

# MARGINALIA

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LITTÉRATURE DE JEUNESSE**



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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

ARCHER, Jodie \* Matthew JOCKERS, **The Bestseller Code: Anatomy of the Blockbuster Novel**, New York, St. Martin's Press, 2016, 242 pages.

Ask most people about massive success in the world of fiction, and you'll typically hear that it's a game of hazy crystal balls. The sales figures of E. L. James or Dan Brown seem to be freakish—random occurrences in an unknowable market. But what if there were an algorithm that could reveal a secret DNA of bestsellers, regardless of their genre? What if it knew, just from analyzing the words alone, not just why genre writers like John Grisham and Danielle Steel belong on the lists, but also that authors such as Junot Diaz, Jodi Picoult, and Donna Tartt had telltale signs of success all over their pages ?

COLLETT, Anne, Russell McDOUGALL, Sue THOMAS (eds.), **Tracking the Literature of Tropical Weather: Typhoons, Hurricanes, and Cyclones**, New York, Palgrave Macmillan, 2017, xi, 300 pages.

Tropical Cyclones in Mauritian Literature

Ravi, Srilata

Pacific Revolt: The Typhoon, Japan and American Imperialism in Melville's Moby Dick

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Hurricane Story (With Special Reference to the Poetry of Olive Senior)

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FLETCHER, Lisa (ed.), **Popular Fiction and Spatiality: Reading Genre Settings**, New York, Palgrave Macmillan, 2016, xix, 220 pages.

Introduction: Space, Place, and Popular Fiction

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Cave Genres/Genre Caves: Reading the Subterranean Thriller :Crane, Ralph (et al.)

Unstable Places and Generic Spaces: Thrillers Set in Antarctica: Leane, Elizabeth

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States of Nostalgia in the Genre of the Future: Panem, Globalization, and Utopia in The Hunger Games Trilogy

Smith, Eric D. (et al.)

HUCKVALE, David, **A Dark and Stormy Oeuvre: Crime, Magic and Power in the Novels of Edward Bulwer-Lytton**, Jefferson (NC), McFarland, 2016, 264 pages.

Edward Bulwer-Lytton—who coined the terms “the great unwashed” and “the pen is mightier than the sword”—is best remembered for persuading Dickens to change the ending of *Great Expectations*; but Lord Lytton was a prolific and influential novelist in his own right, inspiring Edgar Allan Poe, H. Rider Haggard and Madame Blavatsky, among others. His radicalism was applauded by William Godwin, the father of both Mary Shelley and the anarchist movement, and his ideas about power foreshadowed those of Friedrich Nietzsche.

JILLET, Louise (ed.), **Cormac McCarthy's Borders and Landscapes**, New York, Bloomsbury Academic, 2016, xvi, 245 pages.

Preface: Lou Jillett (University of Western Sydney, Australia)

Frontier Violence

1. Doomed Enterprises at Caborca: The Henry Crabb Expedition of 1857 and McCarthy's Unquiet American Boys

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15. What's Wrong With What's Wrong With The Counselor

Peter Josyph (Independent Scholar and Painter, USA)

KELLETER, Frank (ed.), **Media of Serial Narrative**, Columbus, The Ohio State University Press, 2017, 306 pages.

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CHAPTER 13 Popular Seriality in Everyday Practice: Perry Rhodan and Tatort

, New York, Palgrave Macmillan, 2016, xiii, 270 pages. CHAPTER 14 Digital Seriality: On the Serial Aesthetics and Practice of Digital Games

KING, Daniel Robert, **Cormac McCarthy's Literary Evolution**, Knoxville, The University of Tennessee Press, 2016, vii, 232 pages.

In Cormac McCarthy's *Literary Evolution*, Daniel Robert King traces McCarthy's journey from cult figure to literary icon. Drawing extensively on McCarthy's papers and those of Albert Erskine, his editor and devoted advocate at Random House, as well as the latest in McCarthy scholarship, King investigates the changes that McCarthy's work as a novelist, his writing methods, and the reception of his novels, both inside and outside the publishing industry, have undergone over the course of his career. Taking several of McCarthy's major novels as case studies, King explores the lengthy process of their composition through multiple drafts and revisions, the signal contributions of the author's agents and publishers, and McCarthy's growing confidence as a writer who is strongly attentive to tone and repeated metaphors and images.

KUHNLE, Till & Jacqueline BEL (dir.), **Pirates, aventuriers, explorateurs**, Aachen, Shaker Verlag, collection "Les Cahiers du Littoral", 2016, 432 pages.

Till R. Kuhnle et Jacqueline Bel, Avant-propos  
I. PIRATES, CORSAIRES ET FLIBUSTIERS – Matthieu Marchal, « Le bon oysel se fait de luy meismes » : aventures et brigandage maritimes dans l'Histoire des Seigneurs de Gavre – Bernard Drobenko, La piraterie saisie par le droit – Patrick Villiers, Flottes pirates et flottes corsaires au temps du Roi-Soleil, essai de comparaison entre les navires pirates des Antilles (François l'Olonnais, Morgan à Saint-Domingue et à La Jamaïque) et les navires corsaires de Dunkerque vers 1650-1678 – Florent Gabaude, Les pirates dans la publicistique et la littérature allemande des XVIe et XVIIe siècles – Ramiro Oviedo, Les aventures d'un texte. Du journal du bord à la fiction en passant par le texte établi – Joseph Jeanfils, Le capitaine Nemo et Robur le Conquérant : pirates ou philanthropes ? Deux personnages ambigus de l'univers de Jules Verne – Martine Crépin, Saccard, pirate de la finance – Michel Arouimi, Le Mouvement de Rimbaud dans la bouteille de Poe – François Berquin, Dictionnaire interlope (Tristan Corbière) – Xavier Escudero, Le poète de la mer José del Río Sainz (1884-1964) : une voix poétique aventurière – Marc Rolland, Pirate et poète : D'Annunzio et Fiume, et les flibustiers

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2.0 – II. AVENTURIERS ET EXPLORATEURS – Peter André Bloch, Vom Abenteuer der Selbstfindung. Hermann Hesses Weg zu sich selbst in Auseinandersetzung mit Nietzsche – Stéphanie Bulthé, L'ombre du pirate. Esprit marchand et conversion dans *Le Conte de Floire et Blanchefleur* – Danielle Buschinger, Les chevaliers teutoniques, aventuriers de Dieu ? – Jean-Christophe Delmeule, Léon l'Africain (Amin Maalouf) ou les métamorphoses d'un aventurier – Aline Le Berre, Karl Moor, justicier ou aventurier dans *Les Brigands* de Schiller – Sylvianne Melin, Piraterie et neutralité en Suisse – Jean-Louis Podvin, Prêtres et dévots d'Isis et Sarapis, des « aventuriers » ultramarins peu ordinaires

LEMMO, David, **Tarzan, Jungle King of Popular Culture**, Jefferson (NC), McFarland, 2017, 228 pages.

From his first appearance in 1912, Tarzan became a multimedia franchise whose cultural influence extended well beyond mere entertainment. The original 20th century superhero, the Lord of the Apes was the inspiration behind such early archetypes as The Shadow and Doc Savage, themselves the basis for heroes like Batman and Superman. Long before Comic-Cons and Trekkies, the first Tarzan fan club was formed in America in 1916, pioneering the fandom movement that pervades modern pop culture.

This book examines Tarzan in his various media representations—hunter, warrior, secret agent, fighter of communists and Nazis—and in his numerous story arcs, including crossover adventures featuring historical characters like Arthur Conan Doyle and Nikola Tesla.

LUCAS, Nicole, **"Le Ptit Écho de la mode" : un siècle de presse féminine**, Spézet, Coop Breizh, 2016, 133 pages.

L'histoire du Petit Echo de la Mode s'inscrit dans un siècle capital pour comprendre l'essor des médias féminins. Au cours de l'aventure de ce journal généraliste, Châtelaudren la Bretonne et Paris, capitale de l'élégance, se côtoient sur fond de valeurs morales afin de remplir - selon son fondateur - une "mission éducatrice" auprès des femmes. La mode, la vie de la femme bourgeoise, les rites de l'existence individuelle et collective, la publicité... toutes ces arcanes sont autant de codes livrés au lectorat de cette époque révolue qui continue cependant d'éclairer la nôtre par ses ruptures et continuités.

MAE, Michiko, Elisabeth SCHERER, Katharina HÜLSMANN (dir.), **Japanische Populärkultur und Gender: Ein Studienbuch**, Wiesbaden, Springer Verlag, 2016, vi, 308 pages.

Seit den 1990er Jahren erlebt die japanische Populärkultur einen weltweiten Boom und prägt das Bewusstsein und Verhalten, die Kommunikation und das Alltagsleben vieler junger Menschen. Sie öffnet Räume, in denen neue Geschlechterkonstellationen erprobt und mit neuen Lebensformen experimentiert werden kann. Inwiefern dieses Experimentieren mit Geschlechterrollen und der subversive Umgang mit Genderkonstellationen charakteristisch sind für Manga, Anime, TV-Serien, Cosplay, Tischrollenspiele oder Fanfiction, zeigen die Beiträge in diesem Band.

MATHIESON, Charlotte (ed.), **Sea Narratives: Cultural Responses to the Sea, 1600-Present**, New York, Palgrave MacMillan, 2016, xiii, 270 pages.

Introduction: The Literature, History and Culture of the Sea, 1600–Present

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A Need to Narrate? Early Modern French Accounts of Atlantic Crossings

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MISSLER, Heike, **The Popular Cultural Politics of Chick Lit: Popular Fiction, Postfeminism and Representation**, London, & New York, Routledge, 2017, viii, 221 pages.

Chick lit is the marketing label attributed to a surge of books published in the wake of Helen Fielding's *Bridget Jones's Diary* (1996) and Candace Bushnell's *Sex and the City* (1997). Branded by their pink or pastel-coloured book covers, chick-lit novels have been a highly successful and ubiquitous product of women's popular culture since the late 1990s. This study traces the evolution of chick lit not only as a genre of popular fiction, but as a cultural phenomenon. It complicates the genealogy of the texts by situating them firmly in the context of age-old debates about female literary creation, and by highlighting the dynamics of the popular-fiction market. Offering a convincing dissection of the formula which lies at the heart of chick lit, as well as in-depth analyses of a number of chick-lit titles ranging from classic to more recent and edgier texts, this book yields new insights into a relatively young field of academic study.

POORE, Benjamin (ed.), **Neo-Victorian Villains: Adaptations and Transformations in Popular Culture**, Amsterdam, Brill/Rodopi, 2017, 347 pages.

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Benjamin Poore

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 Frances Pheasant-Kelly and Natalie Russell

ZAMOSTNY, Jeffrey & Susan LARON (eds.), **Kiosk Literature of Silver Age Spain: Modernity and Mass Culture**, Bristol (UK) & Chicago, Intellect, 2017, xx, 493 pages.

The so-called "Silver Age" of Spain ran from 1898 to the rise of Franco in 1939 and was

characterized by intense urbanization, widespread class struggle and mobility, and a boom in mass culture. This book offers a close look at one manifestation of that mass culture: weekly collections of short, often pocket-sized books sold in urban kiosks at low prices. These series published a wide range of literature in a variety of genres and formats, but their role as disseminators of erotic and anarchist fiction led them to be censored by the Franco dictatorship.

**A NOTER; Le numéro 2 de LE PARDAILLAN [Revue de littératures populaires et cultures médiatiques) est paru...**

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– Aurélien Dollard – Du tric-trac au puzzle interprétatif fragmentaire : jeu à toutes les rangées des gradins chez Cratinos

## CINÉMA & TÉLÉVISION

BODE, Lisa, **Making Believe: Screen Performance and Special Effects in Popular Cinema**, New Brunswick, Rutgers University Press, 2017, 218 pages.

In the past twenty years, we have seen the rise of digital effects cinema in which the human performer is entangled with animation, collaged with other performers, or inserted into perilous or fantastic situations and scenery. *Making Believe* sheds new light on these developments by historicizing screen performance within the context of visual and special effects cinema and technological change in Hollywood filmmaking, through the silent, early sound, and current digital eras.

BAILEY, Peter J. (ed.), **Stanley Kubrick**, Ipswich (Mass.), Salem Press, Grey House Publishing, 2016, xiv, 277 pages.

BLANCHOT, Louis, **Les Vies de Tom Cruise**, Nantes, Capricci, (Actualité critique), 2016, 111 pages.

BORDAGE, Tinam, **Les Dossiers sadique-master: dissection du cinéma underground extrême**, Rosière-en-Haye, Camion noir, 2017, 537 pages.

Rétrospectives et dissections sont les méthodes appliquées pour explorer tous les horizons possibles et imaginables d'un certain cinéma extrême, allant du gore allemand aux films undergrounds new-yorkais des années 80, au Bis d'exploitation crasseux et immoral, aux OFNI expérimentaux les plus déments, jusqu'à l'intégration de la pornographie dans le cinéma déviant. Nous analyserons les éléments majeurs de cet art si fascinant, les cinéastes bafoués, censurés, relégués dans leur microcosme, ceux qui ont osé. Nous aborderons le mythe du snuff movie, explorerons les oeuvres trop ambiguës pour être évoquées ailleurs, les inabordables, les inaccessibles, celles dont personne ne veut parler et qui, à ce jour, demeurent encore inconnues pour d'obscures raisons.

CADIEUX, Axel, Jean-Vic CHAPUS & Mathieu ROSTAC, **La Saga HBO: dans les coulisses de la chaîne qui a révolutionné la TV**, Nantes, Capricci, 2017, 207 pages.

Les Soprano, Game of Thrones, True Detective, The Wire, Oz, Deadwood, Boardwalk Empire, Six Feet Under, Rome, True Blood, Sex and the City... Autant de séries novatrices devenues

plus cultes que la plupart des films sortis à la même époque des studios hollywoodiens. Comment une petite chaîne du câble, née en 1972 dans l'indifférence générale, est-elle devenue un empire ? Qui sont les créateurs et quelles sont leurs méthodes ?

CERMAK, Iri, **The Cinema of Hockey: Four Decades of the Game on Screen**, Jefferson (NC), McFarland, 2017, x, 333 pages.

Hockey's sizable cinematic repertoire explores different views of the sport, including the role of aggression, the business of sports, race and gender, and the role of women in the game. This critical study focuses on hockey themes in more than 50 films and television movies from the U.S. and Canada spanning several decades. Depictions of historical games are discussed, including the 1980 "Miracle on Ice" and the 1972 Summit Series.

DANG, Sarah-Mai, **Gossip, Women, Film and Chick Flicks**, London & New York, Palgrave, 2017, viii, 75 pages.

This book addresses the relationship between gossip, women, and film with regards to the genre of chick flicks. Presenting two case studies on the films *Easy A* (Will Gluck 2010) and *Emma* (Douglas McGrath 1996), Dang demonstrates that hearsay plays a defining role in the staging of these films and thus in the film experience.

DEPRETTO, Laure, **The Newsroom de Sorkin, ou Don Quichotte journaliste**, Tours, Presses Universitaires François Rabelais, (Serial), 2016, 240 pages.

Dernière série créée par Aaron Sorkin, *The Newsroom* (HBO, 2012-2014) est le troisième volet, après *Sports Night* et *Studio 60*, d'une trilogie consacrée à la télévision. Au croisement de plusieurs traditions, la comédie du remariage et le newspaper film hollywoodiens d'un côté, le drame professionnel et la série « en coulisses » de l'autre, cette ode au journalisme adopte la forme de l'utopie et assume des choix formels rétro, consacrant ainsi un certain classicisme télévisuel.

DUBOIS, Régis, **Drive-In & Grindhouse Cinema - 1950s - 1960s**, Paris, éditions IMHO, 2017, 223 pages.

Durant les années 1950 et 1960, la production indépendante américaine va se lancer avec fièvre et passion dans la création de films que les bonnes moeurs du pays réprouvent. Des films dépeignant une jeunesse sauvage. Des microproductions aux explosions gore surréalistes. Des récits dont les seuls atouts-

sont, les poitrines dénudées de leurs actrices. Les drive-in du pays et les grindhouses se mettent à carburer à la violence, au rock'n'roll, au sexe et à l'horreur. Découvrez 101 perles oubliées ou classiques du domaine !

DYER, Jay, **Esoteric Hollywood: Sex, Cults, and Symbols in Film**, Waterville (OR), Trine Day, 2016, 370 pages.

Like no other book before it, this work delves into the deep, dark and mysterious undertones hidden in Tinsel town's biggest films. Esoteric Hollywood is a game-changer in an arena of tabloid-populated titles. After years of scholarly research, Jay Dyer has compiled his most read essays, combining philosophy, comparative religion, symbolism and geopolitics and their connections to film.

ESQUENAZI, Jean-Pierre, **L'Analyse des séries télévisées**, Paris, Classiques Garnier, (Revue Écrans no 4), 2016, 279 pages.

