceptualizing Bodily Variation in _the Vorkosigan Series (Shannan Palma) 134_The Decay of the Cyborg Body in Bujold's Memory (Sylvia Kelso) 148_From Iberian to Ibran and Catholic to Quintarian: Bujold's _Alternate History of the Spanish Reconquest in the Chalion _Series (David D. Oberhelman) 159_(Absent) Gods and Sharing Knives: The Purposes of Lois _McMaster Bujold's Fantastic Ir/Religions (John Lennard) 172

BROWNING, John Edgar (ed.), **The Forgotten Writings of Bram Stoker**, New York, Palgrave Macmillan, 2013, xx, 226 pages. Foreword : Elizabeth Miller. Afterword : Dacre Stoker.

CLARE, Cassandra (ed.), **Shadowhunters & Downworlders : A Mortal Instruments Reader**, Dallas (TX), Benbella (Smart Pop), 2012, 256 pages. Introduction / Cassandra Clare -- Unholy places / Kate Milford -- The art of war / Sarah Cross -- Sharper than a Seraph blade / Diana Peterfreund -- When laws are made to be broken / Robin Wasserman -- Simon Lewis: jewish, vampire, hero / Michelle Hodkin -- Why the best friend never gets the girl / Kami Garcia -- Brotherly love / Kendare Blake -- Asking for a friend /Gwenda Bond -- (Not) for illustration purposes only / Rachel Caine -- The importance of being Malec /Sara Ryan -- Villains, valentine, and virtue / Scott Tracey -- Immortality and its discontents / Kelly Link and Holly Black -- What does that deviant wench think she's doing? or, Shadowhunters gone wild / Sarah Rees Brennan.

COLLECTIF, **Balzac, fantastique fantaisiste ?**, in **L'Année balzacienne**, série 3, no 13, Paris, Presses Universitaires de France, 2012, 419 pages. DEMURO, Eugenia, **Civilisation and Authenticity : The Search for Cultural Uniqueness in the Narrative Fiction of Alejo Carpentier and Julio Cortazar**, New York, et al., Peter

Lang, 2013, 216 pages.
 EDMUNSON, Helen, **Mary Shelley**, London, Nick Hern Books, 2012, 125 pages.
 ERZEN, Tanya, **Fanpire : The Twilight Saga and the Women who Love It**, Boston, Beacon Press, 2012, xxiii, 158 pages.
 GARCIN, Christian, **Borges, de loin**, Paris, Gallimard, (L'un et l'autre), 2012, 177 pages.
 JONES, Diana Wynne, **Reflections : On the Magic of Writing**, New York, Harper Collins, 2012, 368 pages.
 JOSEFSON, Asa, **Fantastique & révolte chez Jean Muno et Hugo Raes**, New York, et al., Peter Lang, 2013, 385 pages.
 KALANTZIS, Alexia, **Rémy de Gourmont, créateur de formes : dépassement du genre littéraire et modernisme à l'aube du XXe siècle**, Paris, Honoré Champion, 2012, 784 pages.
 KOPP, Megan, **Suzanne Collins**, New York, AV2 by Weigl, (Remarkable Writers), 2012, 32 pages.

A SIGNALER

Clotilde LANDAIS STEPHEN KING AS A POSTMODERN AUTHOR

New York, et al., Peter Lang,
 (Modern Amercian Literature, vol. 61)
 2013, 150 pages.

Although studies on Stephen King (1947-) traditionally belong to the field of popular culture, some of his work, such as *The Dark Half* and «Secret Window, Secret Garden,» give an insightful perspective on contemporary fiction. Drawing upon methods used in literary analysis and textual interpretation, this book proposes a new reading of Stephen King's fiction as a literary reflection on the artistic identity of the writer and on writing and shows that horrific descriptions do not necessarily exclude metafiction. *Stephen King as a Postmodern Author* aims to serve as an introduction to major theories influencing contemporary American literature, such as narratology, psychoanalysis, postmodernism, and various theories of fiction.

MARCUS, Leonard, **Listening to Madeleine : A Portait of Madeleine L'Engle in Many Voices**, New York, Farrar, Strauss & Giroux, 2012, 365 pages. [51 entrevues par des gens qui ont connu l'auteur ou ont été influencés par son oeuvre.]

MCCRACKEN-FLESHER, Caroline, **Approaches to Teaching the Works of Robert Louis Stevenson**, New York, Modern Language Association of America, 2013, vi, 238 pages.
 MEYER, Stephenie, **Tous les secrets de la saga Twilight : le guide officiel illustré**, Paris, Hachette Livre, 2012, 550 pages.

MONTILLO, Roseanne, **The Lady and her Monsters : A Tale of Dissections, Attempts to Reanimate Dead Tissues, and the Writing of Mary Shelley's Frankenstein**, New York, William Morrow, 2013, 336 pages.

The Lady and Her Monsters by Roseanne Motillo brings to life the fascinating times, startling science, and real-life horrors behind Mary Shelley's gothic masterpiece, *Frankenstein*. Montillo recounts how—at the intersection of the Romantic Age and the Industrial Revolution—Shelley's Victor Frankenstein was inspired by actual scientists of the period: curious and daring iconoclasts who were obsessed with the inner workings of the human body and how it might be reanimated after death. With true-life tales of grave robbers, ghoulish experiments, and the ultimate in macabre research—human reanimation—*The Lady and Her Monsters* is a brilliant exploration of the creation of Frankenstein, Mary Shelley's horror classic.

O'BRIEN, Christopher, **The Forrest J. Ackerman Oeuvre**, Jefferson (NC), McFarland, 2012, 233 pages. Foreword by Dennis Billows.

The extensive bibliography includes listings of books, published letters, articles, fiction, verse, speeches, screenplays, comics, discography, liner notes, and periodicals edited and published by Ackerman. A thorough filmography, a selected listing of nationally televised appearances, and rare photographs of Ackerman throughout his lifetime complete this definitive catalog of one of science fiction's most interesting personalities.

PONERT, Dietmar J., **E.T.A. Hoffmann, das bildkünstlerische Werk : ein kritisches Gesamtverzeichnis**, Petersberg, Michael Imhof Verlag, 2012, 2 volumes.

ROSSET, François (ed.), **Entretiens sur le Manuscrit trouvé à Saragosse**, in *Études de Lettres*, no 292, Lausanne, Université de Lausanne, avril 2012, 224 pages.

Le Manuscrit trouvé à Saragosse de Jean Potocki, écrit en plusieurs versions entre 1794 et 1814, est un univers, une somme de tout ce qu'a pu inventer, collecter et charrier la tradition narrative occidentale depuis

l'Antiquité. Ce roman met en intrigue les dérisoires tentatives de compréhension et d'explication totales du monde qui s'inscrivent dans des systèmes, des doctrines et des croyances, comme dans des fables, des figures ou des images. Roman du multiple, il invite à la pluralité des lectures. Sommaire très détaillé sur le site de www.fabula.org

ROWLANDSON, William, **Borges, Swedenborg and Mysticism**, New York, et al., Peter Lang, 2012, 267 pages.

SMITH, Jad, **John Brunner**, Urbana, University of Illinois Press, 2013, 192 pages.

SUMNER, Gregory D., **Unstuck in Time : A Journey Through Kurt Vonnegut's Life and Novels**, New York, Seven Stories Press, 2012, 355 pages.

VASQUEZ, Carmen & Kevin PERROMAT (dir.), **Homage à Alejo Carpentier (1904-1980)**, Paris, Indigo & Côté femmes, 2012, 360 pages.

WAGNER, Caroline, **Subversives Erzählen : E.T.A. Hoffmann und Heinrich von Kleist**, Würzburg, Ergon, 2012, 273 pages.

WERDER, Sophie Dorothe von, **Latinoamericanos nomades : Cortazar y Bryce Echenique**, New York, et al., Peter Lang, 2012, 156 pages.

WHYTE, Peter, **Théophile Gautier, conteur fantastique et merveilleux**, Manchester, Manchester University Press, 2011, viii, 166 pages.

WYNNE, Catherine, **Bram Stoker and the Stage : Reviews, Reminiscences, Essays and Fiction**, London, Vermont, Pickering & Chatto, 2012, 2 volumes.

WYSOCKI, Edward M., **The Great Heinlein Mystery : Science Fiction, Innovation and Naval Technology**, Createspace Independent Publishing Platform, 2012, 298 pages.

ZANGRILLI, Franco, **Le muse di Buzzati : realto e mistero**, Pesaro (Pesaro-Urbino), Metauro, 2012, 196 pages.

ZAUS, Petra, **In Leonardos Manier : E.T.A. Hoffmanns Poetik der inneren Bilder**, Wüzburg, Königshausen & Neumann, 2012, 181 pages.

MINI-DOSSIER : TOLKIEN

BECKER, Alida (ed.), **A Tolkien Treasury**, Philadelphia, Running Press, 2012, 192 pages. Réédition de **The Tolkien Scrapbook**, 1978.

DONALDSON, Terry, **The Tolkien Tarot**, US Games Systems, 2012.

DOSSIER : **Tolkien : la fabrique d'un monde**, in **Magazine Littéraire**, janvier

2013, pp. Dossier coordonné par Alexis Broca, avec Vincent Ferré., pp. 44-82. Avec la participation de Irène Fernandez, Damien Bador, Michael Devaux, Sébastien Marlair, Sébastien Hoët, Anne Besson, Leo Carruthers, Charles Delattre, Tatjana Silec, Grégory Bouak, Isabelle Pantin, Daniel Lauzon, Gil Bartholeyns, Hervé Aubron.

DURIEZ, Colin, **J.R.R. Tolkien : The Making of a Legend**, Oxford, Lion Publishing, 2012, 213 pages.

SMITH, Noble, **Wisdom of the Shire : A Short Guide to A Long and Happy Life**, New York, Hodder & Stoughton, 2012, 205 pages.

TINDALL, Robert, **The Shamanic Odyssey : Homer, Tolkien, and the Visionary Experience**, Rochester (VT), Park Street Press, 2012, 224 pages.

WOLF, Jonas, **Alles über Hobbits**, München, Piper Taschenbuch Verlag, 2012, 368 pages.

MINI-DOSSIER EDGAR ALLAN POE

A SIGNALER

BOUDREAU, Moïra & Mario RENDACE
EDGAR ALLAN POE AU/IN CANADA
1859-2008

Une bibliographie analytique
An Analytic Bibliography
Montréal, Éditions du Colporteur
2013, 138 pages.

Un élégant cahier relié qui recense tout ce qui concerne Poe au Canada, le tout en sept sections : les anthologies, les contes, essais et poésies, les adaptations (théâtre, radio, tv, cinéma etc.), Poe comme personnage + hommages, les thèses canadiennes + diverses infos. Un travail minutieux, solidement documenté : ed.colporteur@hotmail.fr

HAYES, Kevin J., (ed.) **Edgar Allan Poe in Context**, New York, Cambridge University Press, 2012, xviii, 411 pages.

