

# MARGINALIA

**Bulletin bibliographique des études sur les littératures et le film populaires n° 100**

**SCIENCE-FICTION - FANTASTIQUE - FANTASY - ROMAN POLICIER  
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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... Désormais, on trouvera aussi dans cette partie quelques titres consacrés à la littérature jeunesse**

## LITTÉRATURE

BANNON, Brad & John VANDERHEIDE (eds.), **Cormac McCarthy's Determinism and Fatalism**, Knoxville, The University of Tennessee Press, 2018, x, 349 pages.

BESSON, Anne, et al., (dir.), **Mutations des légitimités dans les productions culturelles contemporaines**, dossier publié dans *Belphégor*, no 17-1, 2019.

Anne Besson, Anne Isabelle François, Sarah Lécosais, Matthieu Letourneux et Anne-Gaëlle Weber: Dossier « Mutations des légitimités dans les productions culturelles contemporaines »

Anne-Gaëlle Weber

Formes de l'érudition littéraire au XIXe siècle  
Juliette Mascart et Rémy Arcemisbèhère

Le dilettante et l'érudit : du discours académique à la critique romantique du savoir (Stendhal, Nerval)

Cédric Hannedouche

De La Gazette des Études Lupiniennes à L'Aiguille Preuve : 50 ans de bulletins d'érudition populaire

Simon Bréan et Irène Langlet

Le chercheur face au fandom de SF : retour sur le fil M

Bounthavy Suvilay

Les savoirs des lecteurs de manga sur les sites non légaux : construction et diffusion de l'interprétation

Xavier Lorenzo et Sylvie Périneau-Lorenzo

Reconfigurations d'expertises privées autour de Game of Thrones : de la chambre à l'école

Mélanie Bourdaa

Les fans, ces publics si spécifiques. Définition et méthodologie pour le chercheur

Florian Moine

Construire la légitimité culturelle du Neuvième Art : Le musée de la bande dessinée d'Angoulême

Sylvain Lesage

Une bande dessinée adulte ? Usages et mésusages de la légitimation

Thomas Mercier-Bellevue

Interpréter la pop mainstream ? Critique musicale et légitimation

Sylvie Ducas

Légitimité soluble dans le marché ? L'exemple des prix littéraires

Diana Holmes

Une littérature illégitime – le « middlebrow »

Marie Lucie Bougon

Les apprenants du MOOC fantasy de l'université d'Artois : réception et retransmission des savoirs

Mélodie Faury

Partager son sujet et son expérience de recherche dans un carnet de thèse : des doctorant.es entre recherche de légitimité et recherche de sens

Maxime Hureau

La bande dessinée comme forme académique

Réflexions sur Le Déploiement de Nick Sousanis VARIA

Marianne Roussier

Le Voyage aux Ruines de Paris : un topos érudit, fantaisiste et satirique dans la fiction d'anticipation aux XIXème et XXème siècles

Textes disponibles à cette adresse:

<https://journals.openedition.org/belphegor/1450>

CARSTENSEN, Angela, **Reader's Advisory Guide to Teen Literature**, Chicago, ALA (American Library Associations) Editions, 2018, 176 pages.

DOLLASE, Hiromi Tsuchiya, **Age of Shōjo: The Emergence, Evolution, and Power of Japanese Girl's Magazine Fiction**, Albany, State University of New York Press, 2019, 224 pages.

Examines the role that Japanese girls' magazine culture played during the twentieth

century in the creation and use of the notion of shōjo, the cultural identity of adolescent Japanese girls.

EASLEY, Alexis, Clare GILL & Beth RODGERS (eds.), **Women, Periodicals, and Print Culture in Britain, 1830s-1900s : The Victorian Period**, Edinburgh, Edinburgh University Press, 2019, xi, 580 pages.

GARCIA PADRINO, Jaime, **Historia crítica de la literatura infantil y juvenil en la España actual (1939-2015)**, Madrid, Marcial Pons Historia, 2018, 693 pages.

GASPERINI, Anna, **Nineteenth Century Popular Fiction, Medicine and Anatomy: The Victorian Penny Blood and the 1832 Anatomy Act**, Cham, Palgrave Macmillan, 2019, 253 pages.

This book investigates the relationship between the fascinating and misunderstood penny blood, early Victorian popular fiction for the working class, and Victorian anatomy. In 1832, the controversial Anatomy Act sanctioned the use of the body of the pauper for teaching dissection to medical students, deeply affecting the Victorian poor. The ensuing decade, such famous penny bloods as *Manuscripts from the Diary of a Physician*, *Varney the Vampyre*, *Sweeney Todd*, and *The Mysteries of London* addressed issues of medical ethics, social power, and bodily agency.

GONZALO, Christelle & François ROULMANN, **Anatomie du Bison: chrono-bibliographie de Boris Vian**, Paris, Éditions des Cendres, 2018, 211 pages. Avant-propos de Marc Lapprand.

HAUTBOIS, Isabelle & Sándor KÁLAI (dir.), **Romanesque et ville dans le roman populaire**, dossier publié dans **Romanesques**, revue du Cercll. Roman et Romanesque, hors-série, Paris, Classiques Garnier, coll. Romanesques, 2018, 253 pages.

Présentation

Hautbout (Isabelle), Kálai (Sándor)

LE ROMAN ROMANESQUE DE PARIS

Le Paris amoureux du roman populaire

Lieux et imaginaire de la rencontre

Kalifa (Dominique)

Se fondre dans la ville meurtrière

La ville de cape et d'épée chez Michel Zévaco et Arturo Pérez-Reverte : Roudier (Luce)

Filatures et poursuites dans le Paris d'Émile Gaboriau : Reffait (Christophe)

Un jeu de piste dans la ville

Enjeux dynamiques et déchiffrement spatial dans Le Crime de l'omnibus de Fortuné du Boisgobey : Monnereau (Mado)

Les prisons et la ville

Une cartographie du châtimement dans le roman populaire au XIXe siècle : Croisy (Marion)

MÉTAPHYSIQUE DE LA VILLE

ET DE LA BANLIEUE MODERNES

Aux marges de l'urbain

Représentation de l'espace dans deux romans policiers, Le Déménagement de Georges Simenon (1967) et Hors limites de Didier Daeninckx (1992) : Rosemberg (Muriel)

Portrait d'une ville en transformation dans l'œuvre d'Eugène Dabit : Figuerola (Carme)

POSTÉRITÉ ET RENOUVELLEMENT

DES GENRES DU ROMANESQUE URBAIN

Définitions d'un romanesque de la ville dans quelques fragments réflexifs des Mystères de Paris et des Mysteries of London

Hautbout (Isabelle)

« Tous les mystères m'attirent et m'agacent »

La représentation des crimes et de l'espace urbain dans Les Mystères de Budapest de József Kiss : Kálai (Sándor)

La ville comme nouvel espace du merveilleux dans la Fantasy urbaine : Bergue (Viviane)

La capitale et la Transylvanie

Registres de l'espace dans la chick lit hongroise Keszeg (Anna)

MYTHOLOGIES DE LA VILLE

Espaces et identité nationale

Le romanesque des festivités du millénaire de 1896 à Budapest : Bódi (Katalin)

Prague magique – Prague noire : Poučová (Marcela)

HELLEMANS, Jacques, **Éditions Marabout, Bob Morane et le Québec**, Québec, Éditions du Septentrion, 2019, 200 pages. Préface de Henri Vernes.

Combien de Québécois ont découvert grâce à l'écrivain Henri Vernes le plaisir de lire en dévorant les aventures de Bob Morane ? Cela, ils le doivent en partie à Dimitri Kasan, diffuseur des Éditions Marabout au Québec de 1951 à 1973 qui a travaillé pour faire rayonner son entreprise. Il a persuadé le hockeyeur Jean Béliveau de devenir son porte-parole et a convaincu Henri Vernes, de visiter les chantiers hydroélectriques en construction pour y camper l'intrigue de Terreur à la Manicouagan. À la fois pédagogue et stratège en marketing, il a contribué à y faire éclore le goût de la lecture.

HENEGHAN, Liam, **Beasts at Bedtime: Revealing the Environmental Wisdom in Children's Literature**, Chicago, The University of Chicago Press, 2018, 338 pages.

HOPPENSTAND, Gary, **Perilous Escapades: Dimensions of Popular Adventure Fiction**, Jefferson (NC), McFarland, 2018, 183 pages.

Preface 1

Introduction: A Brief Story of Adventure 3

Power and Politics as Adventure: Robert Louis Stevenson's *The Black Arrow: A Tale of the Two Roses*

The Swashbuckling Pirate as Rebel Hero: Rafael

Sabatini's *Captain Blood: His Odyssey*

Justified Bloodshed and the Origins of the

Vigilante Hero: Robert Montgomery Bird's *Nick of the Woods*

The Romance of Adventure: Baroness Orczy's

*The Scarlet Pimpernel*

Revolution and Revenge: Rafael Sabatini's

*Scaramouche*

Empires in Decline: C.J. Cutcliffe Hyne's *The*

*Lost Continent: The Story of Atlantis*

The Ruritanian Romance: Anthony Hope's *The Prisoner of Zenda*

Science Fantasy and the Adventure Story:

Edwin L. Arnold's *Lieut. Gullivar Jones: His*

*Vacation*

Empire and the Bright Face of Danger: A.E.W.

Mason's *The Four Feathers* 98

Soldiering for Fortune: Robert E. Howard's "The Treasures of Tartary"

Mystery as Adventure: Elizabeth Peters' *The Last Camel Died at Noon*

Redemption and Honor: P.C. Wren's *Beau Geste*

Popular Fiction as Thriller Propaganda: Ian Fleming's *From Russia, with Love*

Dinosaur Doctors and Jurassic Geniuses: The

Changing Image of the Scientist Adventurer in the *Lost World Adventure*.

HURT, Erin (dir.), **Theorizing Ethnicity and Nationality in the Chick Lit Genre**, New York & London, Routledge, 2019, x, 233 pages.

While previous research has focused primarily on white American chick lit, *Theorizing Ethnicity and Nationality in the Chick Lit Genre*, takes a wider look at the genre, by exploring *chick lit* novels featuring protagonists from a variety of ethnic backgrounds set both within and outside of the US.

KLIPPEL, Heike, Bettina WAHRING & Anke ZECHNER (eds.), **Poison and Poisoning in Science, Fiction and Cinema: Precarious Identities**, Cham, Palgrave Macmillan, 2019, 272 pages.

LILL, Sarah Louise & Rohan McWILLIAM (eds.), **Edward Lloyd and his World: Popular Fiction, Politics and the Press in Victorian**

**Britain**, New York & London, Routledge, 2019, 260 pages

The publisher Edward Lloyd (1815-1890) helped shape Victorian popular culture in ways that have left a legacy that lasts right up to today. He was a major pioneer of both popular fiction and journalism but has never received extended scholarly investigation until now. Lloyd shaped the modern popular press: *Lloyd's Weekly Newspaper* became the first paper to sell over a million copies. Along with publishing songs and broadsides, Lloyd dominated the fiction market in the early Victorian period issuing Gothic stories such as *Varney the Vampire* (1845-7) and other 'penny dreadfuls', which became bestsellers. Lloyd's publications introduced the enduring figure of Sweeney Todd whilst his authors penned plagiarisms of Dickens's novels, such as *Oliver Twiss* (1838-9).

MARSHALL, Amy Bliss, **Magazines and the Making of Mass Culture in Japan**, Toronto, et al, University of Toronto Press, 2019, xiv, 221 pages.

MOSS, Gabrielle, **Paperback Crush: The Totally Radical History of 80s and 90s Teen Fiction**, Philadelphia, Quirk Books, 2018, 256 pages.

A hilarious and nostalgic trip through the history of paperback pre-teen series of the 80s and 90s. Every twenty- or thirty-something woman knows these books. The pink covers, the flimsy paper, the zillion volumes in the series that kept you reading for your entire adolescence. Spurred by the commercial success of *Sweet Valley High* and *The Babysitters Club*, these were not the serious-issue YA novels of the 1970s, nor were they the blockbuster books of the Harry Potter and Twilight ilk. They were cheap, short, and utterly beloved.

MURPHY, Bernie M. & Stephen MATTERSON (eds.), **Twenty-First-Century Popular Fiction**, Edinburgh, Edinburgh University Press, 2018, iv, 250 pages.

Introduction: 'Changing the story': Popular Fiction Today, Bernice M. Murphy and Stephen Matterson

1. Larry McMurtry's *Vanishing Breeds*, Stephen Matterson

2. 'Time to Open the Door': Stephen King's *Legacy*, Rebecca Janicker

3. Terry Pratchett: *Mostly Human*, Jim Shanahan

4. From Westeros to HBO: George R.R. Martin and the Mainstreaming of Fantasy, Gerard

Hynes

5. Nora Roberts: *The Power of Love*, Jarlath Killeen
6. *The King of Stories: Neil Gaiman's Twenty-first Century Fiction*, Tara Prescott
7. Jo Nesbø: *Murder in the Folkhemmet*, Clare Clarke
8. 'It's a trap! Don't turn the page.' *Metafiction and the Multiverse in the Comics of Grant Morrison*, Kate Roddy
9. *Panoptic and Synoptic Surveillance in Suzanne Collins' The Hunger Games Series*, Keith O'Sullivan
10. *E. L. James and the Fifty Shades of Grey Phenomenon*, Dara Downey
11. *Fact, Fiction, Fabrication: The Popular Appeal of Dan Brown's Global Bestsellers*, Ian Kinane
12. 'I Need to Disillusion You': *J.K. Rowling and Twenty-First-Century Young Adult Fantasy*, Kate Harvey
13. *Jodi Picoult: Good Grief*, Clare Hayes-Brady
14. 'We Will Have a Happy Marriage If It Kills Him': *Gillian Flynn and the Rise of Domestic Noir*, Bernice M. Murphy
15. 'The Bastard Zone': *China Miéville, Perdido Street Station and the New Weird*, Kirsten Tranter
16. *Sparkly Vampires and Shimmering Aliens: The Paranormal Romance of Stephanie Meyer*, Hannah Priest
17. 'We needed to get a lot of white collars dirty': *The Apocalypse as Opportunity in Max Brooks' World War Z.*, Bernice M. Murphy
18. *Genre and Uncertainty in Tana French's Dublin Murder Squad Mysteries*, Brian Cliff
19. 'You Get What You Ask For': *Hugh Howey, SF, and Authorial Agency*, Stephen Kenneally
20. *Cherie Priest: At the Intersection of History and Technology*, Catherine Siemann.

ORTOLANO, Scott (ed.), **Popular Modernism and its Legacies: from Pop Literature to Video Games**, New York, Bloomsbury Academic, 2018, 290 pages.

PACKER, Joseph & Ethan STONEMAN (eds.), **A Feeling of Wrongness: Pessimistic Rhetoric on the Fringes of Popular Culture**, University Park, Pennsylvania, The Pennsylvania State University Press, 2018, 232 pages.

In *A Feeling of Wrongness*, Joseph Packer and Ethan Stoneman confront the rhetorical challenge inherent in the concept of pessimism by analyzing how it is represented in an eclectic range of texts on the fringes of popular culture, from adult animated cartoons to speculative fiction.

Packer and Stoneman explore how narratives such as *True Detective*, *Rick and Morty*, *Final Fantasy VII*, Lovecraftian weird fiction, and the pop ideology of transhumanism are better suited to communicate pessimistic affect to their fans than most carefully argued philosophical treatises and polemics.

SARICK, Joyce G. & Neal WATT, **Reader's Advisory Guide to Genre Fiction**, Chicago, ALA (American Library Associations), Editions, 2019, 482 pages.

WILSON SMITH, Sandra, **The Action-Adventure Heroine: Rediscovering an American Literary Character, 1697-1895**, Knoxville, The University of Tennessee Press, 2018, vii, 280 pages.

This book probes the action-adventure heroine character in eighteenth and nineteenth-century American literature. Smith analyzes captivity narratives, war narratives, stories of manifest destiny, dime novels, and tales of seduction to reveal a long literary history of female heroes who step into more male-associated roles to win the day. Along the way, Smith examines such authors as Herman Mann, Emerson Bennett, Catherine Maria Sedgewick, Mercy Otis Warren, and Eden Southworth, among others.

## CINÉMA & TÉLÉVISION

BARG, Werner C., **The Blockbuster Culture: warum Jugendliche das Mainstream-Kino fasziniert**, Berlin, Bertz-Fischer, 2019, 165 pages. [S'intéresse à la fascination des jeunes pour les blockbusters.]

BAYER, Ines, **Anthony Mann: Kino der Verwundung**, Berlin, Bertz-Fischer, 2019, 303 pages.

BOTHMANN, Nils, **Action, Detection and Shane Black: Antiessentialist Genre Theory and its Application**, Wiesbaden, Springer Verlag, 2018, 352 pages.

Nils Bothmann applies antiessentialist genre theory to study the fusion of the action and the detection genre in the hybrid genre of *detAction*, focusing on the work of screenwriter and director Shane Black.

BRASCH, Ilka, **Film Serials and the American Cinema, 1910-1940: Operational Detection**, Amsterdam, Amsterdam University Press, 2018, 321 pages.

Before the advent of television, cinema offered serialized films as a source of weekly entertainment. This book traces the history from the days of silent screen heroines to the sound era's daring adventure serials, unearthing a thriving film culture beyond the self-contained feature.

BUCKLAND, Warren, **Wes Anderson's Symbolic World: A Semiotic Analysis**, New York, Bloomsbury Academic, 2019, 224 pages.

COLLECTIF, **The John Wayne Almanach: A Comprehensive Guide to Duke's Movies, Quotes, Achievements and More**, by the Editors of the Official John Wayne Magazine, New York, Media Lab Books, 2019, 336 pages.

COLLECTIF, **Hommage au Studio Dreamworks: de la Lune aux étoiles**, Paris, Ynnis: Animeland, 2019, 140 pages.

CORMAN, Roger, **Comment j'ai fait 100 films sans jamais perdre un centime**, Nantes, Capricci, 2018, 412 pages.

CORNILLON, Claire, **Sérialité et trans-médialité: infinis des fictions contemporaines**, Paris, Honoré Champion éditeur, 2018, 183 pages.

EDWARDS, Carole & Françoise CÉVAËR, **La Figure du loser dans le film et la littérature d'expression française**, Limoges, PULIM, 2018, 175 pages.

A l'écran comme à l'écrit, la figure du perdant revêt une multitude de visages : personnage sur le retour, individu fané à la popularité toutefois vive ; acteur victime d'un destin fracassé devenu icône par-delà son époque ; parents ou enfants rebelles, reflets d'une société hiérarchisée en couches sociales bien définies ; poète renégat donc hors norme qui dénonce les excès de la société de consommation ou poète catalyseur d'une société postcoloniale qui défie tous les malheurs ; enfin, écrivain qui se refuse à accepter la gravité de la maladie...

ESQUERRE, Arnaud, **Interdit de voir - Sexe, violence et liberté d'expression au cinéma**, Paris, Fayard, (Histoire de la pensée), 2019, 350 pages.

FRÖHLICH, Vincent, GOTTO, Lisa & Jens RUCHATZ (dir.), **Fernsehserie und Literatur: Facetten einer Medienbeziehung**, München, text + kritik, 2019, 400 pages.