ESQUENAZI, Jean-Pierre, **Éléments pour l'analyse des séries**, Paris, L'Harmattan, (Champs visuels), 2017, 200 pages.

Les textes rassemblés explorent notamment deux questions. La première concerne la série comme « tout », comme objet singulier : comment parler de l'unité d'un objet aussi morcelé, comment le saisir comme une oeuvre achevée ? La seconde touche à une éventuelle spécificité des séries : peuvent-elles se prévaloir d'une qualité narrative et esthétique distincte d'autres objets narratifs, romans, films, bandes dessinées ? De nombreux exemples sont proposés : Six Feet Under, Breaking Bad, 24 heures chrono, Battlestar Galactia, Law and Order, et bien d'autres sont examinées.

GOODWINS, Fred (ed. by David James), **Charlie Chaplin's Red Letter Days: At Work with a Comic Genius**, Lanham (MD), Rowman & Littlefield, 2017, 338 pages. Notes by Dan Kamin.

By the end of 1914, Charlie Chaplin had become the most popular actor in films, and reporters were clamoring for interviews with the comedy sensation. But no reporter had more access than Fred Goodwins. A British actor who joined Chaplin's stock company in early 1915, Goodwins began writing short accounts of life at the studio and submitted them to publications. In February 1916 the British magazine *Red Letter* published the first of what became a series of more than thirty-five of Goodwins's articles. Written in breezy prose, the articles cover a two-year period

during which Chaplin's popularity and creativity reached new heights. Only one copy of the complete series is known to exist, and its recent rediscovery marks a significant find for Chaplin fans.

HAVEN, Lisa Stein, **Charlie Chaplin's Little Tramp in America, 1947-77**, New York, Palgrave Macmillan, 2016, xiv, 300 pages.

HISCHAK, Thomas S., **Musicals in Film: A Guide to the Genre**, Santa Barbara (Cal.), Greenwood - ABC-Clio, 2017, xxvi, 449 pages.

HISCHAK, Thomas S., **1939 - Hollywood's Greatest Year**, Lanham (MD), Rowman & Littlefield, 2017, 430 pages.

What do *Babes in Arms*, *Beau Geste*, *Gunga Din*, *The Hunchback of Notre Dame*, *Only Angels Have Wings*, and *Young Mr. Lincoln* all have in common? They are all classic films released in the same year, but *none* of them received Academy Award nominations for best picture. Why? In that same year, Hollywood produced *Dark Victory*, *Goodbye Mr. Chips*, *Mr. Smith Goes to Washington*, and *Ninotchka*, as well as two of the most beloved films of all time, *Gone with the Wind* and *The Wizard of Oz*. In 1939 Hollywood created an unprecedented number of great films, a year that has yet to be surpassed in cinematic achievement.

KONSTANTIN, Jahn, **Hipster, Gangster, Femmes fatales: eine cineastische Kulturgeschichte des Jazz**, München, Verlag text + kritik, 2016, 304 pages.

LAX, Eric, **Start to Finish: Woody Allen and the Art of Moviemaking**, New York, Albert Knopf, 2017, 368 pages.

LOMBARD, Philippe, **Le Paris de Michel Audiard: toute une époque**, Paris, Parigramme, 2017, 125 pages.

Un producteur ne tarde pas à lui demander un premier scénario, Mission à Tanger en 1949... qui sera suivi de nombreux autres. Entre 125, rue Montmartre, Les Barbouzes, Les Tontons flingueurs... comme scénariste et/ou dialoguiste, Audiard truffera ses oeuvres de décors familiers et de références au Paris de sa jeunesse. Celui des concierges assises sur le pas de leur porte, des pistards tournant sans relâche au Vél d'Hiv', des Halles en effervescence... et de la réplique gouailleuse qu'un titi ne manquera de faire glisser sur le zinc... " Toute une époque !" disait Blier dans Les Tontons.

LOMBARD, Philippe, **Touche pas au grisbi, salope ! : argot, méchantes saillies et mots d'esprit du cinéma français**, Malakoff, Dunod, 2017, 222 pages.

MAYER, Geoff, **Encyclopedia of American Film Serials**, Jefferson (NC), McFarland, 2017, 308 pages.

From their heyday in the 1910s to their lingering demise in the 1950s, American film serials delivered excitement in weekly installments for millions of moviegoers, despite minuscule budgets, nearly impossible shooting schedules and the disdain of critics. Early heroines like Pearl White, Helen Holmes and Ruth Roland broke gender barriers and ruled the screen. Through both world wars, such serials as *Spy Smasher* and *Batman* were vehicles for propaganda. Smash hits like *Flash Gordon* and *The Lone Ranger* demonstrated the enduring mass appeal of the genre. Providing insight into early 20th century American culture, this book analyzes four decades of productions from Pathé, Universal, Mascot and Columbia, and all 66 Republic serials.

McSWEENEY, Terence (ed.), **American Cinema in the Shadow of 9/11**, Edinburgh, Edinburgh University Press, 2017, 341 pages. Foreword / Alison Landsberg.

Introduction: American cinema in the shadow of 9/11 / Terence McSweeney. Part 1 Dramatisations of the "War on Terror" : The mythic shape of American Sniper (2015) / John Shelton Lawrence and Robert Jewett -- Responding to realities or telling the same old story? Mixing real-world and mythic resonances in *The Kingdom* (2007) and *Zero Dark Thirty* (2012) / Geoff King -- Acts of redemption and "the falling man" photograph in post-9/11 US cinema / Guy Westwell -- "You be very mindful of how you act:" post-9/11 culture and Arab American subjectivities in Joseph Castelo's *The War Within* (2005) and Hesham Issawi's *AmericanEast* (2008) / Paul Petrovic -- Refracting fundamentalism in Mira Nair's *The Reluctant Fundamentalist* (2012) / Ana Cristina Mendes and Karen Bennett. Part 2 Influences of the "War on Terror" : "Not now that strength:" embodiment and globalisation in post-9/11 James Bond / Vincent M. Gaine -- Training the body politic: networked masculinity and the "War on Terror" in Hollywood film / Adam Knee -- "Gettin' dirty:" Tarantino's vengeful justice, the marked viewer and post-9/11 America / Andrew Schopp -- Stop the clocks: Lincoln and post-9/11 cinema / Ian Scott -- Foreshadows of the fall: questioning 9/11's impact

on American attitudes / Stephen Joyce. Part 3 Allegories of the "War on Terror" : "Daddy, I'm scared. can we go home?" Fear and allegory in Frank Darabont's *The Mist* (2008) / Terence McSweeney -- The terrible, horrible desire to know: post-9/11 horror remakes, reboots, sequels and prequels / James Kendrick -- Post-9/11 power and responsibility in the Marvel cinematic universe / Christine Muller -- Nowhere left to zone in *Children of Men* (2006) / Sean Redmond - Traumatise, repeat, finish: military science fiction (long) after 9/11 and Doug Liman's *Edge of Tomorrow* (2014) / Steffen Hantke. Selected filmography -- Notes on the contributors -- Index.

MORRIS, Nigel (ed.), **A Companion to Steven Spielberg**, Chichester (UK), John Wiley & Sons, 2017, xx, 511 pages.

NEIBAUR, James L., **The Essential Jack Nicholson**, Lanham (MD), Rowman and Littlefield, 2017, xvii, 193 pages.

O'BRIEN, Harvey, **Adventure Movies. Cinema of the Quest**, New York, WallFlower Press [Columbia University Press], (Short Cuts), 2017, 144 pages.

This volume examines the cinema of adventure, distinct from action and action-adventure. It argues that the adventurer is separate from the action hero and that the cinema of adventure—from tales of gods and monsters defied by mythic heroes to stories of crusaders conquering far-flung territories, from true-life accounts of survival or death at the extreme reaches of human endurance to science-fiction stories of journeys beyond human conception—represents a life-affirming confrontation with our collective mortality and spiritual immortality. Adventure heroes do not fear death like action heroes. They embrace and transcend death with a conviction grounded in a faith that extends behind and before them into eternity. They achieve immortality by telling and retelling their tales across media forms in spite of social and technological change.

PARCIACK, Ronie, **Popular Hindi Cinema: Aesthetic. Formations of the Seen and Unseen**, New York & London, Routledge, 2016, xii, 196 pages.

The popular Hindi film industry is the largest in India and the most conspicuous film industry in the non-Western world. This book analyses the pivotal visual and narrative conventions employed in popular Hindi films through the

combined prism of film studies and classical Indian philosophy and ritualism.

PEDRONO, Yves, **Jacques Tati et les Trente Glorieuses**, Paris, Éditions Kimé, 2016, 182 pages.

RADNER, Hilary, **The New Woman's Film: Femme-Centric Movies for Smart Chicks**, New York, Routledge, 2017, xii, 211 pages. Topics addressed include: *The Bridges of Madison County* (Clint Eastwood, 1995); the feature-length films of Nicole Holofcener, 1996-2013; the film roles of Tilda Swinton; *Rachel Getting Married* (Jonathan Demme, 2008); *Blue Jasmine* (Woody Allen, 2013); *Frances Ha* (Noah Baumbach, 2012), *Belle Asante* (2013), *Fifty Shades of Grey* (Sam Taylor-Johnson, 2015) and Jane Campion's *Top of the Lake* (Sundance Channel, 2013-).

RICHARDS, Jeffrey, **China and the Chinese in Popular Film: From Fu Manchu to Charlie Chan**, London, I. B. Tauris, 2017, 246 pages.

There's a folk memory of China in which numberless yellow hordes pour out of the 'mysterious East' to overwhelm the vulnerable West, accompanied by a stereotype of the Chinese as cruel, cunning and depraved. Hollywood films played their part in perpetuating these myths and stereotypes that constituted 'The Yellow Peril'. Jeffrey Richards examines in detail how and why they did it. He shows how the negative image was embodied in recurrent cinematic depictions of opium dens, tong wars, sadistic dragon ladies and corrupt warlords and how, in the 1930s and 1940s, a countervailing positive image involved the heroic peasants of *The Good Earth* and *Dragon Seed* fighting against Japanese invasion in wartime tributes to the West's ally, Nationalist China. The cinema's split level response is also traced through the images of the ultimate Oriental villain, the sinister Dr. Fu Manchu and the timeless Chinese hero, the intelligent and benevolent detective Charlie Chan.

RICHTER-HANSEN, Tullio, **Friktionen des Terrors. Ästhetik und Politik des US-Kinos nach 9/11**, Marburg, Schüren Verlag, 2017, 276 pages.

Exemplarische Analysen erfassen etwa Prozesse retroaktiver Umdeutungen (The Siege), filmisch-historischer Parallelisierungseffekte (Black Hawk Down), fragmentarischer Überrepräsentationen (United

93), multidimensionaler Tongestaltungen, asymmetrisch-zirkulärer Narrationen (Rendition), sinnstiftender Körperinszenierungen (The Hurt Locker), performativer Rahmungen (Redacted), genealogischer Gruppierungen (In the Valley of Elah) sowie geschichtspolitischer Affizierungen (Zero Dark Thirty).

RÜTZEL, Anja, **Trash-TV**, Stuttgart, Reclam, 2017, 100 pages.

SCULTHORPE, Derek, **Brian Donlevy, The Good Bad Guy: A Bio-Filmography**, Jefferson (NC), McFarland, 2017, vii, 210 pages.

SELLERS, Robert, **Peter O'Toole: The Definitive Biography**, New York, Thomas Dunne Books, xv, 416 pages.

SERISIER, Pierre, **L'Empire de la Mélancolie: l'univers des séries scandinaves**, Paris, Vendémiaire, (Univers des séries), 2017, 187 pages.

Les tribulations d'une femme Premier ministre (Borgen), des meurtres morbides dans des paysages désolés (The Killing), l'omniprésence de la brume et de la neige (Lillyhammer), des enquêteurs traumatisés (Wallander), en perte de repères (The Bridge)... Au cours des dernières années, les séries scandinaves se sont imposées comme un phénomène majeur. Admirées en Grande-Bretagne, saluées en France, copiées aux États-Unis, elles mêlent la spécificité des sociétés nordiques à la familiarité de thèmes universels (liberté, intégration, féminisme) et incarnent une télévision haut de gamme. Si leur succès a bénéficié de la vague du polar nordique, elles sont aussi nourries d'influences plus profondes : anciennes sagas vikings, théâtre du XIXe siècle, récits gothiques et film noir américain. Un décryptage inédit qui donne les clés du phénomène.

STERBA, Wendy, **J.J. Abrams vs Joss Whedon: Duel for Media Master of the Universe**, Lanham (MD), Rowman & Littlefield, 2017, 304 pages.

TALLY, Margaret, **The Rise of the Anti-Heroine in TV's Third Golden Age**, Newcastle upon Tyne, Cambridge Scholars Publishing, 2016, 125 pages.

Looking at the cable channels Showtime and HBO, as well as Netflix and ABC Television, this volume examines a range of recent television women and shows, including Homeland, ,

Weeds, Scandal, How to Get Away With Murder, Veep, Girls, and Orange is the New Black as well as a host of other nighttime programs to demonstrate just how dominant the anti-heroine has become on US television.

VOIGT, Anna, **Inszenierte Formen von Männlichkeit in TV-Serien: Fürsorglichkeit und die Stabilität männlicher Herrschaft in *Six Feet Under***, Wiesbaden, Springer Verlag, 2017, 310 pages.

WEINER, Matthew, **Mad Men**, Köln, Taschen, 2016, 2 volumes, 839 et 204 pages.

WELLS-LASSAGNE, Shannon, **Television and Serial Adaptation**, New York, & London, Routledge, 2017, 228 pages.

From remakes and reboots to transmedia storytelling, loose adaptations or adaptations which last but a single episode, the recycling of pre-existing narrative is a practice that is just as common in television as in film, and this text seeks to rectify that oversight, examining series from *M\*A\*S\*H* to *Game of Thrones*, *Pride and Prejudice* to *Castle*.

ZOLLER SEITZ, Matt, **The Oliver Stone Experience**, New York, Abrams, 2016, 479 pages. [Entretiens].

## ROMANS ET FILMS POLICIERS



## LITTÉRATURE

BOUCHER, François-Emmanuel, Sylvain DAVID & Maxime PRÉVOST, **Espionnage, complots, secrets d'État**, dossier paru dans *Études littéraires*, vol. 46, no 3, automne 2015.

Les articles composant ce dossier s'intéressent aux fondations de l'imaginaire de la terreur, des proto-origines du roman d'espionnage à son âge d'or, aux effets de la terreur au

quotidien à travers différents genres et littératures nationales, et aux enjeux contemporains investis par la littérature de la terreur et du complot. Ils analysent une belle sélection d'auteurs, allant de Paul Féval à Jean-Jacques Pelletier, en passant par Jules Verne, Ian Fleming, George Orwell, Martín Kohan, Pedro Mairal, André Benchetrit, Thomas Kryzaniac et Doris Lessing. Les oeuvres étudiées, loin d'alléger l'esprit de celui qui en fait l'expérience, attisent en effet ses pires craintes, voire les fonde symboliquement, donnent vie et forme à des angoisses qui, sans ces multiples narrations, n'auraient jamais acquis une puissance aussi délétère.

Si cette nouvelle livraison d'*Études littéraires* nous montre l'espionnage, les complots et les secrets d'État comme un puissant moteur de création littéraire, elle nous fait aussi découvrir un imaginaire de la terreur qui ne libère pas, mais opprime.

### Des proto-origines à l'âge d'or

Nicolas Gauthier : Ternir l'héroïsme : modernité(s) du complot et de l'espionnage févaliens

Maxime Prévost : L'institution du terrorisme planétaire, de Jules Verne à Ian Fleming : *Face au drapeau* lu à la lumière de *Thunderball*

Matthieu Letourneux

*Eurospy*. Une culture *pop* européenne au : lendemain de la Seconde Guerre mondiale

### La terreur au quotidien

Tayeb Ainseba : L'espionnage totalitaire intrafamilial dans *1984* de George Orwell 65

Martín Lombardo : Terreur étatique et espace privé : la maison familiale, le lieu de travail et les déplacements interdits dans *Sciences morales* et *L'Intempérie*

Marie-Hélène Voyer

Hallucinations, paranoïa, fantasma de destruction : le sujet en proie aux machinations du réel dans *Le Ventre* d'André Benchetrit et *Le Pyromane* de Thomas Kryzaniac

### Enjeux contemporains

François-Emmanuel Boucher : La justification paradoxale du terrorisme dans l'imaginaire romanesque : le cas de Doris Lessing

Sylvain David et Sophie Marcotte : Le complot médiatique : réseaux sociaux et manipulations collectives chez Jean-Jacques Pelletier

BURANASEDA. Nadine (dir.), **Das Syndikat : Tat-Zeuge. Das Syndikats Dossier 2016**, Messkirch, Gmeiner Verlag, 2017, 280.