Part1. Geographical contexts. Great Britain / Christopher Gair ; The South / James M. Hutchisson ; The American West / Nathaniel Lewis ; The sea / David Dowling ; France / Andrea Goulet ; The Near East / Travis Montgomery ; The polar regions / Mark Canada -- Part 2. Social contexts. The urban environment / Bran Nicol ; Curiosity / Lindsey Hursh ; Alcohol, addiction, and rehabilitation / Paul Fisher ; Fashion, furnishings, and style / Patricia A. Cunningham ; The American stage / Philip Edward Phillips ; Lions and bluestockings

/ Anne Boyd Rioux ; Slavery and abolitionism / Paul Christian Jones ; The cult of mourning / Therese M. Rizzo -- Part 3. The contexts of publishing. The literary profession / John Evelev ; Magazines / Jeffrey Andrew Weinstock ; Gift books / Kathryn K. Shinn ; Literary piracy / Michael J. Everton ; The art of reviewing / Jonathan Hartmann ; The politics of publishing / Amy Branam -- Part 4. Literary contexts. Ancient classics / Gregory Hays ; Rabelais and Lesage / Lois Davis Vines ; The gothic movement / Alan Brown ; Byron / Chris Beyers ; Folk narrative / Katherine Kim ; Transcendentalism / Heidi Silcox ; Charles Dickens / Tara Moore ; Nathaniel Hawthorne and the art of the tale / Meghan A. Freeman -- Part 5. Scientific and pseudoscientific contexts. Phrenology / Brett Zimmerman ; Photography / Satwik Dasgupta ; Mesmerism / Bruce Mills ; Architecture / Alvin Holm ; The heritage of fiction science / Peter Swirski ; Cosmology and cosmogony / Jonathan Taylor ; Forensic science / Benjamin F. Fisher ; Technology / John Tresch.

KENNEDY, Gerald J. & Jerome McGANN (eds.), **Poe and the Remapping of Antebellum Print Culture**, Baton Rouge, Louisiana State University Press, 2013, 296 pages.
 Introduction / J. Gerald Kennedy -- Locating the Republic of Letters. Inventing the Literati: Poe's Remapping of Antebellum Print Culture / J. Gerald Kennedy -- "The Rage for Lions": Edgar Allan Poe and the Culture of Celebrity / Leon Jackson -- Surveying the National Scene. Perverting the American Renaissance: Poe, Democracy, Critical Theory / Betsy Erkkil -- "To Reproduce a City": New York Letters and the Urban American Renaissance / Scott Peeples -- Poe's 1848: Eureka, the Southern Margin, and the Expanding U[niverse] of S[tars] / Jennifer Rae Greeson -- Plotting Poe's Influence. Cruising (Perversely) for Context: Poe and Murder, Women and Apes / Leland S. Person -- Robert Greenhow, Poe, and the Nineteenth-Century History of Transnational American Studies / Anna Brickhouse -- Poe's Lyrical Media: The Raven's Returns / Eliza Richards -- Repositioning Poe in Literary America. Poe by the Numbers: Odd Man Out? / Maurice S. Lee - - Poe, Decentered Culture, and Critical Method / Jerome McGann.



MINI-DOSSIER HARRY POTTER

FRANKEL, Valerie Estelle, **Harry Potter, Still Recruiting : An Inner Look at Harry Potter Fandom**, Cheshire (CT), Zossima Press, 2012, 274 pages.

FRANKEL, Valerie Estelle (ed.), **Teaching With Harry Potter : Essays on Classroom Wizardry from Elementary School to College**, Jefferson (NC), McFarland, 2012, 288 pages.

Introduction 1_Part I: Reaching Kids--A New Wave _of Young Readers_From Hogwarts Academy to the Hero's Journey_ Lana A. Whited 4_The Nuances of Rule-Breaking_ Tenille Nowak 21_Harry Potter and the Child with Autism_ Denise Dwyer D'Errico 32_Strange Apostle: Assessing the Conflict Between Today's _ Christianity and Modern Culture_ J. Malcolm Stewart 42_Boy Wizards and Girl Scientists: Rowling's Contributions to _ Science Outreach_ Kristine Larsen 56_Part II: Innovative Approaches _for the Internet Generation_Two Boy Heroes (and a Sparkly Vampire) Teach the SAT_ Valerie Estelle Frankel 70_Fan Fiction, Remix Culture, and the Potter Games_ Jen Scott Curwood 81_The Battle to Save Australian Teen Spirituality_ Clare Diviny 93_J.K. Rowling's Innovative and Authoritative Online Presence_ Savannah Sharp 107_Exploring eNotes.com: A Grounded Theory of Harry's Place in _ Language Arts Pedagogy_ James B. Kelley 117_Part III: Meaning in Children's Books _Within the University_Legit Lit: Of Spells and Serious Scholarship_ J. Steve Lee 130_Scribere Paedegogia: The Magical Art of Teaching Composition_ Cynthia K. O'Malley 141_Getting Medieval in the Classroom_ Renee Ward 152_To Grow Up Blake in a Potter World: Teaching Songs of Innocence _ and of Experience_ Whitney E. Jones Francis 168_Casting Lumos on Critical Cultural Studies: Gender, _ Hegemony and Other Social Stereotypes_ Amanda Firestone 179_Introducing English Literature in Pakistan_ Asma Mansoor 188_Portkey to the Scholarly Disciplines_ Elisabeth C. Gumnior 196_The Queen City Muggles: Town and Gown Go to Hogwarts_ Susan Johnston.

HALLETT, Cynthia J. & Peggy J. HUEY (eds.), **J.K. Rowling : Harry Potter**, New York, Palgrave Macmillan, 2012, xii, 206 pages.

Introduction; C.Hallett and P.Huey -- A Fairy Tale Crew? Rowling's Characters Under Scrutiny; A.Klaus -- The Way of the Wizarding World: Harry Potter and the Magical Bildungsroman; R.T.Talley, Jr. -- Bewitching, Abject, Uncanny: Other Spaces in the Harry Potter Films; F.Pheasant-Kelly -- Free Will and Determinism: A 'Compatibilist' Reading of J.K. Rowling's Harry Potter Series; C.M.Fouque -- Dumbledore's Ethos of Love in Harry Potter; L.Guanio-Uluru -- Harry Potter and the Origins of the Occult; E.McAvan -- Wizard's Justice and Elf Liberation; M.Schulzke -- What It Means To Be A Half-Blood: Integrity Versus Fragmentation in Biracial Identity; T.Stockslager -- Magic, Medicine and Harry Potter; C.Partin -- Glorious Food? The Literary and Culinary Heritage of the Harry Potter Series; S.Harris -- Harry Potter and the Myriad Mothers: The Maternal Figure as Lioness, Witch and Wardrobe; R.Weaver and K.McMahon-Coleman -- 'I knew a girl once, whose hair...': Dumbledore and the Closet; J.Daems -- 'Neither can live while the other survives': Harry Potter and the Extratextual (After)life of J.K. Rowling; P.Ingleton

HIMMELSBACH, Silvia, **Harry Potters literarischer Zauber : eine Analyse zum Erfolg der Buchserie**, Marburg, Tectum Verlag, 2012, lxiii, 527 pages.

PEZZI, Bryan, **J. K. Rowling**, New York, AV2 by Weigl, (Remarkable Writers), 2013, 32 pages.

SAXENA, Vandana, **The Subversive Harry Potter : Adolescent Rebellion and Containment in the J. K. Rowling Novels**, Jefferson (NC), McFarland, 2012, 210 pages.

This detailed study of Harry Potter explores the limits of the formulaic structure of adolescent fantasy fiction and also examines the impulse of exploration, subversion, and resistance contained within the formula. Within both subversion and containment in the narrative, young adult fantasy becomes an embodiment of the experience of adolescence--its angst, rebellion and also its journey of personal maturation.

MINI-DOSSIER JULES VERNE

BOUHMADI, Fabrice, **Jules Verne : un océan tumultueux de mots et de rêves**, Paris, Honoré Champion, (Passeur d'idées), 2012, 322 pages.

Deux grandes parties sont ménagées dans cet

ouvrage pour bien voyager avec Jules Verne et se repérer dans son océan tumultueux de mots et de rêves. La première partie est consacrée aux thématiques récurrentes avec pas moins de quatorze chapitres, qu'il s'agisse de l'ouverture aux autres peuples, de son sens aigu du suspense et du mystère, ou de l'appel du large, de sa conception du héros, du méchant, des femmes et des enfants, de l'esclavage, du travail, sans oublier l'importance du naufrage, le tout sur fond de drôles de machine.

La seconde partie constitue Le tour de Jules Verne en 80 récits... C'est-à-dire toute son oeuvre présentée ouvrage par ouvrage, chronologiquement. Nous sommes beaucoup en effet à avoir lu des romans de Jules Verne, mais qui a lu la totalité de l'oeuvre ? On peut ne pas connaître Un drame au Mexique, Un drame dans les airs publiés en 1852 ! Aussi est-il précieux de bénéficier ici du résumé commenté de chaque récit. Enfin, pour mieux parcourir l'univers vernien, l'ouvrage s'achève sur un triple index très complet des noms de personnages, des noms cités, et des ouvrages cités. Et bien sûr de toutes les oeuvres de Jules Verne. Il ne reste plus qu'à s'immerger dans cet océan !

A SIGNALER

**Lionel DUPUY
JULES VERNE, LA GÉOGRAPHIE ET
L'IMAGINAIRE**

**Aux source d'un Voyage Extraordinaire
Le Superbe Orénoque (1898)
Aiglepierre, La Clef d'Argent
(Littératures de l'imaginaire),
2013, 152 pages.**

Les Voyages extraordinaires de Jules Verne (1828-1905) sont des _romans géographiques, appellation déjà revendiquée par l'écrivain lui-même en son temps. Jules Verne, dont les relations avec la géographie _de la fin du XIXe siècle sont ici précisées et approfondies, a _toujours eu soin d'articuler ses récits autour du passage entre une _géographie scientifique, du réel et une géographie plus imaginaire, _décalée dans l'espace et dans le temps. La transition de l'une à _l'autre se fait grâce à un récit de type merveilleux, par _l'intermédiaire duquel le romancier peut évoquer un autre monde, _d'autres rapports entre l'homme et la terre._Appliquée au roman Le Superbe Orénoque (1898), cette nouvelle lecture _des Voyages extraordinaires permet de montrer notamment l'importance _du mythe, du

symbole et de l'exotisme dans la construction de _l'imaginaire géographique vernien._ À la croisée de la littérature et de la géographie, cette analyse _nous conduit à repenser autrement les modalités de transmission du _savoir géographique, à une époque où la géographie, en tant que _discipline universitaire, éprouve une certaine difficulté à susciter _l'intérêt du public. Il apparaît ainsi de plus en plus nécessaire à _la géographie de revenir vers la littérature et l'imaginaire, des _territoires capables de produire une autre géographie._

PEZEU-MASSABUAU, Jacques, **Jules Verne – Les Voix et les voies de l'aventure**, Paris, L'Harmattan, (Espaces littéraires), 2013, 164 pages.

On peut aborder de multiples façons les soixante-deux romans des *Voyages extraordinaires*. Les grandes figures de Phileas Fogg, Michel Strogoff ou du capitaine Nemo illustrent le thème du héros tandis que leur histoire développe celui de l'aventure sous ses diverses facettes. Mais c'est dans le voyage que l'auteur les fait vivre et accomplir leurs exploits : chaque récit promènera le lecteur dans un pays différent, dont la nature et les hommes seront décrits avec soin.

CINÉMA & TÉLÉVISION

ABELE, Robert (comp.), **La Saga Twilight** : les archives complètes des films : souvenirs, confidences et autres morceaux choisis proposés par les créateurs des films cultes, Paris, Hachette, 2012, 151 pages.