Game of Thrones" und Fantasyromane, „Empire" und Shakespeare – wie beeinflussen sich Fernsehserie und Literatur gegenseitig? „Fernsehserie und Literatur" untersucht die wechselseitige Bezugnahme von Fernsehserie und Literatur am Beispiel von erfolgreichen Serien wie „Deadwood", „Sherlock" oder auch „Castle".

FRIEDMAN, Ryan, **The Movies as a World Force: American Silent Cinema and the Utopian Imagination**, New Brunswick, Rutgers University Press, 2019, 254 pages.

Introduction: motion pictures and modern communion -- Enlightened public opinion: post-reform progressivism, mental science, and Gerald Stanley Lee's "moving-pictures" -- "The occult elements of motion and light": Vachel Lindsay's utopia of the mirror screen -- "The motion picture is war's greatest antidote": rescue as release of force in D. W. Griffith's *Intolerance* -- "Everything wooed everything": the triumph of morale over moralism in Rupert Hughes's *Souls for sale* -- "Little grains of sand": positive thinking and corporate form in Douglas Fairbanks's *The thief of Bagdad* -- Conclusion: universal history and the historicity of film entertainment

GÉRARDIN, Timothée, **Christopher Nolan, la possibilité d'un monde: essai cinéma**, Levallois-Perret, Playlist Society, 2018, 118 pages.

GLYNN, Stephen, **British Horseracing Film: Representations of the "Sport of Kings" in British Cinema**, Cham, Palgrave Macmillan, 2019, 162 pages.

GRIFFIN, Rachel Alicia & Michaela D. E. MEYER (eds.), **Adventures in Shondaland: Identity Politics and the Power of Representation**, New Brunswick, Rutgers University Press, 2018, 278 pages.

Shonda Rhimes is one of the most powerful players in contemporary American network television. Beginning with her break-out hit series *Grey's Anatomy*, she has successfully debuted *Private Practice*, *Scandal*, *How to Get Away with Murder*, *The Catch*, *For The People*, and *Station 19*. Rhimes's work is attentive to identity politics, "post-" identity politics, power, and representation, addressing innumerable societal issues.

HANCOCK, Ralph & Letitia FAIRBANKS, **Douglas Fairbanks: The Fourth Musketeer**, Guilford, Lyons Press, 2019, xiii, 279 pages.

HEATH, Erin, **Mental Disorders in Popular Film: How Hollywood Uses, Shames and Obscures Diversity**, New York, Lexington Books, 2019, 196 pages.

HENNEFELD, Maggie, **Specters of Slapstick and Silent Film Comediennes**, New York, Columbia University Press, 2018, 384 pages.

HERMANSSON, Casie E., **Filming the Children's Book: Adapting Metafiction**, Edinburgh, Edinburgh University Press, 2019, 224 pages.

KALAT, David, **Too Funny for Words: A Contrarian History of American Screen Comedy from Silent Slapstick to Screwball**, Jefferson (NC), McFarland, 2019, 275 pages.

American silent film comedies were dominated by sight gags, stunts and comic violence. With the advent of sound, comedies in the 1930s were a riot of runaway heiresses and fast-talking screwballs. It was more than a technological pivot—the first feature-length sound film, *The Jazz Singer* (1927), changed Hollywood.

Lost in the discussion of that transition is the overlap between the two genres. Charlie Chaplin, Buster Keaton and Harold Lloyd kept slapstick alive well into the sound era. Screwball directors like Leo McCarey, Frank Capra and Ernst Lubitsch got their starts in silent comedy. From Chaplin's tramp to the witty repartee of *His Girl Friday* (1940), this book chronicles the rise of silent comedy and its evolution into screwball—two flavors of the same genre—through the works of Mack Sennett, Roscoe Arbuckle, Harry Langdon and others.

LACOURBE, Roland, **Laurel & Hardy: la véritable histoire**, Paris, L'Archipel, (Essais/Documents), 2019, 288 pages.

Ce livre constitue une somme unique d'informations sur l'Anglais Arthur Stanley Jefferson, dit Stan Laurel (1890- 1965), et l'Américain Oliver Norvell Hardy (1892-1957), qui se fondirent un jour en une étonnante symbiose, édifiant l'un des plus solides monuments comiques du xx<sup>e</sup> siècle.

LAMBERT, Warren, **Tropiques du Splendid : essai sur la France des Bronzés**, La Madeleine, LettMotif, 2019, 122 pages.

LEVY, Bob, **Television Development: How Hollywood Creates New TV Series**, New York, Routledge, Taylor & Francis Group, 2019, 304 pages.

LoBRUTTO, Vincent, **Ridley Scott: A Biography**, Lexington, University Press of Kentucky, (Screen Classics), 2019, 280 pages.

MacDONALD, Sara & Barry CRAIG, **The Coen Brothers and the Comedy of Democracy**, Lanham Lexington Books, 2019, xviii, 113 pages.

McGILLIGAN, Patrick, **Funny Man: Mel Brooks**, New York, Harper Collins, 2019, 624 pages.

NOLLEN, Scott Allen, **Takashi Shimura: Chameleon of Japanese Cinema**, Jefferson (NC), McFarland, 2019, 293 pages. Foreword by Paul M. Jensen.

Considered one of the finest performers in world cinema, Japanese actor Takashi Shimura (1905–1982) appeared in more than 300 stage, film and television roles during his five-decade career. He is best known for his frequent collaborations with Akira Kurosawa, including major roles in the landmark classics *Rashômon* (1950), *Ikiru* (1952) and *Seven Samurai* (1954), and for his memorable characterizations in Ishirô Honda's *Godzilla* (1954) and several Kaijû sequels.

PALMER, R. Barton & Murray POMERANCE (eds.), **Many Cinemas of Michael Curtiz**, Austin, University of Texas Press, 2018, 352 pages.

Hollywood—*Casablanca*, *Yankee Doodle Dandy*, *The Sea Hawk*, *White Christmas*, and *Mildred Pierce*, to name only a few. The most prolific and consistently successful Hollywood generalist with an all-embracing interest in different forms of narrative and spectacle, Curtiz made around a hundred films in an astonishing range of genres: action, biopics, melodramas/film noir, musicals, and westerns.

PALLOTA, Alberto, **Piccola enciclopedia degli ultracorpi: I B-movies americani degli anni Cinquanta**, Rome, edizioni Ultra, 2019, 384 pages.

PFEIFFER, Natacha & Laura Van EYNDE, **Anthony Mann, arpenter l'image**, Villeneuve d'Ascq, Presses universitaires du Septentrion, 2019, 290 pages.

*Anthony Mann. Arpenter l'image* est le premier ouvrage en français qui propose une analyse des films majeurs de l'un des plus importants réalisateurs hollywoodiens classiques, Anthony Mann (1906-1967). Celui-ci s'est investi dans

les genres les plus importants de l'art cinématographique : film noir, western, film de guerre, péplum. Les auteurs visent, à travers ces analyses, à réfléchir l'image cinématographique et à contribuer à une philosophie de l'image.

PUGH, Tison, **The Queer Fantasies of the American Family Sitcom**, New Brunswick, Rutgers University Press, 2018, 258 pages

ROCHE, David, **Quentin Tarantino: Poetics and Politics of Cinematic Metafiction**, Jackson, University Press of Mississippi, 2018, 350 pages.

SHELLEY, Peter, **Gene Hackman: The Life and Work**, Jefferson (NC), McFarland, 2019, 193 pages.

SMITH-ROWSEY, Daniel, **Blockbuster Performances: How Actors Contribute to Cinema Biggest Hits**, London, MacMillan, 2018, 211 pages.

ST.PIERRE, Paul Matthew, **Cinematography of Carl Theodor Dreyer: Performative Camerawork, Transgressing the Frame**, Madison, Fairleigh Dickinson University Press, & Lanham, Rowman & Littlefield, 2019, vii, 301 pages.

STIGGLEGER, Marcus, (dir.) **Handbuch Filmgenre: Geschichte - Ästhetik - Theorie**, Wiesbaden, Springer Verlag, 2019.

Das Handbuch bietet einen umfassenden Überblick über den Stand der Filmgenreforschung. Es werden sowohl die Definition und die Begriffsgeschichte dargestellt, verschiedene Theorien und Ansätze, historische und lokale Perspektiven vorgestellt als auch Filmgenres wie Western, Kriminalfilm, Gangsterfilm, Thriller, Science Fiction, Horror, Fantasy, Komödie, Medodram, Abenteuerfilm, Musical, Kriegsfilm bis hin zum erotischen Film in Einzelstudien analysiert.

Sommaire détaillé ici :

<https://link.springer.com/referencework/10.1007/978-3-658-09631-1>

STRACHAN, Alan, **Dark Star: A Bibliography of Vivien Leigh**, London, I. B. Tauris, 2019, xxii, 354 pages.

TAYLOR, Larry, **Tony Scott: A Filmmaker on Fire**, Jefferson (NC), McFarland, 2019, vii, 205 pages.

TRAUSCH, Tim, (ed.), **Chinese Martial Arts and Media Culture: Global Perspectives**, London & Lanham, Rowman & Littlefield International, 2018, xxvi 211 pages.

Signs and images of Chinese martial arts increasingly circulate through global media cultures. As tropes of martial arts are not restricted to what is considered one medium, one region, or one (sub)genre, the essays in this collection are looking across and beyond these alleged borders. From 1920s *wuxia* cinema to the computer game cultures of the information age, they trace the continuities and transformations of martial arts and media culture across time, space, and multiple media platforms.

VIEIRA, Mark, **Forbidden Hollywood: The Pre-Code Era (1930-1934): When Sin Ruled the Movies**, Running Press Adult, 2019, 256 pages.

Filled with rare images and untold stories from filmmakers, exhibitors, and moviegoers, *Forbidden Hollywood* is the ultimate guide to a gloriously entertaining era when a lax code of censorship let sin rule the movies. The book spotlights the twenty-two films that led to the strict new Code of 1934, including *Red-Headed Woman*, *Call Her Savage*, and *She Done Him Wrong*. You'll see Paul Muni shoot a path to power in the original *Scarface*; Barbara Stanwyck climb the corporate ladder on her own terms in *Baby Face*; and misfits seek revenge in *Freaks*.

**A tous mes correspondants**

**Signalez-moi toute nouvelle  
publication  
(livres ou numéros spéciaux de revue)**

**Je me ferai un plaisir de les présenter  
dans le bulletin.**

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articles individuels  
(articles, préfaces, etc)**



## ROMANS ET FILMS POLICIERS



## LITTÉRATURE

ANDERSON, Jean, MIRANDA, Caolina & Barbara PEZZOTI (eds.), **Blood on the Table: Essays on Food in International Crime Fiction**, Jefferson (NC), McFarland, 2018, 191 pages.

Preface - Introduction

Recipes for Murder: Crime Fiction, Food and the Imagination : (Jean Anderson)

The Chef, in the Kitchen, with the Knife: Anthony Bourdain's Culinary Crime Fiction (Angelica Michelis)

Arancini and Crime Fiction: The Aesthetics of Food in the Inspector Montalbano Franchise (Alfio Leotta)

Dying for Foie Gras: Murder, Politics and Ethical Food Production : (Heike Henderson)

Food and Gender in Crime Fiction: Attitudes to Food and Eating Among Female Detectives (Andrea Hynynen)

What's Eating Her? Anorexia and Female Identity in Ruth Rendell's Domestic Noir

Novella Heartstones (Charlotte Beyer)

Food as a Marker of Social Otherness: Lisbeth Salander's Eating Habits (Jennifer Grünwald)

Ajiaco, Rum and Coffee: Food and Identity in Leonardo Padura's Detective Fiction (Diana Battaglia)

Food for Thought: Italy's Detectives Brunetti and Montalbano : (Linda Ledford-Miller)

Food as the Detective's Tool in the Héctor Belascoarán Shayne Series (Linda M. Crawford)

Serving Up Clues to Maigret: Food in the Crime Fiction of Georges Simenon (Barbara M. Stone)

Making a Meal of It: Food as a Symbol of Degrees of Fiction in the Novels of Arthur Upfield (Rachel Franks and Alistair Rolls)

Bridging the Gap? Investigating Food and Identity in Transnational Television Series (Carolina Miranda and Barbara Pezzotti)

Afterword

BAKER, Charlotte & Hannah GRAYSON (eds.), **Fictions of African Dictatorship: Cultural Representations of Postcolonial Power**, New York et al. , Peter Lang, 2019, 264 pages.

BEYER, Charlotte (ed.), **Teaching Crime Fiction**, New York, Berlin & Heidelberg, Springer Verlag, 2018, 236 pages.

BLACKWELL, Laird R., **Frederick Dannay, Ellery Queen's Magazine and the Art of the Detective Short Story**, Jefferson, Mc Farland, 2019, 226 pages.

Frederic Dannay (1905–1982) was—with his partner Manfred Lee—the creator of the Ellery Queen detective novels and short stories. Dannay was also a literary historian and critic, and the editor of the renowned *Ellery Queen Mystery Magazine*. Queen—both a pen name and the fictional protagonist of the stories—was also a vital force behind the continuing popularity of crime fiction in the early to mid-20th century, after the deaths of Arthur Conan Doyle, G.K. Chesterton, Melville Davisson Post, and other Old Masters of the genre. This book presents the first critical study of Ellery Queen's role in the preservation of the detective short story. Many of the writers, characters and stories *EQMM* championed are covered, including such celebrated authors as Allingham, Ambler, Ellin, Innes, Vickers, and even William Butler Yeats.

BLYTH Caroline & Alison JACK (eds.), **The Bible in Crime Fiction and Drama: Murderous Texts**, London, New York, et al, T & T Clark, 2019, x 194 pages. Afterword by Liam McIlvanney.

These essays explore both explicit and implicit engagements between biblical texts and crime narratives, analysing the multiple layers of meaning that such engagements can produce – cross-referencing Sherlock Holmes with the murder mystery in the Book of Tobit, observing biblical violence through the eyes of Christian fundamentalists in Henning Mankell's *Before the Frost*, catching the thread of homily in the serial murders of *Se7en*, or analysing biblical sexual violence in light of television crime procedurals.

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

CLOSE, Glen S., **Female Corpses in Crime Fiction: A Transatlantic Perspective**, Cham, Palgrave Macmillan, (Crime Files), 2018, xii, 261 pages.

This book examines the central significance of sexualized female corpses in modern and contemporary Hispanic and Anglophone crime fiction. Beginning with the foundational detective fictions of the nineteenth century, it draws from diverse subgenres to describe a transatlantic tradition of necropornography characterized by lascivious interest in female cadavers, dissection, morgues, femicide, and snuff movies. Hard-boiled and police procedural classics from the U.S. and the U.K. are juxtaposed with texts by established Spanish and Spanish American genre masters and with obscure works that prefigure the contemporary transmedial boom in corpse-centered fictions.

COLLECTIF, (dirigé par Yannick Dehée & Hubert Artus) **Les 100 meilleurs polars francophones**, dans *Sang Froid (thématique)*, no 1, printemps 2019, publié par Paris, Nouveau Monde éditions, 164 pages.

Au sommaire: un entretien avec Alain Mabanckou, le dossier : "100 meilleurs polars francophones", un témoignage de Patrick Raynal, (Philippe Carrese) vingt ans de polars aioli", un hommage à Claude Mesplède, les polars de flics et les polars de truands, polars et séries: influences croisées, Andrée A. Michaud, du polar jazzy au noir rock destroy, nouvelles plumes du polar francophone, une rencontre avec Yasmana Khadra, place aux femmes, Roman noir, thriller, polar rural: comment s'y retrouver.

COLLINS, Shalisa M., Renée W. CRAIG-ODDERS and Marcella L. PAUL (eds.), **Violence and Victimhood in Hispanic Crime Fiction: Essays on Contemporary Works**, Jefferson (NC), McFarland, 2018, 192 pages. Introduction (Shalisa M. Collins, Renée W. - Craig-Odders, and Marcella L. Paul)

#### **Spain**

Expendable Commodities: Women and Children as Victims of the Sex Trade in Contemporary Spanish Crime Fiction (Renée W. Craig-Odders) Susana Hernández's Crime Fiction and Resolution Through Resistance (Nina L. Molinaro)

Dying Like a Man: Feminization and Castration in Two Novels by Lorenzo Silva (Elena Iglesias-Villamel)

Violence as Representative of Societal Ethos in Arturo Pérez-Reverte's El francotirador paciente (Jeffrey Oxford)

#### **Latin America**

Who Is the Victim Here?: The City, the Corpse and Genre in the Crime Novels of Ramón Díaz Eterovic (Shalisa M. Collins)

Crime and Punishment: From Victims to Avengers in Eduardo Sacheri's La noche de la Usina (Carolina Miranda)

Bodies and Other Texts: Censoring the Victim in Martín Solares's Los minutos negros (Marcella L. Paul)

The Lost Daughters of Mexico: Crime and Impunity in David Toscana's Los puentes de Königsberg (Judy Cervantes)

Reimagining the Novela Negra: The Victim's Perspective in "El chico sucio" (Gizella Meneses)

DAS, Devaleena & Colette MORROW, (eds.) **Unveiling Desire: Fallen Women in Literature, Culture and Films of the East**, New Brunswick, Rutgers University Press, 2018, 298 pages. Foreword by Nawal El-Saadawi.

DECHENE, Antoine, **Detective Fiction and the Problem of Knowledge: Perspectives on the Metacognitive Mystery Tale**, Cham, Palgrave Macmillan, 2018, xii, 347 pages.

Analysing the works of a wide variety of authors, including Edgar Allan Poe, Jorge Luis Borges, and Henry James, this book is vital reading for scholars of detective fiction.

DÜWELL, Susanne, **Handbuch Kriminal-literatur: Theorien - Geschichte - Medien**, Stuttgart, J. B. Metzler, 2018, 421 pages.

EVANS, Mary, MOORE, Sarah & Hazel JOHNSTONE, **Detecting the Social: Order and Disorder in Post-1970s Detective Fiction**, Cham, Palgrave Macmillan, 2019, 204 pages.

This book analyses the ways in which twenty-first century detective fiction provides an understanding of the increasingly complex and often baffling contemporary world — and what sociology, as a discipline, can learn from it.

GILLIS, Stacy & Gunthorunn GUDMUNDS-DOTTIR (eds.), **Noir in the North: Genre, Politics, and Place**, New York, Bloomsbury Academic, 2019, 224 pages.

What is often termed 'Nordic Noir' has dominated detective fiction, film and television internationally for over two decades now: from Stieg Larsson to *The Killing*, and from *Miss Smilla's Feeling for Snow* to *The Bridge*, this genre is now firmly embedded as a global phenomenon. But what are the parameters of

this genre, both historically and geographically? What is noirish and what is northern about Nordic noir?

HALIBURTON, Rachel Frances, **Ethical Detective: Moral Philosophy and Detective Fiction**, Lanham, Lexington Books, 2018, 266 pages.

this book makes the case that moral philosophers ought to take murder mysteries seriously, seeing them as a source of ethical insight, and as a tool that can be used to spark the ethical imagination. Detective fiction is a literary genre that asks readers to consider questions of good and evil, justice and injustice, virtue and vice, and is, consequently, a profoundly and inescapably ethical genre.

HODDINOTT, Alison, **Women, Oxford & Novels of Crime**, Blanckheath, Brandl & Schlesinger, 2018, 146 pages.