Un collectif (articles, entrevues, bibliographies, etc) publié par l'association professionnelle des écrivains de polars allemands. Avec une bibliographie des études sur le genre par Thomas Przybilka, pp. 239 - 255.

EVANS, Curtis, **Murder in the Closet: Essays on Queer Clues in Crime Fiction before Stonewall**, Jefferson (NC), McFarland & Company, 2017, vii, 295 pages.

GREGORIOU, Christiana, **Crime Fiction Migration: Crossing Languages, Cultures and Media**, London & New York, Bloomsbury Academic, 2017, 208 pages.

Crime narratives form a large and central part of the modern cultural landscape. This book explores the cognitive stylistic processing of prose and audiovisual fictional crime 'texts'. It also examines instances where such narratives find themselves, through popular demand, 'migrating' - meaning that they cross languages, media formats and/or cultures. In doing so, *Crime Fiction Migration* proposes a move from a monomodal to a multimodal approach to the study of crime fiction. Examining original crime fiction works alongside their translations, adaptations and remakings proves instrumental in understanding how various semiotic modes interact with one another. The book analyses works such as *We Need to Talk About Kevin*, *The Killing* trilogy and the reimaginings of plays such as *Shear Madness* and films such as *Funny Games*.

KARGL, Elisabeth & Aurélie LE NÉE (dir.), **Le Roman policier dans l'espace germanophone/Der Kriminalroman im deutschsprachigen Raum**, dans GERMANICA, no 58, Villeneuve d'Ascq, Presses de l'Université de Lille 3, 2016, 265 pages.

Sommaire détaillé :

<https://germanica.revues.org/3164>

KNIGHT, Stephen, **Towards Sherlock Holmes: A Thematic History of Crime Fiction in the 19th Century World**, Jefferson (NC), McFarland, 2016, v, 229 pages.

Crime fiction--a product of the burgeoning metropolis of the 19th century--features specialists who identify criminals to protect an anxious citizenry. Before detectives came to play the central role, the protagonists tended to be lawyers or other professionals. Major English writers like Gaskell, Dickens and Collins contributed to the genre--Fergus Hume's *The Mystery of a Hansom Cab* was a best-seller in 1887--and American and French authors created new forms. This book explores thematic aspects of 19th century crime fiction's complex history, including various social and gender roles between different time periods

and settings, and the imperial elements that made Sherlock Holmes seem dynamically contemporary.

KOCH, Corinna, Sabine SCHMITZ & Sabine SCHMITZ (eds.), **Dialogische Kriminalysen: Fachdidaktik und Fachwissenschaft aktuelle Repräsentationsformen des französischen Krimis**, Frankfurt am Main, et al., Peter Lang, 2017, 307 pages.

KOCK, Leon de, **Losing the Plot: Crime, Reality and Fiction in Postapartheid Writing**, Johannesburg, Wits University Press, 2016, ix, 277 pages.

INTRODUCTION

1 From the Subject of Evil to the Evil Subject: 'Cultural Difference' in Postapartheid South African Crime Fiction

2 Freedom on a Frontier? The Double Bind of (White) Postapartheid South African Literature

3 The 'Transitional' Calm Before the Postapartheid Storm

4 Biopsies on the Body of the 'New' South Africa

5 Referred Pain, Wound Culture and Pathology in Postapartheid South African Writing

6 Fiction's Retort

LEE, Susanna, **Hard-Boiled Crime Fiction & The Decline of Moral Authority**, Columbus, The Ohio State University, 2016, ix, 232 pages.

Lee traces the history of the hard-boiled detective through the twentieth century and on both sides of the Atlantic (France and the United States), tying the idea of morality to the character model in nuanced, multifaceted ways. When the heroic model devolves, the very conceptual validity of individual moral authority can seem to devolve as well. *Hard-Boiled Crime Fiction and the Decline of Moral Authority* charts the evolution of that character model of the hard-boiled hero, the mid-century deterioration of his exemplarity, and twenty-first-century endeavors to resuscitate the accountable hero. The history of hard-boiled crime fiction tells nothing less than the story of individual autonomy and accountability in modern Western culture.

MUNOZ, VARGAS, Jaime, **Fuegos cruzados: ensayos sobre narrativa policiaca de fronteras**, Mexico, Universidad Autonoma de Baja California, 2016, 254 pages.

NILSSON, Louise, DAMROSCH, David & Theo D'HAEN (eds.), **Crime Fiction as World Literature**, New York, Bloomsbury Academics, 2017, 312 pages.

While crime fiction is one of the most widespread of all literary genres, this is the first book to treat it in its full global and plurilingual dimensions, taking the genre seriously as a participant in the international sphere of world literature. In a wide-ranging panorama of the genre, twenty critics discuss crime fiction from Bulgaria, China, Israel, Mexico, Scandinavia, Kenya, Catalonia, and Tibet, among other locales.

PENZLER, Otto (ed.), **The Big Book of Jack the Ripper**, New York, Vintage, 2016, xv, 848 pages.

More than a century later, the man "from hell" continues to live on in the imaginations of readers everywhere—and in some of the most spectacularly unnerving stories, both fiction and nonfiction, ever written. *The Big Book of Jack the Ripper* immerses you in the utterly chilling world of Red Jack's London, where his unprecedented evil still lurks.

Including:

Legendary stories by Marie Belloc Lowndes, Robert Bloch, and Ellery Queen  
Captivating essays from George Bernard Shaw, Stephen Hunter, and Peter Underwood  
Riveting new stories by contemporary masters Jeffrey Deaver, Loren D. Estleman, Lyndsay Faye, and many more  
Astonishing theories from the world's foremost Ripperologists  
From the Ripper Vault :  
Demonic letters from Jack himself  
Gruesome postmortem exams documenting all the bits and pieces of the cases  
Harrowing witness statements taken on those hellish nights  
Breaking newspaper accounts of the East End hysteria

PICKERING-IAZZI, Robin, **The Mafia in Italian Lives and Literature. Life Sentences and their Geographies**, Toronto, University of Toronto Press, 2015, ix, 271 page.

Using an array of cultural documents from 1990 to the present, including diaries, testimonies, fiction, online video postings, and anti-mafia social networks, Robin Pickering-Iazzi examines the myths, values, codes of behaviour, and relationships produced by the Italian mafia through a wide cross-disciplinary lens.

ROUDAULT, Jean, **Le Tigre de William Blake - Principes et ingrédients du roman policier noir**, Montpellier, Presses

Universitaires de la Méditerranée, 2017, 94 pages.

Le roman policier, fût-il écrit par Balzac ou par Dostoïevski, a mauvaise réputation. Il passe pour relâché dans son écriture, et superficiel dans sa réflexion. Cependant, en se référant à Poë, Borges en a fait l'éloge. C'est qu'il tenait les personnages pour des pions sur un échiquier, et le crime était une péripétie sans passé. Puis vint Hammett. Le roman policier (et noir) eut le souci d'évoquer la société inégalitaire et violente. Dès qu'il y eut des victimes à ce jeu, la question se posa : le mal est-il inné ? Alors, de purement intellectuel et décharné qu'il était à l'origine, le roman noir est devenu métaphysique. Il met en scène des éléments de notre mémoire, personnelle, sociale, ancestrale. Il décrit un combat d'égaux symboliques, l'Agneau et le Tigre, comme les faisait déjà s'affronter William Blake.

SAUERBERG, Lars Ole, **Legal Thriller from Gardner to Grisham: See You in Court**, London, Palgrave Macmillan, 2016, xv, 199 pages.

As well as providing a survey of the legal thriller, this book takes a gender-focused approach to analyzing recently published titles within the field. It also argues for the fascination of the legal thriller both in the way its narrative pattern parallels that of an actual court trial, and by the way it reflects, frequently quite critically, the concerns of contemporary society.

## A PROPOS DES AUTEURS

BECKER, Silver & Sven HANUSCHEK (eds.), **Eric Kästner und die Moderne**, Marburg, Tectum Verlag, 2016, 263 pages.

BRAWN, David, **Les petites cellules grises: les meilleures citations de Poirot**, Paris, le Livre de poche, 2016, 158 pages.

BOUHIER, Éric, **Le Dictionnaire amoureux de San Antonio**, Paris, Plon, 2017, 720 pages.

CANATE OCHOA, Jesus (dir.), **Eduardo Mendoza y la ciudad de los prodigios**, Alcala de Haneres, Universidad de Alcala, 2017, 186 pages.

CURRAN, John, **Agatha Christie's Complete Secret Notebooks: Stories and Secrets of Murder in the Making**, London, Harper Collins Publishers, 2016, xx, 764 pages.

GAITLEY, Patricia M., **Robicheaux's Roots: Culture and Tradition in James Lee Burke's Dave Robicheaux Novels**, Bâton Rouge, Louisiana State University, 2016, ix, 153 pages.

GALLI, Thierry GAUTHIER et Dominique JEANNEROT (dir.), **Récits d'enfance [Frédéric Dard]**, dans *Les Cahiers Frédéric Dard*, 2017, Éditions Universitaires de Dijon, 241 pages.

GUERDOUX, Lionel & Philippe AUROUSSEAU (dir.), **Berceau d'une oeuvre Dard: Frédéric Dard écrivain et journaliste**, Montigny-le-Bretonnaux, Éditions de l'Oncle Archibald, 2016, 244 pages.

GUÉRY, Christian & Alexandra FABBRI, **Simenon et la justice**, Amiens, Encrage, (Bibliothèque Simenon, 2), 2017, 208 pages. Préface de Michel Lemoine. Préface Pascale Robert-Diard.

HATEM, Nicole, **Eric Rohmer, Graham Greene et le pari de Pascal**, Paris, Éditions du Cygne, (Pensée), 2016, 174 pages.

LEMANT, Aurélien, **Pourquoi je lis Villa Vortex de Maurice Dantec: messe rouge**, Lyon, Le Feu sacré, 2016, 80 pages.

MACHINAL, Hélène, Gilles MENEGALDO & Jean-Pierre NAUGRETTE (dir.), **Sherlock Holmes, un nouveau limier pour le XXI<sup>e</sup> siècle: du Strand Magazine au Sherlock de la BBC**, Rennes, Presses universitaires de Rennes, 2016, 325 pages.

L'ouvrage s'inscrit dans la lignée du renouveau récent des études sur Conan Doyle et surtout sur les réinterprétations du « mythe » de Sherlock Holmes, domaine à vrai dire jamais totalement délaissé par la critique mais particulièrement travaillé depuis les succès des adaptations et pastiches récents tant dans le domaine littéraire et cinématographique que télévisuel. La particularité de ce recueil est de placer cette étude dans le champ diachronique, sur le long terme, et donc de revenir aux sources du mythe pour mieux analyser les variations apportées par les adaptations récentes.

Des premières adaptations pour l'écran muet jusqu'aux séries télévisées actuelles, entre réécritures et pastiches qui passent par le cinéma, la BD et la littérature, ce livre traque les formes esthétiques et les supports divers qui ont porté l'image protéiforme de Sherlock

Holmes et du docteur Watson jusqu'à nous. Venu « d'un Londres de gaz et de brume », Sherlock Holmes est bien, selon Borges, « une de ces bonnes manies qui nous restent ».

MICHELINA, José Antonio, **(A)cercando a Leonardo Padura**, Santa Clara, Cuba, Capiro, 2015, 103 pages.

NESLON, Paul & Kevin AVERY - with Jeff Wong - (eds.), **Its All One Case: the Illustrated Ross Macdonald Archives**, Seattle, Fantagraphics, 2016, 304 pages.[Interviews and Pictures]. Introduction by Jerome Charyn. Commemorating last year's centenary of the innovative and influential author's birth, in a handsome, oversized format, *It's All One Case* provides an open door to Macdonald at his most unguarded. Featuring in full color the covers of the various editions of Macdonald's more than two dozen books, facsimile reproductions of pages from his manuscripts, magazine spreads, and many never before seen photos of Macdonald and his friends (such as Kurt Vonnegut), including those by celebrated photojournalist Jill Krementz. *It's All One Case* is an intellectual delight and a visual feast, a fitting tribute to Macdonald's distinguished career.

NILAND, Richard (ed.), **The Secret Agent (Joseph Conrad): authoritative Text, Backgrounds and Contexts Criticism**, New York, W.W.W. Norton & Company, 2017, viii, 389 pages.

PARENTE, Audrey, **Once a Pulp Man: The Secret Life of Judson P. Philips as Hugh Pentecost**, Sunrise (FL), Bold Venture, 2016, 283 pages.

SANTOLINI, Arnaud & Charles TIJUS, **L'Art du roman criminel: une analyse de la pensée d'Agatha Christie**, Paris, Mare & Martin, 2016, 622 pages.

## CINÉMA & TÉLÉVISION

BOULEGUE, Franck & David BUSHMAN, **Twin Peaks: Unwrapping the Plastic**, Bristol (UK), Chicago, Intellect, 2017, x, 182 pages.

Through Boulègue's eyes, we see for the first time the world of *Twin Peaks* as a coherent whole, one that draws on a wide range of cultural source material, including surrealism, transcendental meditation, Jungian psychoanalysis, mythology, fairy tales, and much,

much more. The work of a scholar who is also a fan, the book should appeal to any hardcore *Twin Peaks* viewer.

DOETSCH, Hermann & Andreas MAHLER (eds.), **Gangsterwelten: Faszination und Funktion des Gangsters im französischen Nachkriegskino**, Bielefeld, transcript Verlag, 2017, 275 pages.

FANG, Karen, **Arresting Cinema: Surveillance in Hong Kong Film**, Stanford (CA), Stanford University Press, 2017, xiii, 226 pages.

When Ridley Scott envisioned *Blade Runner's* set as "Hong Kong on a bad day," he nodded to the city's overcrowding as well as its widespread use of surveillance. But while Scott brought Hong Kong and surveillance into the global film repertoire, the city's own cinema has remained outside of the global surveillance discussion. In *Arresting Cinema*, Karen Fang delivers a unifying account of Hong Kong cinema that draws upon its renowned crime films and other unique genres to demonstrate Hong Kong's view of surveillance.

FRÜH, Judith, **Tatort als Fernsehgeschichte: Histografien und Archäografien seines Mediums**, München, edition text + kritik, 2017, 425 pages.

GAUTEUR, Claude, **Henri-George Clouzot: l'oeuvre fantôme**, La Madeleine, Lettmotif, 2017, 108 pages.

L'oeuvre d'Henri-Georges Clouzot, de L'Assassin habite au 21 (1942) à La Prisonnière (1968), est connue et reconnue. Mais qu'en est-il de son oeuvre fantôme, des scénarios originaux qu'il a écrits mais non tournés, l'un notamment avec Jean-Paul Sartre, des adaptations, telle que *Chambre obscure* d'après Vladimir Nabokov, de *L'Enfer* arrêté après quelques jours de tournage, ou encore des remakes qu'elle a suscités ?

ISENBERG, Noah William, **We'll always Have Casablanca: The Life, The Legend and Afterlife of Hollywood's Most Beloved Movie**, New York, W. W. Norton, 2017, xvi, 334 pages.

KEHRWALD, Kevin J., **Prison Movies: Cinema behind Bars**, London & New York, Wallflower Press, (Short Cuts), 2017, vii, 121 pages.

Films examined include *The Big House* (1930), *I Want to Live!* (1958), *The Defiant Ones* (1958), *Cool Hand*

*Luke* (1967), *Midnight Express* (1978), *Escape from Alcatraz* (1979), *The Shawshank Redemption* (1994), and *Starred Up* (2013).

KILLING, Uwe, **Peter Falk oder die Kunst Columbo zu sein**, Hamburg, Osburg Verlag, 2016, 350 pages.

MARTIN, Rebecca (ed.), **Bonnie & Clyde**, Ipswich (Mass.), Salem Press, 2016, x, 259 pages.

MONNET-CANTAGREL, Hélène, **Les Experts, au nom de la science**, Neuilly, Atlante, (A suivre...), 2017, 180 pages.

PERGOLARI, Andrea, **La polizia s'incazza: [dizionari del giallo italiano]: spie, assassini et sbirri del cinema italiano**, Roma, Ultra, 2016, vol. 1, 412 pages.

PLATH, James (ed.), **Casablanca**, Ipswich (Mass.), Salem Press, 2016, xii, 280 pages.

UMLAND, Rebecca, **Outlaw Heroes as Liminal Figures of Film and Television**, Jefferson (NC), McFarland, 2016, vii, 285 pages.

The modern outlaw hero of film and television is rooted in the knight errant, whose violent exploits are tempered by his solitude and devotion to a higher ideal. In Hollywood classics such as *Casablanca* (1942) and *Shane* (1953), and in early series like *The Lone Ranger* (1949–1957) and *Have Gun—Will Travel* (1957–1963), the outlaw hero reconciles for audiences the conflicting impulses of individual freedom versus serving a larger cause. Urban westerns like the *Dirty Harry* and *Death Wish* franchises, as well as iconic action figures like Rambo and Batman, testify to his enduring popularity. This book examines the liminal hero's origins in medieval romance, his survival in the mythology of the Hollywood western and his incarnations in the urban western and modern action film.