ALBRIGHT, Brian, **Regional Horror Films, 1958-1990 : A State-by-State Guide with Interviews**, Jefferson (NC), McFarland, 2012, vii, 327 pages.

Introduction: I hear America screaming -- The interviews. Harvesting the dead: Ed Adlum -- Something fishy: Donald Barton -- The director next door: J.R. Bookwalter -- Nutriaman: Martin Folse -- All the president's monsters: Milton Moses Ginsberg -- It came from Florida: William Greife -- Better watch out: Lewis Jackson -- Night frights: Russ Marker -- Survivors will be persecuted: Robert W. Morgan -- Left at the altar: Tom Rahner -- Bayou bloodbath: Albert Salzer -- Teen terrors: Larry Stouffer -- It could only happen in Milpitas: Robert Burrill -- The films. State-by-state listing of regional horror films, 1958 to 1990.

ANONYMOUS, **The Princess Bride : A Celebration**, New York, Universe Pub., 2012, 1 vol. non paginé. Foreword : Bob Reiner. Afterword : Norman Lear. Commentaires de Cary Elwes, Mandy Patinkin & Christopher Guest.

ANGER, Violaine & Antoine ROULLÉ (dir.), **Les Niebelungen, de Fritz Lang , musique de Gottfried Huppertz : une approche pluri-disciplinaire**, Paris, L'Harmattan, (L'univers esthétique), 2012, 258 pages.

Le film *Les Nibelungen* de Fritz Lang apparaît, à sa sortie en 1924, comme une oeuvre atypique : d'une ampleur exceptionnelle, surtout pour un film muet, il a aussi bénéficié d'une écriture musicale pour grand orchestre ainsi que de moyens impressionnants pour le tournage. Gottfried Huppertz, le compositeur, connaîtra une longue descendance. Cet ouvrage collectif croise des approches cinématographiques, théâtrales, historiques et musicales d'une oeuvre monumentale à plus d'un titre.

BÉTAN, Julien & Raphaël COLSON, **Zombies !**, Lyon, Les Moutons électriques, (La Bibliothèque des miroirs), 2013, 424 pages. Nouvelle édition augmentée.

BLOCK, Paula, **Star Trek : The Next Generation 365**, New York, Abrams, 2012, 744 pages.

With the launch of *Star Trek: The Next Generation*, Gene Roddenberry somehow managed to recapture lightning in a bottle. This new incarnation of *Star Trek* was an instant hit, and its popularity inspired four films and three spin-off television series. To commemorate the show's 25th anniversary, *Star Trek: The Next Generation 365* provides a fresh, accessible overview of the entire series, including an authorized guide to all 178 episodes. Featuring rarely seen and now-classic photography and illustrations, this visual celebration of the voyages of Captain Picard, his crew, and the *Enterprise-D* offers a loving look back at the Emmy and Hugo Award-winning series.

BOSC, Michel, **Au bout du rêve : La Belle au bois dormant, de Walt Disney**, Paris, L'Harmattan, 2012, 145 pages.

CHAPMAN, James & Nicholas J. CULL, **Projecting Tomorrow : Science Fiction and Popular Cinema**, London, I.B.Tauris, (Cinema and Society), 2012, 272 pages.

This new exploration of the genre examines landmark science fiction films from the 1930s to the present. They include genre classics

such as *Things to Come*, *Forbidden Planet* and *2001: A Space Odyssey* alongside modern blockbusters *Star Wars* and *Avatar*. Chapman and Cull consider both screen originals and adaptations of the work of major science fiction authors. They also range widely across the genre from pulp adventure and space opera to political allegory and speculative documentary – there is even a science fiction musical. Informed throughout by extensive research in US and British archives, the book documents the production histories of each film to show how they made their way to the screen – and why they turned out the way they did.

COOPER, L. Andrew, **Dario Argento**, Urbana, University Illinois Press, 2012, x, 186 pages.
 Dario Argento: doing violence on film -- Against criticism: Opera and The Stendhal Syndrome -- Opera -- The Stendhal syndrome - - Against interpretation: The First Five Gialli -- The Bird with the Crystal Plumage -- The Cat o' Nine Tails -- Four Flies on Grey Velvet -- Deep Red -- Tenebre -- Against Narrative: The Three Mothers Trilogy and Phenomena -- Suspiria -- Inferno -- Mother of tears -- Phenomena -- Against Conventions: From Trauma to Giallo -- Trauma -- The Stendhal Syndrome (Revisited) -- Sleepless -- The Card Player -- Do You Like Hitchcock? -- Giallo -- Interviews with Dario Argento -- Filmography: feature films and television directed by Dario Argento.

DEPRAZ, Nathalie, **Avatar « Je te vois » : une expérience philosophique**, Paris, Ellipses, (Culture Pop), 2012, 183 pages.
 La grande vertu d'Avatar c'est de rassembler les spectateurs dans un plaisir immédiat et partagé. Mais voir ce film c'est aussi rencontrer quelques questions inévitables : peut-on, comme Jake Sully, changer de corps ? Comment devenir cet autre sans se perdre soi-même ? Comment peut-on enfin se sentir plus intensément soi-même dans la réalité virtuelle d'un corps « augmenté » ? Ce livre tente de répondre à ces questions que suscite le film.

DE BENI, Matteo, **Lo Fantastico en escena : formas de lo imposible en el teatro espanol contemporaneo**, Vigo, Academia del Hispanismo, 2012, 275 pages.
 DEVIDTS, Pierre, **Andreï Tarkovski : spatialité et habitation**, Paris, L'Harmattan, (Champs visuels), 2012, 124 pages.
 DUNCAN, David, **Irish Myth, Lore and Legend on Film**, New York, et al., Peter Lang, 2012, 171 pages.
 DYER, Geoff, **Zona : A Book about a Film about a Journey to a Room**, New York &

London, Vintage, 2012, 240 pages.

There is no other writer at work today like the award-winning Geoff Dyer. Here he embarks on an investigation into Andrei Tarkovsky's *Stalker*, the masterpiece of cinema that has haunted him since he first saw it thirty years ago.

ELSAESSER, Thomas, **Metropolis**, London, British Film Institute (BFI Film Classics), 2012, 112 pages.

ESCOFFIER, Éric, **Peter Cushing : la star de la Hammer Films**, Nice, É. Escoffier, 2012, 273 pages. Préface de Didier Lefèvre. Avec la complicité de Bertrand Vonthreim.

GÖBEL, Jelka, **Neues Jahrtausend, neuer Vampirfilm ? Kontinuität und Wandel eines Genres**, Marburg, Tectum Verlag, 2012, 317 pages.

GREGORY, Christopher, **Behind the Scream : The Truth about Horror Films**, Createspace Independent Publishing Platform, 2012, 112 pages.

HATCHUEL, Sarah, **Lost : fiction vitale**, Paris, Presses Universitaires de France, 2013, 144 pages.

Lost n'est pas seulement l'histoire d'un avion qui s'écrase sur une île (pas si) déserte.

Phénomènes surnaturels, retours dans le passé, bonds dans l'avenir, voyages dans le temps : fresque épique et tragique de 121 épisodes, Lost nous fait vivre la désorientation de ses personnages, met au défi notre compréhension et invite aux visionnages répétés et à l'interprétation en continu. Elle pense notre rapport à autrui, au temps, à la vérité, à la croyance et à la fiction.

HEARN, Marcus, **L'Antre de la Hammer : les trésors des archives de Hammer Films**, Talence, Akiléos (Amphithéâtre), 2012, 176 pages.

HUNTER, Jack, **Eyes of Blood : The Hammer Films**, Glitter Books, (Cult Movie File), 2012, 124 pages.

HUNTER, Jack (ed.), **A Complex of Carnage : Dario Argento Beneath the Surface**, Glitter Books, 2012, 156 pages.

Dario Argento is the visionary Italian giallo director whose films such as *Bird With The Crystal Plumage*, *Four Flies On Grey Velvet*, *Deep Red*, *Suspiria*, and *Inferno* have shocked and disturbed audiences since the 1970s. Argento's films assault the eye with incredible colour schemes, transgressive twists, and bloody human carnage – but that is merely the surface. In-depth analysis of Argento's narratives reveals an occult undercurrent

seething with abjection, compulsion, paranoia, schizophrenia and sexual psychosis; *A COMPLEX OF CARNAGE* reveals and explores this buried syndrome of manias in four separate essays, and is illustrated with over 80 illuminating photographic images, including 40 in stunning full colour.

JOWETT, Lorna & Stacey ABBOTT, **TV Horror. Investigating the Darker Side of the Small Screen**, London, I.B. Tauris, 2012, 256 pages.

The authors demonstrate how TV Horror continues to provoke and terrify audiences by bringing the monstrous and the supernatural into the home, whether through adaptations of Stephen King and classic horror novels, or by reworking the gothic and surrealism in *Twin Peaks* and *Carnivale*. They uncover horror in mainstream television from procedural dramas to children's television and, through close analysis of landmark TV auteurs including Rod Serling, Nigel Kneale, Dan Curtis and Stephen Moffat, together with case studies of such shows as *Dark Shadows*, *Dexter*, *Pushing Daisies*, *Torchwood*, and *Supernatural*, they explore its evolution on television

KAY, Glenn, **Zombie Movies : The Ultimate Guide**, Chicago, Chicago Review Press, 2012, 432 pages.

KNIGHT, Nicholas, **Supernatural : The Official Companion Season 7**, London, Titan Books, 2012, 176 pages.

KNIGHT, Nicholas, **The Essential Supernatural : on the Road with Sam and Dean Winchester**, San Rafael (CA), Insight Editions, 2012, 192 pages.

KÖHNE, Julia Barbara, KUSCHKE, Ralph & Arno METELLING (dir.), **Splatter Movies. Essays zum modernen Horrofilm**, Berlin, Bertz & Fischer (Deep Focus), 2012, 264 pages.

KNOLL, John, **Creating the Worlds of Star Wars : 365 Days**, New York, Abrams, 2012, 744 pages.

LARGERON, Charlotte, **Guillermo del Toro : des hommes, des dieux et des monstres**, Paris, Rouge profond, (Raccords), 2013, 204 pages.

Amoureux des oeuvres de H-P Lovecraft, Tolkien et Ray Bradbury, Guillermo del Toro s'est familiarisé avec l'anglais dès son plus jeune âge en regardant des films d'horreur sous-titrés et en lisant, avec l'aide d'un dictionnaire bilingue, le magazine *Famous Monsters of Filmland*. Cela donne le ton et détermine le champ des inspirations du futur cinéaste mexicain, également auteur d'une étude détaillée du cinéma d'Alfred Hitchcock -

pour la première fois en français, le livre en propose des extraits. Dès *Cronos*, son premier long-métrage, Del Toro impose un univers original, mêlant mythologie, spiritualité et épouvante. La suite de son oeuvre va s'enrichir de mondes sous le monde, d'univers emboîtés, de monstres humains et surhumains (*Le Labyrinthe de Pan*, *Mimic*, les créatures de *Bilbo le Hobbit*, *Pacific Rim*), de super héros (*Blade*, *Hellboy*), de fantômes (*L'Echine du diable*), de vampires (sa trilogie romanesque coécrite avec Chuck Hogan : *La Lignée*). Il devient également le producteur inspiré de *L'Orphelinat*, *Les Yeux de Julia*, *Beautiful, Mama...* Richement illustré, complété d'entretiens inédits avec le réalisateur et préfacé par Joann Sfar, le livre revient sur l'ensemble de l'oeuvre et du parcours de l'artiste.

