

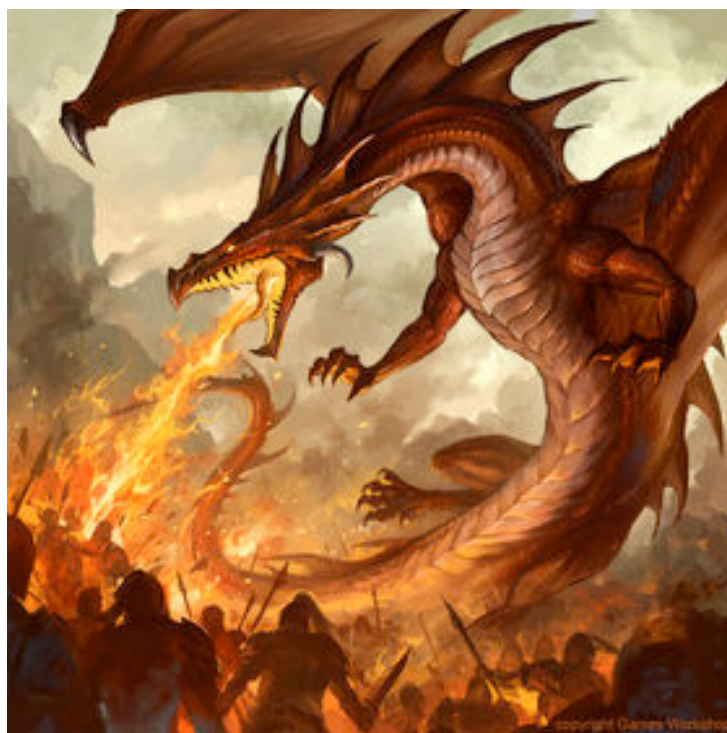
# MARGINALIA

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Bulletin bibliographique des études sur les littératures et le film populaires n° 89

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



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## GÉNÉRALITÉS

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

## LITTÉRATURE

CLASSEN, Albrecht, Eva **PARA-MEMBRIVES** (dir.), **Best-Seller- gestern und heute : ein Blick vom Rand zu Zentrum der Literaturwissenschaft**, Tübingen, Narr, (Popular Fiction Studies, vol. 2), 2001, 231 pages. Autre titre : **Best-Seller Yesterday and Today : A Look from the Margin to the Center of Literary Studies**.

What is the meaning of a "bestseller" for the history of literature? How do we define it in the first place, and what consequences does the success on the book market have for the literary evaluation of a text? What is the relationship between quantity and quality? Many literary scholars shy away from doing research on "bestsellers", but the question regarding the formation of a literary canon is closely connected with this issue. How do we evaluate the quality of a text in the first place?

DAVIS. Kenneth C., **Une culture à deux balles : la révolution du livre de poche aux États-Unis**, Villeurbanne, Presses de l'ENSSIB, 2015, 496 pages. Préface de Bertrand Legendre.

DORINSON, Joseph, **Kvetching and Shpritzing : Jewish Humor in American Popular Culture**, Jefferson, McFarland, 2015, x, 235 pages. Foreword by Joseph Boskin.

Foreword by Joseph Boskin 1\_Preface 3\_Introduction-- Jewish Humor: Mechanism for Defense, Weapon for Cultural Affirmation 7\_One. God, Jokes and Money: A Subversive Look at Jewish Humor 19\_Two. Jewish Men and Women in Vaudeville 29\_Three. Yiddish 47\_Four. Funny Jews: Up from the Catskills--Danny Kaye and Sid Caesar 62\_Five. Catskill Alumni from Brooklyn 86\_Six. A Sacred Monster in Lamb's Clothing: Jerry Lewis 99\_Seven. Comedy's Changing Landscape: Two Jews and a Black Crossover Artist 109\_Eight. Jewish Humor in Literature 117\_Nine. Dialectical Jewish Humor: Mickey Katz, Sam Levenson and Jackie Mason 132\_Ten. Up from the Bronx: Red Buttons, Billy Crystal and Robert Klein 144\_Eleven. Sitcoms from Benny to Seinfeld 156\_Twelve. Shpritzing and Jiving: Jews and Blacks 170\_Thirteen. Yip's Rainbow: Songs of Social Significance 190\_Fourteen. Coda: Around the World in Eighty Jokes Plus 201

DOSSIER : **Le Rocambole** (Nouvelle série), no 75-76, été-automne, 2016, 352 pages.. Le Bulletin des Amis du roman populaire propose un copieux dossier sur Paul Féval, « Le mystérieux Paul Féval », sous la direction de Dominique Laporte et Agnès Sandras, une étude sur Georges Spitzmüller, par Daniel Compère, et la redécouverte d'un double roman judiciaire.