## MINI-DOSSIER ALFRED HITCHCOCK

CUNNINGHAM, Douglas A. (ed.), **Alfred Hitchcock**, Ipswich (Mass.), Salem Press, 2017, xxxiv, 306 pages.

GILET, Bertrand, **Quizz Hitchcock: le maître du suspense en 110 questions**, Saumur, Banquises & Comètes, 2017, 101 pages.

GOTTLIEB, Sidney, **Hitchcock par Hitchcock [vol.1, Ferme les yeux et vois !]**, Paris, Marest éditeur, 2016-2017, 364 pages

GOTTLIEB, Sidney, **Hitchcock par Hitchcock [Vol.2, Quoi est qui ?]**, Paris, Marest éditeur, 2017, 358 pages.

GREVEN, David, **Intimate Violence: Hitchcock, Sex, and Queer Theory**, Oxford & New York, Oxford university Press, 2017, x, 280 pages.

PADILLA, Mark William, **Classical Myth in Four Films of Alfred Hitchcock**, New York, Lexington Books, 336 pages.

RAWLE, Steven & K. L. DONNELLY, **Partners in Suspense: Critical Essays on Bernard Herrmann and Alfred Hitchcock**, Manchester, Manchester University Press, 2017, xii, 223 pages.

WITTLINGER, Ellen, **Saturdays with Hitchcock**, Watertown (MA), Charlesbridge, 2017, 272 pages.



LITTÉRATURE

ANDERSON, Darran, **Imaginary Cities: A Tour of Dream Cities, Nightmare Cities and Everywhere in Between**, Chicago, University of Chicago Press, 2017, 570 pages.

It's neither a history of grand plans nor a literary exploration of the utopian impulse, but rather something different, hybrid, idiosyncratic. It's a magpie's book, full of characters and incidents and ideas drawn from cities real and imagined around the globe and throughout history. Thomas More's allegorical island shares space with Soviet mega-planning; Marco Polo links up with James Joyce's meticulously imagined Dublin; the medieval land of Cockaigne meets the hopeful future of Star Trek.

ASHCROFT, Bill, **Utopianism in Postcolonial Literatures**, New York & London, Routledge, 2017, xii, 225 pages.

Postcolonial Studies is more often found looking back at the past, but in this brand new book, Bill Ashcroft looks to the future and the irrepressible demands of utopia. The concept of utopia – whether playful satire or a serious proposal for an ideal community – is examined in relation to the postcolonial and the communities with which it engages. Studying a very broad range of literature, poetry and art, with chapters focussing on specific regions – Africa, India, Chicano, Caribbean and Pacific – this book is written in a clear and engaging prose which make it accessible to undergraduates as well as academics.

ASHLEY, Mike, **Science Fiction Rebels: The Story of the Science Fiction Magazines from 1981 to 1990**, Liverpool, Liverpool University Press, 2017, 473 pages.

This volume charts a significant revolution throughout science fiction, much of which was driven by the alternative press, and by new editors at the leading magazines. The period saw the emergence of the cyberpunk movement, and the drive for, what David Hartwell called, 'The Hard SF Renaissance', which was driven from within Britain. Ashley plots the rise of many new authors in both strands: William Gibson, John Shirley, Bruce Sterling, John Kessel, Pat Cadigan, Rudy Rucker in cyberpunk, and Stephen Baxter, Alistair Reynolds, Peter Hamilton, Neal Asher, Robert Reed, in hard sf. He also shows how the alternative magazines looked to support each other through alliances, which allowed them to share and develop ideas as science-fiction evolved.

ASTIC Guy (dir.), **Images et Mots de l'horreur 1 - Outrance et Ravissement**, Aix-en-Provence, Rouge Profond, (Décors), 2017, 144 pages

Au générique de cette épouvanthologie une

distribution cinq étoiles : Tomas Alfredson, Clive Barker, Juan Antonio Bayona, Robert Bloch, Ole Bornedal, Ray Bradbury, Stan Brakhage, Poppy Z. Brite, John Carpenter, Nacho Cerdà, David Cronenberg, Wes Craven, Jonathan Demme, Alain Dorémieux, Dennis Etchison, Lucio Fulci, Bertrand Gervais, Thomas Harris, William Fryer Harvey, Tobe Hooper, Hubert Haddad, Stephen King, Stanley Kubrick, Mervyn LeRoy, David Lynch, Richard Matheson, Robert Mulligan, Pierre Peyrolle, Anne Rice, Bernard Rose, Narciso Ibañez Serrador, Andres Serrano, Joss Whedon, Émile Zola.

ASTIC, Guy (dir.), **Images et mots de l'horreur 2 : territoires de l'effroi**, Aix-en-Provence, Rouge Profond, (Décors), 2017, 144 pages.

Au générique de cette épouvantologie une distribution cinq étoiles : Clive Barker, Arnold Böcklin, Danny Boyle, John Carpenter, Chris Carter, Mark Z Danielewski, Bret Easton Ellis, Terence Fisher, Juan Carlos Fresnadillo, Lucio Fulci, Hideshi Hino, Tobe Hooper, Kiyoshi Kurosawa, John Landis, David Lynch, Arthur Machen, Neil Marshall, Richard Matheson, Takashi Miike, Nobuo Nakagawa, Hideo Nakata, Mark Robson, Gary Sherman, Takashi Shimizu, Dan Simmons, Sono Sion, Christopher Smith, Bram Stoker, Jacques Tourneur, Billy Wilder, Edgar Wright.

BARRY, Peter Brian, **The Fiction of Evil**, London & New York, Routledge, 2017, xviii, 190 pages.

Peter Brian Barry examines a wide range of works from renowned authors, including works of literature by Kazuo Ishiguro, Mark Twain, Edgar Allan Poe, Herman Melville, and Oscar Wilde alongside classic works of philosophy by Nietzsche and Aristotle. By considering great texts from literature and philosophy, Barry examines whether evil is merely a fiction.

BOLANO, Robert, **El espíritu de la ciencia-ficción**, Santiago de Chile, Alfaguara, 2016, 223 pages + 24 planches.

CARDIN, Matt (ed.), **Horror Literature through History: An Encyclopedia of the Stories that Speak to Our Deepest Fears**, Santa Barbara (CA), Greenwood Press, 20017, 2 volumes.

CHOLEWA-PURGAL, Anna, **Therapy Through Faërie: Therapeutic Properties of Fantasy Literature by the Inklings and by Ursula K. Le Guin**, New York, et al., Peter Lang, 2017, 381 pages.

This book argues that the fantasy fiction rooted in J. R. R. Tolkien's concept of Faërie, as represented by the fantasy works of the Inklings and of U. K. Le Guin, has certain psychotherapeutic properties. Faërie's generic 'ethos' seems to draw on 'moral imagination' and on logos (meaning and word), which informs its secondary worlds and encourages a search for an unconditional sense of life, against the postmodern neo-nihilistic aporia.

CLAEYS, Gregory & Lyman T. SARGENT (eds.), **The Utopia Reader** (2nd edition), New York, New York University Press, 2017, 576 pages.

Utopianism is defined as the various ways of imagining, creating, or analyzing the ways and means of creating an ideal or alternative society. Prominent writers and scholars across history have long explored how or why to envision different ways of life. *The Utopia Reader* compiles primary texts from a variety of authors and movements in the history of theorizing utopias. The volume includes texts from classical Greek literature, the Old Testament, and Plato's *Republic*, to Sir Thomas More's *Utopia*, to George Orwell's *Nineteen Eighty-Four* and beyond. By balancing well-known and obscure examples, the text provides a comprehensive and definitive collection of the various ways Utopias have been conceived throughout history and how Utopian ideals have served as criticisms of existing sociocultural conditions.

This new edition includes many historically well-known works, little known but influential texts, and contemporary writings, providing an even more expansive coverage of the varieties of approaches and responses to the concept of utopia in the past, present, and even the future.

CLAEYS, Gregory, **Dystopia: a Natural History**, Oxford, Oxford University Press, 2017, x, 556 pages.

*Dystopia: A Natural History* is the first monograph devoted to the concept of dystopia. Taking the term to encompass both a literary tradition of satirical works, mostly on totalitarianism, as well as real despotisms and societies in a state of disastrous collapse, this volume redefines the central concepts and the chronology of the genre and offers a paradigm-shifting understanding of the subject.

CLARK, Leisa A, Amanda FIRESTONE & Mary F. PHARR (eds.), **The Last Midnight: Essays on Apocalyptic Narratives in Millenia Media**, Jefferson (NC), McFarland, 2017, 263 pages.

Preface: Amanda Firestone  
 Introduction (Mary F. Pharr, Leisa A. Clark and Amanda Firestone)  
 Prelude--We Don't Want to Miss a Thing: Millennial Technologies of Participation and Intimacy (Andrew McAlister)  
 I: Culture, Values and Anxiety  
 The South Will Rise Again: Contagion, War and Reconstruction in The Walking Dead, Seasons One Through Five (Angela Tenga)  
 The Recuperation of Wounded Hegemonic Masculinity on Domsday Preppers (Tiffany A. Christian)  
 The Last -Non-Judgment: Postmodern Apocalypse in Battlestar Galactica (Stephen Joyce)  
 The Emergence of the Lost Apocalypse from 28 Days Later to Snowpiercer (Mark McCarthy)  
 II. Globalization, Corporate Power and Class Struggles  
 Going Viral in a World Gone Global: How Contagion Reinvents the Outbreak Narrative (Dahlia Schweitzer)  
 The Second Coming of Left Behind and the Deglobalization of Christian Apocalypse (Tim Bryant)  
 Corporate Abuse and Social Inequality in RoboCop and Fido (Bill Clemente)  
 We Go Forward: An Inquiry into The Hunger Games and Other -Class-Based Dystopias in Millennial Cinema (Lennart Soberon)  
 III. Memory and Identity  
 Determined About Determinism: Genetic Manipulation, Memory and Identity in Shaping the Postapocalyptic Self in Dark Angel and Divergent (Max Despain)  
 The Apocalyptic Mental Time Travel Film: Erasing Disaster in Edge of Tomorrow and -X-Men: Days of Future Past (Ryan Lizardi)  
 In the Flesh: The Politics of Apocalyptic Memory (Frances Auld)  
 In Search of a New Paradise and the Construction of Hell in The 100 (Ceren Mert and Amanda Firestone)  
 IV. Simulation, Psychology and Inevitability  
 The Apocalypse Will Not Take Place: Megamonster Films (Cloverfield, Pacific Rim, Godzilla) in the Postmodern Age (Sharon Diane King)  
 Psychological Significance Within Postapocalyptic Film: Two Unique Approaches to Adaptation (Patrick L. Smith)  
 "To Err Is Human": The Human Species and the Inevitable Apocalypse in The World's End (Mary F. Pharr)

V. Being Human in a -Techno-Universe  
 More Man Than Machine: The Construction of Body and Identity in Battlestar Galactica and Terminator: The Sarah Connor Chronicles (Leisa A. Clark)  
 Techno-Apocalypse: Technology, Religion and Ideology in Bryan Singer's H+ (Eddie Brennan)  
 Technoscience as Alien Invasion in XCOM: Enemy Within (Bjarke Liboriusen)  
 Running for My Life: Convergence Culture, Transmedia  
 Storytelling and Community Building in the Smartphone Application Zombies, Run! (Amanda Firestone)  
 Appendix: Apocalyptic Criticism, Films, Television Series and Video Games (Leisa A. Clark, Mary F. Pharr and Amanda Firestone)

DAVIES, Ann, **Contemporary Spanish Gothic**, Edinburgh, Edinburgh University Press, 2016, 196 pages.

DAVISON, Carol M. & Monica GERMANA (eds.), **Scottish Gothic: an Edinburgh Companion**, Edinburgh, Edinburgh University Press, 2017, vi, 248 pages.

1. Borderlands of Identity and the Aesthetics of Disjuncture: An Introduction to Scottish Gothic, Carol Margaret Davison and Monica Germanà
2. 'The Celtic Century' and the Genesis of Scottish Gothic, Nick Groom
3. The Politics and Poetics of the 'Scottish Gothic' from Ossian to Otranto and Beyond, Carol Margaret Davison
4. Robert Burns and the Scottish Bawdy Politic, Hamish Mathison
5. Scottish Gothic Drama, Barbara A. E. Bell
6. Gothic Scottish Poetry, Alan Riach
7. Calvinist and Covenanter Gothic, Alison Milbank
8. Gothic Scott, Fiona Robertson
9. Gothic Hogg, Scott Brewster
10. 'The Singular Wrought Out into the Strange and Mystical': Blackwood's Edinburgh Magazine and the Transformation of Terror Robert Morrison
11. Gothic Stevenson, Roderick Watson
12. J. M. Barrie's Gothic: Ghosts, Fairy Tales, and Lost Children, Sarah Dunnigan
13. The 'nouveau frisson': Muriel Spark's Gothic Fiction, Gerard Carruthers
14. Scottish Gothic and the Moving Image: A Tale of Two Traditions, Duncan Petrie
15. New Frankensteins or, the Body Politic, Timothy C. Baker
16. Queer Scottish Gothic, Kate Turner

17. Authorship, 'Ghost-filled' Islands, and the Haunting Feminine: Contemporary Scottish Female Gothic, Monica Germanà.

DICKENS, Peter & James ORMOND (eds.), **The Palgrave Handbook of Society, Culture and Outer Space**, New York, Palgrave Macmillan, 2016, 256 pages.

EDREI, Shawn & Danielle GUREVITCH (eds.), **Science Fiction Beyond Borders**, Newcastle upon Tyne, Cambridge Scholars Publishing, 2016, xi, 182 pages.

This volume features papers presented at the 2014 and 2015 Science Fiction Symposia, held at Tel-Aviv University. These essays, submitted by an eclectic mix of scholars from different disciplines, institutes and walks of life, demonstrate the diversity and adaptability of science fiction as a tool for asking and answering impossible questions.

FISHER, Mark, **The Weird and the Eerie**, London, Watkins Media/Repeater Books, 2017, 134 pages.

*The Weird and the Eerie* are closely related but distinct modes, each possessing its own distinct properties. Both have often been associated with Horror, yet this emphasis overlooks the aching fascination that such texts can exercise. *The Weird and the Eerie* both fundamentally concern the outside and the unknown, which are not intrinsically horrifying, even if they are always unsettling.

These two modes will be analysed with reference to the work of authors such as H. P. Lovecraft, H. G. Wells, M.R. James, Christopher Priest, Joan Lindsay, Nigel Kneale, Daphne Du Maurier, Alan Garner and Margaret Atwood, and films by Stanley Kubrick, Jonathan Glazer and Christopher Nolan.

GALLAGHER, Sharon M., **The Irish Vampire: from Folklore to the Imaginations of Charles Robert Maturin, Joseph Sheridan Le Fanu and Bram Stoker**, Jefferson (NC), McFarland, 2017, 217 pages.

Preface 1

1. "The facts of vampirism are as old as the world":

The Etymology, Folklore and History of the Vampire 7

2. Gothic and Irish Literature: "The uncreated conscience of my race" 28

3. Charles Robert Maturin: Stirring the Imagination of an Irish Vampire 45

4. Joseph Sheridan Le Fanu: Refining the Irish Vampire 87

5. Bram Stoker: The Realization of the Irish Vampire 120

6. The Irish Vampire: National, Literary, Personal and Global Identity 170

GARCIN, Jean-Claude, **Les Mille et une nuits et l'histoire**, Paris, Non lieu, 2016, 203 pages.

GLADWIN, Derek, **Contentious Terrains: Boglands, Ireland, Postcolonial Gothic**, Cork, Cork University Press, 2016, xii, 300 pages.

Drawing on a range of Irish writers, including Bram Stoker, Frank O'Connor, Sean O'Faolain, Daniel Corkery, Seamus Heaney, Marina Carr, Deirdre Kinahan, Patrick McCabe, and Tim Robinson, *Contentious Terrains* ultimately argues that the destabilising and haunting capacities of the bog provide a space to explore historically fraught colonial tensions and social struggles through the Gothic form.

GRUBICA, Irena & Zdenek BERAN (eds.), **The Fantastic of the Fin de Siècle**, Newcastle upon Tyne, Cambridge Scholars Publishing, 2016, 289 pages.

This volume explores various facets of the relationship between the fantastic and the fin de siècle. The essays included here examine how the fin de siècle reflects the fantastic and its relation to the genesis of aesthetic ideas, to the concepts of terror and horror, the sublime, and evil, to Gothic and sensation fiction, to the Aesthetic Movement and Decadence. They also raise the question regarding the ways in which fantastic literature reflects the dynamic and all-too-often controversial development of the concept of the fantastic.