LAZARO-REBOLL, Antonio, **Spanish Horror Film**, Edinburgh, Edinburgh University Press, (Traditions in World Cinema), 2012, xii, 308 pages.

The Spanish horror film is experiencing a renaissance, producing films such as *Pan's Labyrinth* and *Aftermath*. This is the first in-depth study in English of this rich cinematic tradition and the recent revival. The book offers a detailed analysis of the work of directors such as Hesus Franco, Arinaldo de Ossorio, and Narciso Ibáñez Serrador. It also studies the production, audience and regulation of the genre, as it highlights the importance of Spanish horror film in European horror tradition and the global culture of psychotonia.

LUCKHURST, Roger, **The Mummy's Curse : The True History of a Dark Fantasy**, Oxford, Oxford University Press, 2012, xiv, 321 pages.

Focusing on tales of the curse myth, Roger Luckhurst leads us through Victorian museums, international exhibitions, private collections, the battlefields of Egypt and Sudan, and the writings of figures like Arthur Conan Doyle, Rider Haggard and Algernon Blackwood. Written in an open and accessible style, this volume is the product of over ten years research in London's most curious archives. It explores how we became fascinated with Egypt and how this fascination was fuelled by myth, mystery, and rumour. Moreover, it provides a new and startling path through the cultural history of Victorian England and its colonial possessions.

MIDDLETON, Brad, **Undead-TV : The Ultimate Guide to Vampire Television**, Pepperell (MA), Light Unseen Media, 2012, 512

pages. Foreword by J. Gordon Melton.

For over sixty years, the undead have bled the television airwaves, appearing in every type of programming imaginable. *Un-Dead TV* catalogs over one thousand unique vampire appearances--and is the first book of its kind to explore this phenomenon to the extent that it truly deserves.

OLNEY, Ian, **Euro Horror : Classic European Horror Cinema in Contemporary American Culture**, Bloomington, Indiana University Press, (New Directions in National Cinemas), 2013, 280 pages.

Beginning in the 1950s, "Euro Horror" movies materialized in astonishing numbers from Italy, Spain, and France and popped up in the US at rural drive-ins and urban grindhouse theaters such as those that once dotted New York's Times Square. Gorier, sexier, and stranger than most American horror films of the time, they were embraced by hardcore fans and denounced by critics as the worst kind of cinematic trash. In this volume, Olney explores some of the most popular genres of Euro Horror cinema—including giallo films, named for the yellow covers of Italian pulp fiction, the S&M horror film, and cannibal and zombie films—and develops a theory that explains their renewed appeal to audiences today.

PEIRSE, Alison, **After Dracula. The 1930s Horror Film**, London, I. B. Tauris, 2012, 224 pages.

After Dracula tells of films set in London music halls and Yorkshire coal mines, South Sea islands and Hungarian modernist houses of horror, with narrators that travel in space and time from contemporary Paris to ancient Egypt. Alison Peirse argues that *Dracula* (1931) has been canonized to the detriment of other innovative and original 1930s horror films in Europe and America. She reveals a cycle of films made over the 1930s that are independent and studio productions, literary adaptations, folktales and original screenplays, and include 'Werewolf of London', 'The Man Who Changed His Mind', 'Island of Lost Souls' and 'Vampyr'. She considers the horror genre's international evolution during this period, engaging with a number of European horror films that have hitherto received cursory attention.

PENKE, Niels, **Der skandinavische Horrorfilm : kultur und ästhetikgeschichtliche Perspektiven**, Bielefeld, transcript Verlag, 2013, 316 pages.

PUTTERS, Jean-Pierre, **Mad Movies : la légende : Mad, ma vie !**, Pertuis, Rouge profond (Raccords), 2012, 220 pages.

Quarante ans ! Enfin l'âge adulte, même si un soupçon d'adolescence explose encore nos textes. Une quarantaine heureuse, à la défense d'un certain cinéma de genre, et même parfois de mauvais genre, toujours fidèle à cette complicité avec le lecteur qui se sent un peu chez lui chez Mad... Une quarantaine florissante, également, ce qui, en pleine période de crise, relève de la provocation caractérisée. Son créateur reprend l'histoire à ses débuts. Amoureux du cinéma populaire, des westerns, péplums, films de guerre, films d'horreur, de science-fiction ou de fantastique, répertoriés autrefois sous l'appellation commode de « films d'épouvante », Jean-Pierre Putters décrit le Montparnasse de son enfance, évoque les anciennes salles des quartiers populaires, parcourt la presse libre des années 1970-1980, traverse mai 68, livre quelques secrets militaires d'une haute portée sarcastique, rappelle le fol espoir déçu des radios libres, explore les fanzines de contre-culture, chronique quelques festivals, visite les librairies parallèles, fustige la presse catholique de l'époque confondant trop souvent plume et goupillon mais, surtout, nous parle de cinéma, de celui qu'on aime !

REAGIN, Nancy R. & Janice LEIDL (eds.), **Star Wars and History**, Hoboken (NJ), John Wiley's Sons, 2012, 332 pages.

Introduction: The Forces of History and Histories of the Force 1 : Janice Liedl

Part I "Only Imperial Stormtroopers Are So Precise" The Wars in Star Wars 7

1 Why Rebels Triumph

How "Insignificant" Rebellions Can Change History_William J. Astore

2 "Part of the Rebel Alliance and a Traitor"

Women in War and Resistance_Janice Liedl and Nancy R. Reagin

3 Elegant Weapons for Civilized Ages

The Jedi and Warrior-Monks throughout History_Terrance MacMullan

4 "A House Divided"

The Causes and Costs of Civil War_Paul Horvath and Mark Higbee

Part II "Join Me, and Together We Can Rule the Galaxy as Father and Son" Political Histories in Star Wars 123

5 I, Sidious

Historical Dictators and Senator Palpatine's Rise to Power_Tony Keen

6 Teen Queen

Padmé Amidala and the Power of Royal Women_Janice Liedl

7 "There's Always a Bigger Fish"
Power, Politics, and the Rule of the Ruthless_Kevin S. Decker
8 "Fear Is the Path to the Dark Side"
Nuclear Weapons and the Death Star_Lori Maguire
Part III "Excuse Me, Sir, but That Artoo Unit Is in Prime Condition, a Real Bargain" Economy and Society in a Galaxy Long, Long Ago 227
9 From Slavery to Freedom in a Galaxy Far, Far Away 229_Paul Finkelman
10 "Greed Can Be a Powerful Ally"
The Trade Federation, the East India Companies, and Chaotic Worlds of Trade_Michael Laver
11 Coruscant, the Great Cities of Earth, and Beyond 283_Katrina Gulliver
The Jedi Council
Acknowledgments: Making History That Spans Galaxies

REAGIN, Nancy R. (ed.) **Star Trek and History**, Hoboken, John Wiley's Sons, 2013, 384 pages.

Acknowledgments: A Piece of the Action: The Pleasures of Sharing Star Trek xi

A Timeline of Stardates xiii_Alan Kistler

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2 More Than "Just Uhura": Understanding Star Trek's Lt. Uhura, Civil Rights, and Space History 22_Margaret A. Weitekamp

3 The Compassionate Country Doctor and Cold-Blooded Biomedicine: Bones, Spock, and Medicine beyond the Machine 39_Brenda Gardenour

4 Who Is Q? 57_Alan Kistler

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5 The Final Reflection?: A Mirrored Empire?: Klingon History and American History 71_Lori Maguire

6 Vietnam, Star Trek, and the Real Future 87_H. Bruce Franklin

7 You're Doing It Wrong: Cause and Effect in Star Trek's Histories 109_Michael Lewis

8 If This Is the (Final) Frontier, Where Are the Natives? 125_Amy H. Sturgis

9 Terrorizing Space: Star Trek, Terrorism, and History 143_John Putman

10 To Boldly Go When No One Has Gone Before (or After): Star Trek's Timelines 158_Karma Waltonen

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Books) in the Original Klingon 179_Elizabeth Baird Hardy

12 Information Technology in Star Trek: Android versus Android, iPads versus PADDs, Facebook versus the Borg 194_Brent McDonald

13 History on the Holodeck 212_Marcus Schulzke

14 Why Star Trek's Cartography Is So Stellar, or How the Borg Mapped/Changed Everything 226_Matthew D. Mingus

15 Who's the Devil?: Species Extinction and Environmentalist Thought in Star Trek 242_Dolly Jørgensen

PART FOUR Other Races Have Histories Too, You Know

16 Nothing Unreal Exists: The Contradictory Logic of Vulcan History 263_Alex Robles

17 Alien Babes and Alternate Universes: The Women of Star Trek 280_M. G. DuPree

18 Klingons: Going Medieval on You 295_Christian Domenig

19 Nazis, Cardassians, and Other Villains in the Final Frontier 307_Amy Carney

Negotiating the Legacy of Star Trek and Its Fans 323_Rick Worland

Starfleet Academy Instructors 341

RENNER, Karen J., (ed.) **The « Evil Child » in Literature, Film and Popular Culture**, London & New York, Routledge, 2013, 191 pages.

1. Evil Children in Film and Literature Karen Renner 2. My Baby Ate the Dingo: The Visual Construction of the Monstrous Infant in Horror Film Steffen Hantke 3. Monstrous Children as Harbingers of Mortality: A Psychological Analysis of Doris Lessing's *The Fifth Child* Daniel Sullivan and Jeff Greenberg 4. Spoil the Child: Unsettling Ethics and the Representation of Evil William Wandless 5. Private Lessons from Dumbledore's "Chamber of Secrets": The Riddle of the Evil Child in *Harry Potter* and the *Half-Blood Prince* Holly Blackford 6. Terrifying Tots and Hapless Homes: Undoing Modernity in Recent Bollywood Cinema Meheli Sen 7. "The Power of Christ Compels You": Holy Water, Hysteria, and the Oedipal Psychodrama in *The Exorcist* Sara Williams 8. How to See the Horror: The Hostile Fetus in *Rosemary's Baby* and *Alien* A. Robin Hoffman 9. Extreme Human Makeovers: *Supernanny*, the Unruly Child, and Adulthood in Crisis Catherine Fowler and Rebecca Kambuta

RITZENHOFF, Karen A. & Karen RANDALL (eds.), **Screening the Dark Side of Love : from Euro-Horror to American Cinema**, New York, Palgrave Macmillan, 2012, 282 pages.