Alison Hoddinott writes about the history of crime fiction set in Oxford from the early decades of the 20th century to the present. Her emphasis is on novels written by women and the ways in which their fiction deals with both the mystery and its solution and with the situation of women within the university and in the wider community. Thus, women's crime novels reflect the struggle of women for academic acceptance, the difficulties of combining a career with marriage and motherhood, the changes due to the contraceptive pill, the rise of the lesbian novel and, finally, the widening of settings and issues to include world-wide philosophical and political problems.

KALT, Daniel, **Unheimlichen Schönheiten: Barcelona und Marseille - Postindustrielle Hafenstädte in der Kriminalliteratur**, Bielefeld, transcript Verlag, 2018, 307 pages.

LAURIE-FLETCHER, Danny, **British Invasion and Spy Literature, 1871-1918: Historical Perspectives on Contemporary Society**, Cham, Palgrave Macmillan, 2019, xi, 264 pages.

This book examines British invasion and spy literature and the political, social, and cultural attitudes that it expresses. This form of literature began to appear towards the end of the nineteenth century and developed into a clearly recognised form during the Edwardian period. By looking at the origins and evolution of invasion literature, and to a lesser extent detective literature, up to the end of World War I, Danny Laurie-Fletcher utilises fiction as a window into the mind-set of British society.

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LHOMEAU, Franck (dir.), **Le Roman policier sous l'Occupation**, dans **Temps noir : la revue des littératures policières**, no 21, Nantes, éditions Joseph K, 2019, 320 pages.

Claude Mesplède : Franck Lhomeau  
San Antonio, les femmes et quelques tantes  
Hervé Bismuth

San-Antonio, les femmes et quelques tantes  
. Hervé Bismuth

Le roman policier français sous l'Occupation

· Michel Chlastacz, Franck Lhomeau, C. You  
The Continental Op de Dashiell Hammett

· Richard Layman *entretien avec Benoît Tadié*

La Moisson rouge

· Pierre Jean Robert

Louis Chavance : « Du crime et des rêves... les héros se glissent à la faveur de la nuit »

· Patrice Allain

MAGAZ, Ricardo, **Cronicas del nueve parabellum: seleccion de articulos negros y criminales**, Leon, Eolas ediciones, 2018, 246 pages.

MARTIGNANI, Luca, **Realismo sovversivo: sociologia del genere noir**, Verona, Ombre Corte, 113 pages.

MARTIN ESCRIBA, Alex & Jordi CANAL i ARTIGAS, **Tres per totes bandes, vol. 1. L'època classica de la novella negra i policíaca**, Barcelona, Alrevés, 2019, 254 pages. Prefaci de Claude Mesplède.

Première histoire du polar catalan, avec un chapitre consacré à l'évolution terminologique du genre, 32 pages couleur et plus de 500 propositions de lecture. Ce premier volume couvre des origines aux années soixante-dix.

La version espagnole :

**A quemarropa. vol. 1. La época clásica de la novela negra y policíaca**, Barcelona, Alrevés, 2019, 254 pages. Prólogo de Claude Mesplède; traducción de Maria Llopis.

MAURER, Fred, **Leseförderung durch Kriminalliteratur: deutschdidaktische Annäherungen an ein verkanntes und vernachlässigtes Genre**, Berlin, et al., Peter Lang, 2019, 418 pages.

McKENDRY, Anne, **Medieval Crime Fiction : A Critical Overview**, Jefferson (NC), McFarland & Company, 2019, 275 pages.

Combining elements of medievalism, the historical novel and the detective narrative, medieval crime fiction capitalizes upon the appeal of all three—the most famous examples being Umberto Eco's *The Name of the Rose* (one of the best-selling books ever published) and Ellis Peters' endearing Brother Cadfael series.

Hundreds of other novels and series fill out the genre, in settings ranging from the so-called Celtic Enlightenment in seventh-century Ireland to the ruthless Inquisition in fourteenth-century France to the mean streets of medieval London. The detectives are an eclectic group, including weary ex-crusaders, former Knights Templar, enterprising monks and nuns, and historical poets such as Geoffrey Chaucer.

NAHL, Ruth van, **Jugendkrimis im 21. Jahrhundert: eine Typologie**, Baden-Baden, Tectum Verlag, 2019, 315 pages.

PÂQUET, Lili, **Crime Fiction from a Professional Eye : Women Writers with Law Enforcement and Justice Experience**, Jefferson (NC), McFarland, 2018, 213 pages.

There is a new category of authors blurring the line between fiction and nonfiction: women who work or have worked in criminal justice—lawyers, police officers and forensic investigators—who publish crime fiction with characters that resemble real-life counterparts. Drawing on their professional experience, these writers present compelling portrayals of inequality and dysfunction in criminal justice systems from a feminist viewpoint. This book presents the first examination of the true-crime-infused fiction of authors like Dorothy Uhnak, Kathy Reichs and Linda Fairstein.

PRONZINI, Bill, **Son of a Gun in Cheek: An Affectionate Guide to More of the "Worst" Mystery Fiction**, Mineola (NY), Dover Publications, 2018, 240 pages.

A humorous and good-natured study of alternative crime fiction, the Edgar Award-nominated *Gun in Cheek* celebrated the neglected classics of substandard mystery writing. After years of additional research into comically awful literature, author Bill Pronzini returns with *Son of Gun in Cheek*, a compendium of even more twisted treasures for connoisseurs of hideous prose. Pronzini's lively commentary offers background on each of the stories he cites, providing an informative survey of the genre and its writers, crowned

with hilarious excerpts.

ROLLS, Alistair, Clara SITBON & Marie-Laure VUAILLE-BARCAN, (eds.), **Origins and Legacies of Marcel Duhamel's Série Noire**, Leiden & Boston Brill, 2018, 230 pages.

SÁNCHEZ ZAPATERO, Javier, **La globalización del crimen: literatura, cine y nuevos medios**, Santiago de Compostela, Andavira editora, 2017, 758 pages.

SANDBERG, Eric (ed.), **100 Greatest Literary Detectives**, Lanham (MD), Rowman & Littlefield Publishers, 2018, 250 pages.

SCHMIDT-CRUZ, Cynthia, **Argentina noir: New Millenium Crime Novels in Buenos Aires**, Albany, State University of New York Press, 2018, 338 pages.

*Argentina Noir* offers a guide to Argentine crime fiction, with a focus on works published since the year 2000. It argues that the *novela negra*, or crime novel, has become the favored genre for many writers to address the social malaise brought about by changes linked to globalization and market-driven economic policies. Cynthia Schmidt-Cruz presents close readings and original interpretations of eleven novels, all set in or around Buenos Aires, and explores the ways these texts adapt major motifs, figures, and literary techniques in Hispanic crime fiction in order to give voice to wide-ranging social critiques.

STOECKLEIN, Mary, **Native American Mystery Writing: Indigenous Investigations**, Lanham (MD), Lexington Books, 2019, xiv, 141 pages.

*Native American Mystery Writing: Indigenous Investigations* analyzes how Native authors use the genre to foreground centuries of settler-colonial crimes and comment upon the ways in which these acts continue to impact Native individuals and communities today. Considering fourteen novels and two made-for-TV films, this book surveys a spectrum of settler-colonial crimes: the Osage oil murders, sexual assault against Native women, missing and murdered Indigenous women, the California mission system, suppression of spiritual beliefs, theft—of land, children, and cultural items—and, of course, murder.

WHITEHEAD, Claire, **The Poetics of Early Russian Crime Fiction, 1860-1917: Deciphering Stories of Detection**, Cambridge, Legenda, 2018, 266 pages.

The author offers exciting new discussions of works by Fedor Dostoevskii and Anton Chekhov, while directing much of the spotlight towards the significant contribution made by numerous unknown and underrated writers, including Nikolai Sokolovskii, Nikolai Timofeev, Semyon Panov, Aleksandr Shkliarevskii, Aleksandra Sokolova and Andrei Zarin. Beginning with an examination of the generic hybridity of Russian crime fiction at its inception, attention then turns to various aspects of the genre's textual poetics. Chapters focus upon issues of narrative authority, multiplicity of voice, time structure, intertextuality, narrative self-consciousness and, finally, parody, to consider how the texts manipulate the reader's access to knowledge.

## A PROPOS DES AUTEURS

ALLAN, Janice M. & Christophe PITTARD (eds.), **Cambridge Companion to Sherlock Holmes**, New York & Cambridge, Cambridge University Press, 2018, 284 pages.

ASHMAN, Nathan, **James Ellroy and Voyeur Fiction**, Lanham (MD), Lexington Books, 2018, xxix, 145 pages.

BUCHA, Ursula, **Beyond The Thirty-Nine Steps: A Life of John Buchan**, New York, Bloomsbury Publishing, 2019, 512 pages.

CARLY, Michel, **Maigret : traversées de Paris : les 120 lieux parisiens du commissaire**, Paris, Bibliocité, 2019, 160 pages.

CHANDLER, Raymond, **The Annotated Big Sleep**, with an introduction by Owen Hill, Pamela Jackson, and Anthony Dean Rizzuto. Forewors by Jonathan Lethem, New York, Vintage Crime/Black Lizard, 2018, 512 pages

ENGSBERG CUNNINGHAM. Meghan M., **Agatha Christie: Traveler, Archeologist, and Author**, New York, Cavendish Square Publishing, 2017, 128 pages.

FERRAND, Jean-Paul, **Georges Simenon, une sensibilité anarchiste**, Paris, L'Harmattan, 2019, 188 pages.

GEHERIN, David, **Carl Hiaasen: Sunshine State Satirist**, Jefferson (NC), McFarland, 2018, 210 pages.

HOFFMAN, Adina, Ben Hecht, **Fighting Words, Moving Pictures**, New Haven, Yale University Press, 2019, 264 pages.

HULL, Christopher, **Our Man in Havana: The Story Behind Graham Green's Cold War Spy Novel**, New York, Pegasus Books, 2019, 338 pages.

LAGORGETTE, Dominique (dir.), **Une Fabrique de la transgression: la langue et l'écriture de Frédéric Dard alias San Antonio**, Chambéry, Université Savoie Montblanc, Laboratoire LLSETI, 2018, 441 pages.

LÉVY, René, **Deux écrivains suisses rebelles: Max Frisch (1911-1991), Friedrich Dürrenmatt (1921-1990)**, Paris, L'Harmattan, 2019, 178 pages.

POWELL, Steven (ed.), **Big Somewhere: Essays on James Ellroy' Noir World**, New York, Bloomsbury Academic, 2018, 224 pages.

## CINÉMA & TÉLÉVISION

ALTERMAN. Mathieu, **"Femmes fatales". Sublimes et dangereuses, désirables et puissantes, libres !**, Noisy-Le-Sec, Quai des brunes, 2019, 128 pages.

BOND, Jeff, **Narcos : The Art and Making of the Show**, London, Titan, 2018, 176 pages.

BRION, Patrick, **Encyclopédie du film noir, volume 1, USA 1912-1960**, Paris. Éditions Télémaque, 2018, 655 pages.

COOPER, Ian, **The Manson Family on Film and Television**, Jefferson (NC), McFarland, 2018, 213 pages.

For half a century the Manson Family has captured the public imagination. For years, the story has been documented, dramatized and lampooned in dozens of films and television programs. This comprehensive study examines the various on-screen portrayals, from factual accounts based on prosecutor Vincent Bugliosi's true crime classic *Helter Skelter* to prime-time TV dramas to a claymation spoof and even hardcore porn.

DIERS, Michael (dir.), **Focus on Blow-Up: die Gegenwart der Bilder bei Antonioni**, Hamburg, Philo Fine Arts, 2019, 374 pages.

DUPUIS, Joachim Daniel, **Derrière le rideau: Alfred Hitchcock, Saul Bass et la scène de la douche**, Paris, L'Harmattan, 216 pages.

FEOLE, Ilaria, **Il était une fois en Amérique, de Sergio Leone**, Paris, Gremese, (Les meilleurs films de notre vie), 2018, 153 pages.

FORSHAW, Barry, **Historical Noir: The Pocket Essential Guide to Fiction, Film and TV**, Harpenden, Herts, Pocket Essentials, 2018, 192 pages.

GATES, Philippe, **Criminalization/ Assimilations: Chinese-Americans and Chinatowns in Classical Hollywood Films**, New Brunswick, Rutgers University Press, 2019, 280 pages.

GEAR, Matthew Asprey, **Moseby Confidential: Arthur Penn's Night Moves and the Rise of Neo-Noir**, Portland (OR), Jorvik Press, 2019, 178 pages.

GEORGE, David Sanderson & Gisella MENESES, **Argentine Cinema: from Noir to Neo-Noir**, Lanham, Lexington Books, 2018, 192 pages. *Argentine Cinema: From Noir to Neo-Noir* examines the phenomenon of Argentine film noir. Beginning with definitions of film noir and its international iterations, the book presents a history of the development of film noir and neo-noir in Argentina (from the 1940s to the present), as well as a technical, aesthetic, and socio-historical analysis of such recent Argentine neo-noir films as *The Aura*, *The Secret in Their Eyes*, and *The German Doctor*.

GIERZYNSKI, Anthony, **Political Effects of Entertainment Media: How Fictional Worlds Affect Real World Political Perspectives**, Lanham, Lexington Books, 2018, 248 pages.

This book discusses the type of content in entertainment media that has the best chance of influencing political beliefs, draws from the work of scholars in a number of disciplines in order to forge a theory explaining how and when entertainment media will affect political perspectives, and presents a series of empirical studies using experiments and surveys that demonstrate the effect of politically relevant content in shows such as *Game of Thrones*, *House of Cards*, *The Daily Show* and *The Colbert Report*, in genres such as science fiction, and through pervasive villain and leader character types.

GLOVER, Allan, **TV noir: Dark Drama on the Small Screen**, New York, Abrams, 2019, 256 pages.

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

GUTMAN, Pierre-Simon, **Il était une fois en Amérique : découpage plan par plan, dialogues français et anglais**, Bruxelles, Alice éditions, *L'Avant-scène du cinéma*, 2018, 204 pages.

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

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

HATCHUEL, Sarah, **Twin Peaks: Mark Frost et David Lynch**, Lormont, Le Bord de l'eau, 2019, 235 pages,

HILL, Matthew, **Unconventional Warriors: The Fantasy of the American Resistance Fighters in Television and Film**, Santa Barbara (CA), Praeger, 2018, 217 pages.

Tracing the "American Guerrilla" narrative through more than one hundred years of film and television, this book shows how the conventions and politics of this narrative influence Americans to see themselves as warriors, both on screen and in history.

HOLMES, Nathan, **Welcome to Fear City: Crime Films, Crisis, and the Urban Imagination**, New York, State University of New York Press, 2018, 244 pages.

Discussing the design of parking garages and street lighting, the dynamics of mugging, panoramas of ruin, and the optics of undercover police operations in such films as *Klute*, *The French Connection*, *Detroit 9000*, *Death Wish*, and *The Taking of Pelham One Two Three*, Nathan Holmes demonstrates that crime genres did not simply mirror urban settings and social realities, but actively produced and circulated new ideas about the shifting surfaces of public culture.

KÖTZING, Andreas (ed.), **Bilder der Allmacht: die Staatsicherheit in Film und Fernsehen**, Göttingen, Wallstein Verlag, 2018, 336 pages. [Le sécurité d'état telle que représentée au cinéma et à la télévision]

KRAYEM, Mehal, **Heroes, Villains and the Muslim Exception : Muslim and Arabs in Crime Drama**, Melbourne, Melbourne University Press, 2017. *Heroes, Villains and the Muslim Exception* explores recent crime drama film and television depictions of Arab and Muslim men in Australia. It examines the representation of three Australian productions: *East West 101*, *The Combination* and *Cedar Boys*.

LÉPINGLE, Gaël, **Agent X27 de Josef Sternberg**, Crisée, Yellow Now, 2018, 107 pages.

PAVLOU, George, **Suspense and Resolution in the Films of D. W. Griffith**, Newcastle upon Tyne, Cambridge Scholars Publishing, 2018, 156 pages.

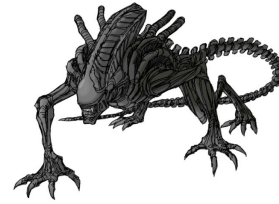
PIGNOL, Alexandra & Stéphane Mroczkowski, **Architecture et design dans les films de James Bond**, Paris, l'Harmattan, 2019, 250 pages.

RENGA, Dana (ed.), **Mafia Movies: A Reader**, Toronto, University of Toronto Press, 2019, [2e édition, 2011].

RIPLEY, Mike, **Kiss Kiss, Bang Bang, The Boom in British Thrillers from Casino Royale to The Eagle has Landed : How Britain Lost an Empire but its Secret Agents Saved the World**, New York, Harper Collins, 2019, xx, 439 pages. Foreword by Lee Child.

SCHWANEBECK, Wieland, **Patricia Highsmith on Screen**, Cham, Palgrave Macmillan, 2018, 294 pages.

## ÉCRITS SUR L'IMAGINAIRE



### SCIENCE-FICTION FANTASTIQUE & FANTASY

## LITTÉRATURE

ALLEN, Paul V., **Eleanor Cameron; Dimensions of Amazement**, Jackson, University Press of Mississippi, 2019, 266 pages.

Eleanor Cameron (1912-1996) was an innovative and genre-defying author of children's fiction and children's literature criticism. From her beginnings as a librarian, Cameron went on to become a prominent and respected voice in children's literature, writing one of the most beloved children's science fiction novels of all time, *The Wonderful Flight to the Mushroom Planet*, and later winning the National Book Award for her time fantasy *The Court of the Stone Children*.

ANDERSON, Graham, **Fantasy in Greek and Roman Literature**, New York & London, Routledge, 2019, 277 pages.

*Fantasy in Greek and Roman Literature* offers an overview of Greek and Roman excursions into fantasy, including imaginary voyages, dream-worlds, talking animals and similar impossibilities. This is a territory seldom explored and extends to rarely read texts such as the *Aesop Romance*, *The Battle of the Frogs and the Mice*, and *The Pumpkinification of the Emperor Claudius*.

ANDOLFATTO, Lorenzo, **Hundred Day's Literature: Chinese Utopian Fiction at the End of the Empire, 1902-1910**, Leiden & Boston, Brill, 2019, 238 pages.

Lorenzo Andolfatto's *Hundred Days' Literature* explores the literary landscape of late imperial China via the notion of utopia, offering a critical itinerary that moves from Liang Qichao's fictional experiments to Wu

Jianren's modern retelling of the Story of the Stone.

ANYIWO, U. Melissa & Amanda Jo HOBSON (eds.), **Gender Warriors: Reading Contemporary Urban Fantasy**, Boston & Leiden, Brill, 2018, 174 pages.

*Gender Warriors: Reading Contemporary Urban Fantasy* offers classroom-ready original essays demonstrating how representations of gender and the kick-ass female urban fantasy warrior have unraveled and reinforced gender and genre expectations and tropes, making it a valuable text for any course.

ARNOLD, Martin, **The Dragon: Fear and Power**, London, Reaktion Books, 2018, 328 pages.