DOSSIER : **Mino Milani, un grand scrittore d'avventure, ventun testimonianze**, numéro spécial de **Il corsarone** (Rivista Salgariana di letteratura popolare), no 25, 2016. Sous la direction de Claudio GALLO, Roberto FIORASO & Giuseppe BONOMI.

Un opuscolo di nozze con la letteratura (Editoriale); Magico, geniale, inarrivabile Milani (di Grazia Nidasio); Per grandi e per piccini (di Antonio Faeti); Attendendo Mr. Mystery (di Alfredo Castelli); Avventurarsi nell'esistenza, ovvero del coraggio di vivere (di Silvia Blezza Picherle); Il "Dottor Oss" raccoglie tutte le passioni e le tendenze narrative dei personaggi di Mino Milani (di Laura Scarpa); Leggere a 10 anni. Scritture e scrittori per l'infanzia e l'adolescenza (a cura di Fabio Francione); Storia di un doppio incontro (di Pier Luigi Gaspa); A casa di Mino (di Giuseppe Bonomi); Del suo famoso risotto (di Roberto Fioraso); Ricordi di un giurato (di Luca Crovi); Tommy River, eroe pucciniano (di Bianca Pitzorno); Il triste e sognante Tommy River (di Pino Boero); Io, il "Corrierino", e quell'Uomo lungo la pista. La poetica dell'avventura (di Claudio Gallo); Le avventure, la giustizia, il cavaliere. Appunti per una lettura di Tommy River (di Giuseppe Polimeni); Stephen King sul Ticino (di Fernando Rotondo); Mario Uggeri, illustratore di Tommy River (di Walter Fochesato); «Milani per i ragazzi è come Hemingway per i lettori adulti». Mino Milani e Aldo Di Gennaro: l'amicizia tra due Maestri (di Francesco Testi); E allora, commissario Ferrari! (di Giovanni Giovannetti); Mino Milani e il cinema (di Fabio Francione); Mino Milani e il Battello a Vapore (di Antonella Lavorato); Mino Milani al Centro Manoscritti dell'Università di Pavia (di Nicoletta Trotta); Profili bio\_bibliografici degli autori; Per una bibliografia di Mino Milani: fumetti, romanzi, racconti e saggi in volume o in opuscolo (di Claudio Gallo).

DRYDEN, Linda, **Joseph Conrad and H.G. Wells : The fin-de-siècle Literary Scene**, New York, Palgrave Macmillan, 2015, x, 216 pages.

This book traces the literary friendship between Joseph Conrad and H. G. Wells from their early correspondence through to the differences that caused their estrangement, including their respective responses to the First World War. It thus gives an overview of the literary scene in the late Victorian and early Edwardian period.

GRAAFF, Kristina, **Street Literature : Black Popular Fiction in the Era of U.S. Mass Incarceration**, Heidelberg, Winter Verlag, 2015, 274 pages.

Street literature, currently the most widely read form of Black popular fiction, addresses one of the most pertinent problems in the United States: The system of mass incarceration and the disproportionate imprisonment of people of color. In particular, street literature illustrates what the book examines as 'street-prison symbiosis' – a mutual linkage between streets of low-income neighborhoods and prisons that manifests itself not only within the narratives, but also in the circulation of writers, novels, financial means and knowledge between the two locations.

GRAF, Marion, **Robert Walser, lecteur de petits romans populaires français**, Carouges (Suisse), Éditions Zoé, (Mini Zoé), 2016, 58pages.

Lecteur presque omnivore, Robert Walser était séduit par le roman populaire, ses ficelles et ses maîtres, Stendhal, Balzac, Sue et Dumas. Sans être vraiment bilingue, mais ayant grandi à la frontière des langues, il les lisait en français. Plusieurs proses écrites à Berne à la fin des années 1920 s'inspirent de petits romans à l'eau de rose parus sous couverture illustrée. Walser lit assidûment ces brochures à deux sous, écrites et produites en série (collection « Le Petit Livre », chez Ferenczi): il s'interroge, résume, parodie, s'approprie leurs intrigues et se délecte de la moralité ambiguë de ces récits aux titres suggestifs. Ce Minizoé présente et commente trois de ces proses, dont l'une est inspirée par « Le Semeur de larmes », un roman signé Sim, un pseudonyme de Georges Simenon.