Re-Imagining Censorship as 'Reel' Mutilation:

Why not a G-rated Version of David Cronenberg's *Crash*; *J.S.Robinson* _The Whip and the Body: Sex, Violence, and Performative Spectatorship in Euro-Horror S&M Cinema; *A.I.Olney* _Lars von Trier's *Anti Christ* and the Australian 'lost child' Complex: Love, Loss and Emotional Indulgence; *T.Waddell* _Black Bucks and Don Juans: Violent Romances of Race and Sex in Jane Campion's *In the Cut*; *T.Lundy* _Mad Love: The Anxiety of Difference in the Films of Lon Chaney Snr.; *K.Randell* _Love and Crime in Agatha Christie Films; *M.Aldridge* _Monstrous Love: Oppression, Intimacy, and Transformation in Mary Reilly (1996); *C.Miller* _Self-mutilation and Dark Love in Darren Aronofsky's *Black Swan* (2010) and Michael Haneke's *The Piano Teacher* (2000); *K.A.Ritzenhoff* _Female Pleasure and Performance: Masochism in *Belle de Jour* and *Story of O*; *S.Deighan* _What's in the Basket?: Sexualized and Sexualizing Violence in Frank Henenlotter's *Basket Case*; *L.Cunningham* _Blood and Bravado: Violence, Eroticism, and Spain in Pedro Almodovar's *Matador*; *M.Morris* _The Comedic Punch Line: Unpacking Scenes of Domestic Violence-as-humor in Tyler Perry Films; *J.Hudson* _Obsessed and Fatally Attracted: The Gender and Racial Politics of Obsessed; *S.Leonard* _High-Tech Pleasure: Seriality and Pornographic Body; *S.Schaschek*

ROBB, Brian J., **A Brief Guide to Star Wars**, Philadelphia. Running Press Book Publishers, 2012, 288 pages.

RUGE, Wolfgang, **Roboter im Film : audiovisuelle Artikulationen des Verhältniss zwischen Mensch und Technik**, Stuttgart, Ibidem-Verlag, 2012, 184 pages.

SALISBURY, Mark, **Dark Shadows : The Visual Companion**, London, Titan Book,s 2012, 176 page.s

SALISBURY, Mark, **Prometheus : l'univers du film**, Talence, Akiléos, 2012, 186 pages. Préface de Ridley Scott.

SCHWARZENEGGER, Arnold, **Total Recall : My Unbelievable True Life Story**, New York, Simon & Schuster, 2012, 656 pages.

SCHLEGEL, Nicholas G., **Sex, Sadism and Spain : The Spanish Horror Film, 1968-1977**, Proquest, UMI Dissertation publishing, 2012, 178 pages.

SIBLEY, Brian, **Harry Potter Film Wizardry** (revised and expanded), New York, Collins Design, 2012, 164 pages.

SPIELBERG, Steven, **E.T. The Extraterrestrial : from Concept to Classic : The Illustrated Story of the Film and the Filmmakers**, New York, Newmarket Press, 2012, 192 pages.

SZENDY, Peter, **L'Apocalypse-cinéma : 2012 et autres fins du monde**, Nantes, Capricci, 2012, 154 pages.

Allant et venant entre le cinéma et la philosophie, Steven Spielberg, Lars Von Trier et Martin Heidegger, empruntant ses exemples à des superproductions récentes comme 2012, Le Jour d'après, Watchmen ou Terminator 3, mais aussi à des films plus singuliers comme Blade Runner, Melancholia, Cloverfield, L'Armée des douze singes ou A.I., il montre que ce que ses fans surnomment « apo » n'est pas un simple genre parmi d'autres. Il s'agit à chaque fois, pour le cinéma, de s'exposer. Penser la fin du monde, c'est donc toujours aussi porter le cinéma au bord de sa disparition.

WINDHAM, Ryder, et al., **Génération Star Wars : la chronique illustrée de 30 ans d'aventures**, Paris, Hors Collection, 2012, 327 pages. Préface de George Lucas. Ed. or. : **Star Wars Year by Year : A Visual Chronicle**, New York, DK Publishing, 2012,

BANDES DESSINÉES



BARATHAY, Éric & Philippe DELISLE (ed.), **Milou, Idéfix et Cie : Le Chien en BD**, Paris, Éditions Karthala, (Collection Esprit BD), 2012, 301 pages.

Introduction : la BD francophone, terre d'aventures canines ?, Philippe Delisle.

PREMIÈRE PARTIE : LES ANCÊTRES 1. Les fantaisies canines de Rodolphe Töpffer, Philippe Kaenel Variation : les représentations du chien (XIIIe-XIXe siècle), Éric Baratay 2. Flambeau, chien de guerre, Éric Baratay Variation : la démocratisation du chien (XVIIIe-XXe siècle), Éric Baratay.

DEUXIÈME PARTIE : LES COMPAGNONS 3. Milou, un sage épicurien, Étienne Verrier Variation : le chien salvateur, Philippe Delisle 4. Bill, second enfant de la famille ?, Philippe Delisle Variation : le triomphe du chien de compagnie, Éric Baratay 5. Idéfix, une figure paradoxale, Nicolas Rouvière Variation : le chien dans l'histoire, de l'Antiquité au Far

West, Éric Baratay 6. Rantanplan au fil des albums, Jean-Paul Tibéri.

TROISIÈME PARTIE : LES HÉROS 7. Rantanplan, comparse devenu « gagdog » en chef, Philippe Delisle Variation : De Barry à Laïka, des héros en chair et en os, Éric Baratay 8. Pif, de Vaillant à Pif Gadget, Philippe Delisle Variation : chiens militaires, policiers, espions, Éric Baratay 9. Attila, un James Bond canin et... suisse, Sylvain Lesage Variation : le chien intelligent : les oscillations éthologiques, Éric Baratay 10. Cubitus, la voix de son maître, Benoit Glaude Variation : Des albums pour enfants aux albums pour adultes, Philippe Delisle Conclusion : du chien réel au chien de BD et retour, Éric Baratay.

COLLECTIF : **Les Personnages de Tintin dans l'Histoire (vol. 2)**, Paris, Historia & Montréal, la Presse, 2012, 130 pages.

COUDRAY, Jean-Luc, **Les Métiers secrets de la bande dessinée**, Antony, La Boîte à bulles (Contre-Pied), 2012, 62 pages.

GASSER, Christian, Anette GEHRIG (dir.), **Comics Deluxe ! Das Comicmagazin « Strapazin »**, Basel, Christoph-Merian Verlag, 2012, 144 pages.

LAINÉ, Jean-Marc, **Stan Lee : Homère du XXe siècle**, Lyon, Les Moutons électriques, (La Bibliothèque des miroirs-BD, vol. 9), 2013, 224 pages.

Co-créateur du panthéon Marvel dans lequel s'agitent avec le succès que l'on sait les X-Men, Iron-Man, Spider-Man ou les Avengers, Stan Lee est aujourd'hui une figure reconnue de la culture populaire. Ses interviews paraissent dans les magazines télé, les maximes de ses personnages sont citées dans les chroniques radio. Et pourtant, la réputation de Stan Lee a été entachée de nombreuses polémiques. Qu'en est-il de cet amateur de bons mots et de titres ronflants ? N'est-il qu'un excellent vendeur qui s'est trouvé au bon moment dans la bonne maison d'édition ? Ou demeure-t-il un auteur aux techniques littéraires éprouvées et aux thématiques récurrentes ? L'univers Marvel ne lui doit-il qu'un vernis de modernité, ou bien une réelle identité ?

LANGLEY, Travis, **Batman and Psychology : A Dark and Stormy Knight**, Hoboken (NJ), John Wiley & Sons, 2012, xiii, 337 pages.

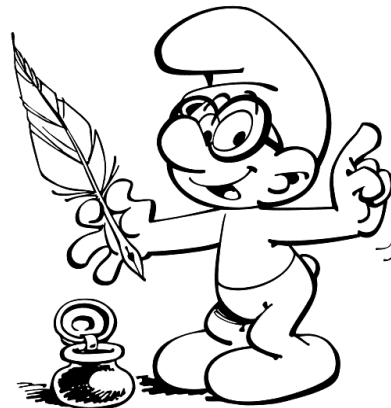
Foreword / Michael Uslan -- Introduction / Dennis O'Neil -- Beneath the cowl: who is Batman? -- Which Batman? : King Tut ; Mr. Freeze -- The trauma -- Why the mask? -- Why the bat? : Scarecrow ; Hugo Strange -- The "superstitious, cowardly lot": criminal nature :

Bane -- The Halloween party: why all the costumed crooks? : The Riddler ; The Penguin ; Poison Ivy -- The madhouse: what insanity? : The Mad Hatter ; Harley Quinn ; The Joker -- The psychodynamic duo: Freud and Jung on Batman and Robin : Two-Face -- The kids: why Robin? : Red Hood ; Dr. Fredric Wertham -- The women: why the cat? : Catwoman -- The fathers: why do we fall? : Ra's al Ghul -- Why so serious? -- The assessment: bats in his belfry?

MOUCHART, Benoit, **De la bande dessinée au XXIe siècle**, Paris, les Belles Lettres, 2013, 96 pages.

La civilisation de l'imprimé se voit bousculée par celle de l'écran. Dans ce contexte, la bande dessinée marque à la fois un trait d'union entre l'image et l'écrit, mais aussi entre les traditions anciennes, actuelles et futures. Inspiré par une réflexion et une expérience personnelles, ce manifeste lucide propose une histoire passionnée du 9^e art sans nostalgie ni complaisance, tout en suggérant le rôle majeur que pourrait jouer la bande dessinée dans la révolution numérique.

PRAT, Grégoire, **Apologie du Schtroumpf à lunettes : la solitude du binoclard**, Lyon, Éditions Kirographaires, 2012, 65 pages



PRESCOTT, Tara & Aaron DRUCKER (eds.), **Feminism in the Worlds of Neil Gaiman : Essays on the Comics, Poetry and Prose**, Jefferson (NC), McFarland, 2012, 285 pages.
Introduction AARON DRUCKER and TARA PRESCOTT
3_A Note on Citation
9_Speaking the Cacophony of Angels: Gaiman's Women and the Fracturing of

Phallogocentric Discourse_RACHEL R. MARTIN
 11_The Power of the Perky: The Feminist Rhetoric of Death_LANETTE CADLE
 32_Agency Through Fragmentation? The Problem of Delirium in *The Sandman*_JUSTIN MELLETTE
 47_It's Pretty Graphic: Sexual Violence and the Issue of "Calliope"_TARA PRESCOTT
 64_Empowering Voice and Refiguring Retribution: Neil Gaiman's Anti-Feminism Feminist Parable in *The Sandman*_AARON DRUCKER
 81_Feminist Subjectivity in Neil Gaiman's *Black Orchid*_SARAH CANTRELL
 102_When Superheroes Awaken: The Revisionist Trope in Neil Gaiman's *Marvel 1602*_RENATA DALMASO
 116_Outfoxed: Feminine Folklore and Agency in *The Dream Hunters*_CORALLINE DUPUY
 131_"A boy and his box, off to see the universe": Madness, Power and Sex in "The Doctor's Wife"_EMILY CAPETTINI
 148_Unmasking M(other)hood: Third-Wave Mothering in Gaiman's *Coraline* and *MirrorMask*_DANIELLE RUSSELL
 161_The Fairest of All: Snow White and Gendered Power in "Snow, Glass, Apples"_ELIZABETH LAW
 177_Inverting the Fairy Tale: The Value of the Complex Female in "Chivalry"_JENNIFER MCSTOTTS
 192_Feminist Fairy Tales in *Who Killed Amanda Palmer*_MONICA MILLER
 206_Liminality and Empowerment: The Aged Woman in Neil Gaiman's "Queen of Knives" and "Chivalry"_AGATA ZARZYCKA
 221_"Anathema liked to read about herself ": Preserving the Female Line in *Good Omens*_JESSICA WALKER
 246_Doors, Vortices and the In-Between: Quantum Cosmological Goddesses in the Gaiman Multiverse_KRISTINE LARSEN.