BACON, Simon, **Horror: A Companion**, Oxford, New York, et al., Peter Lang, (Genre Fiction and Film Companions), 2019 [à paraître]

This volume provides an introduction to horror in compact and accessible essays, from classics such as Stanley Kubrick's *The Shining* to contemporary throwbacks like the Duffer Brothers' *Stranger Things*. Beginning with the philosophical and historical background of horror, this book touches upon seminal figures such as Poe, Lovecraft, Quiroga, Jackson, King and Suzuki and engages with the evolution of the genre across old and new media from literature, art and comics to film, gaming and social media. Alongside this is a consideration of established and emerging areas like smart horror (Jordan Peele's *Get Out*), queer horror (Brad Falchuk's *American Horror Story*), eco-horror (Alex Garland's *Annihilation*), horror video games (*P.T.*) and African American horror (Tananarive Due's *Ghost Summer: Stories*).

BANERJEE, Anindita (ed.), **Russian Science Fiction Literature and Cinema: A Critical Reader**, Academic Studies Press, Brighton (MA), 2018, 400 pages.

Avec la participation de Mark B. Adams, Anindita Banerjee, Lynn Barker, Eliot Borenstein, Aleksandr Chantsev, Istvan Csicsery-Ronay, Stephen Dalton, Dominic Esler, Elana Gomel, Andrew Horton, Yvonne Howell, Asif A. Siddiqi, Robert Skotak, Michael G. Smith, Vlad Strukov, Darko Suvin

BERTIN, Georges (dir.), **La Légende arthurienne: sources, dérivations et ruissellement**, Paris, Les Éditions de L'Oeil du Sphinx, 2019, 233 pages.

BERTIN, Georges, et al., **Du cheval au bestiaire monstrueux: chevaux, dragons et animaux fantastiques dans la légende arthurienne et ses réceptions**, Lyon, Éditions du Cosmogone, 2018, 163 pages.

BENFORD, Gregory, Gary WESTFAHL, Howard V. HENDRIX & Joseph D. MILLER(eds.), **Bridges to Science Fiction and Fantasy: Outstanding Essays from the J. Lloyd Eaton Conferences**, Jefferson (NC), McFarland Publishers, 2018, 271 pages.

Introduction (Gregory Benford, Gary Westfahl, Howard V. Hendrix and Joseph D. Miller)  
Science Fiction as Truncated Epic (Patrick Parrinder)

Dialogues Concerning Human Understanding: Empirical Views of God from Locke to Lem (Stephen W. Potts)

The Descent of Fantasy (Eric S. Rabkin)

The Virginity of Astronauts: Sex and the Science Fiction Film (Vivian Sobchack)

Running Out of Speculative Niches: A Crisis for Hard Science Fiction? (David Brin)

Effing the Ineffable (Gregory Benford)

Discriminating Among Friends: The Social Dynamics of the Friendly Alien (John Huntington)

Nature: Laws and Surprises (Poul Anderson)

In the Palace of Green Porcelain: Artifacts from the Museums of Science Fiction (Robert Crossley)

Just How Frumious Is a Bandersnatch?: The Exotic and the Ambiguous in Imaginative Literature (Joseph D. Miller)

Making the Pulpmonster Safe for Demography: Omni Magazine and the Gentrification of Science Fiction (Howard V. Hendrix)

For Tomorrow We Dine: The Sad Gourmet in the Scientificafé (Gary Westfahl)

Cannibalism in Science Fiction (Paul Alkon)

Longevity as Class Struggle (Fredric R. Jameson)

How Cyberspace Signifies: Taking Immortality Literally (N. Katherine Hayles)

You Bet Your Life: Death and the Storyteller (Frank McConnell)

Revamping the Rut Regarding Reading and Writing About Feminist Science Fiction: Or, I Want to Engage in "Procrustean Bedmaking" (Marleen S. Barr)

Literary Gatekeepers and the Fabril Tradition (Tom Shippey)

Flying to the Moon in the French Bande Dessinée (Danièle Chatelain and George Slusser)

Shapes from the Edge of Time: The Science Fiction Artwork of Richard M. Powers (Kirk Hampton and Carol MacKay)



The Science Fiction of Medicine (H. Bruce Franklin)  
Science Fiction and the Two Cultures:  
Reflections After the Snow-Leavis Controversy  
(Carl Freedman)

BOULAD-AYOUB, Josiane (dir.), **Utopies, fictions et satires politiques: De l'Antiquité à l'âge classique**, dans *Cahiers Verbatim*, vol.2, Québec, Presses de l'Université Laval, 2018, 168 pages.  
Avec des textes de Marc Angenot, Jérémie Peer-Brie, Jean-Marc Narbonne, Marie-Josée Lavallée et Marc Voyeur.

BROWN, Sherril, SENF, Carol & Ellen J. STOCKSTILL (eds.), **A Research Guide to Gothic Literature in English**, Lanham (MD), Rowman & Littlefield, 2019, 252 pages.

CASTA, Isabelle Rachel (dir.), **Quand la mort n'est pas une fin : young adult et fantômes**, dans *Revue des Lettres Modernes*, Paris, Minard-Garnier, Série Écritures jeunesse, 2, 2019, 189 pages.

Isabelle Rachel Casta: Avant-propos  
Anne Besson : « *Forever young* » ? La mortalité comme issue heureuse dans la *fantasy* jeunesse contemporaine...

Lucie Groetzinger : « Bébé veut manger maman. » Dialectique de l'enfant en territoire zombie

Apolline Lehmann: « Dis, quand on est mort, c'est pour la vie ? » Représentations thanatologiques dans les classiques d'animation Disney

Hélène Weis: Être ou ne pas être un fantôme : *Tom's Midnight Garden* ou de quelques codes en littérature de jeunesse

Luce Roudier : L'immortalité, « grain de sable dans l'univers ». Fantaisie autour du cycle de *Ji*

Valérie Tritter: Vertiges et fantasmes d'immortalité : *L'Ève future*, première intelligence artificielle

Mathieu Pierre : « La mort est ton cadeau » : Des fantômes et des esprits dans la série télévisée fantastique

Thierry Jandrok: Thaumaturges, golems et autres automates

Guillaume Sioly : Orphée et les reflets : chagrin et chimères

Isabelle Rachel Casta : Kieren, Victor, Jill, Lily... « sans » les autres : dans les Jardins d'Israël il ne faisait jamais nuit.

CATALANO, Walter, Gian Filippo PIZZO & Andrea VACCARO, **Guida ai narratori italiani del fantastico: scrittori di fantascienza**,

**fantasy e horror made in Italy**, Bologna, Odoja, 2018, 349 pages.

CECIRE, Maria Sachiko, **Re-Enchanted: The Rise of Children's Fantasy Literature in the Twentieth Century**, Minneapolis, University of Minnesota Press, 2019, 328 pages.

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

CHASSEY, Jean-François & Claire BAREL-MOISAN (dir.), **Le Roman des possibles. L'Anticipation dans l'espace médiatique francophone**, Montréal, Presses de l'Université de Montréal, (Cavales), 2019, 488 pages.

Depuis les premières œuvres importantes de Jules Verne — figure fondatrice à la fois par le contenu de ses romans et par son succès populaire — jusqu'au début de la Deuxième Guerre mondiale, cet ouvrage porte sur l'anticipation dans la francophonie et en propose une archéologie. D'où vient ce nouveau genre? Comment s'est-il développé? Les désignations génériques « anticipation » et « science-fiction » n'étant intervenues que tardivement, comment cette identité a-t-elle pu se dégager au fil des décennies, tant dans l'espace médiatique que dans le discours social fin de siècle?

CHELEBOURG, Christian et Apolline LEHMAN (dir.), **Ecofictions et Cli-Fi: l'environnement dans les fictions de l'imaginaire**, Nancy, Presses universitaires de Nancy - Éditions Universitaires de Lorraine, 2019, 262 pages.

Avant-propos  
Christian Chelebourg

**Espaces**  
Généalogie de l'apocalypse  
Lauric Guillaud.

L'esprit des nébuleuses  
Claire Cornillon

Nature et cataclysmes chez Kim Stanley Robinson

Aurélié Villers

Terres et corps en transit : Enki Bilal et la voie hybride

Jérôme Goffette

**Espèces**

Des gobelins de *The Princess and the Goblin* de George MacDonald aux Morlocks de *The Time Machine* de H. G. Wells :

Françoise Dupeyron-Lafay

Les Rêveries biologiques de Rosny Aîné

Catie Ledzinski

Des scénarios d'évolution animale de l'homme en science-fiction

Jean-Loup Héraud, Catherine Brughière

Le spectre de Neandertal :

Christian Chelebourg

### **Écologie**

Guerres de l'écologie ou guerre des écologies chez Jack Vance

Jérôme Dutel

Écofictions & Cli-Fi

L'environnement dans les fictions de l'imaginaire

Ballard, écologiste malgré lui ?

Hervé Lagoguey

James Cameron

Danièle André

Écofiction et disease movie dans *Safe* de Todd Haynes

Marc Arino

### **Politique**

Aldous Huxley : nature et disparition du politique

Hervé Guineret

L'Écologisme dysphorique

Morgane Leray

Les écofictions de Timothée de Fombelle

Shirley Bontemps

L'Écopoiesis,

Thierry Jandrok

CLAYES, Gregory, **Dystopia: A Natural History of Modern Despotism, its Antecedents, and its Literary Diffractions**, Oxford, Oxford University Press, 2018, x, 556 pages.

COLLECTIF, **Monstres et créatures**, dans **Lettres Collège : Nouvelle Revue Pédagogique**, no 662, mars 2019.

COLLECTIF, **Masters and Legends of Fantasy Art**, Mount Joy, Fox Chapel Publishing, 2019, 240 pages [2nd edition]

DeLONG, Anne, **Classic Horror: A Historical Exploration of Literature**, Santa Barbara (CA), Greenwood Press, 2018, 273 pages.

A valuable resource for readers exploring the classic horror genre, this book presents primary source documents alongside analysis in an examination of the social, political, and economic factors reflected in 19th century Gothic literature.

DESCHÊNE-PRADET, Maude, **Habiter l'imaginaire: pour une géocritique des lieux inventés: essai**, Montréal, Lévesque éditeur, (Réflexion), 2019. 264 pages.

Cette étude consacrée aux littératures de l'imaginaire au Québec emprunte la voix de la géocritique, soit l'analyse de la représentation des lieux.

Elle se penche sur des œuvres emblématiques telles que *Récits de Médilhault* d'Anne Legault, *Les Baldwin* de Serge Lamothe, *L'aigle des profondeurs* d'Esther Rochon et *Hôtel Olympia* d'Élisabeth Vonarburg.

EDMUNSON, Melissa, **Women's Colonial Gothic Writing, 1850-1930: Haunted Empire**, Cham, Palgrave Macmillan & New York, Springer, 2018, 258 pages.

ESSELBORN, Hans, **Die Erfindung der Zukunft in der Literatur: vom technisch-utopischen Zukunftsroman zur deutschen Science-Fiction**, Würzburg, Königshausen & Neumann, 2019, 427 pages.

FABRIZI, Mark A., (ed.) **Horror Literature and Dark Fantasy: Challenging Genres**, Leiden & Boston, Brill, 2018, 200 pages.

*Horror Literature and Dark Fantasy: Challenging Genres* is a collection of scholarly essays intended to address the parent whose unreasoning opposition to horror entails its removal from a school curriculum, the school administrator who sees little or no redeeming literary value in horror, and the teacher who wants to use horror to teach critical literacy skills but does not know how to do so effectively.

Introduction: Challenging Horror Literature and Dark Fantasy 1

Mark A. Fabrizi

### **Part One: Horror and the Adolescent**

1. Can We Redeem the Monster? Working with Contemporary Young Adult Horror Fiction in the College Classroom :Rhonda Brock-Servais

2. Poststructural Feminist Ethnography and Young Adult Texts: Interpreting

Horror Spaces : Laura Bolf-Beliveau

3. What If the Dragon Can't Be Defeated?

Examining the Coming-of-Age : Narrative in Neil Gaiman's *Coraline* : Jon Ostenson

4. Transcending the Metaphors of Horror in *It Follows* : Mark A. Fabrizi

### **Part Two: Religion and Issues of Culture**

5. Reflexive Terrors: Utilizing Horror to Teach Multiculturalism and Invention in Undergraduate Writing about Literature Courses

Joseph L. Lewis

6. Critical Perspectives as Advanced Reading

Strategies: An Intersectional Approach to John Ajvide Lindqvist's *Let the Right One In* and *Handling the Undead* : Bjoern Bradling and Ylva Lindberg

7. Women as Shapeshifting Fox Spirits in Chinese Tales of the Strange : Wayne Stein

8. Transcending Boundaries with a Zombie Webtoon: An Alternate Platform for Democratic Discourse : Kyoung Wan Cathy Shin

### **Part Three: Alterity and Identity**

9. Replicants, Vampires, and Other Outcasts: Examining Privilege through Genre Literature 1 Allan Nail

10. We All Go a Little Mad Sometimes: Freeing the Audience from the Role of Oppressor in *Psycho*: William Given

11. "What Kind of Monster Are You...?": *Undertale*, *Queer Play*, and Horror(ific) Video Games via Critical Gaming Literacy : Jordan Youngblood

12. Designing a Course Integrating Critical, Genre-Based Pedagogy, Horror Literature, and Religious Studies : Nathan Fredrickson

FENNELL, Jack, **Sci-Fi: a Reader**, Oxford, New York, Peter Lang, (Genre Fiction and Film Companions), 2019, 224 pages.

*Sci-Fi: A Companion* provides an accessible introduction to sci-fi for general readers and researchers alike, but also illuminates new approaches to a familiar genre.

Revered masters such as Isaac Asimov, Octavia Butler and Iain M. Banks are considered alongside newer talents, including Rebecca Roanhorse, N. K. Jemisin and Kameron Hurley. Other chapters provide overviews of different media, from television (*Doctor Who*, *Westworld*) to comics/ manga (*2000AD*, *Métal Hurlant*, *Attack on Titan*), video games (*Deus Ex: Human Revolution*) and theatre (Alistair McDowall's *X*).

GIBLETT, Rodney James, **Environmental Humanities and the Uncanny: Ecoculture, Literature and Religion**, New York, & London, Routledge, 2019, 156 pages.

GLOT, Claudine, **Le Roi Arthur : une légende vivante**, Rennes, Éditions "Ouest France", 2018, 187 pages.

GUYONVARCH, Christian, **Les Légendes de Brocéliande et du roi Arthur**, Rennes, "Éditions Ouest France", 2018, 30 pages.

HAFDAHL, Meg & Florence KELLY, **The Science of Monsters: The Truth of Zombies, Witches, Vampires, Werewolves**

**and Other Legendary Creatures**, New York, Skyhorse publishing, 2019, 160 pages.

HENKY, Danièle & Philippe CLERMONT, **Transmédialité du conte**, Bruxelles, Berlin, et al., Peter Lang, 2019, 312 pages.

Aujourd'hui, grâce aux évolutions technologiques, la vidéo s'empare du patrimoine des contes. Le cinéma, le dessin animé, la série télévisée et le jeu vidéo offrent de larges possibilités de « transmédialité ». Les études ici rassemblées soulignent que ces différentes transpositions ont le mérite de garder le genre du conte vivant permettant aux jeunes contemporains de découvrir un patrimoine fondamental de l'humanité.

**Sommaire détaillé sur le site de Fabula.org.**

HENTGES, Sarah, **Girls on Fire: Transformative Heroines in Young Adult Dystopian Literature**, Jefferson (NC), McFarland, 2018, x, 2890 pages.

HUDSON, Aïda (ed.), **Children's Literature and Imaginative Geography**, Waterloo, Wilfrid Laurier University Press, 2019, 368 pages.

Where do children travel when they read a story? In this collection, scholars and authors explore the imaginative geography of a wide range of places, from those of Indigenous myth to the fantasy worlds of Middle-earth, Earthsea, or Pacificus, from the semi-fantastic Wild Wood to real-world places like Canada's North, Chicago's World Fair, or the modern urban garden.

HUMANN, Heather Duerre, **Another Me. The Doppelgänger in 21st Century Fiction, Television and Film**, Jefferson(NC), McFarland, 2018, 180 pages.

A figure from ancient folklore, the doppelgänger—in fiction a character's sinister look-alike—continues to reemerge in literature, television and film. The modern-day doppelgänger ("double-goer" in German) is typically depicted in a traditional form adapted to reflect present-day social anxieties. Focusing on a broad range of narratives, the author explores 21st century representations in novels (Audrey Niffenegger's *Her Fearful Symmetry*, José Saramago's *The Double*), TV shows (*Orphan Black*, *Battlestar Galactica*, *Ringer*) and movies (*The Island*, *The Prestige*, *Oblivion*).

HURTGEN, Joseph, **Archive Incarnate; The Embodiment and Transmission of Knowledge in Science Fiction**, Jefferson (NC), McFarland, 2018, 201 pages.

Archival technology and its depictions in science fiction have developed dramatically since the 1950s. Ray Bradbury discusses archives in terms of books and television media, and Margaret Atwood in terms of magazines and journaling. William Gibson focused on technofuturistic cyberspace and brain-to-computer prosthetics, Bruce Sterling on genetics and society as an archive of social practices. Neal Stephenson has imagined post-cyberpunk matrix space and interactive primers. As the archive is altered, so are the humans that interact with ever-advancing technology.

KEETLEY, Dawn & Matthew W. SIVILS (eds.), **Ecogothic in Nineteenth-Century American Literature**, New York, Routledge, 2018, 24 pages.

KLEU, Michael, **Antikerezeption in der Science Fiction**, Essen (Ruhr), Odlib Verlag, 2019, 188 pages.

KNICKERBOCKER, Dale (ed.), **Lingua Cosmica: Science Fiction from Around the World**, Urbana, University of Illinois Press, 2018, 236 pages.

This volume features eleven essays by leading scholars on international sf authors/filmmakers: Daina Chaviano (Cuba), Jacek Dukaj (Poland), Jean-Claude Dunyach (France), Andreas Eschbach (Germany), Angelica Gorodischer (Argentina), Sakyo Komatsu (Japan), Liu Cixin (China), Laurent McAllister (Canada), Olatunde Osunsanmi (Nigerian-US American), Johanna Sinisalo (Finland), and Arkady and Boris Strugatsky (USSR/Russia).

KREUZER, Stefanie & Uwe DURST (dir.), **Das Wunderbare: Dimensionen eines Phänomens in Kunst und Kultur**, Paderborn, Wilhelm Fink Verlag, 2018, 318 pages.

Seit Jahrtausenden fasziniert und polarisiert das schillernde Phänomen des ›Wunderbaren‹ – vom biblischen Wunderglauben über bizarre Bildwelten Hieronymus Boschs bis hin zu fiktional imaginierten Science-Fiction-Szenarios. In diesem Band wird das Wunderbare als ästhetisch-künstlerisches Phänomen in Literatur, Theater, Film und bildender Kunst ebenso untersucht wie als gesamtkulturelles Phänomen unter religions- und sprachwissenschaftlichen, historischen,

soziologischen und (para-)psychologischen Perspektiven.

KRÜGER, Gesine, Ruth MAYER & Marianne SOMMER (dir.), **"Ich Tarzan": Affenmenschen und Menschenaffe zwischen Science und Fiction**, Bielefeld, transcript Verlag, 2019, 184 pages.