GREEN, Paul, **Encyclopedia of Weird War Stories: Supernatural and Science Fiction Elements in Novels, Pulps, Comics, Film, Television, Games and Others**, Jefferson (NC), McFarland, 2017, 277 pages.

Fictional war narratives often employ haunted battlefields, super-soldiers, time travel, the undead and other imaginative elements of science fiction and fantasy. This encyclopedia catalogs appearances of the strange and the supernatural found in the war stories of film, television, novels, short stories, pulp fiction, comic books and video and role-playing games. Categories explore themes of mythology, science fiction, alternative history, superheroes and "Weird War."

HELGASON, Jön Karl, **Echoes of the Valhalla: The Afterlife of Eddas and Sagas.** London, Reaktion Books, 2017, 240 pages.

HENDRIX, Grady, **Paperbacks from Hell. The Twisted History of the 70s and the 80s Horror Fiction,** Philadelphia (PA), Quirk Books, 2017, 256 pages.

Horror author and vintage paperback book collector Grady Hendrix offers killer commentary and witty insight on these trashy thrillers that tried so hard to be the next Exorcist or Rosemary's Baby. It's an affectionate, nostalgic, and unflinching tour through the horror fiction boom of the seventies and eighties, complete with story summaries and artist and author profiles. Plus recommendations for which of these forgotten treasures are well worth your reading time and which should stay buried.

HORTA, Paulo Lemoas, **Marvellous Thieves: Secret Authors of the Arabian Nights,** Cambridge (MA), Harvard University Press, 2017, 300 pages.

KEETLEY, Dawn & Angela TENGA, **Plant Horror : Approaches to the Monstrous Vegetal in Fiction and Film,** London & New York, Palgrave Macmillan, 2016, xxiv, 278 pages.

Introduction: Six Theses on Plant Horror; or, Why Are Plants Horrifying?

Keetley, Dawn

The Pre-cosmic Squiggle: Tendril Excesses in Early Modern Art and Science Fiction Cinema

Scherer, Agnes

Seeds of Horror: Sacrifice and Supremacy in Sir Gawain and the Green Knight, The Wicker Man, and Children of the Corn

Tenga, Angela

The Mandrake's Lethal Cry: Homuncular Plants in J. K. Rowling's Harry Potter and the Chamber of Secrets

Chez, Keridiana W.

Green Hells: Monstrous Vegetations in Twentieth-Century Representations of Amazonia

Jaramillo, Camilo

What We Think About When We Think About Triffids: The Monstrous Vegetal in Post-war British Science Fiction

Matthews, Graham J.

The Revenge of the Lawn: The Awful Agency of Uncontained Plant Life in Ward Moore's Greener Than You Think and Thomas Disch's The Genocides

Anderson, Jill E.

Vegetable Discourses in the 1950s US Science Fiction Film

Knee, Adam

Sartre and the Roots of Plant Horror

Laist, Randy

What Do Plants Want?

Farnell, Gary

Monstrous Relationalities: The Horrors of Queer Eroticism and "Thingness" in Alan Moore and Stephen Bissette's Swamp Thing

McDonald, Robin Alex (et al.)

"Just a Piece of Wood": Jan Švankmajer's Otesánek and the EcoGothic

Parker, Elizabeth

An Inscrutable Malice: The Silencing of Humanity in The Ruins and The Happening

Williams, Jericho

The Sense of the Monster Plant

Hall, Matthew

KHAPAEVA, Dina, **The Celebration of Death in Contemporary Culture,** Ann Arbor, University of Michigan Press, 2017, 264 pages.

*The Celebration of Death in Contemporary Culture* investigates the emergence and meaning of the cult of death. Over the last three decades, Halloween has grown to rival Christmas in its popularity. Dark tourism has emerged as a rapidly expanding industry. "Corpse chic" and "skull style" have entered mainstream fashion, while elements of gothic, horror, torture porn, and slasher movies have streamed into more conventional genres. Monsters have become pop culture heroes: vampires, zombies, and serial killers now appeal broadly to audiences of all ages. This book breaks new ground by viewing these phenomena as aspects of a single movement and documenting its development in contemporary Western culture. This book links the mounting demand for images of violent death with dramatic changes in death-related social rituals. It offers a conceptual framework that connects observations of fictional worlds—including *The Twilight Saga*, *The Vampire Diaries*, and the Harry Potter series—with real-world sociocultural practices, analyzing the aesthetic, intellectual, and historical underpinnings of the cult of death.

KÜCHLER, Ulrike, Siija MAEHL & Graeme STOUT (eds.), **Alien Imaginations; Science Fiction and Tales of Transnationalism,** New York & London, Bloomsbury Academic, 2017, 249 pages.

1. Preface : Dame Gillian Beer, University of Cambridge (UK)

2. Introduction : Ulrike Küchler, Freie

Universität Berlin (Germany), Silja Maehl, Brown University (US) and Graeme Stout, University of Minnesota (US)

3. Alien Art: Encounters with Otherworldly Places and Inter-medial Spaces  
Ulrike Küchler, Freie Universität Berlin (Germany)

4. Space: The Final (Queer) Frontier. The Sexual Other in Eleanor Arnason's Ring of Swords  
Emilie McCabe, University of Toronto (Canada)

5. Alienated Labor: William Gibson's Girls  
Jen Caruso, Minneapolis College of Art and Design (US)

6. Assimilating Aliens: Imagining National Identity in Oskar Panizza's Operated Jew and Salomo Friedländer's Operated Goy  
Joela Jacobs, University of Chicago (US)

7. Canned Foreign. Transnational Estrangement in Yoko Tawada  
Silja Maehl, Brown University (US)

8. Migrants and the Dystopian State  
Matthew Goodwin, University of Massachusetts Amherst (US)

9. Alienation, Hybridity, and Liminality in Ray Bradbury and Archie Weller  
Célia Guimarães Helene, Universidade Presbiteriana Mackenzie (Brazil)

10. The Interplanetary Logic of Late Capitalism: Global Warming, Forced Migration and Cyborg Futures in Philip K. Dick's The Three Stigmata of Palmer Eldritch  
Andrew Opitz, Hawaii Pacific University (US)

11. Control and Flow: Winterbottom's Migratory Cinema  
Graeme Stout, University of Minnesota (US)

12. Human Subjects / Alien Objects? Abjection and the Constructions of Race and Racism in District 9  
Andrew Butler, Canterbury Christ Church University (UK)

13. Was of the Worlds  
John Mowitt, Leeds University (UK)

14. Meeting the Other: Cyborgs, Aliens & Beyond  
Bianca Westermann, Ruhr Universität Bochum (Germany)

15. "This is I, Hamlet the Dane!" Hamlet's Migration and Integration in the Dramatic Theater as Cyberspace  
Gerrit Roessler, University of Virginia (US)

LAVENDER, Isiah (ed.), **Dis-Orienting Planets : Racial Representations of Asia in Science Fiction**, Jackson, University Press of Mississippi, 2017, 256 pages. Introduction: coloring outside science fiction's lines / Isiah Lavender III -- First encounters. "Great Wall planet": estrangements of Chinese science

fiction / Veronica Hollinger -- Race and black humor: from a planetary perspective / Takayuki Tatsumi -- India and Indians in SF by Indians and others / Uppinder Mehan -- "Perpetual war": Korean American speculative fiction, militarized technogeometries, and Yoon Ha Lee's "wine" / Stephen Hong Sohn -- Fear of a yellow planet. Yellow perils: M. P. Shiel, race, and the Far East menace / Amy J. Ransom -- Fictions of science, American Orientalism, and the alien/Asian of Percival Lowell / Timothy J. Yamamura -- Techno-orientalism and the end of history in Gary Shteyngart's super sad true love story / Stephanie Li -- "Race as technology" and the Asian body in The Bohr maker and Salt fish girl / Malisa Kurtz -- Engineering the techno-orient: the hyperrealization of post-racial politics in Cloud atlas / Haerin Shin -- Beyond techno-orientalism: virtual worlds and identity tourism in Japanese cyberpunk / Baryon Tensor Posadas -- Many paths, one journey: Cixin Liu's three body problem novels / Bradford Lyau -- Crossing the threshold of b-mor: instrumental commodification and the model minority in Chang-rae Lee's On such a full sea / Jeshua Enriquez -- Dis-orienting planets. Bending culture: racebending.com's protests against media whitewashing / Robin Anne Reid -- The Mako Mori Fan Club / Cait Coker -- India, geopolitics, and future wars / Suparno Banerjee -- Entanglement and disentanglement in Vandana Singh's short fiction / Graham J. Murphy -- Intersubjectivity and cultural exchange in Kij Johnson's novels of Japan / Joan Gordon.

LEDUC, Guyonne (dir.), **Inégalités femmes-hommes et utopies**, Paris, L'Harmattan, 2017, 266 pages. Avant-propos de Franck Lessay.

L'utopie est peut-être bien le lieu idéal d'une représentation des relations hommes-femmes telles qu'elles pourraient être. Par là, l'utopie remplit quelques-unes de ses fonctions essentielles : critique, compensatoire ou incitative. Elle dévoile son rapport problématique à l'histoire et au réel. Les utopistes peuvent parfois préconiser un bouleversement des rôles sociaux de l'homme et de la femme, et esquisser une complète égalité de statut entre l'un et l'autre. Mais un féminisme authentique doit-il renoncer au double postulat qui le fonde, à savoir la dualité des sexes et l'égalité des genres ?

LEMIRE. Laurent, **Monstres et monstruosité**, Paris, Perrin, 2017, 216 pages. [la couverture du bouquin est monstrueuse !]

La créature de Frankenstein, " Elephant Man ", Jack l'Éventreur ou les terroristes suscitent effroi et fascination.

Qu'ils viennent de territoires inconnus ou s'inscrivent dans notre quotidien, ces monstres peuplent notre imaginaire, construisent nos mythes et nourrissent nos peurs. Dans cet ouvrage, Laurent Lemire s'intéresse à cette anormalité, mais nous révèle aussi que la monstruosité ne se cantonne pas à ces créatures difformes et parfois inhumaines. Elle fait bel et bien partie de notre réalité. Partant des mythes et des légendes, l'auteur analyse les monstres de tous types, y compris les plus anodins, les plus inattendus et interroge le rapport qu'ils entretiennent avec l'Homme, mettant ainsi en lumière la part sombre ou bizarre de l'humanité. Le monstre montre toujours quelque chose. Reste à savoir quoi..

MEMBRE, François, **Voyage en Science Fiction**, Montrouge, Éditions de Varly, 2017, 168 pages.

Aujourd'hui, la science-fiction est partout. Pourtant, combien de personnes peuvent dire ce qu'elle est? Les histoires de fusées et de Martiens ne sont pas toute la S.F ! La science-fiction, ce n'est pas que la Guerre des étoiles. Littérature d'idées, elle parle avant tout de l'homme et de ses problèmes. L'espace et le temps lui offrent un angle neuf pour observer celui-ci et dire, non pas ce qui sera, mais ce qui pourrait être. Mine de renseignement, ce livre parcourt cet univers en long, en large et en travers. Des origines aux voyages dans le temps ou dans l'espace, des robots aux aliens en passant par la fin du monde, en treize chapvrages fait le point sur ce qui s'avère la littérature vivante d'aujourd'hui.

MILLER, Laura & Lev GROSSMAN, **Literary Wonderlands: A Journey through the Greatest Fictional Worlds ever Created**, New York, Black Dog & Leventhal Publishers, 2016, 319 pages.

*Literary Wonderlands* is a thoroughly researched, wonderfully written, and beautifully produced book that spans four thousand years of creative endeavor. From Spenser's *The Fairie Queene* to Wells's *The Time Machine* to Murakami's *1Q84* it explores the timeless and captivating features of fiction's imagined worlds including the relevance of the writer's own life to the creation of the story, influential contemporary events and philosophies, and the meaning that can be extracted from the details of the work. Each piece includes a detailed overview of the plot and a "Dramatis

Personae." *Literary Wonderlands* is a fascinating read for lovers of literature, fantasy, and science fiction.

MORANA, Mabel, **El Monstruo como maquina de guerra**, Madrid, Iberoamericana & Frankfurt am Main, Vervuert, 2017, 482 pages.

NAHIN, Paul J., **Time Machine Tales: The Science Fiction Adventures and Philosophical Puzzles of Time Travel**, Springer, 2017, 383 pages.

This book contains a broad overview of time travel in science fiction, along with a detailed examination of the philosophical implications of time travel. The emphasis of this book is now on the philosophical and on science fiction, rather than on physics, as in the author's earlier books on the subject.

POLAK, Iva, **Futuristic Worlds in Australian Aboriginal Fiction**, New York, et al., Peter Lang, (World Science Fiction Studies), 2017, 274 pages.

This is the first study that brings together the theory of the fantastic with the vibrant corpus of Australian Aboriginal fiction on futurities. Selected works by Ellen van Neerven, Sam Watson, Archie Weller, Eric Willmot and Alexis Wright are analysed as fictional prose texts that construct alternative future worlds. They offer a distinctive contribution to the relatively new field of non-mainstream science fiction that has entered the critical domain of late, often under the title of postcolonial science fiction.

PIELAK, Chase, **Living with Zombies: Society in Apocalypse in Film, Literature and Other Media**, Jefferson (NC), McFarland, 2017, vii, 199 pages.

Depictions of the zombie apocalypse continue to reshape our concept of the walking dead (and of ourselves). The undead mirror cultural fears—governmental control, lawlessness, even interpersonal relationships—exposing our weaknesses and demanding a response (or safeguard), even as we imagine ever more horrifying versions of post-apocalyptic life. This critical study traces a shift in narrative focus in portrayals of the zombie apocalypse, as the living move from surviving hypothetical destruction toward reintegration and learning to live with the undead.

RADIA, Pavlina, **Ecstatic Consumption: The Spectacle of Global Dystopia in Contemporary American Literature**, Newcastle upon Tyne, Cambridge Scholars Publishing, 2016, vi, 256 pages.

REICHWALD, Anika, **Das Phantasma der Assimilation: Interpretationen des "Jüdischen" in der deutsche Phantastik 1890-1930**, Göttingen, V & R Press, 2017, 374 pages.

RIEDER, John, **Science Fiction and the Mass Cultural Genre System**, Middletown (Conn.), Wesleyan University Press, 2017, 216 pages.

RENNER, Karen J., **Evil Children in the Popular Imagination**, New York, Palgrave Macmillan, 2016, vii, 213 pages.

Focusing on narratives with supernatural components, Karen J. Renner argues that the recent proliferation of stories about evil children demonstrates not a declining faith in the innocence of childhood but a desire to preserve its purity. From novels to music videos, photography to video games, the evil child haunts a range of texts and comes in a variety of forms, including changelings, ferals, and monstrous newborns. In this book, Renner illustrates how each subtype offers a different explanation for the problem of the "evil" child and adapts to changing historical circumstances and ideologies.

SARGENT, Lyman Tower, **Utopian Literature in English: An Annotated Bibliography from 1516 to the Present**, State College (PA), Penn State Libraries Open Publishing, 2016 et al. [constamment mise à jour] [Openpublishing.psu.edu/utopia](http://Openpublishing.psu.edu/utopia)

SANDERS, Elizabeth M., **Genres of Doubt: Science Fiction, Fantasy and the Victorian Crisis of Faith**, Jefferson (NC), McFarland, 2017, 165 pages.

Nineteenth-century Britain gave birth to the fantasy novel and the science fiction novel—two of today's most popular genres. The novel, a literary form that was developed as a vehicle for realism, when infused with unreal elements offered a space to ponder questions about the supernatural, the difference between belief and knowledge, and humanity's place in the world. The author explores how questions of meaning, identity and faith inspired the speculative fiction of today's novels, films, television shows and comics.

SHIPPEY, Tom, **Hard Reading: Learning from Science Fiction**, Liverpool, Liverpool University Press, 2016, 334 pages.

The fifteen essays collected in *Hard Reading* argue, first, that science fiction has its own internal rhetoric, relying on devices such as neologism, dialogism, semantic shifts, the use of unreliable narrators. It is a "high-information" genre which does not follow the Flaubertian ideal of *le mot juste*, "the right word", preferring *le mot imprévisible*, "the unpredictable word". Both ideals shun the *facilior lectio*, the "easy reading", but for different reasons and with different effects.

ST-GERMAIN, Philippe, **La Greffe de tête: entre science et fiction**, Montréal, Liber, 2017, 177 pages.

Plusieurs fictions — romans, films, jeux vidéo — en ont illustré les aspects. C'est dans ce labyrinthe que s'aventure cet essai. Tout en décrivant le projet d'une greffe de tête humaine, il en rappelle la préhistoire — littéraire et scientifique — et en approfondit les enjeux éthiques et philosophiques. Il se déploie ainsi entre la science et la fiction, suivant en cela le docteur Canavero lui-même qui, à certains égards, ressemble au savant fou d'un étrange feuilleton.