GWOZDZ, Patricia Aneta, **Homo Academicus goes Pop : zur Kritik der Life Sciences in Populärwissenschaft und Literatur**, Weilerswist, Velbrück Wissenschaft, 2016, 911 pages.

HÉBERT, François, **La Littérature populaire en fascicules au Québec**, (vol. 2), Québec, Éditions GID, 2016, 222 pages.

Avec ce livre, François Hébert réalise l'impossible en remontant le fil d'Ariane qui permet de débroussailler un corpus de plus de 11 000 fascicules populaires québécois, publiés par 66 éditeurs entre les années 1940 et 1970. Voici le tome 2 de ce répertoire comprenant la valeur estimée des fascicules.

HERMAN, David (ed.), **Creatural Fictions : Human-Animal Relationships in Twentieth and Twenty-First-Century Literature**, New York, Palgrave Macmillan, 2016, 290 pages.

Introduction. Literature beyond the human / David Herman -- Literary modernisms, animal worlds, and trans-species entanglements. "Kafka's animal stories: modernist form and inter-species narrative" / Marianne Dekoven; "The tortured animals of modernity: animal studies and Italian literature" / Damiano Benvegnù; "The black sheep: Djuna Barnes's dark pastoral" / Andrew Kalaidjian -- Literature beyond the human I: species, sexuality, and gender. "Becoming men' and animal sacrifice: contemporary literary examples" / Josephine Donovan; "A tail for two theorists: the problem

of the female monster in Katherine Dunn's *Geek love*" / Rajesh K. Reddy; "Friendship; or, representing more-than-human subjectivities and spaces in J.R. Ackerley's *My dog tulip*" / Shun Yin Kiang -- Literature beyond the human II: human-animal interactions across genres. "A little wildness': negotiating relationships between human and nonhuman in historical romance" / Christy Tidwell; "Animal worlds and anthropological machines in Yann Martel's millennial novel *Life of pi*" / Hilary Thompson; "Like words printed on skin': desire, animal masks, and multispecies relationships in Monique Truong's *The book of salt*" / Nandini Thiagarajan -- Human-animal entanglements in late-20th- and early-21st-century fiction. "Horsescapes: space, nation, and human-horse relations in Jane Smiley's *Horse heaven*" / Jopi Nyman; "Animal others, other people: exploring cetacean personhood in Zakes Mda's *The whale caller*" / Craig Smith; "Ghostly presences: tracing the animal in Julia Leigh's *The hunter*" / Roman Bartosch.

KNAUP, Anna Katharina, **Der Männerroman : ein neues Genre der deutschsprachigen Gegenwartsliteratur**, Bielefeld, Transcript Verlag, 2015, 374 pages.

Männlichkeit ist ein modifizierbares Bündel kultureller Maximen, das immer mal wieder neu verhandelt wird. In der Gegenwartsliteratur hat die Beschäftigung mit dem, was derzeit als männlich gilt, dabei sogar zur Genese eines neuen Genres geführt: dem Männerroman. Seit Erscheinen von Tommy Jauds 'Vollidiot' im Jahr 2004 ist er zum festen Bestandteil deutscher Bestsellerlisten geworden.

LAIRD, Karen E., **The Art of Adapting Victorian Literature, 1848-1920 : Dramatizing Jane Eyre, David Copperfield and The Woman in White**, Farnham, Surrey England & Burlington, Vermont, Ashgate, 2015, x, 230 pages.

LOMBARD, Philippe, **Pourquoi Sherlock s'appelle Sherlock : l'origine des noms de héros de fiction**, Paris, L'Express : Omnibus, 2016, 176 pages.

Harry Potter, Mickey, Rambo, Blake et Mortimer, Spock, Eleanor Rigby... Les grands héros de fiction font partie de la mémoire collective. Mais, au fait, d'où vient leurs noms ? \_Sait-on qu'Indiana Jones doit son prénom au chien de George Lucas, qui s'appelait ainsi ? Que Ian Fleming voyait en " James Bond " un nom d'une grande banalité qu'il a emprunté à un ornithologue ? Que Tintin, né en 1929, serait issu d'un personnage de Benjamin Rabier, un gamin déluré prénommé Martin que sa mère appelle Tintin ? \_En 200 noms, ce dictionnaire recense les plus célèbres personnages du cinéma, de la littérature, de la bande dessinée, des séries télévisées, de la chanson et invite à un voyage plein de surprises dans notre univers culturel.

PALMER, Christopher, **Castaway Tales : from Robinson Crusoe to The Life of Pi**, Middletown, Wesleyan University Press, 2016, 272 pages.