KURLAT ARES, Silvia G. & Ezequiel DE ROZZO (eds.), **Peter Lang Companion to Latin American Science Fiction**, New York, et al., Peter Lang, 2019.

Science fiction in Latin America : a matter of names -- The nervo continuum : genre form and the exhaustion of reason -- Science fiction and the literary canon -- Science fiction vs. magical realism : oppositional aesthetics and contradictory discourses in Sergio Arau's *A day without a Mexican* -- Science fiction magazines in Latin America -- The Latin American science fiction market -- Science fiction and the mainstream -- Utopic islands : science fiction production as transculturation -- That's the attitude : magazines, communities and counterculture in Uruguay and Latin America, 1989-2013 -- Uses of utopia in the disputes of *The lettered city, 1770-1850* -- An unnatural selection : science, progress and fiction, 1850-1930 -- The spreading of a literary genre, 1940-1959 -- Made at home : on some of the forms and uses of the science fiction genre, 1960-1990 -- From technological realism to the science-fictional turn in Latin American literature, 1985-2017 -- Politics and science fiction -- Political corpses : zombies in recent narrative -- Aliens, mutants, cyborgs, digital selves : avatars of the posthuman in Latin American science fiction -- Seminal women science fiction writers -- Women science fiction writers in Latin America -- Science fiction as world making : an approach to Latin American science fiction sagas -- Steampunk : Latin American appropriations -- Ecology and science fiction -- Technology and enchantment in Latin American science fiction -- The naive emulator and the allegorical symptom : Latin American pursuits on science fiction cinema -- Utopias and dystopias in Latin American science fiction movies -- Seminal science fiction comics -- Contemporary science fiction comics -- Looking forward to our past : a retrospective on science fiction video games.

LANZENDÖRFER, Tim, **Books of the Dead: Reading the Zombie in Contemporary Literature**, Jackson, University Press of Mississippi, 2018, 226 pages.

Few books have looked at what the zombie means in fiction. Lanzendörfer brings together the most recent critical discussion of zombies and applies it to a selection of key texts including Max Brooks's *World War Z*, Colson Whitehead's *Zone One*, Junot Díaz's short story "Monstro," Robert Kirkman's comic series *The Walking Dead*, and Seth Grahame-Smith's *Pride and Prejudice and Zombies*. Within the context of broader literary culture, Lanzendörfer makes the case for reading these texts with care and openness in their own right.

LECOUTEUX, Claude, **La Mort, l'au-delà et les autres mondes**, Paris, Auzas-Imago, 2019, 274 pages,

LEWIS-JONES, Huw, **The Writer's Map: An Atlas of Imaginary Lands**, Chicago, University of Chicago Press, 2018, 256 pages.

LIGOTTI, Thomas, **The Conspiracy against the Human Race: A Contrivance of Horror**, New York, Penguin Books, 2018, 272 pages.

In Thomas Ligotti's first nonfiction outing, an examination of the meaning (or meaninglessness) of life through an insightful, unsparing argument that proves the greatest horrors are not the products of our imagination but instead are found in reality.

LOMBARDO, Thomas, **Science Fiction: The Evolutionary Mythology of the Future**, Winchester (UK), Changemakers Books, 2018, 632 pages. Volume 1: Prometheus to the Martians.

LOWCZANIN, Agnieszka, **A Dark Transfusion: The Polish Literary Response to Early English Gothic: Anna Mostowska Reads Ann Radcliffe**, Berlin, New York, et al., Peter Lang, 2018, 264 pages.

LUDWIG, Christian & Nicole MARUO-SCHRÖDER (eds.), **"Tell Freedom I Said Hello" : Issues in Contemporary Young Adult Dystopian Fiction**, Heidelberg, Universitäts Verlag Winter, 2018, 287 pages.

contemporary dystopian fiction changes and updates genre conventions to tackle controversial and contemporary issues in complex ways, such as environmental destruction (Julie Bertagna's 'Exodus' (2002), Sacci Lloyd's 'The Carbon Diaries: 2015/2017' (2009, 2010), Julianna Baggott's 'Pure' (2012)), the effects of bio-technological progress gone awry (Lauren DeStefano's 'Chemical Garden' trilogy (2011–2013), Karen

Sandler's 'Tankborn' (2011)), or the consequences of war (Lauren Oliver's 'Delirium' (2011)). While the volume's first part collects essays that approach dystopia from a literary and cultural studies perspective, the second part explores the potential that texts such as Veronica Roth's 'Divergent' (2011), Suzanne Collin's 'The Hunger Games' (2008) or David Macaulay's graphic novel 'BAA' (1985) have for the EFL classroom.

MAMCZA, Sascha, **Die Kunst der Science-Fiction**, München, Heyne Verlag, 2019, 220 pages.

MICALI, Simona, **Towards a Posthuman Imagination in Literature and Media: Monsters, Mutants, Aliens, Artificial Beings**, Oxford, New York, et al., Peter Lang, 2018, 246 pages.

This volume aims at mapping and analysing the very rich catalogue of non-human figures which inhabit our contemporary imagery, with particular regard to science fiction literature and film. It is suggested that monsters, clones, zombies, aliens, artificial beings, cyborgs and mutants can function as ideological tools intended to confirm the role of humankind (and Western civilization) as the only possible standard of intelligent and ethical life.

MORENO, Manuel & Jordi JOSÉ, **Quando Stephen Hawking giocava a poker sull'Enterprise: scienza e fantascienza un libri, film e altra roba da nerd**, Milano, Gribaudò, 2018, 191 pages.

MOSKÁT, Anita, **Év magyar science fiction és fantasy novellái 2018**, Budapest, Gabo, 2018, 336 pages.

PAIGE, Lori A, **The Gothic Romance Wave: A Critical History of the Mass Market Novels, 1960-1993**, Jefferson (NC), McFarland, 2018, 191 pages.

The late 1960s and early 1970s saw the birth of modern feminism, the sexual revolution, and strong growth in the mass-market publishing industry. Women made up a large part of the book market, and Gothic fiction became a higher popular staple. Victoria Holt, Mary Stewart and Phyllis Whitney emerged as prominent authors, while the standardized paperback Gothic sold in the millions. Pitched at middle-class women of all ages, Gothics paved the way for contemporary fiction categories such as urban fantasy, paranormal romance and vampire erotica.

PELOSATO, Alain, **Écrivains fantastiques, SF, cinéma**, Givors, SFM, (Taxinomie cinématographique), 2019, 596 pages.

PEYRACHE-LEBORGNE, Dominique (dir.), **L'Écho des contes. Des Fées de Perrault à Dame Holle des Grimm. Versions littéraires, variantes populaires et reconfigurations pour la jeunesse**, Rennes, Presses universitaires de Rennes, 2018, 324 pages.

POOLE, W. Scott, **Wasteland: The Great War and the Origins of Modern Horror**, Berkeley (CA), Counterpoint, 2018, 289 pages.  
"The roots of modern horror are found in the First World War. It was the most devastating event to occur in the early 1900s, with 38 million dead and 17 million wounded in the most grotesque of ways, owing to the new machines brought to war. If Downton Abbey showed the ripple effect of this catastrophe above stairs, Wasteland reveals how it made its way into the darker corners of our psyche on the bloody battlefield, the screaming asylum, and desolated cities and villages. Historian W. Scott Poole chronicles the era's major figures and their influences--Freud, T.S. Eliot, H.P. Lovecraft, Wilfred Owen and Peter Lorre, David Cronenberg and Freddy Krueger--as well as cult favorites and the collective unconscious.

RANSOM, Amy J. & Dominick GRACE (eds.), **Canadian Science Fiction, Fantasy, and Horror: Bridging the Solitudes**, Cham, Palgrave Macmillan & New York, Springer, 2019, 368 pages.

Introduction: Bridging the Solitudes as a Critical Metaphor

Ransom, Amy J. (et al.)

Colonial Visions: The British Empire in Early Anglophone and Francophone Canadian Science Fiction and Fantasy : Weiss, Allan

Nevermind the Gap: Judith Merrill Challenges the Status Quo : Calvin, Ritch

Two Solitudes, Two Cultures: Building and Burning Bridges in Peter Watts's Novels  
Braun, Michele

The Affinity for Utopia: Erecting Walls and Building Bridges in Robert Charles Wilson's The Affinities : Murphy, Graham J.

The Art of Not Dying: Station Eleven by Emily St. John Mandel and Oscar De Profundis by Catherine Mavrikakis : Bergeron, Patrick  
When Are We Ever at Home? Exile and Nostalgia in the Work of Guy Gavriel Kay  
Johnston, Susan

Reconciliation, Resistance, and Biskaabiiyang: Re-imagining Canadian Residential Schools in Indigenous Speculative Fictions  
Leggatt, Judith

Indigenous Futurist Film: Speculation and Resistance in Jeff Barnaby's Rhymes for Young Ghouls and File Under Miscellaneous

Baudemann, Kristina

Building Hope Through Community in Élisabeth Vonarburg's The Maerlande Chronicles

Mosser, Caroline

Cruising Canadian SF's Queer Futurity: Hiromi Goto's The Kappa Child and Larissa Lai's Salt Fish Girl : Pearson, Wendy Gay

Crossing the (Trans)Gender Bridge: Exploring Intersex and Trans Bodies in Canadian Speculative Fiction : Deshane, Evelyn

A Maelstrom of Replication: Peter Watts's Glitching Textual Source Codes : Eldridge, Ben

The Missing Link: Bridging the Species Divide in Margaret Atwood's MaddAddam Trilogy

Mohr, Dunja M.

"I Can't Believe This Is Happening!": Bear Horror, the Species Divide, and the Canadian Fight for Survival in a Time of Climate Change  
Fuchs, Michael

Interacting with Humans, Aliens, and Others in Science Fiction from Québec : Fournier, Isabelle

Holes Within and Bridges Beyond: The Transfictions of Élisabeth Vonarburg and Michel Tremblay : Bérard, Sylvie

Tropes Crossing: On Some Québec SF Writers from the Mainstream : Beaulé, Sophie

Transculture, Transgenre: Stanley Péan's Fantastic Detective Fiction : Kellett, Kathleen

Excerpts from A Glossary of Non-essential Forms and Genres in English-Canadian Literature : Bolay, Jordan

ROBLES, Lola, **En regiones extrañas: un mapa de la ciencia ficción, lo fantástico y lo maravilloso**, Cadiz, Cazador, 2018, 268 pages.

ROBERTS, Robin, **Subversive Spirits: the Female Ghost in British and American Popular Culture**, Jacskon, University Press of Mississippi, 2018, 186 pages.

One figure has remained in the shadows--the female ghost. Inherently liminal, often literally invisible, the female ghost has nevertheless appeared in all genres. *Subversive Spirits: The Female Ghost in British and American Popular Culture* brings this figure into the light, exploring her cultural significance in a variety of media from 1926 to 2014. Robin Roberts argues that the female ghost is well worth

studying for what she can tell us about feminine subjectivity in cultural contexts.

*Subversive Spirits* examines appearances of the female ghost in heritage sites, theater, Hollywood film, literature, and television in the United States and the United Kingdom. What holds these disparate female ghosts together is their uncanny ability to disrupt, illuminate, and challenge gendered assumptions.

ROTSTEIN, Abraham, **Myth, Mind, and Religion: The Apocalyptic Narrative**, New York, Berlin, et al., Peter Lang, 2018, xv, 182 pages.

SCHWABE, Claudia, **Craving Supernatural Creatures: German Fairy Tale-Figures in American Pop Culture**, Detroit (Mich.), Wayne State University Press, 2019, 346 pages.

The book's four chapters are structured around different supernatural creatures, beginning in chapter 1 with Schwabe's examination of the automaton, the golem, and the doppelganger, which emerged as popular figures in Germany in the early nineteenth century, and how media, such as *Edward Scissorhands* and *Sleepy Hollow*, dramatize, humanize, and infantilize these "uncanny" characters in multifaceted ways. Chapter 2 foregrounds the popular figures of the evil queen and witch in contemporary retellings of the Grimms' fairy tale "Snow White." Chapter 3 deconstructs the concept of the monstrous Other in fairy tales by scrutinizing the figure of the Big Bad Wolf in popular culture, including *Once Upon a Time* and the *Fables* comic book series. In chapter 4, Schwabe explores the fairy-tale dwarf, claiming that adaptations today emphasize the diversity of dwarves' personalities and celebrate the potency of their physicality.

SHARP, Patrick B., **Darwinian Feminism and Early Science Fiction: Angels, Amazons & Women**, Cardiff, University of Wales Press, 2018, xii, 224 pages.

*Darwinian Feminism in Early Science Fiction* provides the first detailed scholarly examination of women's SF in the early magazine period before the Second World War. In the late nineteenth century, Charles Darwin's theory of sexual selection provided an impetus for a number of first-wave feminists to imagine Amazonian worlds where women control their own bodies, relationships and destinies. Patrick B. Sharp traces how these feminist visions of scientific femininity, Amazonian power and evolutionary progress

proved influential on many women publishing in the SF magazines of the late 1920s and early 1930s, and presents a compelling picture of the emergence to prominence of feminist SF in the early twentieth century before vanishing until the 1960s.

SERRUYS, Nicholas, **Progrès, dérives et autres sens du véhicule dans la science-fiction québécoise**, Valenciennes, Presses universitaires de Valenciennes, 2018, 281 pages.

Voyager dans le temps, l'espace ou l'esprit, sinon tous les trois à la fois, constitue une intrigue récurrente dans la science-fiction. Il est alors question de différentes formes de péripéties, réalisées selon des moyens diversifiés : machines à voyager dans le temps, arches spatiales, migrations interdimensionnelles, usurpation parasitique du corps d'autrui... Ces phénomènes variés de transport et de mobilité se manifestent tous grâce à une certaine technologie, ordinaire ou étonnante. Au-delà de l'intrigue, dans le cadre contemporain, le mouvement constitue une métaphore englobante de la modernisation, de ses progrès et de ses dérives, mais aussi de l'isolement, selon l'espace circonscrit du véhicule qui est censé permettre le déplacement. Paradoxalement, le mode de transport représente ainsi simultanément le passage et la contrainte. Nicholas Serruys nous invite ici à explorer la face cachée d'un genre qui s'exprime au futur et qui pourtant rayonne, de manière spéculaire, sur notre conception du présent.

STEPHENS, John Charles, **Journeys to the Underworld and Heavenly Realm in Ancient and Medieval Literature**, Jefferson (NC), McFarland, 2019, vii, 175 pages.

The author analyzes tales of wonder in both ancient and medieval European literature. Other-worldly narratives appeared in literary contexts in the ancient world, including mythology, poetry and philosophical writings. In medieval times, they remained a popular form of literary expression. These stories are primarily religious in nature, describing fantastic worlds filled with miracles and supernatural beings.

STOCK, Adam, **Modern Dystopian Fiction and Political Thought: Narratives of World Politics**, London & New York, Routledge, (Popular culture and world politics), 2019, x, 230 pages.

# SOLARIS

L'anthologie permanente des littératures de l'imaginaire  
no 210, vol. 44, no 4, printemps 2019,  
160 pages.

Des textes de fiction Geneviève Blouin, Vincent E. Crépeault, Claude Lalumière, Andréa Renaud-Simard & Jean-Louis Trudel.

Un article de Mario Tessier: Chiens mutants et cosmochats, ou les animaux de compagnie en science et en fiction + les rubriques habituelles (Littéranauts + Lectures)

Avec des illustrations de Gaétan Borgia (couverture), Sagana Squale et Suzanne Morel

[www.revue-solaris.com](http://www.revue-solaris.com)

TATAR, Maria M., **The Hard Facts of the Grimm's Fairy Tales**, Princeton University Press, 2019, 325 pages.

"Murder, mutilation, cannibalism, infanticide, and incest: the darker side of classic fairy tales is the subject of this groundbreaking and intriguing study of Jacob and Wilhelm Grimm's Nursery and Household Tales. This expanded edition includes a new preface and an appendix featuring translations of six tales with commentary by Maria Tatar.

TORTORETO, Andrea (dir.), **Filosofia della fantascienza**, Milano, Udine, Mimesis, 2018, 273 pages.

TURSI, Antonio, **Immagini del conflitto: corpi e spazi tra fantascienza e politica**, Milano, Melmeti, 2018, 183 pages.

WAGNER, Sandra Aline, **Mönströse Romanzen und romantischer Monster: zum Zeitgeist der Millennial-Generation in deutschsprachigen Mash-Up Romanen**, Würzburg, Königshausen & Neumann, 2019, 303 pages.

WOLF-MEYER, Matthew, **Theory of the World to Come : Speculative Fiction and Apocalyptic Anthropology**, Minneapolis, University of Minnesota Press, 2019, 116 pages.

Matthew J. Wolf-Meyer draws on such authors as Kim Stanley Robinson and Octavia Butler, and engages with afrofuturism, indigenous speculative fiction, and films from the 1970s

and '80s to help think differently about the future and its possibilities.

ZAHLMANN, Stefan, **Menschenbilder in Science Fiction and Fantasy**, Berlin, Panama Verlag, 2019, 400 pages.

ZIGAROVICH, Jolene (ed.), **TransGothic in Literature and Culture**, New York, Routledge, 2018, 272 pages.

## A PROPOS DES AUTEURS

ALAZRAKI, Jaime, **Elemente einer Poetik der Neofantastik: die Erzählungen von Julio Cortazar**, Berlin, Bruxelles, et al., Peter Lang, 2018, 214 pages.

ALTENA, Markus, **Tolkien Spirituality: Constructing Belief and Tradition in Fiction-Based Religion**, Berlin, De Gruyter, 2019, 350 pages.

BORDES, **La Canne à pêche de George Orwell**, Clichy, Revue *Nunc* - Éditions Corlevour, 2018, 109 pages.

Lire un compte rendu ici :

<https://www.profession-spectacle.com/la-canne-a-peche-de-george-orwell-le-totalitarisme-a-lepreuve-de-lenfance/>

BRION, Agnès & Delphine GACHET (textes rassemblés et commentés par), **Brion - Buzzatti : regards croisés sur deux maîtres du fantastique**, Pisa, Fabrizio Serra Editores, 2018, 120 pages.

BURDUCK, Michael L., **Grim Phantasms: Fear in Poe's Short Fiction**, London & New York, Routledge, 2019, 174 pages.

CENTINI, Massimo, **Frankenstein: La scienza e la folia: uomini e mostri tra scienza e mito**, Torino, Yume, 2018, 208 pages.

COLLECTIF, **Encontraria a Cortazar: 18 articles sur Rayuela et Queremos tanto a Glenda**, dans *Crisol*, no 8, 2019.

Analyse et sommaire détaillé ici :

[https://www.fabula.org/actualites/crisol-n-8-2019-encontraria-a-cort-zar-18-articles-sur-rayuela-et-queremos-tanto-a-glenda\\_91328.php](https://www.fabula.org/actualites/crisol-n-8-2019-encontraria-a-cort-zar-18-articles-sur-rayuela-et-queremos-tanto-a-glenda_91328.php)



DERY, Mark, **Born to Be Posthumous: The Eccentric Life and Mysterious Genius of Edward Gorey**, New York & Boston, Little Brown, 2018, 503 pages.