TARR, Clayton Carlyle, **Gothic Stories Within Stories: Frame Narratives and Realism in the Genre: 1790-1900**, Jefferson (NC), McFarland, 2017, 208 pages.

Frame narratives—stories within stories—are featured in nearly every canonical Gothic novel. Sometimes dismissed as a shopworn convention of the genre, frame narratives in fact function as a dynamic basis for imaginative variation and are vital to evaluating the diverse Gothic tradition. The juxtaposition between the everyday "frame world" of the story and the disturbing embedded narrative allows the monstrous to escape textual confines, forcing the reader to experience the reassurance of the ordinary alongside the horror of the uncanny.

TERRONES, Emmanuelle, **Récits mythiques - récits modernes. La mythologie antique dans le roman contemporain de langue allemande**, Berlin, Frankfurt, Paris, et al., Peter Lang, 2016, 574 pages.

Quatre textes (*Der blaue Kammerherr* de Wolf von Niebelschütz, *Amanda* de Irmtraud Morgner, *L'esthétique de la résistance* de Peter Weiss et *Medusa* de Stefan Schütz) ont poussé la réflexion jusqu'à penser le renouveau d'un genre, l'épopée, alliant ainsi de façon plus conséquente et plus audacieuse que les autres

romans une réflexion sur le fond et sur la forme.

TRUDEL, Jean-Louis, **Petit guide de la science-fiction au Québec**, Lévis, Alire, (Essais, 11), 2017, 174 pages. [parution le 10 août 2017]

En sept chapitres abondamment illustrés, Jean-Louis Trudel retrace le chemin parcouru par la science-fiction au Québec depuis sa naissance au XIX<sup>e</sup> siècle. De Jules Verne en passant par les anticipations politiques du début du XX<sup>e</sup> siècle, de son émergence difficile dans le Québec en profonde mutation des années cinquante à sa renaissance dans les années soixante-dix, l'histoire que nous raconte Trudel dans une langue simple et concise est parsemée d'auteurs inspirés et d'œuvres marquantes. Et, bien sûr, il est aussi question dans ce *Petit Guide* de la mise en place des structures institutionnelles qui, au fil des années, ont soutenu le genre et lui ont permis de connaître le foisonnement de ce début de nouveau millénaire.

VARUGHESE, Carrie, **Genre Fiction of New India: Post-Millennial Receptions of "Weird Narratives"**, London, New York, Routledge, 2017, 168 pages.

WEYEMBERGH, Maurice, **Imaginer l'avenir contre l'absolutisme de la réalité**, Paris, Librairie Philosophique J. Vrin, (Pour demain), 2017, 228 pages.

Faut-il à tout prix persévérer dans son être, et tendre à s'« augmenter », comme les transhumanistes le prônent? Est-il possible et désirable de prolonger et d'accélérer l'évolution en créant des intelligences artificielles et, à la limite, des superintelligences? Comment penser les dangers et les conséquences de ce qui est sans précédent et pourrait mettre un terme au règne des hommes en déclenchant la singularité technologique? Comment faire face aux risques de la deuxième modernité et aux possibles extinctions? Le cyberspace mène-t-il à une nouvelle forme de sacré tendant à remplacer le sacré traditionnel, la fascination exercée par la réalité virtuelle et les attentes liées aux avatars ne sont-elles que le fruit d'une gnose technologique? L'auteur interroge à la fois la philosophie, la littérature et les ouvrages techniques.

WHITSON, Roger, **Steampunk and Nineteenth-Century Digital Humanities: Literary Retrofuturism, Media Archaeologies, Alternate Histories**, London & New York, Routledge, 2017, 229 pages.

Steampunk is more than a fandom, a literary genre, or an aesthetic. It is a research methodology turning history inside out to search for alternatives to the progressive technological boosterism sold to us by Silicon Valley. This book turns to steampunk's quirky temporalities to embrace diverse genealogies of the digital humanities and to unite their methodologies with nineteenth-century literature and media archaeology. The result is nineteenth-century digital humanities, a retrofuturist approach in which readings of steampunk novels like William Gibson and Bruce Sterling's *The Difference Engine* and Ken Liu's *The Grace of Kings* collide with nineteenth-century technological histories like Charles Babbage's use of the difference engine to enhance worker productivity and Isabella Bird's spirit photography of alternate history China.

WISKER, Gina, **Contemporary Women's Gothic Fiction: Carnival, Hauntings and Vampire Kisses**, London & New York, Palgrave Macmillan, 2016, viii, 269 pages.

The study presents new Gothic work and new nuances, critiques of dangerous complacency and radical questionings of what is safe and conformist in works as diverse as *Twilight* (Stephenie Meyer) and *A Girl Walks Home Alone* (Ana Lily Amirpur), as well as by Anne Rice and Poppy Brite. It also introduces and critically explores postcolonial, vampire and neohistorical Gothic and women's ghost stories.

YANG, Sharon & Kathleen HEALEY (eds.), **Gothic Landscapes : Changing Eras, Changing Cultures, Changing Anxieties**, New York, Palgrave Macmillan, 2016, 315 pages.

Introduction: Haunted Landscapes and Fearful Spaces—Expanding Views on the Geography of the Gothic

Yang, Sharon Rose (et al.)

Dark Shadows in the Promised Land: Landscapes of Terror and the Visual Arts in Charles Brockden Brown's Edgar Huntly

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 G. Ballard's *Empire of the Sun* (1984)  
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Thomas Strychacz. The Political Economy of  
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## A PROPOS DES AUTEURS

**A signaler:** la revue en ligne **Fantasy Arts and Studies**:

<https://fantasyartandstudies.wordpress.com/journalrevue/>

Le premier numéro est intitulé "Par-delà Tolkien" et le deuxième "Villes et merveilles"

**A signaler:** la revue en ligne **ReS Futurae**, no 8, décembre 2016, sous la direction de Marc Atallah: "Les utopies de Michel Houellebecq" et le numéro 9, sous la direction de Gwennaël Gaffric: "La science-fiction en Asie de l'Est".  
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BAKAY, Gönül, **William Goodwin, Mary Wollstonecraft, Mary Shelley and their Offspring, Victor Frankenstein**, Lewiston, The Edwin Mellen Press, 2016, v, 154 pages.

BAUMANN, Barbara, **Dino Buzzati: Untersuchung zur Thematik in seinem Erzählwerk**, Heidelberg, Winter Verlag, 1980, 298 pages.

BEER, Gillian, **Alice in Space: The Sideways Victorian World of Lewis Carroll**, Chicago, The University of Chicago Press, 2016, 296 pages.

BERGERON, Patrick (dir.), **Aldous Huxley**, in **Otrante**, no 40, Paris, éditions Kimé, 2017, 180 pages.

BOOKER, Keith (ed.), **Isaac Asimov**, Ipswich (MA), Salem Press, 2017, xii, 262 pages.

BRADBURY, Ray, **Le Zen dans l'art de l'écriture: essais sur la créativité**, Paris, la Canopée, 2016, 206 pages.

BRAY, Suzanne (ed.), **Dimensions of Madeleine L'Engle: New Critical Approaches**, Jefferson (NC), McFarland, 2017, 199 pages.

BROWNING, John Edgar (ed.), **Dracula: Critical Reviews and Reactions**, Edinburgh, Edinburgh University Press, 2017, 256 pages.

BURTON, James, **The Philosophy of Science Fiction: Henri Bergson and the Fabulations of Philip K. Dick**, New York, Bloomsbury Academic, 2017, 248 pages.

CAMPRA, Rosalba, **Los que nacimos en Tlön: Borges o los juegos del humor y del azar**, Madrid, Del Centro Editores, 2016, 204 pages.

CHANCE, Jane, **Tolkien, Self and Other: This "Queer Creature"**, New York, Palgrave Macmillan, 2016, xxxii, 290 pages.

CORD, Florian, **J. G. Ballard's Politics: Late Capitalism, Power, and the Pataphysics of Resistance**, Berlin & Boston, De Gruyter, 2017, 264 pages.

DELANY, Samuel R., **In Search of Silence: The Journals of Samuel R. Delany, vol. 1: 1957-1969**, Middletown (Conn.), Wesleyan University Press, 2017, 660 pages.

DYER, Justin Buckley & Micah J. WATSON, **C. S. Lewis on Politics and the Natural Law**, New York, Cambridge University Press, 2016, ix, 160 pages.

FRIEDMAN, Lester D. & Alison B. KAVEY, **Monstrous Progeny: A History of Frankenstein narratives**, New Brunswick, Rutgers University Press, 2016, xi, 236 pages.

GARCIA LOPEZ, Jorge, **Borges: la visita del dios**, Valencia, Tirant Humanidades, 2016, 486 pages.

GENCARELLI, Angela, **Literarische Realitätssprüfung des Phantastischen: Teilchenphysik und Poetik in Irmtraud Morgners Prosa**, Freiburg, et al., Rombach Verlag, 2017, 233 pages.

GIROUD, Vincent & Michael KAYE, **The Real Tales of Hoffmann: Origin, History, and Restoration of an Operatic Masterpiece**, Lanham (MD), Rowman and Littlefield, 2017, 584 pages.

GUILLAUD, Lauric, **Lovecraft, une approche généalogique de l'horreur au sacré**, Paris, les Éditions de l'Oeil du Sphinx, (Le bulletin de l'Université de Miskatonic), 2017, 137 pages.

KINCAID, Paul, **Iain Banks**, Urbana, University of Illinois Press, (Modern Masters of Science Fiction), 2017, 200 pages.

LATIFI, Kaltërina, **"Mit Glück" :E.T. A. Hoffmanns Poetik**, Frankfurt am Main & Basel, Stroemfeld, 2017, 509 pages.

LUPOFF, Richard A., **Where Memory Hides:**

**A Writer's Life**, Sunrise (FL.), Bold Venture, 2016, 387 pages.

MANTRANT, Sophie, **Arthur Machen et l'art du hiéroglyphe**, Cadillon, Le Visage Vert, 2016, 220 pages.

MARCEL, Patrick, **Cthulhu !**, Montélimar, Les Moutons électriques, 2017, 242 pages.

MAYNADIER, Boris, **Lovecraft: sous le signe du chat**, Aiglepierre, La Clef d'argent, (collection Khthon), 2017, 58 pages.

MUALEM, Shlomy, **Mazes and Amazements: Borges and Western Philosophy**, New York, et al., Peter Lang, 2017, 272 pages.

MURPHY, Patrick, **Medieval Studies and The Ghost Stories of M. R. James**, State College (PA), Penn State University Press, 2017, 240 pages.

OSSOLA, Carlo, **Italo Calvino: l'invisible e il suo dove**, Milano, Vita e Pensiero, 2016, 120 pages.

PAGE, Michael R., **Saving the World Through Science Fiction: James Gunn, Writer, Teacher and Scholar**, Jefferson (NC), McFarland, 2017, 277 pages.

PELOSATO, Alain, Pierre DAGON, Robert Neville, **Fandom 2: 2003-2016. Lovecraft est toujours parmi nous**, Givors, sfm éditions, 2017, 130 pages.

RICKS, Thomas E., **Churchill & Orwell: The Fight for Freedom**, London & New York, Penguin Press, 2017, 399 pages.

RIORDAN, Rick, **From Percy Jackson : Camp Half-Blood Confidential: Your Real Guide to the Demigod Training**, New York, Disney/Hyperion, 2017, 163 pages.

ROBINSON, Frank M., **Not so Good a Gay Man: A Memoir**, New York, Tor Books, 2017, 320 pages.

ROGER, Sarah, **Borges and Kafka: Sons and Writers**, New York, Oxford University Press, 2017, xiv, 180 pages.

ROUSSELIER, Christophe, **Graham Master-ton, le faiseur d'histoire**, Paris, L'Harmattan, 2017, 388 pages.

SCHOENENBERGER, Petra, **Transformations**

**of the Supernatural: Problems of Representation in the Work of Daniel Defoe**, Bielefeld, Transcript Verlag, 2017, 204 pages.

SEGALOFF, Nat, **A Lit Fuse: The Provocative Life of Harlan Ellison**, Framingham (MA), NESFA Press, 2017, 450 pages.

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SOULIÉ, Rémy (dir.), **André Dhôtel**, Grabels, Amitié François Fabié Éditions, 2016, 151 pages.

STARR, Michael, **Wells Meets Deleuze: The Scientific Romances**, Jefferson (NC), McFarland, 2017, 159 pages.[H.G. Wells]

STAVANS, Ilan, **Borges, the Jew**, Albany, State University of New York Press, 2016, xii, 144 pages.

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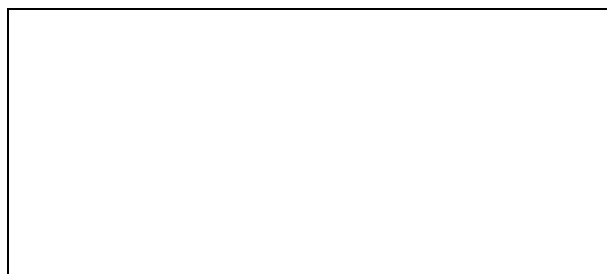
#### **A signaler:**

Le numéro 87, de **Bifrost**, est consacré à Jean Ray. Le numéro est coordonné par Arnaud Huftier, François Agelier et Xavier Mauméjean.

Un site web officiel consacré à Jacques Spitz:  
<http://www.uqac.ca/jspitz/>

Sophie Geoffroy vous invite à découvrir le web documentaire sur Vernon Lee, fruit de longues années de passion et de travail avec des spécialistes, la famille et les connaissances de Vernon Lee.

<https://thesibylblog.com/2017/04/20/web-documentaire-exclusif/>



## CINÉMA & TÉLÉVISION

ALEKSANDROWICZ, Pawel, **The Cinematography of Roger Corman: exploitation filmmaker or auteur ?**, Newcastle upon Tyne, Cambridge Scholars Publishing, 2016, vi, 208 pages.

ARP, Robert (ed.), **The X-Files and Philosophy: The Truth is in Here**, Chicago, Open Court, (Popular Culture and Philosophy, no 108), 2017, 288 pages.

ARYA, Rina & Nicolas CHARE (eds.), **Abject Visions: Powers of Horror in Art and Visual Culture**, Manchester, Manchester University Press, 2016, 202 pages.

Introduction: Approaching abjection - Rina Arya and Nicholas Chare

1. Art, abjection and bare life - John Lechte
2. A lesbian, feminist and Canadian perspective: queering abjection - Jayne Wark
3. Manet's Abject Surrealism - Nicholas Chare
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10. Art is on the way: from the abject opening of underworld to the shitty ending of oblivion - Calvin Thomas
11. Base materials: performing the abject object - Daniel Watt

BARDET, Antoine, Stéphane FAUCOURT & Jérôme WYBON, **La Guerre des étoiles : la saga Star Wars vue de France**, Paris, Huginn & Muninn, 2015, 213 pages.

BASCHIARA, Stefano & Russ HUNTER (eds.), **Italian Horror Cinema**, Edinburgh, Edinburgh University Press, 2016, xi, 228 pages.

Introduction / Stefano Baschiera and Russ Hunter -- Preferisco l'inferno: early Italian horror cinema / Russ Hunter -- Domestic films made for export: modes of production of the 1960s Italian horror film / Francesco Di Chiara -- The 1980s Italian horror cinema of imitation: the good, the ugly and the sequel / Stefano Baschiera -- Knowing the unknown beyond: "Italianate" and "Italian" horror cinema in the

twenty-first century / Johnny Walker -- Bavaesque: the making of Mario Bava as Italian horror auteur / Peter Hutchings -- The Argento Syndrome: aesthetics of horror / Marcia Landy -- Scrap metal, stains, clogged drains: Argento's refuse and its refusals / Karl Schoonover -- The giallo/slasher landscape: Ecologia del delitto, Friday the 13th and subtractive spectatorship / Adam Lowenstein -- Kings of terror, geniuses of crime: giallo cinema and fumetti neri / Leon Hunt -- Political memory in the Italian hinterland: locating the "rural giallo" / Austin Fisher -- The horror of progressive rock: Goblin and horror soundtracks / Craig Hatch -- "The only monsters here are the filmmakers:" animal cruelty and death in Italian cannibal films / Mark Bernard -- Italian horror cinema and Italian film journals of the 1970s / Paolo Noto - - Index.

BENAÏM, Stéphane, **Les Extraterrestres au cinéma**, La Madeleine, Editions Lettmotif, 2017, 236 pages. Préface d'Alain Schlockoff.

Dès la naissance du cinématographe, l'extraterrestre s'impose comme un sujet d'inspiration propice à la découverte de créatures étranges et à l'exploration de contrées exotiques lointaines. Lorsque Georges Méliès réalise en 1902 *Le Voyage dans la Lune*, mettant en scène les "Sélénites", des aliens loufoques, il rencontre un succès immédiat. Sans le savoir, le cinéaste magicien vient de s'improviser précurseur d'un genre qui, cent quinze ans plus tard, étonne et émerveille toujours.