Ever since Robinson Crusoe washed ashore, the castaway story has survived and prospered, inspiring a multitude of writers of adventure fiction to imitate and adapt its mythic elements. In his brilliant critical study of this popular genre, Christopher Palmer traces the castaway tales' history and changes through periods of settlement, violence, and reconciliation, and across genres and languages. Showing how subsequent authors have parodied or inverted the castaway tale, Palmer concentrates on the period following H. G. Wells's *The Island of Dr. Moreau*. These much darker visions are seen in later novels including William Golding's *Lord of the Flies*, J. G. Ballard's *Concrete Island*, and Iain Banks's *The Wasp Factory*. In these and other variations, the castaway becomes a cannibal, the castaway's island is relocated to center of London, female castaways mock the traditional masculinity of the original Crusoe, or Friday ceases to be a biddable servant. By the mid-twentieth century, the castaway tale has plunged into violence and madness, only to see it return in young adult novels—such as Scott O'Dell's *Island of the Blue Dolphins* and Terry Pratchett's *Nation*—to the buoyancy and optimism of the original. The result is a fascinating series of revisions of violence and pessimism, but also reconciliation.

PERRIN, Tom, **The Aesthetics of Middle-brow Fiction : Popular US Novels, Modernism, and Form, 1945-1975**, New York, Palgrave, Macmillan, 2015, 197 pages.

During the Cold War, many popular American novels were labelled "middlebrow," leading to a general belief that these texts held less intellectual merit. Perrin debunks these unfair assumptions through works by James Michener, Harper Lee, and Leon Uris, arguing that such writers made a major contribution to the tradition of American literature.

ROBB, David S., **Robert Louis Stevenson**, Tavistock (Devon, UK), Northcote House Publishers, 2015, xvi, 157 pages.

SAEGERT, Paul, **100 romans à avoir lu aux toilettes**, Paris, Tut-Tut, 2016, 190 pages.

SYLOS, Françoise (dir.), **Poétiques du voyage aérien dans la littérature**, Paris, Classiques Garnier, 2015, 190 pages.

Le cheval volant dans Cléomadès et Méliacin : de la merveille orientale au prodige mécanique / Patrice Uhl -- Voyages aériens du XVIIIe siècle : entre science et imagination / Guilhem Armand -- Le voyage aérien dans les contes du XVIIIe siècle / Chantale Meure -- Le voyage aérien au théâtre (fin XVIIIe-XIXe siècles) : du code mythologique à l'imaginaire scientifique / Olivier Bara -- Icare et Dédale en utopie / Françoise Sylvos -- Vol au-dessus du réel : écriture et réécriture du surnaturel dans Cauchemar à six mille mètres de Richard Matheson / Giovanni Berjola -- Sur les ailes de la magie : le voyage aérien en fantasy / Anne Besson -- Des "fruits-de-routes" aériennes : quand les Filles des cieux descendent sur terre / Hanitra Sylvia Andriamampianina.

SZKOPINSKI, Lukasz, **L'Oeuvre romanesque de François Guillaume Ducray-Duminil**, Paris, Classiques Garnier, 2015, 298 pages.

F. G. Ducray-Duminil était l'un des écrivains les plus lus de la fin du XVIIIe siècle et du début du XIXe siècle. Cette étude décrit sa trajectoire littéraire et analyse divers aspects de ses romans afin de montrer que, quoique largement oublié aujourd'hui, il a laissé une marque bien visible sur de nombreux auteurs.

TICHI, Cecelia, **Jack London : A Writer's Fight for a Better America**, Chapel Hill, The University of North Carolina, 2015, 281 pages.

VANNEREUX, Michel, **Guide des aventures de Tarzan**, Lulu.Com, 2016, 94 pages.

WOUK, Herman, **Sailor and Fiddler : Reflections of a 100-Year-Old Author**, New York, Simon and Schuster, 2016, xv, 137 pages.

Now, in the same year he has celebrated his hundredth birthday, Herman Wouk finally reflects on the life experiences that inspired his most beloved novels. Among those experiences are his days writing for comedian Fred Allen's radio show, one of the most popular shows in the history of the medium; enlisting in the US Navy during World War II; falling in love with Betty Sarah Brown, the woman who would become his wife (and literary agent) for sixty-six years; writing his Pulitzer Prize-winning novel, *The Caine Mutiny*; as well as a big hit Broadway play *The Caine Mutiny Court Martial*; and the surprising inspirations and people behind such masterpieces as *The Winds of War*, *War and Remembrance*, *Marjorie Morningstar*, and *Youngblood Hawke*.

## CURIOSA

à lire à vos risques et périls...