EHRHARDT, Holger, LANGE, Johann Friedrich, LANGE, Marie-Louise & Christopher F. SCHÜTZ (eds.), **Nachtfliegen, Zaunkönigen und Meisterdiebe: neue Beiträge zur Grimm- und Märchenforschung**, Kassel, Kassel University Press, 2019, 396 pages.

ELBERT, Monika M. (ed.), **Nathaniel Hawthorne in Context**, Cambridge, Cambridge University Press, 2018, xx, 449 pages.

FEDER, Rachel, **Harvester of Hearts: Motherhood under the Sign of Frankenstein**, Evanston (Ill.), Northwestern University Press, 2018, xvi, 181 pages.

FRISCHKNECHT, Lorenz, **Jean Potocki, romancier au travail: les variantes dans les trois versions du *Manuscrit trouvé à Saragosse* (1794, 1804, 1810)**, Paris, Honoré Champion, (Tournants des lumières), 2018, 384 pages

GARCIA-OSUNA, Alfonso J. (ed.), **Borges, Language and Reality: The Transcendence of the Word**, Cham, Palgrave Macmillan, 2018, xii, 145 pages.

GOUVARD, Jean-Michel, **Le Nautilus en bouteille. Une lecture de Jules Verne à la lumière de Walter Benjamin**, Rennes, Éditions Pontcerq, 2019, 212 pages.

GRUesser, John Cullen, **Edgar Allan Poe and his Nineteenth-Century American Counterparts**, New York, Bloomsbury Academic, 2019, 173 pages.

HREN, Joshua, **Middle-Earth and the Return of the Common Good: J.R.R. Tolkien and Political Philosophy**, Eugene (OR), Cascade Books, 2018, 212 pages.

JOSHI, S.T., **What is Anything ? Memoirs of a Life in Lovecraft**, New York, Hippocampus Press, 2018, 378 pages.

KENNEDY, Gerald J. & Scott PEEPLES (dir.), **The Oxford Handbook of Edgar Allan Poe**, New York, Oxford University Press, 2019, viii, 819 pages.

LE COZ, Pierre, **Philip K. Dick et la théologie Les Variations ubikiennes**, Paris, Éditions Orizons, (Profils d'un classique), 2019, 324 pages.

LÉVÊQUE, Laure, **Jules Verne: un lanceur d'alerte dans le meilleur des mondes**, Paris, L'Harmattan, 2019, 208 pages.

MACHEREY, Pierre, **En lisant Jules Verne**, Caen, De l'incidence éditeur, 2018, 292 pages.

MARKLEY, Robert, **Kim Stanley Robinson**, Urbana, University of Illinois Press, (Modern Masters of Science Fiction), 2019, 232 pages.

McALEER, Patrick & Philip SIMPSON (eds.), **Modern Stephen King Canon: Beyond Horror**, Lanham (MD), Lexington Books, 2019, 270 pages.

MEADORS, Brian, **Harry Potter and the Cedarville Censors: Inside the Precedent-Setting Defeat of an Arkansas Book Ban**, Jefferson (NC), McFarland, 2019, 207 pages.  
In 2002, the Cedarville School Board in Crawford County, Arkansas, ordered the removal of J.K. Rowling's Harry Potter books from library shelves, holding that "witchcraft or sorcery [should not] be available for study." The Board picked some formidable adversaries. School librarian Estella Roberts, standing on policy, had the books reviewed—and unanimously approved—by a committee of teachers and administrators that included a child and a parent. Not satisfied with the Board's half-measure permitting access to the books with parental approval, 4th-grader Dakota Counts and her father Bill Counts sued the school district in Federal court, drawing on the precedent *Pico v. Island Trees* to reaffirm that Constitutional rights apply to school libraries.

RAUSCH, Andrew J., **Perspectives on Stephen King: Conversations with Authors, Experts and Collaborators**, Jefferson (NC), McFarland, 2019, 210 pages.

REEF, Catherine, **Mary Shelley: The Strange True Tale of *Frankenstein's* Creator**, New York, Houghton Mifflin, Harcourt/Clarion, 2019, 212 pages.

REESE, Kevin, **Celestial Landscapes; Cosmology as the Key to the Strugatskii's Science Fictions**, Boston, Academic Studies Press, 2019, 320 pages.

ROUKEMA, Aren, **Esotericism and Narrative: The Occult Fiction of Charles Williams**, Leiden, Boston, Brill, 2018, 318 pages.

ROBISON-GREENE, Rachel (ed.), **The Handmaid's Tale and Philosophy: A Womb of One's Own**, Chicago, Carus Publishing /Open Court, 2018, 278 pages. [21 essais sur le roman de Margaret Atwood et la série TV]

SAGGINI, Francesca & Anna ENRICHETTA SOCCIO (eds.), **Transmedia Creatures: Frankenstein's Afterlives**, Lewisburg, Bucknell University Press, 2019, ix, 283 pages. On the 200th anniversary of the first edition of Mary Shelley's *Frankenstein*, *Transmedia Creatures* presents studies of Frankenstein by international scholars from converging disciplines such as humanities, musicology, film studies, television studies, English and digital humanities.

Contributions by Lidia De Michelis, Eleanor Beal, Gino Roncaglia, Claire Nally, Claudia Gualtieri, Federico Meschini, Enrico Reggiani, Diego Saglia, Daniele Pio Buena, Ruth Heholt, Andrew McInnes, Janet Larson

SARGOS, Alexandre, **J.R.R. Tolkien à 20 ans: prélude au Seigneur des Anneaux**, Vauvert, Au diable Vauvert, 2019, 160 pages.

SELBY, Gary S., **Pursuing and Earthly Spirituality: C. S. Lewis and Incarnational Faith**, Downers Grove, IVP Academic, 2019, 232 pages.

SCHMID, Hans, **Frankenstein: eine Literatur, Film, und Familiengeschichte (in zwei Bänden)**, Band 1 (1818-1931), München, Belleville verlag, 2019, 560 pages. 120 photos.

TOTINO, Carmen, **Canopus in Argo: la fantascienza di Doris Lessing: une studio sulle traduzioni italiane**, Roman, Stamen, 2018, 267 pages.

WHATES, Ian & Tom HUNTER (eds.), **2001: An Odyssey in Words: Commemorating the Centenary of Sir Arthur C. Clark's Birth**, U.K., NewCon Press, 2018, 220 pages.

VOEGELE, Augustin, **De l'unanimité au fantastique: Jules Romain devant l'extraordinaire**, Oxford, New York, Peter Lang, 2019, 372 pages.

## CINÉMA & TÉLÉVISION

AZZARA, Roberto, **La fantascienza cinematografica : la seconda età dell'oro**, S. L. ESC pubblicazioni, 2018, 362 pages.

BARBER, Stephen, **Film's Ghosts: Tatsumi Hijikata's *Butoh* and the Transmutation of 1960s Japan**, Zürich, Diaphanes Verlag, 2019, 248pages.

BARR, Jason, **Video Gaming in Science Fiction: A Critical Study**, Jefferson (NC), McFarland, 2018, 188 pages.

BEAHM, George, **The Military Science of *Star Wars***, New York, Tor Books, 2019, 368 pages.

BERGSTROM, Signe, **The Archive of Magic: The Film Wizardry of *Fantastic Beasts : The Crimes of Grindelwald***, New York, Harper Collins Design, 2018, 160 pages.

BRAMESCO, Charles, **Vampire Movies**, Glasgow, William Collins, (Close-Ups, Book 2), 2019, 224 pages.

In this illustrated pocket guide, Charles Bramesco goes vampire hunting across a century of cinema, stalking around lonely Transylvanian castles, dusty New York apartments and rain-soaked Washington woods to discover why the vampire has become cinema's most enduring villain.

BROWN, Steven T., **Japanese Horror and the Transnational Cinema of Sensations**, New York, Springer & Palgrave Macmillan, (East Asian Popular Culture), 2018, 330 pages.

CIMENT, Michel dir.), **L'Odysée de 2001: 50 ans d'un mythe**, Arles, Actes Sud & Lyon, Institut Lumière, 2018, 135 pages.

COLLECTIF, **La Carte du maraudeur: le guide de Poudlard, d'après les films de Harry Potter**, Paris, Gallimard Jeunesse, 2018, 63 pages.

COLLINS, Daniel,

COSTEIX, Eric, **Georges Franju: l'image désincarnée**, Paris, L'Harmattan, , 2019, 246 pages.

DASNOY, Romain, **Le Guide des séries de science-fiction**, Paris, Ynnis, 2018, 255 pages. Préface de Robert K. Weiss,

DAVIS, Jason (ed.), **Brain Movies: The Original Teleplays of Harlan Ellison**, Edgeworks Abbey, Brain Movies (Book 8), 2019, 256 pages.

DERRY, Ken, **The Myth Awakens: Canon, Conservatism, and Fan Reception of Star Wars**, Eugene (OR), Cascade Books, 2018, xxi, 173 pages.

DURAFOUR, Jean-Michel, **"Nous resterons, pour vivre et mourir, avec les loups-garou" : confession théorique**, Aix-en-Provence, Rouge profond, (Débords), 2019, 160 pages.

"Les loups-garous m'ont accompagné, sous une forme ou une autre, toute ma vie. J'en propose ici une manière de récit intime, illicite, à travers leurs images dans de nombreux films : de George Waggner à John Landis ou Michael Mann, en passant par Terence Fisher, Eugène Green, Jacques Tourneur, Alain Resnais, Philippe Grandrieux, Apichatpong Weerasethakul, Éric Rohmer, Cecil B. DeMille, Wes Craven et bien d'autres."

ESTAIS, Jérôme, **Possession d'Andrzej Zulawski : tentatives d'exorcisme**, Aix-en-Provence, 2018, 107 pages.

FRASCH, Peter, **Fantasie als Weg zur Wirklichkeit ? : kulturhermenutische Analyse christlicher Traditionsbestände im Moderne Fantasy-Film vor dem Hintergrund religiöser Bildungsprozesse**, Berlin LIT Verlag, 2018, 400 pages.

FREEMAN, Matthew, **The World of The Walking Dead**, New York & London, Routledge, (Imaginary Worlds), 2019, 130 pages.

GAMBIN, Lee, **Joe Dante's The Howling: Studies in the Horror Film**, Lakewood (CO), Centipede Press, 2018, 351 pages.

GILBERT, Matthew J. (ed.), **How to Survive in a Stranger Things World**, New York, Random House, 2018, 96 pages.

GOODRUN, Michael, Tara PRESCOTT & Philip SMITH (eds.), **Gender and The Superhero Narrative**, Jackson, University Press of Mississippi, 2018, 320 pages.

"Yeah, I Think There Is Still Hope" : Youth, Ethnicity, Faith, Feminism, and Fandom in Ms. Marvel / Mel Gibson -- Intersectional Feminism in Bitch Planet : Moving Comics, Fandom, and Activism beyond the Page / Maite Urcaregui-- "I Was Never the Hero That You Wanted Me to Be" : Feminism and Resistance to Militarism in Marvel's Jessica Jones / Samira Nadkarni -- The Queen of Burlesque : The Subtle (as a Hammer) Satire of Bomb Queen / Christina Knopf -- "Curiouser and Curiouser" : Revisiting "The Woman Question" in Batwoman: Elegy / Lisa Perdigao -- Rule 63: Genderswapping in Female Superhero Cosplay / Christopher McGunnigle -- Faces of Abjectivity : The Uncanny Mystique and Transsexuality / Dorian L. Alexander -- From Princess to Protagonist: Redesigning the Video Game Superhero / Vanessa Hemovich -- The Evolution of Female Readership : Letter Columns in Superhero Comics / Tim Hanley -- The Gwenaissance : Gwen Stacy and the Progression of Women in Comics / Gabriel Gianola and Janine Coleman.

GRAFIUS, Brandon R., **Reading Phineas, Watching Slashers: Horror Theory and Numbers 25**, Lanham (MD), Lexington Books - Fortress Academic, 2018, 228 pages

GRAHAM-SMITH, Seth, **How to Survive a Horror Movie: All the Skills to Dodge the Kills**, Philadelphia, Quirk Books, 2019, 176 pages.

GREENE, Richard & Rachel ROBINSON-GREEN (eds.), **American Horror Story and Philosophy: Life is but a Nightmare**, Chicago, Open Court, 2018, 238 pages.

GREENE, Richard & Joshua HETER (eds.), **Westworld and Philosophy: Mind Equals Blown**, Chicago, Open Court, 2019, xii, 298 pages.

GRODZ, Iwona, **Between Dream and Reality: The Saragossa Manuscript: An Analysis of Wojciech Jerzy Has's Movie**, Berlin, et al., Peter Lang, 2018, 138 pages.

HALLAM, Lindsay, **Twin Peaks: Fire Walk with Me**, Leighton Buzzard, Auteur Publishing, 2018, 120 pages.

HUBNER, Laura, **Fairytales and Gothic Horror: Uncanny Transformations in Film**, New York, Springer & Palgrave Macmillan, 2018, 206 pages.

HUTCHINGS, Peter, **Historical Dictionary of Horror Cinema**, Lanham (MD), Rowman & Littlefield, 2018, 432 pages. [2e édition]

*The Historical Dictionary of Horror Cinema* traces the development of the genre from its beginnings to the present. This is done through a chronology, an introductory essay, a bibliography, and hundreds of cross-referenced dictionary entries. The entries cover all major movie villains, including Frankenstein and his monsters, the vampire, the werewolf, the mummy, the zombie, the ghost and the serial killer; film directors, producers, writers, actors, cinematographers, make-up artists, special-effects technicians, and composers who have helped shape horror history; significant production companies; major films that are milestones in the development of the horror genre; and different national traditions in horror cinema – as well as popular themes, formats, conventions, and cycles.

JONES, David Annwn, **Re-Envisaging the First Age of Cinematic Horror: 1896-1934**, Cardiff, University of Wales Press, 2018, xii, 231 pages.

It is a study that reveals and emphasises the formative and innovative power of film, from Georges Méliès's *Le Manoir du Diable* (1896) to Edgar G. Ulmer's superbly reflexive *The Black Cat* (1934). With its focus on twenty-one key films, and referencing other relevant productions, the present study involves an inclusive and sensitive approach.

Stepping beyond the bounds of Anglo-American studios, in its seven chapters the book involves the work of directors from France, Spain, England, Moravia, Germany, Italy, Denmark, Mexico and the USA, to consider and compare films that have not previously received serious attention.

KOBAYASHI, Kagami Jigoku, **Carnal Curses, Disfigured Dreams: Japanese Horror and Bizarre Cinema, 1898-1949**, Shinbaku Books, 2019, 144 pages.

In the 1930s, low-budget exploitation companies such as Kyokuto and Zensho produced dozens of pulp horror movies, including a startling hybrid genre from Kyokuto which mixed samurai and robots. Zombies, vampires, mechanical men, mad scientists, monsters, killer apes, living statues, ghosts, demons – all the iconic figures of bizarre cinema can be found in Japan's early film output, filtered through that country's unique lens of culture and myth. *Carnal Curses, Disfigured Dreams* lists over 500 films in a detailed, chronological

filmography, includes over 30 woodblock print illustrations, reproduces 65 extremely rare film production photographs and posters – most of which have never been published before, even in Japan – and concludes with an index of all films referenced in the text.

LAMBIE, Ryan, **The Geek's Guide to SF Cinema**, Robinson Publishing, 2019, 272 pages.

LANZA, Joseph, **The Texas Chain Saw Massacre: The Film that Terrified a Rattled Nation**, New York, Skyhorse, 2019, 304 pages.

LAVIGNE, Carlen, **Post-Apocalyptic Patriarchy: American Television and Gendered Visions of Survival**, Jefferson (NC), McFarland, 2018, 194 pages.

Twenty-first century American television series such as *Revolution*, *Falling Skies*, *The Last Ship* and *The Walking Dead* have depicted a variety of doomsday scenarios—nuclear cataclysm, rogue artificial intelligence, pandemic, alien invasion or zombie uprising. These scenarios speak to longstanding societal anxieties and contemporary calamities like 9/11 or the avian flu epidemic.

LAZARO-REBOLL, Antonio & Ian OLNEY (eds.), **The Films of Jess Franco**, Detroit, Wayne State University Press, 2018, 372 pages.

*The Films of Jess Franco* looks at the work of Jesús "Jess" Franco (1930-2013), one of the most prolific and madly inventive filmmakers in the history of cinema. He is best known as the director of jazzy, erotically charged horror movies featuring mad scientists, lesbian vampires, and women in prison, but he also dabbled in a multitude of genres from comedy to science fiction to pornography.

LEEUEWEN, Evert Jan van, **House of Usher**, Leighton Buzzard, Auteur Publishing, (Devil's Advocates), 2019, 94 pages.

McCABE, Bob, **Harry Potter: Page to Screen. The Complete Filmmaking Journey**, New York, Harper Design, 2018, 538 pages. [Updated edition, 2011].

McDONALD, Tamar Jeffers & Frances A. KAMM (eds.), **Gothic Heroines on Screen: Representation, Interpretation and Feminism Enquiry**, New York & London, Routledge, 2019, 224 pages.

McFADEN, Angus, **Suburban Fantastic Cinema: Growing Up in the Late Twentieth Century**, London & New York, Wallflower, 2019, vii, 140 pages.

*Suburban Fantastic Cinema* is a study of American movies in which preteen and teenage boys living in the suburbs are called upon to combat a disruptive force that takes the form of popular cultural figures of the fantastic—aliens, ghosts, vampires, demons, and more. Beginning in the 1980s with *Poltergeist* and *E.T.* (both 1982) and a cycle of films made by Amblin Entertainment, the suburban fantastic established itself as a popular commercial model combining coming-of-age melodramas with elements drawn from science fiction, fantasy, and horror. This study discusses some of the key instances of this subgenre, such as *Gremlins* (1984), *Back to the Future* (1985), *Jumanji* (1995), and *Small Soldiers* (1998), as well as its more recent resurgence in *Stranger Things* (2016–) and *IT* (2017). Exploring the importance of suburbia as a setting and the questionable ideological blindness of its heroes, this book reveals these underappreciated Hollywood films as the primary cinematic representation of late-twentieth-century American childhood.

McIntyre, Gina, **Stranger Things: Worlds Turned Upside Down: The Official Behind-the-Scene Companion**, New York, Penguin Random House, 2018, 223 pages.

McINTYRE, Gina, **La Forme de l'eau: Guillermo del Toro: créer un conte de fées pour une époque troublée**, Talence, Akiléos, 2018, 156 pages. Avant-propos de Guillermo del Toro.

MONGINI, Giovanni & Mario Luca MORETTI, **Dietro le quinte del cinema di fantascienza**, Arese, Della Vigna, 2018 [trois volumes: 1902-1982 - 1983 - 1996 - 1997 - 2017]. [dans les coulisses du film de science-fiction]

NATHAN, Ian, **Les Animaux fantastiques: les crimes de Grindelwald: lumières, caméras, magie: le making-of**, Paris, HarperCollins, 2018 157 pages.

NATHAN, Ian, **Stephen King at the Movies: A Complete History of the Film and Television Adaptations from the Master of Horror**, London (UK), Palazzo Editions, 2019, 224 pages.

## MINI-DOSSIER GAME OF THRONES



ALLARD, Nicolas, **L'Univers impitoyable de Game of Thrones : des livres à la série, enquête et décryptage**, Paris, Albin Michel, 2018, 196 pages.