BENSHOF, Harry M., **A Companion to the Horror Film**, Chichester (West Sussex), Wiley Blackwell, 2017, xix, 588 pages.

Contient: Approaches and contexts. Cognitive and philosophical approaches to horror / by Aaron Smuts -- Horror and psychoanalysis: an introductory primer / by Chris Dumas -- Gender and sexuality haunts the horror film / by Daniel Humphrey -- The horror film as social allegory (and how it comes undone) / by Christopher Sharrett -- Avenging the body: disability in the horror film / by Travis Sutton -- Horror reception/audiences / by Matt Hills -- A's, b's, quickies, orphans, and nasties: horror films in the context of distribution and exhibition / by Kevin Heffernan -- Horror and the censors / by Julian Petley -- The form of horror. Carl Dreyer's corpse: horror film atmosphere and narrative by Robert Spadoni -- Horror sound design / by William Whittington -- Mellifluous terror: the discourse of music and horror films / by Joe Tompkins -- A history of

the (western) horror film. Horror before "the horror film" / by Harry Benshoff -- Classical Hollywood horror / by John Edgar Browning-- Horror in the 1940s / by Mark Jancovich -- Science fiction and horror in the 1950s / by Steffen Hantke -- The gothic revival (1957-1974) / by Rick Worland -- International horror in the 1970s / by Peter Hutchings -- Slasher films and gore in the 1980s / by James Kendrick -- Millennial fears: abject horror in a transnational context / by Adam Charles Hart - - Torture porn: 21st century horror / by Isabel C. Pinedo -- Selected international horror cinemas. Spanish horror cinema / by Ian Olney -- Italian horror and the mezzogiorno giallo / by Xavier Mendik -- Recent trends in Japanese horror cinema / by Jay Mcroy -- South Korean horror cinema / by Daniel Martin -- Sisterhood of terror: the monstrous feminine of Southeast Asian horror cinema / by Andrew Hock Soon Ng -- Selected archetypes, hybrids, and crossovers. Vampires and transnational horror / by Dale Hudson -- Trash horror and the cult of the bad film / by I.Q. Hunter-- "Moody three": revisiting Ken Russell's *The Devils* / by Joan Hawkins -- Horror's otherness and ethnographic surrealism: the case of *The Shout* / by Adam Llowenstein -- The documentary impulse and reel/real horror / by Caroline Joan S. Picart.

BERNSTEIN, Abbie, **The DNA of Orphan Black**, London, Titan Books, 2017, 208 pages. Get under the skin of clone club. This comprehensive guide to *Orphan Black* has an access-all-areas pass to the most innovative drama on TV. Includes interviews with the show's creators and cast, exclusive behind-the-scenes photos, production and visual effects secrets, plus everything you need to know about the Dyad Institute, the Proletheans and Neolutionists, Projects Leda and Castor, and more.

BOILEAU, Paola, Nicolas BOUKRIEF, François COGNARD, et al., **Le cinéma de Starfix: souvenir du futur**, Paris, Hors Collection, 2016, 318 pages. Avant-propos de William Friedkin. Préface de Mathieu Kassowitz. [Histoire du périodique *Starfix*]

BOULÈGE, Franck, **Twin Peaks: Unwrapping the Plastic**, Bristol (UK) & Chicago, Intellect, 2017, x, 128 pages.

BRODIE, Ian, **Middle-Earth New Zealand - Middle-Earth Landscapes: Locations in The Lord of the Rings and the Hobbit Film Trilogies**, London, HarperCollins, 2016.

COLLECTIF, **Critica dei morti viventi. Zombi e cinema, videogiochi, fumetti, filosofia**, Catania, Villaggio Maori Edizioni, 2017, 112 pages.

COTTER, Robert Michael "Bobb", **Vampira and her Daughters: Women Horror Movie Hosts from the 1950s into the Internet Era**, Jefferson (NC), McFarland, 2017, vii, 164 pages. Préface de Penny Dreadful. From *Vampira* to *Elvira, Mistress of the Dark*, female horror movie hosts have long been a staple of late-night television. Broadcast on local stations and cable access channels, characters such as *Moona Lisa*, *Stella*, *Crematia Mortem* and *Tarantula Ghoul* brought an entertaining blend of macabre camp and after-prime-time sexuality to American living rooms in the 1950s through 1990s.

DARKE, Chris, **La Jetée**, London, (Palgrave) BFI, (BFI Film Classics), 2016, 94 pages. Chris Marker's *La Jetée* is 28 minutes long and almost entirely made up of black-and-white still images. Since its release in 1964, this legendary French film – which Marker described as a 'photo-novel' – has haunted generations of viewers and inspired writers, artists and filmmakers. Its spiralling time-travel narrative has also influenced many other films, including the *Terminator* series and Terry Gilliam's Hollywood 'remake' *Twelve Monkeys* (1995).

DURAFOUR, Jean-Michel, **L'étrange créature du lac Noir, de Jack Arnold: aubades pour une zoologie des images**, Aix-en-Provence, Rouge Profond, (Débords), 2017, 199 pages. Cet essai sur *L'Étrange Créature du lac noir* (1954) de Jack Arnold prend la suite d'un premier volume sur *L'Homme invisible* (1933) de James Whale, paru dans la même collection. Il en prolonge les réflexions sur les figures filmiques dans une approche à la jonction de la géométrie non euclidienne et d'une certaine ontologie des objets (Timothy Morton, Michel Serres, François Dagognet), à la fois mathématique et imaginaire, et formulée dans le cadre de l'analyse d'une nouvelle entité mémorable du cinéma fantastique hollywoodien : un homme-poisson se présentant comme une concrétion fascinante d'intensité visuelle et d'énigme zoologique.

FINN, Kavita Mudan, **Game of Thrones**, Bristol (UK), & Chicago, Intellect, (Fan Phenomena), 2017, 267 pages.

FLISFEDER, Matthew, **Postmodern Theory and Blade Runner**, New York, Bloomsbury Academic, 2017, 175 pages.

GIROD, Patrice, **Star Wars: les années Lucasfilm Magazine", 1995-2009**, Paris, Hors Collection, 2016, 239 pages.

GREENE, Richard & Rachel ROBINSON GREENE (eds.), **Orphan Black and Philosophy: Grand Theft DNA**, Chicago, Open Court, (Popular Culture and Philosophy), 2016, 288 pages.

HIDALGO, Pablo, **Star Wars: Rogue One: le guide visuel ultime**, Vanves, Hachette Heroes, 2016, 192 pages.

IATROPOULOS, Ellen & Lowery A. WOODALL (eds.), **Joss Whedon and Race: Critical Essays**, Jefferson (NC), McFarland, 2017, 340 pages.

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(Masani McGee)

Someone's Asian in Dr. Horrible: Humor, Reflexivity and the Absolution of Whiteness 283  
(Helene -Frohard-Dourlent)

JOSLIN, Lyndon W., **Count Dracula Goes to the Movies: Stoker's Novel Adapted**, Jefferson (NC), McFarland, 2017, 286 pages [3e edition]

In its third edition, this study focuses on 18 adaptations of *Dracula* from 1922 to 2012, comparing them to the novel and to each other.

KNÖPPLER, Christian, **The Monster Always Returns: American Horror Films and their Remakes**, Bielefeld, transcript Verlag, 2017, 262 pages.

The monsters of the horror genre never remain dead - they invariably return in new and terrifying shapes for another installment. In this study Christian Knöppler explores the phenomenon of horror film remakes. He argues that even though these derivative films typically earn little praise from critics, their constant refiguration of monsters and horror scenarios serves to access and update otherwise obscure cultural fears. With an in-depth examination of six sample sequences of films and remakes, this book aims to shed new light on a much maligned and often neglected , type of film and promises fresh insights to scholars and aficionados alike.

LEGRAND, Dominique, **Les Territoirs interdits de Tobe Hooper**, Levallois-Perret, Playlist Society, 2017, 133 pages.

Massacre à la Tronçonneuse (1974) est considéré comme une véritable matrice de l'horreur moderne, une oeuvre culte qui a d'ailleurs éclipsé la filmographie de son auteur. Pourtant, Tobe Hooper est loin d'être le réalisateur d'un seul film. Avec le recul, Le Crocodile de la Mort, Massacres dans le Train Fantôme ou Lifeforce apparaissent aujourd'hui comme passionnants. Entre Poltergeist (1982), produit par Steven Spielberg dans le confort hollywoodien, et Mortuary (2005), son retour en grâce dans les salles, le cinéaste aura connu les affres de la Série B et du marché de la vidéo, sans jamais se départir de sa vision particulièrement cynique de la société.

LOMBARD, Philippe, **Le Petit livre de Star Wars**, Paris, First, 2017, 16 pages.

LUCCIARDI, Antoine, **The Walking Dead décrypté: les secrets de la saga**, Paris, City document, 2017, 285 pages.

LUND, Kristin, et al., **Star Wars: les lieux emblématiques**, Vanves, Hachette Heroes, 2016, 187 pages.

MARIE, Arnaud, Benoît CRISTEL & Pierre MAGNE, **The Walking Dead: guide de survie conceptuel**, Aix-en-Provence, Rouge Profond, (Débords), 2016, 149 pages.

The Walking Dead : un succès planétaire avec des records d'audience aux États-Unis. Les zombies envahissent le petit écran, cela pourrait prêter à sourire. Pourtant, nous sommes loin d'un banal divertissement. Cette série fascine parce qu'elle traite de notre plus grande hantise, en s'inscrivant au point précis où commence et finit le temps des hommes : le moment post-apocalyptique.

NATHAN, Ian, **Au coeur de la magie, le making-of Les Animaux fantastiques**, London & Paris, HarperCollins, 2016, 143 pages.

NEIBAURD, James L., **The Monster Movies of Universal Studios**, Lanham (MD), Rowman & Littlefield Publishers, 2017, 288 pages.

In 1931 Universal Studios released *Dracula* starring Bela Lugosi. This box office success was followed by a string of films featuring macabre characters and chilling atmospherics, including *Frankenstein*, *The Mummy*, and *The Invisible Man*. With each new film, Universal established its place in the

Hollywood firmament as the leading producer of horror films, a status it enjoyed for more than twenty years.

From the world premiere of *Dracula* to the 1956 release of *The Creature Walks among Us*, Universal excelled at scaring viewers of all ages—and even elicited a few chuckles along the way by pitting their iconic creatures against the comedic pair of Abbott and Costello. *The Monster Movies of Universal Studios* captures the thrills of these films, making this book a treat for fans of the golden age of horror cinema.

NIEPOLD, Hannes, **Die phantastische Serie: Unschlüssigkeit, Bedeutungswahn und offene Enden: Verfahren des Erzählens in Serien wie Twin Peaks, Lost und Like a Velvet Glove Cast in Iron**, Bielefeld, transcript Verlag, 2016, 198 pages.

OLSON, Danel (ed.), **Guillermo del Toro's The Devil Backbone and Pan's Labyrinth: Studies in the Horror Film**, Lakewood (COL), Centipede Press, 2016, 415 pages. Preface par Ivana Baquero. Introduction par Guillermo del Toro.

PARKIN, Lance, **The Impossible has Happened: The Life and Work of Gene Roddenberry, Creator of Star Trek**, London, Aurum Press, 2017, 400 pages.

PELOSATO, Alain, **The Strain: avec le traité sur les apparitions des vampires au cinéma et à la télé**, Givors, Sfm éditions, 2016, 295 pages.

POWER, Aidan, Delia GONZALEZ DE REUFELS, et al. (eds.), **Reality Unbound: New Departures in Science Fiction Cinema**, Berlin, Bertz + Fischer, 2017, 188 pages.

POWER, Dermot, **Les Architectes de l'illusion: Les Animaux fantastiques: art book**, London, Paris, Harper Collins, 2016, 264 pages. Avant-propos de Stuart Craig.

REVAULT D'ALLONES, Judith, **Holy Motors de Leos Carax: les visages sans yeux**, Crisnée, Yellow Now, (Côté films), 2016, 94 pages.

REVENSON, Jody, **Héros extraordinaires et lieux fantastiques**, Paris, Gallimard Jeunesse, (La Magie du cinéma, vol. 1), 2016, 101 pages.

RICE, Julian, **Kubrick's Story, Spielberg's Film: A. I. Artificial Intelligence**, Lanham (MD), Rowman & Littlefield, 2017, 308 pages.

In 1963 Stanley Kubrick declared, "Dr. *Strangelove* came from my desire to do something about the nuclear nightmare." Thirty years later, he was preparing to film another story about the human impulse for self-destruction. Unfortunately, the director passed away in 1999, before his project could be fully realized. However, fellow visionary Steven Spielberg took on the venture, and *A.I. Artificial Intelligence* debuted in theaters two years after Kubrick's death. While Kubrick's concept shares similarities with the finished film, there are significant differences between his screenplay and Spielberg's production.

SALISBURY, Mark, **La Valise des créatures: explorez la magie du fil *Les Animaux fantastiques***, New York, & Paris, HarperCollins, 2016, 158 pages.

SALVAGNINI, Rudy, **Il cinema dell'eccesso. Horror, erotismo, azione e molto altro film dei maestri dell'exploitation, 2**, CRAC edizioni, 2016, 331 pages.

SERVITJE, Lorenzo & Sherryl VINET, **The Walking Med: Zombies and the Medical Image**, University Park, Pennsylvania : The Pennsylvania State University Press, 2016, 228 pages.

Don't point that gun at my mum : geriatric zombies / Gerry Canavan -- Viral virulence, postmodern zombies, and the American healthcare enterprise in the antibiotic age / Kari Nixon -- "The cure has killed us all" : dramatizing medical ethics through zombie and period fiction tropes in the new deadwardians / Tully Barnett and Ben Kooyman -- The walking med : zombies, comics, and medical education / Michael Green, Daniel George, and Darryl Wilkinson -- Zombie toxins : abjection and cancer's chemicals / Juliet McMullin -- Administering the crisis : zombies and public health in the 28 days later comic series / Sherryl Vint -- Blurred lines and human objects : the zombie art of George Pfau / Sarah Juliet Lauro -- Open up a few zombie brains : objectivity, medical visuality, and brain imaging in the zombie autopsies / Lorenzo Servitje -- The anorexic as zombie witness : illness and recovery in Katie Green's *Lighter than my shadow* / Dan Smith.

SEVEON, Julien, **George A. Romero: révolutions, zombies & compagnie**, Paris, Popcorn, (Popcorn cinema), 2017, 630 pages.

Pour la première fois, un livre propose de faire le tour de l'oeuvre de Romero, en revenant sur la production et le tournage de ses films ainsi que de leur réception. Il propose enfin des analyses critiques ainsi que des entretiens inédits du cinéaste et de plusieurs de ses collaborateurs. Illustré par des centaines de

photos et affiches rares, dont certaines publiées pour la première fois, George Romero : révolutions, zombies et chevalerie promet de devenir la bible de tous les amateurs du cinéaste et un incontournable pour tous les adeptes du cinéma fantastique et indépendant !

SHIPKA, Danny & Ralph BELIVEAU (eds.), **International Horror Film Directors: Global Fear**, Bristol (UK), Chicago, Intellect, 2017, 251 pages.

SOLOMON, Charles, **Tale as Old as Time: The Art and Making of *Beauty and the Beast*: Inside stories from the animated classic to the new live-action film**, Los Angeles, Disney Editions, 2017, 223 pages.

TELOUCK, Julien & Mathias LAVOREL, **Comprendre *Game of Thrones*: quand on n'est pas fan mais que tous nos amis le sont, et qu'on se sent exclu**, Paris, 404 éditions, 2017, 79 pages.

TRIBE, Steve, **Doctor Who: A Brief History of Time Lords**, New York, HarperDesign, 2017, 160 pages.

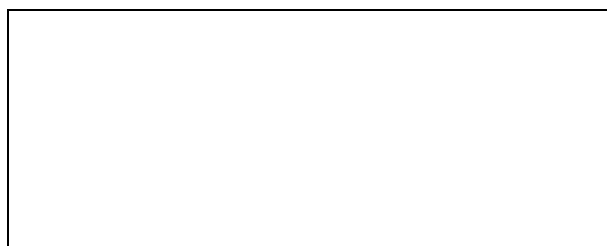
VERVISCH, Gilles, **Star Wars, la philo contre-attaque: la saga décryptée**, Paris, Le Passeur éditeur, (Le Passeur poche), 2016, 282 pages.

WARD, Simon, **Alien TM, la guerre selon Cameron**, Paris, Huginn & Muninn, 2016, 144 pages.

WHITLACH, Terry & Bob CARRAU, **Star Wars: le bestiaire: guide de la faune galactique**, Paris, Huginn & Muninn, 2015, 175 pages.