QUELLA-GUYOT, Didier, **Hergé, mots et jeux de mots : abécédaire**, Turquant, L'Apart Éditions, 2012, 235 pages.

SANFORD, Jonathan J., **Spieder-Man and Philosophy : The Web of Inquiry**, Hoboken (NJ), John Wiley & Sons, 2012, xi, 276 pages.
 Part One. The Spectacular Life of Spider-Man? -
 - 1. Does Peter Parker have a good life? / Neil Mussett -- 2. What price atonement? Peter Parker and the infinite debt / Taneli Kukkonen -
 - 3. "My name is Peter Parker" : unmasking the right and the good / Mark D. White -- Part Two. Responsibility-Man -- 4. "With great power comes great responsibility" : Spider-Man, Christian ethics, and the problem of evil / Adam Barkman -- 5. Does great power bring great responsibility? : Spider-Man and the good samaritan / J. Keeping -- 6. With great power comes great culpability : How blameworthy is

Spider-Man for Uncle Ben's death? / Philip Tallon -- Part Three. Spider-Sense and the Self -- 7. Why is my Spider sense tingling? / Andrew Terjesen -- 8. Red or black? : perception, identity, and self / Meaghan P. Godwin -- 9. With great power : heroism, villainy, and bodily transformation / Mark K. Spencer -- Part Four. Arachnids "R" Us : Technology and the Human, all too Human -- 10. Transhumanism : or, is it right to make a Spider-Man? / Ron Novy -- 11. Maximum clonage : what the Clone saga can teach us about human cloning / Jason Southworth, John Timm -- Part Five. Your Friendly Neighborhood Spider-Man -- 12. Justice versus romantic love : can Spider-Man champion justice and be with Mary Jane at the same time? / Charles Taliaferro and Tricia Little -- 13. Love, friendship, and being Spider-Man / Tony Spanakos -- 14. Spidey's tangled web of obligations : fighting friends and dependents gone bad / Christopher Robichaud -- Part Six. The Amazing Speaking Spider : Jokes, Stories, and the Choices we Make -- 15. The quipslinger : the morality of Spider-Man's jokes / Daniel P. Malloy -- 16. The sound and the fury behind "One more day" / Mark D. White -- 17. Spider-Man and the importance of getting your story straight / Jonathan F. Sanford.

THOMAS, Jolyon Baraka, **Drawing on Tradition : Manga, Anime, and Religion in Contemporary Japan**, Honolulu, University of Hawaii Press, 2012, xiv, 199 pages.

THOMAS, Stéphane, **La Revanche d'Edgar P. Jacobs**, Andréys, GOMB-R Éditions, 2012, 168 pages.

Cet ouvrage, au travers de ses 176 pages et plus de 300 illustrations couleur, s'attache à retracer et à analyser chronologiquement la réception de l'oeuvre d'E. P. Jacobs, sous les deux angles artistique et commercial, une évolution qui ressemble à s'y méprendre au parcours de ses deux héros Blake et Mortimer dans leurs aventures : une descente aux enfers suivie d'une remontée vers la lumière.

WEINER, Stephen, **Faster than a Speeding Bullet : The Rise of the Graphic Novel**, New York, NBM Publishing, 2012, 80 pages.

Graphic novels have exploded off bookstore shelves into movies, college courses, and the *New York Times* book review, and comics historian and children's literature specialist Stephen Weiner explains the phenomenon in this groundbreaking book—the first history of graphic novels. From the agonizing Holocaust

vision of Art Spiegelman's *Maus* to the teenage angst of Dan Clowes's *Ghost World*, this study enters the heart of the graphic novel revolution. The complete history of this popular format is explained, from the first modern, urban autobiographical graphic novel, Will Eisner's *A Contract with God*, to the dark mysteries of Neil Gaiman's *Sandman*, the postmodern superheroics of Frank Miller's *Batman: The Dark Knight*, and breakout books such as Alison Bechdel's *Fun Home* and R. Crumb's *The Book of Genesis*. It's all here in this newly updated edition, which contains the must-reads, the milestones, the most recent developments, and what to look for in the future of this exciting medium.

DESSINS ANIMÉS

CRAFTON, Donald, **Shadow of a Mouse : Performance, Belief and World-Making in Animation**, Berkeley, University of California Press, 2013, 372 pages.

COLLINSON, Gary, **Holy Franchise, Batman ! Bringing the Caped Crusader to the Screen**, London, Robert Hale & Company, 2012, 265 pages.

DELCROIX, Olivier, **Les Super-héros au cinéma**, Paris, Hoëbeke, 2012, 183 pages.

Les super-héros au cinéma» remonte aux origines du genre, raconte son histoire secrète et explore ses coulisses aux anecdotes fascinantes. Des précurseurs, tels Zorro ou Tarzan dans les années 1920, jusqu'aux longs-métrages actuels signés Tim Burton, Christopher Nolan, Kenneth Branagh ou Michel Gondry, les films de super-héros vont au-delà de l'imagerie naïve et enfantine de la pop-culture américaine: ils sont une composante fondamentale du psychisme des Etats-Unis, de ses valeurs, de ses croyances, de ses doutes et de son patriotisme sérieusement ébranlé depuis le 11 septembre...

KAUFMAN, J. B., **The Fairest One of All : The Making of Walt Disney's Snow White and the Seven Dwarfs**, London, Weldon Owen, 2012, 320 pages.

MATTERN, Joanne, **Walt Disney**, New York, Children's Press, (Rookie Biographies), 2013, 32 pages.

ROUXEL, Jacques, **Les Shadoks en grande pompe** [Les personnages, leurs devises, leurs inventions], Paris, Circonflexe, 2012, 119 pages.

SIFIANOS, Georges, **Esthétique du cinéma d'animation**, Paris, Éditions Cerf (7^e Art), 2012, 305 pages.

Qu'est-ce que le cinéma d'animation ? Contrairement au cinéma de "prises de vues réelles", le cinéma d'animation ne cherche pas à être considéré comme une copie de la réalité, comme un processus qui reproduit fidèlement les actions ayant existé devant une caméra. Ce qui caractérise ce cinéma multiforme, c'est la proclamation de sa nature d'artefact.

SOLOMON, Charles, **The Art and Making of Peanut Animation**, San Francisco, Chronicle Books, 2012, 190 pages. Sous titre : Celebrating Fifty Years of Television Specials.

TIRARD Laurent, **Looking for Astérix**, Paris, Cyclope & Compagnie, 2012, 125 pages. [Astérix & Obélix au service de Sa Majesté].

WESTERNS



AGNEW, Jeremy, **The Old West in Fact and Film : History versus Hollywood**, Jefferson (NC), McFarland, 2012, 266 pages.

For many years, movie audiences have carried on a love affair with the American West, believing Westerns are escapist entertainment of the best kind, harkening back to the days of the frontier. This work compares the reality of the Old West to its portrayal in movies, taking an historical approach to its consideration of the cowboys, Indians, gunmen, lawmen and others who populated the Old West in real life and on the silver screen. Starting with the Westerns of the early 1900s, it follows the evolution in look, style, and content as the films matured from short vignettes of good-versus-bad into modern plots.

FRYE, Steven (ed.), **The Cambridge Companion to Cormac McCarthy**, Cambridge, Cambridge University Press, 2013, 200 pages. Chronology of McCarthy's life and works; 1. Introduction: histories, novels, ideas: McCarthy and the art of philosophy Steven Frye; Part I. Influence and Innovation: 2. McCarthy's heroes and the will to truth Linda Woodson; 3. Modernism, postmodernism, and language: McCarthy's style Phillip A. Snyder and Delys W. Snyder; Part II. Beginnings in the American South: 4. McCarthy, Tennessee, and the southern gothic Lydia R. Cooper; 5. McCarthy and the uses of philosophy in the Tennessee novels Brian Evenson; Part III. The Move Westward: 6. History and the problem of evil in McCarthy's western novels Timothy Parrish; 7. The Border Trilogy, The Road, and the Cold War Pierre Lagayette; Part IV. The Novels: 8. Outer Dark and romantic naturalism James R. Giles; 9. Blood Meridian and the poetics of violence Steven Frye; 10. All the Pretty Horses, the border, and ethnic encounter Nicholas Monk; 11. The quest for God in The Road Allen Josephs; Part V. Themes and Issues: 12. McCarthy and naturalism Eric Carl Link; 13. McCarthy and film Stacey Peebles; 14. McCarthy's heroes: revisiting masculinity John Dudley; Selected bibliography; Index.

HOFFMANN, Henryk, **Western Movie References in American Literature**, Jefferson (NC), McFarland, 2012, 224 pages. References to western movies scattered over some 250 works by more than 130 authors constitute the subject matter of this book, arranged in an encyclopedic format. The entries are distributed among western movies, television series, big screen and television actors, western writers, directors and miscellaneous topics related to the genre. The data cover films from *The Great Train Robbery* (1903) to *No Country for Old Men* (2007) and the entries include many western film milestones (from *The Aryan* through *Shane* to *Unforgiven*), television classics (*Gunsmoke*, *Bonanza*) and great screen cowboys of both "A" and "B" productions.



ARCHIBALD, David, **The War that Won't Die : The Spanish Civil War in Cinema**, Manchester, Manchester University Press, 2012, x, 210 pages.

The War That Won't Die charts the changing nature of cinematic depictions of the Spanish Civil War. In 1936, a significant number of artists, filmmakers and writers – from George Orwell and Pablo Picasso to Joris Ivens and Joan Miró – rallied to support the country's democratically-elected Republican government. The arts have played an important role in shaping popular understandings of the Spanish Civil War and this book examines the specific role cinema has played in this process. The book's focus is on fictional feature films produced within Spain and beyond its borders between the 1940s and the early years of the twenty-first century – including Hollywood blockbusters, East European films, the work of the avant garde in Paris and films produced under Franco's censorial dictatorship.

BARABAN, Elena (ed.), et al., **Fighting Words and Images : Representing War across the Disciplines**, Toronto, Toronto University Press, 2012, 327 pages.

Introduction: representing war across the disciplines / Elena V. Baraban, Stephan Jaeger, and Adam Muller -- Silences. Representations of war and the social construction of silence / Jay Winter -- Not writing about war / Kate McLoughlin -- Occupation as the face of war: concealing violence in the diary 'a woman in Berlin' / Brad Prager -- Perspectives. Historiographical simulations of war / Stephan Jaeger -- The aestheticization of suffering on television / Lilie Chouliaraki -- Slotting war narratives into culture's ready-made / Helena Goscilo -- Identities. Blessed are the warmakers: Martin Luther King, Vietnam, and the Black prophetic tradition / Jennifer C. James -- Exchange of sacrifices: symbolizing an unpopular war in post-Soviet Russia /

Serguei Alex. Oushakine -- Identity and the representation of war in Ancient Rome / James T. Chlup -- Aftermaths. The Battle of Stalingrad in Soviet films / Elena V. Baraban -- Monsters in America: the First World War and the cultural production of horror / David M. Lubin -- 'Ruins: the ruin of ruins'-photography in the 'Red Zone' and the aftermath of the Great War / Simon Baker.

BURNS, Tom (ed.), et al., **Revisiting 20th Century Wars : New Readings of Modern Armed Conflicts in Literature and Image Media**, Stuttgart, Ibidem Verlag, 2012, 272 pages.