Se référant tout autant aux romans qu'à leur adaptation télévisée, ce livre décrypte et analyse les éléments sur lesquels repose la saga. Il aborde tour à tour son univers spatio-temporel à la dimension symbolique si forte, la complexité de son intrigue, les thèmes aussi bien universels qu'intemporels qui l'animent, et bien entendu ses personnages foisonnants et évolutifs. Réflexions philosophiques, politiques et littéraires alimentent le propos de ce livre passionnant.

BROOKS, Max, John AMBLE, et al., (eds.), **Winning Westeros: How Game of Thrones Explains Modern Military Conflict**, Lincoln, Potomac Books, 2019, 304 pages.

Set in the fictitious world of Westeros, the hit television series *Game of Thrones* chronicles the bitter and violent struggle between the realm's noble dynasties for control of the Seven Kingdoms. But this beloved fantasy drama has just as much to say about the successful strategies and real-life warfare waged in our own time and place. *Winning Westeros* brings together more than thirty of today's top military and strategic experts, including generals and admirals, policy advisors, counterinsurgency tacticians, science fiction and fantasy writers, and ground-level military

officers, to explain the strategy and art of war by way of the *Game of Thrones* saga.

CARROLL, Shiloh, **Medievalism in *A Song of Ice and Fire* and *Game of Thrones***, Cambridge, Rochester (NY), D. S. Brewster, 2018, 192 pages.

One of the biggest attractions of George R.R. Martin's high fantasy series *A Song of Ice and Fire*, and by extension its HBO television adaptation, *Game of Thrones*, is its claim to historical realism.

This book explores Martin's and HBO's approaches to and beliefs about the Middle Ages and how those beliefs fall into traditional medievalist and fantastic literary patterns.

COLLECTIF, ***Game of thrones***, dans la revue ***Philosophie Magazine***, hors-série, no 41, mars 2019.

COLLECTIF, ***Game of thrones. Mythes et origines*** dans ***Le Point Pop***, 2019, 100 pages [l'histoire secrète des plus grandes séries TV].

FOSSOIS, Gwendal, **La Mythologie selon "*Game of thrones*"**, Paris, Éditions L'Opportun, (Hors Collection), 2019, 320 pages.

Dans *Game of Thrones*, les références aux mythologies grecque et romaine (mais aussi nordiques, anglo-saxonnes et arthuriennes) sont légion. Tout autant que les clin d'œil aux religions et croyances païennes qui donnent cette dimension unique à cette saga que nous adorons tous !

LARRINGTON, Carolyne, **"Winter is Coming" : les racines médiévales de *Game of Thrones***, Paris, Passés composés, 2019, 288 pages.

La saga *Game of Thrones*, qu'il s'agisse des romans de fantasy de George R. R. Martin ou de la série qui en a été tirée, fait l'objet de vives discussions à propos des surprenantes représentations du pouvoir, des structures sociales ou du rôle des femmes qu'elle met en scène. Pourtant, aucun auteur n'avait encore révélé aussi finement en quoi l'univers de Martin s'est construit sur les réalités d'un Moyen Âge aussi bien anglais (citons la guerre des Deux-Roses) et français (le poids de la chevalerie) que chinois (la pression des Mongols) ou scandinave (les raids vikings). Pour en rendre compte, Carolyne Larrington va à la rencontre des géants, dragons et loups-garous dans les textes médiévaux ; elle cherche corbeaux, anciens dieux et autres

sauvageons dans les mythes nordiques, avant de retrouver les sources de l'Orient gothique et exotique imaginé par Martin. Des marcheurs blancs aux Fer-nés, de Castrai Roc aux cavaliers Dothrakis, l'auteur offre un guide indispensable pour comprendre le fond et le souffle historique de la plus importante création fantastique du XXI<sup>e</sup> siècle.

TURRION, Pablo Iglesias & Podemos, **Les Leçons politiques de *Game of thrones***, Paris, Post-Éditions, 2019, 356 pages.

Un passionnant ouvrage de politologie collective appliquée, où les situations et personnages de la série et les grandes théories de Nicolas Machiavel, Thomas Hobbes, Antonio Gramsci, Lénine, Carl Schmitt et Ernesto Laclau s'éclairent réciproquement.

WEBER, Michel, **Pouvoir, sexe & climat: biopolitique et création littéraire chez G. R. R. Martin: philosophie du *Trône de fer***, Avion, Éditions du Cénacle de France, 2017, 190 pages.



NAVARRO, Antonio José, **L'Impero del terror. Il cinema horror statunitense post 11 settembre**, Milano, Bietti, (Heterotopia), 2019, 336 pages.

NETTE, Andrew, ***Rollerball***, Leighton Buzzard, Auteur Publishing, 2018, 120 pages.

PARISI, Nicholas, **Rod Serling: His Life, Work, and Imagination**, Jackson, University Press of Mississippi, 2018, 541 pages.

PELOSATO, Alain, **Bestiaire du cinéma fantastique**, Givros, SFM éditions, 2019, (Taxinomie du cinéma fantastique, 10), 259 p.

PERRON, Bernard, **The World of Scary Video Games: A Study in Videoludic Horror**, New York, Bloomsbury Academic, 2018, 489 pages.

PITTS, Michael, **Thrills Untapped: Neglected Horror, Science Fiction and Fantasy Films, 1828-1936**, Jefferson (NC), McFarland, 2019, 348 pages.

Giving deserved attention to nearly 150 neglected films, this book covers early sound era features, serials and documentaries with genre elements of horror, science fiction and fantasy, from major and minor studios and independents.

Full credits, synopses, critical analyses and contemporary reviews are provided for *The Blue Light*, *The Cat Creeps*, *College Scandal*, *Cosmic Voyage*, *The Dragon Murder Case*, *The Haunted Barn*, *Lost Gods*, *Murder in the Red Barn*, *The New Gulliver*, *Return of the Terror*, *Seven Footprints to Satan*, *S.O.S. Iceberg*, *While the Patient Slept*, *The White Hell of Pitz Palu* and many others.

PODREZ, Peter, **Urbane Visionen: Filmische Entwürfen der Zukunftstadt**, Würzburg Königshausen & Neumann, 2019, 750 pages.

POWER, Dermot, **Les Animaux fantastiques: les crimes de Grindewald: Art Book**, Londres, Paris, Harper Collins, 2018, 261 pages.

PRIVE, Victoria, **Vincent Price: A Daughter's Biography**, Mineola & New York, Dover Publications, 2018, . Foreword by Roger Corman. 416 pages.

PROCTOR, William & Richard McCULLOCH (eds.), **Disney's Star Wars: Forces of Production, Promotion, and Reception**, Iowa City, University of Iowa Press, 2019, 416 pages.

REVENSON, Jody, **Les Animaux fantastiques, les crimes de Grindewald**, Paris, Gallimard Jeunesse, (La magie du cinéma), 2018, 95 pages.

REVENSON, Jody, **Fantastic Beasts and Where to Find Them: Movie Making News: The Stories Behind the Magic**, New York, Harper Design, 2018, 80 pages.

RHOADS, Sean & Brooke McCORDLE, **Japan's Green Monsters: Environmental Commentary in Kaiju Cinema**, Jefferson (NC), McFarland, 2018, 226 pages.

In 1954, a massive irradiated dinosaur emerged from Tokyo Bay and rained death and destruction on the Japanese capital. Since then Godzilla and other monsters, such as Mothra and Gamera, have gained cult status around the world. This book provides a new interpretation of these monsters, or kaiju-u , and their respective movies. Analyzing Japanese history, society and film, the authors show the ways in which this monster cinema take on environmental and ecological issues-- from nuclear power and industrial pollution to biodiversity and climate change.

RICHARD-THOMSON, Julien, **Jurassic Trash: vingt ans après**, Asnières-sur-Seine, Jaguarundi éditions, 2018, 148 pages.

RICHARD-THOMSON, Julien, **Time Demon**, Asnières-sur-Seine, Jaguarundi éditions, 2018, 140 pages.

Il y a vingt ans sortaient en cassettes VHS deux longs-métrages "de genre" tournés pour quelques milliers de francs, Time Demon et Jurassic Trash. Sponsorisés par la revue Mad Movies, les deux films étaient tournés par un jeune réalisateur prometteur, Richard J.Thomson, entouré par une bande d'amis et de passionnés de cinéma fantastique et d'action.

RISNER, Jonathan, **Blood Circuits: Contemporary Argentine Horror Cinema**, Albany, State University of New York Press, 2018, 276 pages.

Jonathan Risner begins with an overview of horror film culture in Argentina and beyond. He then examines select films grouped according to various criteria: neoliberalism and urban, rural, and suburban spaces; English-language horror films; gore and affect in punk/horror films; and the legacies of the last dictatorship (1976–1983).

SCHLEGEL, Hans-Joachim & Lothar SCHIRMER (eds), **Andrej Tarkovsky: Leben und Werk**, Munich, Schirmer/Mosel Verlag, 2018, 288 pages.

SCHUBART, Rikke, **Mastering Fear: Women, Emotions, and Contemporary Horror**, New York, Bloomsbury Academic, 2018, 384 pages. Since the turn of the millennium, we have seen a new generation of female protagonists in horror. There are feisty teens in *The Vampire Diaries* (2009–2017), troubled mothers in *The Babadook* (2014), and struggling women in the New French extremity with *Martyrs* (2008) and *Inside* (2007). At the fuzzy edges of the

genre are dramas like *Pan's Labyrinth* (2006) and *Black Swan* (2010), and middle-age women are now protagonists with Carol in *The Walking Dead* (2010–) and Jessica Lange's characters in *American Horror Story* (2011–). Horror is not just for men, but also for women, and not just for the young, but for audiences of all ages.

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

SCHWEITZER, Dahlia, **Going Viral: Zombies, Viruses, and the End of the World**, New Brunswick, Rutgers University Press, 2018, 256 pages.

Outbreak narratives have proliferated for the past quarter century, and now they have reached epidemic proportions. From *28 Days Later* to *24* to *The Walking Dead*, movies, TV shows, and books are filled with zombie viruses, bioengineered plagues, and disease-ravaged bands of survivors. Even news reports indulge in thrilling scenarios about potential global pandemics like SARS and Ebola. Why have outbreak narratives infected our public discourse, and how have they affected the way Americans view the world?

Looking at everything from *I Am Legend* to *The X Files* to *World War Z*, this book examines how outbreak narratives both excite and horrify us, conjuring our nightmares while letting us indulge in fantasies about fighting infected Others. *Going Viral* thus raises provocative questions about the cost of public paranoia and the power brokers who profit from it.

SORENSEN, Jim, **Transformers : a Visual History**, San Francisco (CA), VIZ Media, 2019, 408 pages.

SUTHERLAND, Doris, **The Mummy**, Leighton Buzzard, Auteur publishing, (Devil's Advocates), 2019, 120 pages.

STEPHANOU, Aspasia, **Inhuman Materiality in Gothic Media**, London & New York, Routledge, 2019, 224 pages.

This book examines the manifestations of materiality across different gothic media to show the inhuman at the heart of literature, film and contemporary media, outlining a philosophy of horror that deals with the horror of the nonhuman, the machine and the nonorganic.

ST-GEORGES, Charles, **Haunted Families and Temporal Normativity in Hispanic Horror Films: Troubling Timelines**, Lanham (MD), Lexington Books, 2018, 216 pages.

SVEHLA, Susan (ed.), **1930s Horror Movies Movie Scrapbook, vol. 2**, Baltimore (MD), Midnight Marquee Press, 2018, 300 pages. (le volume 1 est paru en 2017)

TABET, Frédéric, **Le Cinématographe des magiciens, 1896-1906, un cycle magique**, Rennes, Presses universitaires de Rennes 2, 2018, 376 pages.

TRIMBLE, S., **Undead Ends: Stories of Apocalypse**, New Brunswick, Rutgers University Press, 2019, 224 pages.

Trimble argues that contemporary apocalypse films aren't so much envisioning The End of the world as the end of a particular world; not The End of humanness but, rather, the end of Man. Through readings of *The Road*, *I Am Legend*, *28 Days Later*, *28 Weeks Later*, *Children of Men*, and *Beasts of the Southern Wild*, this book demonstrates that popular stories of apocalypse can trouble, rather than reproduce, Man's story of humanness. With some creative re-reading, they can even unfold towards unexpected futures. Mainstream apocalypse films are, in short, an occasion to imagine a world After Man.

UPTON, Kristofer Todd, **Jess Franco: The World's Most Dangerous Filmmaker**, Eureka (CA), Starkhouse Press, 2018, 192 pages.

WALCH, Thorsten, **Es lebe Star Wars: die Erfolgsgeschichte aus einer weit, weit entfernten Galaxis**, Mülheim, In Farbe und Bunt Verlags-UG, 2019, 500 pages.

WALSH, John, **Harryhausen: The Lost Movies**, London, Titan Books, 2019, 179 pages.

WIGGINS, Steve A., **Holy Horror: The Bible and Fear in Movies**, Jefferson (NC), McFarland & Company, 2019, 215 pages.

Looking first at *Psycho* (1960) and continuing through 2010, this book analyzes the starring and supporting roles of the Good Book in horror films, monster movies and thrillers to discover why it incites such fear. In a culture with high biblical awareness and low biblical ,



literacy, horrific portrayals can greatly influence an audience's canonical beliefs.

WILSON, Amy Williams, **The Bite, The Breast and the Blood : Why Vampire Stories Suck us In** , Jefferson (NC), McFarland, 2018, 255 pages.

This analysis of vampire stories explores the benefits of the bonding experiences of breastfeeding and Christian and vampire narratives, arguing that modern readers and viewers are drawn to this genre because of our innate fascination with the relationship between human and maker.

WOOD, Tat, **About Time 9: The Unauthorized Guide to Doctor Who (Series 4, the 2009 Specials)**, Des Moines (Iowa), The Mad Norwegian Press, 2019, 384 pages.



ABATE, Michelle Ann & Gwen Athen TARBOX (eds.), **Graphic Novels for Children and Young Adults: A Collection of Critical Essays**, Jackson, University Press of Mississippi, 2018, 372 pages.

What Abate and Tarbox present in this collection is a fully theorized analysis of the accomplishments of this body of literature, offering a range of essays on landmark texts like Jeff Smith's *Bone* and Shaun Tan's *The Arrival*, to bestsellers like Raina Telgemeier's *Drama* and John Lewis's *March*, to books by innovative writers like Sarah Oleksyk's *Ivy* and Mariko and Jillian Tamaki's *This One Summer*. Particularly exciting is all of the great work here on girls and comics.

ABATE, Michelle Anne, **Funny Girls: Guffaws, Guts, and Gender in Classic American Comics**, Jackson, University Press of Mississippi, 2019, 286 pages.

Throughout the first half of the twentieth century, the medium was enjoyed equally by

both sexes, and girls were the protagonists of some of the earliest, most successful, and most influential comics. In *Funny Girls: Guffaws, Guts, and Gender in Classic American Comics*, Michelle Ann Abate examines the important but long-overlooked cadre of young female protagonists in US comics during the first half of the twentieth century. She treats characters ranging from Little Orphan Annie and Nancy to Little Lulu, Little Audrey of the Harvey Girls, and Li'l Tomboy--a group that collectively forms a tradition of funny girls in American comics.

AHMED, Maaheen & Benoit CRUCIFIX (eds.), **Comics Memory: Archives and Styles**, Cham, Palgrave Macmillan, (Palgrave Studies in Comics and Graphic Novels), 2018, 290 pages.

Bringing together scholars as well as cultural actors, the contributions combine studies on European and North American comics and offer a representative overview of the main comics genres and forms, including superheroes, Westerns, newspaper comics, diary comics, comics reportage and alternative comics.

ALVARADO, Sebastian, **Science of Marvel: from Infinity Stone to Iron Man's Armor, the Real Science Behind the MCU Revealed**, New York, Adams Media, 2019, 240 pages.

BERGSTOM, Signe, **Wisdom of Wonder Woman**, San Francisco, Chronicle Books, 2019, 112 pages.

For more than 75 years, Wonder Woman has inspired and empowered generations of fans with her strength and guidance. This gorgeous collection of quotes from throughout Wonder Woman's iconic history in comics, film, and TV, fully illustrated by a wide range of classic and modern visuals, showcases her wisdom on fighting systems of evil, defying expectations in Man's World, standing up for peace and love, and embodying the true meaning of strength.

BEVIN, Philip, **Superman and Comic Book Brand Continuity**, New York & London, Routledge, (Routledge Advances in Comics Studies), 2018, 174 pages.

Superman and Comic Book Brand Continuity traces the development of comic book continuity through the case study of Superman, examining the character's own evolution across several media, including comics, radio, television, and film. The scope of the analysis extends from Superman's creation in the late 1930s to the recent films *Man of Steel* (2013) and *Batman v. Superman: Dawn of*

*Justice* (2016), as well as the current comic book reboot *Rebirth* (2016).

CREMONESI, Luca & E. S. CALDORA (dir.), **Imagine-Parola. Pensaro con i fumetti**, PresentARTsi, 2018, 120 pages.

FINK, Moritz, **The Simpsons: A Cultural History**, Lanham (MD), Rowman & Littlefield, (The Cultural History of Television), 2019, 264 pages.

From its crudely drawn vignettes on *The Tracey Ullman Show* to its nearly 700 episodes, *The Simpsons* has evolved from an alternative programming experiment to a worldwide cultural phenomenon. At 30 seasons and counting, *The Simpsons* boasts the distinction as the longest-running fictional primetime series in the history of American television.

FRIEDENTHAL, Andrew J., **World of DC Comics**, New York & London, Routledge, (Imaginary Worlds), 2019, 118 pages

In examining DC's unique worlds and characters, the book illustrates the expansive potential of a multiverse, full of characters, histories, geographies, religions, ethnographies, and more, and allowing for expressions of legacy, multiplicity, and play that have defined much of DC Comics' output. It shows how a multiverse can be a vital, energizing part of any imaginary world, and argues that students and creators of such worlds would do well to explore the implications and complexities of this world-building technique.

GOODRUN, Michael D., Tara PRESCOTT & Philip SMITH (eds.), **Gender and the Superhero Narrative**, Jackson, University of Mississippi Press, 2018, xii, 292 pages.

*Gender and the Superhero Narrative* launches ten essays that explore the point where social justice meets the Justice League. Ranging from comics such as *Ms. Marvel*, *Batwoman: Elegy*, and *Bitch Planet* to video games, Netflix, and cosplay, this volume builds a platform for important voices in comics research, engaging with controversy and community to provide deeper insight and thus inspire change.

Contributions by Dorian L. Alexander, Janine Coleman, Gabriel Gianola, Mel Gibson, Michael Goodrum, Tim Hanley, Vanessa Hemovich, Christina Knopf, Christopher McGunnigle, Samira Nadkarni, Ryan North, Lisa Perdigo, Tara Prescott, Philip Smith, and Maite Ucaregui.

GRACIA LANA, Julio A. & Ana Asion SUÑER (dir.), **Nuevas visiones sobre el cómic: un**

**enfoque interdisciplinar**, Zaragoza, Prensas de la Universidad de Zaragoza, 2018, 501 pages.

HAGUE, Ian, Ian HORTON & Nina MICKWITZ (eds.), **Contexts of Violence in Comics**, London & New York, Routledge, (Routledge Advances in Comics Studies), 2019, 216 pages.