WINDHAM, Ryder et al., , **Generations Star Wars: la chronique illustrée de 40 ans d'aventures**, Paris, Hors Collection, 2016, 367 pages.

ZAHED, Ramin, **Le Monde des sorciers de J. K. Rowling: la magie du cinéma**, Paris, Gallimard Jeunesse, 2017, 104 pages.



# BANDES DESSINÉES

BERNIERE, Vincent, **Les 100 plus belles planches de la bande dessinée**, Paris, Beaux- Arts éditions, 2016, 214 pages.

Une sélection de cent planches des bandes dessinées les plus significatives, de Tintin à Corto Maltese en passant par Blake et Mortimer avec une analyse de leurs caractéristiques et de leur esthétique. L'auteur explique les enjeux de la disposition des cases, les outils utilisés, les différentes séquences.

BECQUELIN, Hélène, et al., **Héro(ïne)s: la représentation féminine en bande dessinée**, Lyon, Lyon BD Festival, 2016, 83 pages.

CHANEY, Michael A., **Reading Lessons in Seeing: Mirrors, Masks and Mazes in the Autobiographical Graphic Novel**, Jackson, University Press of Mississippi, 2016, ix, 216 pages.

CHUTE, Hillary L., **Disaster Drawn: Visual Witness, Comics, and Documentary Form**, Cambridge (MA), The Belknap Press of Harvard University Press, 2016, 359 pages.

In hard-hitting accounts of Auschwitz, Bosnia, Palestine, and Hiroshima's Ground Zero, comics display a stunning capacity to bear witness to trauma. Investigating how hand-drawn comics has come of age as a serious medium for engaging history, *Disaster Drawn* explores the ways graphic narratives by diverse artists, including Jacques Callot, Francisco Goya, Keiji Nakazawa, Art Spiegelman, and Joe Sacco, document the disasters of war.

COCCA, Carolyn, **Superwomen: Gender, Power, and Representation**, London & New York, Bloomsbury Academic, 2016, x, 263 pages.

Specifically, the book explores the production, representations, and receptions of prominent transmedia female superheroes from their creation to the present: Wonder Woman; Batgirl and Oracle; Ms. Marvel and Captain Marvel; Buffy the Vampire Slayer; *Star Wars'* Padmé Amidala, Leia Organa, Jaina Solo, and Rey; and *X-Men's* Jean Grey, Storm, Kitty Pryde, Rogue, and Mystique. It analyzes their changing portrayals in comics, novels,

television shows, and films, as well as how cultural narratives of gender have been negotiated through female superheroes by creators, consumers, and parent companies over the last several decades.

COSWILL, Alan, Alex IRVINE, et al., **The DC Comics Encyclopedia: The Definitive Guide to the Characters of the DC Universe**, New York, DK Publishing, 2016, 368 pages.

CREMINS, Brian, **Captain Marvel and the Art of Nostalgia**, Jackson, University Press of Mississippi, 2016, xiv, 203 pages

Billy Batson discovers a secret in a forgotten subway tunnel. There the young man meets a wizard who offers a precious gift: a magic word that will transform the newsboy into a hero. When Billy says, "Shazam!" he becomes Captain Marvel, the World's Mightiest Mortal, one of the most popular comic book characters of the 1940s. This book tells the story of that hero and the writers and artists who created his magical adventures.

DEAN, Michael (ed.), **The Comics Journal Library**, vol. 10, part 2 of 2, Seattle (WA), Fantagraphics, 2016, 280 pages.

DELISLE, Philippe, **Bande dessinée franco-belge et imaginaire colonial: des années 1930 aux années 1980**, Paris, Éditions Karthala, (Esprit BD), 2016, 196 pages.

Née outre-Québécois dans le sillage d'Hergé, la bande dessinée dite "franco-belge", qui s'est imposée par le biais des hebdomadaires Spirou et Tintin, a largement fait écho aux préjugés coloniaux. Le cas de Tintin au Congo, publié en 1930, est assez bien connu. Cet ouvrage analysera la production franco-belge de manière plus générale, pour faire notamment ressortir des convergences. On notera que certaines figures reviennent régulièrement d'un épisode à l'autre, depuis les années 1930 jusqu'à la fin des années 1950 : héros européens dominant la nature tropicale, missionnaires "civilisateurs", porteurs noirs craintifs, pillards "maures" arpenter le désert, ou encore cannibales comiques...

ECKARD, Sandra (ed.), **Comic Connections: Analyzing Hero and Identity**, Lanham (MD), Rowman & Littlefield, 2017, 136 pages.

Superman made 'real': teaching the hero cycle with Kingdom Come / Carissa Pokorny-Golden and Karen Sahaydak -- The man with identities: utilizing Daredevil as an artifact for literary analysis / Alex Romagnoli -- Who is the greatest superhero? using comics to explore

the concept of heroism / Gian S. Pagnucci -- Truth, justice, and the American way: exploring American identity throughout history in Superman narratives / J. Eric Hasty -- Who we are vs. who we wish to be: examining heroism through comics and canonical literature / Eric Federspiel and Luke Rodesiler -- Visualizing the hero complex: using Batman Year One for visual and character analysis / Michael Cook and Jeffrey S.J. Kirchoff -- Teaching the body of the nation: Captain America and masculinity / Lee Easton.

JEFFERY, Scott, **The Posthuman Body in Superhero Comics: Human, Superhuman, Transhuman, Post/Human**, New York, Palgrave Macmillan, 2016, viii, 264 pages.

This book examines the concepts of Post/Humanism and Transhumanism as depicted in superhero comics. Recent decades have seen mainstream audiences embrace the comic book Superhuman. Meanwhile there has been increasing concern surrounding human enhancement technologies, with the techno-scientific movement of Transhumanism arguing that it is time humans took active control of their evolution.

LABARRE, Nicolas, **Heavy Metal: l'autre Métal Hurlant**, Bordeaux, Presses Universitaires de Bordeaux, (SF Incognita), 2017, 238 pages.

En 1977, aux États-Unis, l'éditeur de la revue satirique *The National Lampoon* – quelque part entre *Actuel* et *Hara-Kiri* – lance *Heavy Metal*, une édition américaine de la mythique revue française de science-fiction *Métal Hurlant*. Très proches initialement, ces deux revues vont diverger à la fois sur le plan des contenus et de la fortune commerciale. *Métal Hurlant* disparaît en 1987, malgré quelques soubresauts depuis, tandis que *Heavy Metal* continue de paraître à ce jour. Chacune des deux revues a profondément marqué son pays et cet ouvrage s'efforce d'en trouver les raisons. Au-delà des témoignages, des histoires orales et écrites existantes (en particulier *Métal Hurlant*, la machine à rêver en 2005), l'ambition de cet essai est de revenir sur la nature des échanges transatlantiques qui ont permis la création de *Heavy Metal* et d'écrire l'histoire de cette revue. Il cherche aussi à expliquer l'impact qu'a eu le magazine aux États-Unis en transposant d'un bloc des styles et des normes venus de la bande-dessinée francophone.

LUND, Martin, **Re-constructing the Man of Steel: Superman, 1938-1941: Jewish American History and the Invention of the Jewish Comics Connection**, New York, Palgrave Macmillan, 2016, vii, 215 pages.

In this book, Martin Lund challenges contemporary claims about the original Superman's supposed Jewishness and offers a critical re-reading of the earliest Superman comics. Engaging in critical dialogue with extant writing on the subject, Lund argues that much of recent popular and scholarly writing on Superman as a Jewish character is a product of the ethnic revival, rather than critical investigations of the past, and as such does not stand up to historical scrutiny. In place of these readings, this book offers a new understanding of the Superman created by Jerry Siegel and Joe Shuster in the mid-1930s, presenting him as an authentically Jewish American character in his own time, for good and ill.

MADRID, Mike, **The Supergirls: Fashion, Feminism, Fantasy, and The History of Comic Book Heroines**, Ashland (OR), Extermination Angel Press, 2016, vii, 331 pages. [Édition révisée et augmentée]

MANNING, Matthew K., **Deadpool: Drawing the Merc with a Mouth: Three Decades of Amazing Marvel Comic Art**, San Rafael (CA), Insight Editions, 2016, 183 pages.

Originally created by Rob Liefeld and Fabian Nicieza as a minor villain for a spin-off X-Men comic, Deadpool has since gone on to become a cult phenomenon, headlining several ongoing comic book series and causing irreverent mayhem throughout the Marvel Comics universe. For the first time, *Deadpool: Drawing the Merc with a Mouth* tells the full story of the character's creation and evolution through interviews with the artists and writers who made him what he is today, including Fabian Nicieza, Mark Waid, Joe Kelly, and Reilly Brown. Filled with stunning art that showcases Deadpool's off-the-wall comics career, from his origins in the pages of *The New Mutants* to his outlandish adventures with the Deadpool Corps and his team-ups with Marvel Comics A-listers such as Spider-Man and Wolverine, this book is a visually striking journey into Wade Wilson's bizarre world. Featuring an exclusive cover by legendary Deadpool artist Reilly Brown and a selection of art that's more mouthwatering than a bucket of chimichangas, *Deadpool: Drawing the Merc with a Mouth* is an essential addition to the collections of comic book fans everywhere.

NICHOLSON, Hope, **The Spectacular Sisterhood of Superwomen: Awesome Female Characters from the Comic Book History**, Philadelphia (PA), Quirk Books, 2017, 240 pages.

This spectacular sisterhood includes costumed crimebusters like Miss Fury, super-spies like Tiffany Sinn, sci-fi pioneers like Gale Allen, and even kid troublemakers like Little Lulu. With vintage art, publication details, a decade-by-decade survey of industry trends and women's roles in comics, and spotlights on iconic favorites like Wonder Woman and Ms. Marvel, *The Spectacular Sisterhood of Superwomen* proves that not only do strong female protagonists belong in comics, they've always been there.

PASAMONIK Didier & Joël KOTEK (dir.), **Shoah et bande dessinée: l'image au service de la mémoire**, Paris, Denoël/Mémorial de la Shoah, (Denoël Graphic), 2017, 168 pages.

RASEMONT, Dany, **Julius Corentin Acquefacques, par delà la bande et le dessin**, Paris, L'Harmattan, 2016, 114 pages. [Précision apportée par Jean-Louis TILLEUL: "...il s'agit là d'une 2e édition augmentée - la première date de 1999 -, que l'éditeur est Academia-L'Harmattan et que la collection est "Texte-Image"]

ROBERT, Pascal, **De l'incommunication au miroir de la bande dessinée**, Clermont-Ferrand, Presses universitaires Blaise Pascal, (Communications, Cultures & Lien Social), avril 2017, 144 pages. Préface de Dominique Wolton.

SEELEY, Scott, **Tout l'art des Maîtres de l'univers**, Paris, Huginn & Muninn, 2015, 327 pages. Préface d'Alan Oppenheimer, légendes de Tim et Steve Seeley.

SMITH, Matthew J. & Randy DUNCAN (eds.), **The Secret Origins of Comics Studies**, New York, Routledge, 2017, 328 pages. In *The Secret Origins of Comics Studies*, today's leading comics scholars turn back a page to reveal the founding figures dedicated to understanding comics art. Edited by comics scholars Matthew J. Smith and Randy Duncan, this collection provides an in-depth study of the individuals and institutions that have created and shaped the field of Comics Studies over the past 75 years. From Coulton Waugh to Wolfgang Fuchs, these influential historians, educators, and theorists produced the foundational work and built the institutions that inspired the recent surge in scholarly work in this dynamic, interdisciplinary field.

SPURGEON, Tom & Michael DEAN (eds.), **We Told You So: Comics as Art**, Seattle (WA), Fantagraphics Books, 2016, 696 pages.

TILLEUIL, Jean-Louis, Maaheen AHMED & Stéphanie DELNESTE (dir.), **Le Statu culturel de la bande dessinée. Ambiguïtés et évolutions/The Cultural Standing of Comics. Ambiguities and Changes**, Louvain-la-Neuve, Academia/L'Harmattan, (Texte-Image), 2017, 277 pages.

En ce temps de crise des légitimités culturelles, il est pour le moins pertinent de faire le point sur les statuts des productions qui en sont l'objet. Et ce, quelle que soit leur position au sein du marché concerné, jusqu'il y a peu dominante ou, inversement, dominée. Se focaliser sur la bande dessinée parmi ces productions s'avère particulièrement de circonstance, pour peu que l'on tienne compte de la critique qui lui est faite. En effet, le débat sur le statut culturel de la bande dessinée intéresse depuis longtemps - et intéresse toujours - les discours critiques tant francophones qu'anglophones. Les contributions rassemblées dans cet ouvrage, qui procèdent de l'un ou l'autre de ces discours, se proposent d'aborder la question de la légitimité en privilégiant l'un des points de vue à partir desquels il est possible d'y répondre : l'oeuvre, l'auteur, le public, l'école, l'histoire, l'art. La présente publication constitue le premier des deux volumes consacrés aux diverses formes que l'engagement peut prendre dans le champ de la bande dessinée.

YOUNG, Paul, **Frank Miller's Daredevil and the End of Heroism**, New Brunswick (NJ), Rutgers University Press, 2016, (Comics Culture), xii, 276 pages.

In the late 1970s and early 1980s, writer-artist Frank Miller turned *Daredevil* from a tepid-selling comic into an industry-wide success story, doubling its sales within three years. Lawyer by day and costumed vigilante by night, the character of Daredevil was the perfect vehicle for the explorations of heroic ideals and violence that would come to define Miller's work.

Les études sur les dessins animés seront publiées dans le prochain numéro.

# WESTERNS

LITTÉRATURE - CINÉMA - TV - BD

AZIZA, Claude & Jean-Marc TIXIER, **Dictionnaire du western**, Paris, Vendémiaire, 2017, 465 pages. 2 ed. revue et corrigée.

BOURTON, William, **Le Western, conscience du nouveau monde**, Paris, Honoré Champion éditeur, 2016, 200 pages.

Les peuples sans histoire sont des peuples sans avenir. Au début du XXe siècle, alors que les États-Unis prenaient conscience de leur puissance, le western cinématographique magnifia les termes de leur naissance. Cette « mytho-histoire » imprégnera durablement l'inconscient collectif américain. Mais s'il ne se fut agi que d'une affaire intérieure, ou d'un folklore, comment expliquer l'extraordinaire succès que connurent ces histoires de cow-boys et d'Indiens aux quatre coins du monde ? En vérité, sous son apparente simplicité, le western charrie une vision de Soi, des Autres et du Monde en perpétuelle négociation. Ethos, pathos, logos : rien moins que les problèmes ultimes et universels de la philosophie.

BROUGHTON, Lee (ed.), **Critical Perspectives on the Western: from A Fistful of Dollars to Django Unchained**, Lanham (MD), Rowman & Littlefield, 2016, xvi, 230 pages.

In *Critical Perspectives on the Western: From A Fistful of Dollars to Django Unchained*, Lee Broughton has compiled a wide-ranging collection of essays that look at various forms of the genre, on both the large and small screen. Contributors to this volume consider themes and subgenres, celebrities and authors, recent idiosyncratic engagements with the genre, and the international Western. These essays also explore issues of race and gender in the various films discussed as well as within the film genre as a whole. Among the films and television programs discussed in this volume are *The Assassination of Jesse James by the Coward, Robert Ford*; *Django Kill*; *Justified*; and *Red Harvest*. Featuring a diverse selection of chapters that represent current thinking on the Western. *Critical Perspectives on the Western* will appeal to fans of the genre, film students, and scholars alike.

FRANKEL, Glenn, **High Noon : The Hollywood Blacklist and the Making of an American Classic**, New York & London, Bloomsbury, 2017, 379 pages.

In this book, Pulitzer Prize-winning journalist Glenn Frankel tells the story of the making of a great American Western, exploring how Carl Foreman's concept of *High Noon* evolved from idea to first draft to final script, taking on allegorical weight. Both the classic film and its turbulent political times emerge newly illuminated.

FRANKLIN, Wayne, **James Fenimore Cooper The Later Years**, New Haven, Yale University Press, 2017, xviii, 805 pages.

HANLEY, Peter J., **Behind-the-Scenes of Sergio Leone's The Good, the Bad and the Ugly**, Il Buono Publishing, 2016, 420 pages.

This long awaited book by Peter J. Hanley is an extensive volume of information with over 40,000 words, interviews with input from cast and crew.

MANCINI, Matteo & Jan VABENICKY, **Spaghetti Western, 3**, Ass. Culturale Il Foglio, Piombino, 2016, 600 pages.

Le volume 1 de cette série est paru en 2012 et compte 212 pages. Le volume 2 est paru en 2014.

ROUQUETTE, Estelle & Sam STOURDZÉ (dir.), **Westerns camarguais**, catalogue publié par Actes Sud (Arles) et Musée de la Camargue, Rencontres d'Arles, 2016, 156 pages.