The wide range of wars treated in these essays begins with the Canudos Civil War in the Brazilian state of Bahia in 1896-97. The various articles include new perceptions and interpretations of the First World War, the Spanish Civil War of 1936-39, the Holocaust, the Second World War, the Korean War, the wars in the former Portuguese colonies of Africa, and the Balkan Wars of the last decade of the 20th century, and close with the current war in Afghanistan, which began in 2001.

DONAHUE, William Collins, **Holocaust as Fiction : Bernhard Schlink's « Nazi » Novels and Their Films**, New York, Palgrave Macmillan, 2012, 270 pages.

Holocaust as Fiction seeks to explain and critically evaluate the extraordinary success of Schlink's internationally acclaimed novel, *The Reader*, the widely read "Selb" detective trilogy, and two popular films based closely on his work. With the help of wide-ranging reception data, the work of Holocaust scholars, as well as cultural and legal reflections on the concept of guilt, Donahue elucidates not only these works, but the wider critical climate that has fostered their success.

GLUNZ, Claudia & Thomas F. SCHNEIDER (dir.), **Attitudes to War : Literatur und Film von Shakespeare bis Afghanistan**, Göttingen, V & R. Unipress, (Krieg und Literatur), 2012, 286 pages.

LANCRY, Pierre-Jean, **La Grande Vadrouille : l'album culte**, Toulouse, Milan, 2012, 92 pages.

PEREZ RODRIGUEZ, Eva M., **How the Second World War is Depicted by British Novelist since 1990**, Lewiston (NY), Edwin Mellen Press, 2012, xi, 251 pages. [The passage of time changes our portrayal of traumatic events]

This volume offers a study of sixteen novels by British authors published between 1990 and the present which address the topic of the Second World War. This study analyzes how these novels employ a variety of techniques and focus on private, anonymous individuals rather than the large historical events, to deal with recurring themes such as the repetitive nature of history and the impossibility of objective historiography.

PIETTE, Adam (ed.), et al., **The Edinburgh Companion to Twentieth-Century British and American War Literature**, Edinburgh University Press, 2012, 590 pages.

RIGGS, Thomas (ed.), **The Literature of War**, Detroit, St. James Press, 2012, 3 volumes. [ouvrage de référence]

vol. 1 : Approaches – theories – eye-witnessing – propaganda- satire-experiments

vol. 2 : Experiences – combatants – women at war – prisoners, refugees, exiles – the home front – change

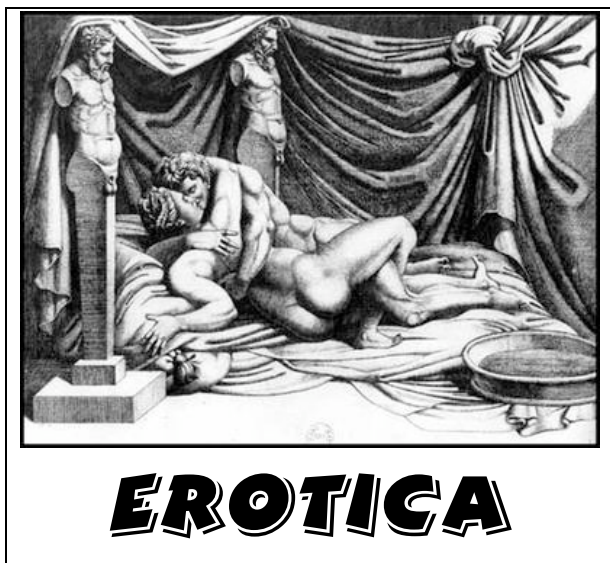
vol. 3 : Impacts – the body – the mind – gender and gender relations – families, communities – countries – death – values, aesthetics, posterity.

SCHYNS, Désirée, **La Mémoire littéraire de la guerre d'Algérie dans la fiction algérienne francophone**, Paris, L'Harmattan, 2012, 356 pages.

TAGOSAWA, Hiroshi, **All the Emperor's Men : Kurosawa's Pearl Harbor**, New York, Applause Theater & Cinema Book Publisher, 2012, 336 pages.

When 20th Century Fox planned its blockbuster portrayal of Japan's attack on Pearl Harbor, it looked to Akira Kurosawa a man whose mastery of the cinema led to his nickname "the Emperor" to direct the Japanese sequences. Yet a matter of three weeks after he began shooting the film in December 1968, Kurosawa was summarily dismissed and expelled from the studio. The tabloids trumpeted scandal: Kurosawa had himself gone mad; his associates had betrayed him; Hollywood was engaged in a conspiracy. Now, for the first time, the truth behind the downfall and humiliation of one of cinema's greatest perfectionists is revealed in *All the Emperor's Men*.

VERNON, Alex (ed.), **War**, Ipswich (Mass.), Salem Press, (Critical Insights), 2012, 325 pages. [étude de la littérature et du film de guerre : ouvrage pédagogique].



LIS, Anne de, **le Décodeur de Cinquante nuances de Grey**, Paris, First, 2012, 196 pages.

Illustré, pour ne pas dire inventé par Cinquante nuances de Grey, le « Momporn » (traduisez le « porno de la mère de famille ») est un savant mélange d'érotisme et d'amour qui a déjà séduit plus de 40 millions de lecteurs dans le monde. Ce décodeur se propose d'interroger le roman à succès d'E.L. James pour en comprendre les ressorts et le véritable ADN : histoire d'amour avec un peu de cul ou bien histoire de cul avec beaucoup d'amour ? De A à Z, l'auteur décortique les pratiques et la relation des deux héros du roman, permettant ainsi au lecteur de mieux comprendre les enjeux de la relation BDSM (en réalité BDDSSM : B et D pour Bondage et Discipline, D et S pour Domination et Soumission, S et M pour Sadisme et Masochisme).

LUBEY, Kathleen, **Excitable Imagination : Eroticism and Reading in British Literature, 1660-1760**, Lewisburg, Bucknell University Press, 2012, xi, 273 pages.

McNEIL, Legs & Jennifer OSBORNE, **The Other Hollywood : l'histoire du porno américain par ceux qui l'ont fait**, Paris, éditions Allia, 2011, 781 pages.

Avec *The Other Hollywood*, Legs McNeil et Jennifer Osborne se saisissent d'un sujet central de notre société, mais un sujet dont personne n'ose ou souhaite entendre parler : la pornographie. Sous-titre de l'ouvrage : L'Histoire du porno américain par ceux qui l'ont fait. Démultipliées à l'infini et toutes semblables, ces femmes s'imposent à nous, peuvent jaillir à tout instant au hasard d'une

page Internet... La pornographie est omniprésente, mondialisée. Mais d'où vient-elle ? Les auteurs livrent une réponse à travers un vrai roman noir de la société américaine contemporaine. Avec ses brutes, ses truands, ses pin-up, ses agents du FBI, des flics véreux, ses parrains, ses starlettes naïves... Les décors ? La New York tapageuse des années 60 et 70, les bas-fonds de Miami, une Californie rayonnante et, bien sûr, Hollywood-Babylone.

PEAKMAN, Julie, **Mighty Lewd Books : The Development of Pornography in Eighteenth-Century England**, New York, Palgrave, Macmillan, 2012, 280 pages.

Mighty Lewd Books describes the emergence of a new, home-grown English pornography as seen in flagellation novellas which burst to the fore in the 1770s. Prior to this, English erotica had included a particular style of bawdy material marked by its euphemisms and double entendres. Through the examination of over 500 pieces of British erotica, this book looks at sex as seen in erotic culture, religion and medicine throughout the long eighteenth-century, and provides a radical new approach to the study of sexuality.

PERKINS, Lori, (ed.) **Fifty Writers on Fifty Shades of Gray**, Dallas, Benbella Books, (Smart Pop), 2012, 304 pages.

SCHAFFNER, Anna Katherina, (ed.) **Modernist Eroticisms : European Literature after Sexology**, New York, Palgrave Macmillan, 2012, xvi, 250 pages.

At the heart of European literary modernism lies a concern with the erotic, and in particular with various forms of what Freud saw as 'sexual aberration', including sadism, masochism, homosexuality, fetishism and necrophilia. *Modernist Eroticisms* explores the impact of sexological and early psychoanalytic conceptions of sexual perversion on the representation of the erotic in modernist literature: writers whose work is discussed include Djuna Barnes, Georges Bataille, Édouard Dujardin, Hans Henny Jahnn, Henry James, James Joyce, Franz Kafka, D. H. Lawrence, Maurice Maeterlinck, Thomas Mann, Robert Musil, Marcel Proust, Rainer Maria Rilke, Paul Valéry, Frank Wedekind and Oscar Wilde. Taken together, the essays in this volume explore not only the specificities of the modernist writing of the erotic, but also its decisive role in the shift from conceptions of sexual deviance to those of sexual difference.

VILLALOBOS, C. Macias & G. Fernandez ARIZA (dir.), **Erotismo y poder en la literatura hispanoamericana del siglo XX**, Zaragoza, Libros Portico, 2012, 231 pages.

Introducción — B. Souviron López: Poesía y transgresión: la creación literaria de Isidore Ducasse — L. Valencia: *La risa frente al día inmóvil*. Fragmentación y extrañamiento en la obra de Pablo Palacio — P. Spinato Bruschi: La mujer en *El señor presidente* de Miguel Ángel Asturias: entre juego erótico y crítica social — J. C. Rovira: Neruda: Diseños del Eros frente a la historia — T. Fernández: El amor en la obra de Gabriel García Márquez — A. Taján: Eros y poder en la literatura hispanoamericana: un mapa promiscuo — S. Regazzoni: El poder del cuento. *Simetrías* de Luisa Valenzuela — G. Fernández Ariza: Figuras y contrafiguras. L'utopía de la libertad en la obra de Mario Vargas Llosa — C. Macías: Lucha política y conflicto de género: Antígona en el espejo del teatro cubano contemporáneo.

WYNGAARD, Amy, **Bad Books : Rétif de la Bretonne, Sexuality, and Pornography**, Newark, University of Delaware Press, 2012, x, 149 pages.

Bad Books reconstructs how the eighteenth-century French author Nicolas-Edme Rétif de la Bretonne and his writings were at the forefront of the development of modern conceptions of sexuality and pornography. Although certain details are well known (for example, that Rétif's 1769 treatise on prostitution, *Le Pornographe*, is the work from which the term pornography is derived, or that he was an avid foot and shoe fetishist), much of this story has been obscured and even forgotten: how the author actively worked to define the category of obscenity and the modern pornographic genre; how he coined the psycho-sexual term "fetish" and played a central role in the formation of theories of sexual fetishism in the late nineteenth and early twentieth centuries.

A signaler :
Découvrez l'univers de Harrison Marks,
par Serge Moroy sur le site Horror Pictures
Collection
www.hpcvisual.com/filmetroit2.php

RÉCITS HISTORIQUES **LITTÉRATURE - CINÉMA**

BROWNLOW, Kevin, **Napoleon : le grand classique d'Abel Gance**, Paris, Armand Colin, 2012, 275 pages.