This book provides insights into violence in comics in the context of war and peace; ethnic, religious and identity-based violence; as well as the legal and historical contexts of violence. Together with *Representing Acts of Violence in Comics*, it offers a nuanced examination of the ways in which violence in comics is presented in different texts, genres, cultures and contexts.

HANLEY, Tim, **The Many Lives of Catwoman: The Felonious History of a Feline Fatale**, Chicago, Chicago Review Press, 2017, viii, 293 pages.

HAWORTH, Kevin, **Comics of Rutu Modan: Wa, Love, and Secrets**, Jackson, University Press of Mississippi, 2019, 192 pages

IRVING, Christopher (ed.), **Larry Hama: Conversations**, Jackson, University Press of Mississippi, (Conversations with Comics Artists Series), 2019, 208 pages.

Collected interviews with the Asian American writer and cartoonist who helped develop *G.I. Joe*

JANICOT, Eric, **Le Chat noir & la bande dessinée**, Paris, Éditions You Feng, 2018, 466 pages.

Ce précieux recueil des dessins du CHAT NOIR, hebdomadaire du cabaret éponyme, constitue un témoignage clef de l'esprit Montmartrais et de sa créativité tous azimuts. Entre critique sociale et auto-dérision, les dessins du CHAT NOIR permettent de saisir la modernité d'une production graphique originale fondée sur les hybridations techniques et artistiques. Placé en belle page, le "dessin" du CHAT NOIR est une source majeure de la bande dessinée française et, par là même, mondiale. Avec la complicité des rédacteurs en chef Emile Goudeau et Alphonse Allais, de jeunes dessinateurs y font leurs premières armes —entre 1882 et 1888—et contribuent à l'invention du graphisme moderne : Caran d'Ache, George Auriol, Doës, Godefroy, Fernand Fau, Henry Somm, Théophile Steinlen, Henri Rivière, Robida, Uzès, Adolphe Willette, etc.

KIDMAN, Shawna, **Comic Book Incorporated: How the Business of Comics Became the Business of Hollywood**, Oakland (CA), University of California Press, 2019, 328 pages.

KATZMARZIK, Joy, **Comic Art & Avant-Garde : Bill Watterson's Calvin and Hobbes and the Art of American Newspaper Comic Strips**, Heidelberg, Universitätslager Winter, 2019, 298 pages.

KØHLERT, Frederik Byrn, **Serials Selves: Identity and Representation in Autobiographical Comics**, New Brunswick, Rutgers University Press, 2019, 242 pages.

Autobiography is one of the most dynamic and quickly-growing genres in contemporary comics and graphic narratives. In *Serial Selves*, Frederik Byrn Køhlert examines the genre's potential for representing lives and perspectives that have been socially marginalized or excluded.

MEESTERS, Gert, PAQUES, Frédéric & David VRYDAGHS (dir.), **Les Métamorphoses de Spirou: le dynamisme d'une série de bande dessinée**, Liège, Presses de l'Université de Liège, 2019, 262 pages.

Né en 1938 sous le crayon de Rob-Vel, le personnage de Spirou, créé pour être l'emblème du journal éponyme, a marqué des générations de lecteurs et vécu quantité d'aventures grâce au concours de nombreux auteurs de bandes dessinées (Jijé, Franquin, Fournier, Tome & Janry, Yoann & Vehlmann et d'autres encore).

Dick Tomasovic, Spirou, une aventure du mouvement

David Turgeon, Spirou et ses lecteurs

David Vrydaghs, L'aventure en héritage

Gert Meesters, L'auteur ou le temps : les évolutions stylistiques dans la série Spirou depuis sa création

Olivier Odaert, La préhistoire de Spirou

Frédéric Paques, Quand Jijé dessinait Spirou

Benoît Glaude, Franquin dialoguiste de Spirou et Fantasio : entre la tradition de Jijé et l'innovation avec Greg

Erwin Dejasse, Ce Spirou qui m'emmerde

Mélanie Tasset, Entre Spirou et Lagaffe, à la croisée des chemins

Clément Lemoine, D'un Z à l'autre

Maud Hagelstein, Yves Chaland nous tend un piège. Tentatives Spirou

Benoît Crucifix et Pedro Moura, L'Archive Spirou revisitée par Émile Bravo, Yann et Olivier Schwartz

Laurent Demoulin, N comme cornichon : pas même un pastiche

NABIDAZEH, Golnar, **Representation and Memory in Graphic Novels**, New York, (NY), Routledge, 2019, 208 pages.

OGI, Fusami, SUTER, Rebecca & Kazumi NAGAIKE (eds.), **Women's Manga in Asia and Beyond: Uniting Different Cultures and Identities**, New York, Springer & Palgrave Macmillan, 2019, 366 pages.

*Women's Manga in Asia and Beyond* offers a variety of perspectives on women's manga and the nature, scope, and significance of the relationship between women and comics/manga, both globally as well as locally. Based on the activities since 2009 of the Women's MANGA Research Project in Asia (WMRPA), the edited volume elucidates social and historical aspects of the Asian wave of manga from ever-broader perspectives of transnationalization and glocalization.

OKSMAN, Tahneer & Seamus O'MALLEY (eds.), **Comics of Julie Doucet and Gabrielle Bell: A Place Inside Yourself**, Jackson, University Press of Mississippi, 2019, 298 pages.

Contributions by Kylie Cardell, Aaron Cometbus, Margaret Galvan, Sarah Hildebrand, Frederik Byrn Køhlert, Tahneer Oksman, Seamus O'Malley, Annie Mok, Dan Nadel, Natalie Pendergast, Sarah Richardson, Jessica Stark, and James Yeh

O'ROARK, Brian J., **Why Superman Doesn't Take Over The World: What Superheroes Can Tell Us About Economics**, New York, Oxford University Press, 2019, 224 pages.

PETERSEN, Martin, **North Korean Graphic Novels: Seduction of the Innocents ?**, Abingdon & New York, Routledge, 2019, xv, 306 pages.

Graphic novels (kurimchaek) are a major art form in North Korea, produced by agents of the regime to set out its vision in a range of important areas. This book provides an analysis of North Korean graphic novels, discussing the ideals they promote and the tensions within those ideals, and examining the reception of graphic novels in North Korea and by North Korean refugees in South Korea.

PIEPMEIER Olivia & Stephanie GRIMM (eds.), **Comics and Critical Librarianship, Reframing the Narrative in Academic Libraries**, Sacramento (CA), Library Juice Press, 2019, 388 pages.

SAFFI, Sophie & Catherine TEISSLER (dir.), **Le Romans graphique en langues romanes: linguistique, traduction, réécriture et didactique**, Aix-en-Provence, Presses universitaires de Provence, (Cahiers d'études romaines), 2018, 249 pages.

SAGUISAG, Lara, **Incorrigibles and Innocents: Constructing Childhood and Citizenship in Progressive Era Comics**, New Brunswick, Rutgers University Press, 2019, 248 pages.

Histories and criticism of comics note that comic strips published in the Progressive Era were dynamic spaces in which anxieties about race, ethnicity, class, and gender were expressed, perpetuated, and alleviated. The proliferation of comic strip children—white and nonwhite, middle-class and lower class, male and female—suggests that childhood was a subject that fascinated and preoccupied Americans at the turn of the century. Many of these strips, including R.F. Outcault's *Hogan's Alley* and *Buster Brown*, Rudolph Dirks's *The Katzenjammer Kids* and Winsor McCay's *Little Nemo in Slumberland* were headlined by child characters.

SANTOS, Jorge, **Graphic Memories of the Civil Rights Movement: Reframing History in Comics**, Austin, University of Texas Press, 2019, 256 pages.

SERANTES, Lucia Cedeira, **Young People, Comics and Reading: Exploring a Complex Reading Experience**, Cambridge, New York, Cambridge University Press, 2019, 100 pages.

SMITH, Travis, **Superhero Ethics: 10 Comic Book Heroes, 10 Ways to Save the World: Which One do We Need the Most Now**, West Conshohocken (PA), Templeton Press, 2018, 190 pages.

SOMMERS, Michael Joseph (ed.), **Conversations with Neil Gaiman**, Jackson, University Press of Mississippi, 2018, 246 pages.

SOMMERS, Michael Joseph & Kyle EVELETH (eds.), **Artistry of Neil Gaiman: Finding Light in the Shadows**, Jackson, University Press of Mississippi, 2019, 300 pages.

Contributions by Lanette Cadle, Züleyha Çetiner-Öktem, Renata Lucena Dalmaso, Andrew Eichel, Kyle Eveleth, Anna Katrina Gutierrez, Darren Harris-Fain, Krystal Howard, Christopher D. Kilgore, Kristine Larsen, Thayse Madella, Erica McCrystal, Tara Prescott,

Danielle Russell, Joe Sutliff Sanders, Joseph Michael Sommers, and Justin Wigard.

TOMASOVIC, Dick, **Batman: une légende urbaine**, Paris, Les Impressions Nouvelles, (La fabrique des héros), 2019, 128 pages.

Le chevalier noir, le justicier masqué, le plus grand détective du monde, l'homme chauve-souris... Les surnoms de Batman mettent en exergue quelques unes des différentes facettes de ce personnage sombre, mystérieux et complexe.

Depuis sa création en 1939, par le dessinateur Bob Kane et le scénariste Bill Finger, Batman n'a cessé d'être requalifié jusqu'à multiplier tous les paradoxes identitaires : justicier violent refusant les armes létales, hors-la-loi collaborant avec la police, âme solitaire entourée de nombreux compagnons, super-héros surpuissant dépourvu de pouvoirs... Rarement un héros de bande dessinée aura avoué une telle plasticité et aura supporté, sans fléchir, les innombrables relectures kaléidoscopiques des multiples artistes chargés de lui faire vivre de nouvelles aventures.

WADSWORTH, Ginger (& Craig Orback, illustrator), **Born to Draw the Comics: The Story of Charles Chulz and the Creation of Peanuts**, New York, Henry Holt & Company, 2019, 40 pages [biographie illustrée destinée à la jeunesse].

WALTON, Michael, **The Horror Comic Never Dies: A Grisly History**, Jefferson (NC), McFarland, 2019, 178 pages.

Preface

Introduction

1. The History of the Comic Book
2. The Birth of the Horror Comic Genre
3. Seduction of the Innocent
4. The Comics Code Authority
5. Horror Comics in the Silver Age of Comic Books
6. Horror Comics in the Bronze Age of Comic Books
7. The Modern Resurgence of the Horror Comic
8. Crossover Hits

Afterword: Whatever Happened to...?

WANDTKE, Terrence R., **Comics Scare Returns: The Contemporary Resurgence of Horror Comics**, Rochester, RIT Press, 2018, 344 pages.

The popularity of horror comics in the 1950s was curtailed by a suppression of popular horror stories by those concerned with juvenile delinquency and bad taste. Thirty years later,

creators Alan Moore and Neil Gaiman produced popular and artful comics like *Swamp Thing* and *The Sandman* that took advantage of the new shape of American culture in the 1980s. Terrence Wandtke details the history and re-shaping of horror comics and its relevance to popular series such as *Hellboy*, *The Goon*, and *The Walking Dead*.

WHITE, Mark D., **Batman and Ethics**, Hoboken (NJ), Wiley-Blackwell, 2019, 280 pages.

WHITTED, Qiana J., **EC Comics: Race, Shock, and Social Protest**, New Brunswick, Rutgers University Press, 2019, 196 pages. Entertaining Comics Group (EC Comics) is perhaps best-known today for lurid horror comics like *Tales from the Crypt* and for a publication that long outlived the company's other titles, *Mad* magazine. But during its heyday in the early 1950s, EC was also an early innovator in another genre of comics: the so-called "preachies," socially conscious stories that boldly challenged the conservatism and conformity of Eisenhower-era America.

<h1>WESTERNS</h1> <p>LITTÉRATURE - CINÉMA - TV - BD</p>
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BARRIERIOS, Simone & Karstn KRAMPITZ (dir.), **Der Feuerstuhl: Werk und Wirkung des Schriftstellers B. Traven**, Aschaffenburg, Alibri Verlag, 2019, 239 pages.

BOLLE, Reiner, **Wilder Westen made in Germany**, Frankenthal, Mühlbeyer Filmbuchverlag, 2018, 523 pages.  
Sommaire étoffé ici :  
[https://search.library.dartmouth.edu/discovery/fulldisplay?docid=alma991028540799705706&context=L&vid=01DCL\\_INST:01DCL&lang=en&search\\_scope=MyInst\\_and\\_CI&adaptor=Local%20Search%20Engine&tab=All&query=any,contains,reiner%20boller&mode=basic](https://search.library.dartmouth.edu/discovery/fulldisplay?docid=alma991028540799705706&context=L&vid=01DCL_INST:01DCL&lang=en&search_scope=MyInst_and_CI&adaptor=Local%20Search%20Engine&tab=All&query=any,contains,reiner%20boller&mode=basic)

CHRISTOPHERSEN, Bill, **Resurrecting Leather-Stocking : Pathfinding in Jacksonian America**, Columbia (SC), The University of South Carolina Press, 2019, x, 298 pages. James Fenimore Cooper's *Leather-Stocking tales*--*The Pioneers*, *The Last of the Mohicans*, *The Prairie*, *The Pathfinder*, and *The Deerslayer*

(1823-1841)--romantically portray frontier America during the colonial and early republican eras. Bill Christophersen's *Resurrecting Leather-Stocking: Pathfinding in Jacksonian America* suggests they also highlight problems plaguing nineteenth-century America during the contentious decades following the Missouri Compromise, when Congress admitted Missouri to the Union as a slave state.

COLLECTIF KMFF, **Der Schatz im Silbersee: die Dreharbeiten**, Hille, Medien-, Publikations- und Werbegesellschaft mbH Knorr Martens, 2019, 304 pages.

DONATI, Roberto, **Il était une fois dans l'Ouest**, Rome, Gremese, (Les meilleurs films de notre vie), 2018, 140 pages.

FRANKIEWICZ, Shane Joseph Willis, **Revisionism and the Subversive Cowboy in the Classic Western: Challenging the Definitions and Boundaries of the American Western Literary Genre in the 19th and Early 20th Century**, thèse, Freiburg, Albert-Ludwigs-Universität Freiburg i. Br. 2018, 285 pages.

HAMPES, William, **Cowboy Courage: Westerns and the Portrayal of Bravery**, Jefferson (NC), McFarland, 2019, vii, 202 pages.

Film and television Westerns are most often associated with physical bravery. However, many—especially those produced during the "Golden Age" of Westerns from the late 1940s through the early 1960s—also demonstrate moral bravery (the willingness to do the right thing even when met with others' disapproval) and psychological bravery (the ability to overcome one's fear and inner conflict to bring out the best in oneself and others).

SCHNEIDER, Jerry L., **The World Famous Iverson Movie Ranch: Real Land of Make Believe**, Eureka (CA), C.P. Entertainment Books, 2019, 292 pages.

The World Famous IVERSON MOVIE RANCH was the most filmed location in movie history with an estimated 2,000 movies and television shows filmed on the property from about 1912 to well into the 1970s when the ranch land was sold off and redeveloped. While mostly used in Western movies, a large number of A pictures of all types utilized the land of the ranch, including "The Fighting Seabees", "Wee Willie Winkie", and "The Flying Dueces".

STRATTON, W. K., **The Wild Bunch: Sam Peckinpah, A Revolution in Hollywood, and the Making of a Legendary Film**, New York, Bloomsbury Publishing, 2019, xiii, 336 pages. For the fiftieth anniversary of the film, W.K. Stratton's definitive history of the making of *The Wild Bunch*, named one of the greatest Westerns of all time by the American Film Institute. Sam Peckinpah's film *The Wild Bunch* is the story of a gang of outlaws who are one big steal from retirement. When their attempted train robbery goes awry, the gang flees to Mexico and falls in with a brutal general of the Mexican Revolution, who offers them the job of a lifetime. Conceived by a stuntman, directed by a blacklisted director, and shot in the sand and heat of the Mexican desert, the movie seemed doomed. Instead, it became an instant classic with a dark, violent take on the Western movie tradition.

**RÉCITS DE  
GUERRE  
CINÉMA - LITTÉRATURE - TV - BD**

COOPER, Annabel, **Filming the Colonial Past: The New Zealand Wars on Screen**, Dunedin, Otago University Press, 2019, 304 pages.

CORBIN, Christophe, **Revisiting French Resistance in Cinema, Literature, bande dessinée and Television (1942-2012)**, Lanham, Lexington Books, 2019, 250 pages.

GARCIA-ROMEU, José, Laure LÉVÊQUE & Mariano MARTIN RODRIGUEZ (dir.), **La Guerre future: lectures francophones et hispanophones aux XIXe et XXe siècles/La guerra futura: lecturas francofonas e hispanicas, siglos XIX y XX**, in *Babel, Littératures plurielles*, no 38, 2018.  
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KAULSBARSCH, Vera, **Untotenstädte: Gespenter des Ersten Weltkrieg in der literarischen Moderne**, Padeborn, Wilhelm Fink Verlag, 2018, 434 pages.

LAROCCA, David (ed.), **The Philosophy of War Films**, Lexington, University Press of Kentucky, (The Philosophy of Popular Culture),

2018, 538 pages. Drawing upon analyses of iconic and critically acclaimed war films such as *Saving Private Ryan* (1998), *The Thin Red Line* (1998), *Rescue Dawn* (2006), *Restrepo* (2010), and *Zero Dark Thirty* (2012), this volume's examination of the genre creates new ways of thinking about the philosophy of war. A fascinating look at the manner in which combat and its aftermath are depicted cinematically, *The Philosophy of War Films* is a timely and engaging read for any philosopher, filmmaker, reader, or viewer who desires a deeper understanding of war and its representation in popular culture. With contributions by David LaRocca, Fredric Jameson, Garrett Stewart, Stacey Peebles, Joshua Gooch, Burke Hilsabeck, Garry L. Hagberg, Robert Burgoyne, Inger S. B. Brodey, Holger Pötzsch, Andrew Fiala, K. L. Evans, Robert Pippin, Lawrence F. Rhu, and Elisabeth Bronfen.

PACKHAM, Shirin, **Der aktuelle Kriegsfilm im historischen und medialen Kontext**, Wiesbaden, Springer, 2019, 363 pages.

SEIPLE, Samantha, **Louisa on the Front Lines: Louisa May Alcott in the Civil War**, New York, Seal Press, 2019, v, 243 pages.

TILLEUIL, Jean-Louis & Louis VANDECASTEELE (dir.), **14-18 en bande dessinée et en littérature de jeunesse: temps et enjeux d'une thématique guerrière**, Namur, Presses universitaires de Namur, 2018, 254 pages.  
Sommaire disponible sur le site des Presses universitaires de Namur:  
<http://pun.be/fr/livre/?GCOI=99993100050770>

WINTER, Jay, **War Beyond Words: Languages of Remembrance from the Great War to the Present**, Cambridge, Cambridge University Press, 2018, xxii, 2334 pages.

WOLTING, Monika, **Der Neue Kriegsroman: Repräsentationen des Afghanskrieg in der deutschen Gegenwartsliterature**, Heidelberg, Universitätsverlag Winter, 2019, 345 pages.

*That's All, Folks !*