Fervent admirateur de Napoléon depuis l'adolescence, le grand historien du cinéma Kevin Brownlow s'est attaché sa vie durant à ressusciter ce film mythique et à en redonner «la» version, authentique et seule fidèle à la mégalomanie poétique et géniale de ce projet hors normes d'un cinéaste «habité». Cette quête l'a conduit d'un bout à l'autre de la planète à la recherche d'informations inédites. Sa connaissance extraordinaire du film et de son histoire lui permet de faire revivre jour après jour le tournage du film et nous livre un portrait magistral d'Abel Gance et de son travail. Ce livre abondamment illustré, en retraçant cette épopée, rend un hommage sans pareil à l'un des chefs-d'œuvre du cinéma et à l'un des maîtres du 7e art.

CULLEN, Smith, **Sensing the Past : Hollywood Stars and Historical Visions**, New York, Oxford University Press, 2013, x, 252 pages.

Introduction: John Wayne's threshold -- Tending to the flock: Clint Eastwood, ambivalent wanderer -- Master narrative: U.S. history as a struggle over 'and for' small communities -- Shooting star: Daniel Day Lewis and the persistent significance of the frontier in American history -- Master narrative: U.S. history as the rise and fall of rugged individualists -- Equal work: the mystique of Meryl Streep -- Master narrative: U.S. history as a journey for women from private to public - - Rising sons: Denzel Washington, affirmative actor -- Master narrative: U.S. history an intergenerational family drama -- Team player: Tom Hanks, company man -- Master narrative: U.S. history as a saga of collective enterprise -- The brave one: Jodie Foster, (American) loner - - Master narrative: U.S. history as a pilgrim's progress -- Conclusion: sensing the present.

COOPER, Katherine & Emma Short (eds.), **The Female Figure in Contemporary Historical Fiction**, New York, Palgrave Macmillan, 2012, 241 pages.

Histories and Heroines: The Female Figure in Contemporary Historical Fiction; *K.Cooper & E.Short* PART I: HISTORICAL WOMEN - REVISIONING REAL LIVES_The Virtuosa and

the Ventriloquists: Janice Galloway's *Clara*; *T.Jamieson*_Making Up, or Making Over: Reconstructing the Modern Female Author; *E.Short*_A Deviant Device: Diary Dissembling in Margaret Atwood's *Alias Grace*; *K.Brindle*_Whoso List to Hunt: The Literary Fortunes of Anne Boleyn; *J.Crane*_PART II: IMAGINED HISTORIES – ROMANCING FICTIONAL HEROINES_Do Knights Still Rescue Damsels in Distress?: Reimagining the Medieval in the Mills and Boon Historical Romance; *A.Burge*_Sexual F(r)ictions: Pornography in Neo-Victorian Women's Fiction; *N.Muller*_Re-Claiming Anne Damer/Re-Covering Sapphic History: Emma Donoghue's *Life Mask*; *C.O'Callaghan*_Things Slipping between Past and Present: Feminism and the Gothic in Kate Mosse's *Sepulchre*; *K.Cooper*_PART III: REWRITING HISTORY – REASSERTING THE FEMALE_Imagine. Investigate. Intervene? A Consideration of Feminist Intent and Metafictional Invention in the Historical Fictions of A.S. Byatt and Marina Warner; *S.Harris*_In Defence of Fiction: History and Imagination in Kate Grenville's *The Secret River* and *The Lieutenant*; *A.Gething*_Difficulties, Differences and Discontinuities: Reading Women's Historical Fiction; *D.Wallace*_Writing Historical Fiction: Thoughts from Two Practitioners; *S.Sellers* & *A.Thompson*

HETZEL, Aurélia, **La Reine de Saba : des traditions au mythe littéraire**, Paris, Classiques Garnier, 2012, 724 pages.
L'histoire de la reine de Saba que l'on peut lire dans la Bible, le Coran et les Traditions a connu une riche postérité dans la littérature et dans les arts. L'analyse des modalités d'apparition de la reine de Saba permet d'envisager les œuvres en termes de relais de détours et de variations et révèle que dans l'imaginaire la reine de Saba est un modèle idéal et son mythe une histoire exemplaire.

KRAUSS, Charlotte & Urs URBAN (dir.), **Das wiedergefundene Epos. L'Épopée retrouvée**, Münster, Lit Verlag, 2013, 216 pages.
MACHTANS, Karolin (ed.), et al., **Hitler – Films from Germany : History, Cinema and Politics since 1945**, New York, Palgrave Macmillan, 2012, 251 pages

MITCHELL, Kate & Nicolas Parson (eds.), **Reading Historical Fiction : The Revenant and Remembered Pas**, New York, Palgrave, Macmillan, 2012, 242 pages.
Introduction: 'Reading the Represented Past: History and Fiction from 1700 to the Present; *K.Mitchell* & *N.Parsons*_Learning to Read the Past in the Early Historical Novel; *A.Stevens*_Temporal

Systems in Representations of the Past: Contingency, Free Will and Irony in Historical Fiction; *H.Dalley*_ 'All histories are against you?': Family History, Domestic History and the Feminine Past in Northanger Abbey and Persuasion; *M.Spongberg*_Rereading Hogarth and Pope: Authenticity and Academic Fictions of the Eighteenth Century; *J.Ward*_ 'Panoramic Byron: Reading, History and Pre-cinematic Spectacle; *H.Groth*_ 'The Painted Record' in George Eliot's Historical Novel *Romola*; *K.Marler-Kennedy*_Reading and Remembering History in Daniel Defoe's *A Journal of the Plague Year*; *N.Parsons*_The Gothic Reader: History, Fear and Trembling; *D.Wallace*_Notes towards a Poethics of Spectrality: The Examples of Neo-Victorian Textuality; *J.Wolfreys*_Dickens and Ways of Seeing the French Revolution: *A Tale of Two Cities*; *J.Mee*_The Uses of History: The Historical Novel in the Post-French Revolution Debate and Ellis Cornelia Knight's *Marcus Flaminius* (1792); *F.Price*_The Living Past and the Fellowship of Sacrificial Violence in William Morris's *A Dream of John Ball*; *I.Hanson*

MONNICKENDAM, Andrew, **The Novels of Walter Scott and his Literary Relations : Mary Brunton, Susan Ferrier, and Christian Johnstone**, New York, Palgrave Macmillan, 2012, 207 pages.

MOULLET, Luc, **Cecil B. DeMille, l'empereur du mauve**, Paris, Capricci, 2012, 213 pages.

Le livre est composé de trois parties : La carrière : des débuts au « toujours plus » des dernières années, marquées par Samson et Dalila, Sous le plus grand chapiteau du monde et Les Dix Commandements. Les constantes : le sadomasochisme, la préciosité du coloriste, la réincarnation, la salle de bains, l'entomologie sociale, etc. Sept merveilles, dont *Kindling*, *Le Lit d'or* et *Saturday Night*, que Hitchcock faisait figurer en tête de sa liste des dix meilleurs films de tous les temps. L'Empereur du mauve est un vibrant hommage au roi des blockbusters, par Luc Moullet, critique et cinéaste, prince du cinéma de bouts de ficelle.

REINHARDTZ, Adele (ed.), **Bible and Cinema : Fifty Key Films**, London & New York, Routledge, 2013, 271 pages.

RENGER, Almut-Barbara & Jon SOLOMON (dir.), **Ancient Worlds in Film and Television : Gender and Politics**, Leiden & Boston, Brill, 2013, 332 pages.

ROHR, Christian (dir.), **Alles heldenhaft, grausam und schmutzig ? Mittelalterrezeption in der populär Kultur**, Wien, LIT, 2011, 365 pages.

MINI-DOSSIER LE PÉPLUM



AZIZA, Claude, et al., **Péplum**, Paris, Beaux Arts Éditions, 2012, 35 pages. Numéro hors série de Beaux Arts Magazine.

FOURCART, Florent, Julien SÉVÉON & Jean-Antoine GILI, **Le Péplum Italien (1946-1966) : grandeur et décadence**, Paris, IMHO Éditions, (CinExploitation), 2012, 236 pages. De 1945 à 1965, plus de 180 péplums sont réalisés en Italie. Parmi toutes ces aventures historiques ou mythologiques, beaucoup d'oeuvres mineures souvent très kitsch, mais aussi des trésors de mise en scène et d'esthétiques baroques signées Sergio Leone, Mario Bava ou Riccardo Freda. Si Hercule à la conquête de l'Atlantide ou Théodora, impératrice de Byzance n'ont pas obtenu la même renommée que leurs cousins hollywoodiens, cet âge d'or du péplum n'en reste pas moins l'un des moments les plus intéressants de la cinématographie populaire italienne d'après-guerre et porte en son sein les ferments du western spaghetti naissant.

LAFONT-COUTURIER, Hélène (dir.), **Péplum : l'Antiquité spectacle**, Lyon-Fourvière, Fage, 2012, 152 pages.

Catalogue de l'exposition du Musée gallo-romain de Lyon (9 octobre 2012 - 7 avril 2013). L'exposition prend une forme originale : extraits de films, affiches et décors seront immergés dans les collections, pour donner vie aux différents thèmes du parcours permanent. En général, les réalisateurs de péplums n'ont pas cherché à faire oeuvre historique. Il n'est pas question de considérer le péplum comme une reconstruction fidèle du passé, ni de confondre les reconstitutions cinématographiques avec l'archéologie expérimentale ! Même si certains films récents respectent les faits, on sait que dans le détail, ils ne sont pas exempts d'erreurs. Les spécialistes de la gladiature et de l'armement romain relèvent de

nombreuses invraisemblances dans l'équipement et la manière de combattre des acteurs de Gladiator. Pourtant ces mêmes spécialistes reconnaissent que les premières scènes du film -le choc des légions romaines contre les Germains- restituent la violence et l'horreur des combats bien mieux que les armes, sagement étiquetées, des vitrines de nos musées.

ROBERTSON, Fiona (ed.), **The Edinburgh Companion to Sir Walter Scott**, Edinburgh University Press, 2012, xi, 195 pages.

SCHILLING, Erik, **Der historische Roman zeit der Postmoderne : Umberto Eco und die deutsche Literatur**, Heidelberg, Winter Verlag, 2012, 321 pages.

ZWICK, Reinhold, **Religion und Gewalt im Bibelfilm**, Marburg, Schüren, (Film und Theologie), 2013, 191 pages.

LITTÉRATURE JEUNESSE

ABATE, Michelle Ann, **Bloody Murder : The Homicide Tradition in Children's Literature**, Baltimore, Johns Hopkins University Press, 2013, 280 pages.

FAVARO, Patrice, **la Littérature de voyage pour la jeunesse : les enfants de Xénomanie**, Paris, T. Magnier, (Essais), 2009, 326 pages.

GAMBLE, Nikki, **Exploring Children's Literature : Reading with Pleasure and Purpose**, Thousand Oaks (CA), Sage Publications, 2013, 224 pages.

PEDEROZZI, Roberta, **La Traduction de la littérature d'enfance et de jeunesse et le dilemme du destinataire**, Bruxelles, Frankfurt, et al., Peter Lang, 2012, 313 pages.

REYNOLDS, Kimberley, **Children's Literature ; from the Fin de siècle to the New Millenium**, Tavistock (Devon), Northcote House, 2012, xi, 98 pages.

HILTON, Mary & Maria NIKOLAJEVA (eds.), **Contemporary Adolescent Literature and Culture : The Emergent Adult**, Farnham, Ashgate, 2012, 170 pages.

WYNN, William Yarbrough, **Masculinity in Children's Animal Stories, 1888-1928**, Jefferson (NC), McFarland, 2011, 195 pages [Wilde, Kipling, Potter, Graham & Milne]