BAECQUE, Antoine de, **Le Club des péteurs : tout ce que vous rêviez de lire sur le pet sans oser le demander à Antoine de Baecque**, Paris, Payot, 2016, 214 pages.

HÉRACLÈS, Philippe, **Tout pour réussir sa période décès : épitaphes, suivi de 100 bonnes raisons d'être mort**, Paris, Cherche-Midi, 2015, 299 pages.

## CINÉMA & TÉLÉVISION

AUGER, Emily E., **Cartomancy and Tarot in Film 1940-2010**, Intellect, 2016, 400 pages.

In the first book-length study of Tarot cards on the silver screen, Emily E. Auger contextualizes cartomancy – the practice of fortune telling via playing cards – and dives deep into its invention and promulgation in film. After providing an introduction to divination and cartomancy, Auger offers detailed descriptions and analyses of the roles that cartomancy and Tarot cards play in films. The book features a filmography including nearly two hundred films, detailing their relationships to cartomancy. As Tarot communities continue to grow worldwide, *Cartomancy and Tarot in Film* will be of increasing interest to scholars of esoteric studies, film, folklore, playing cards, popular culture, and religion, as well as diviners the world over.

AUGER, Emily E., **A Filmography of Cartomancy and Tarot in Film, 1940-2010**, Valleyhome Books, 2016, 410 pages.

This filmography includes entries for 199 films incorporating cartomancy and/or Tarot scenes, b/w illustrations from over 30 cartomancy decks, numerous charts showing the cartomancy spreads used in specific films, and an index of the cross-listings between films. It is a companion volume to *Cartomancy and Tarot in Film 1940-2010* (Intellect, 2016), which includes chapters on cartomancy, the treatment of cards and cartomancers in film, and the "meanings" assigned to the Tarot trumps in film; a bibliography; various appendices with charts; and a more extensive index.

BALKE, Gregor, **Episoden des Alltäglichen – Sitcoms und Gesellschaft : eine wissenssoziologische und hermeneutische Lektüre**, Weilerwist, Velbrück Wissenschaft, 2015, 613 pages.

BARONI, Raphaël & François JOST (dir.), **Repenser le récit avec les séries télévisées**, dans *Télévision*, no 7, 2016. (CNRS éditions).

Repenser le récit avec les séries télévisées Raphaël Baroni et François Jost | Repenser le futur avec les séries. Essai de narratologie comparée François Jost | Intrigues et personnages des séries évolutives : quand l'improvisation devient une vertu Raphaël Baroni | La série est un récit (improvisé) : l'articulation de l'intrigue à long terme et la « mythologie » Florent Favard | « Oh my God ! They've killed... ! » Le récit sériel entre autonomie et hétéronomie : conséquences du départ non planifié des acteurs sur la production et la réception des séries télévisées Anaïs Goudmand | Jeux et enjeux du récit dans American Horror Story Hélène Monnet-Cantagrel | Le discours homilétique comme dispositif de narration Benoît Verdier | Sérialités brèves : nouvelle écriture du récit ou nouveau format de genre ? Sylvie Périneau-Lorenzo | Lost ou le récit dans (presque) tous ses états Yannick Kernec'h | Machines

sérielles et montages du temps Jean-Pierre Esquenazi | How I Met Your Mother ou la fonction du récit Claire Cornillon | Flashback, trauma et répétition narrative dans les séries américaines contemporaines Mireille Berton

BENAÏM, Stéphane, **Les Visions d'Orient de Josef von Sternberg**, La Madeleine, LettMotif, 2016, 328 pages. [Thèse : l'univers oriental dans l'oeuvre cinématographique de Josef von Sternberg].

BOOKER, M. Keith & Bob BATCHELOR, **Mad Men : A Cultural History** Lanham (MD), Rowman & Littlefield, (The Cultural History of Television), 2016, 316 pages.

In *Mad Men: A Cultural History*, M. Keith Booker and Bob Batchelor offer an engaging analysis of the series, providing in-depth examinations of its many themes and nostalgic portrayals of the years from Camelot to Vietnam and beyond. Highly regarded cultural scholars and critics, Booker and Batchelor examine the show in its entirety, presenting readers with a deep but accessible exploration of the series, as well as look at its larger meanings and implications. This cultural history perspective reveals *Mad Men's* critical importance as a TV series, as well as its role as a tool for helping viewers understand how they are shaped by history and culture.

BOUCHER, François Emmanuel, David & Maxime PRÉVOST (dir.), **Les Téléseries : l'historicité des communautés imaginaires**, Montréal, Nota Bene, 2016, 254 pages. BOURGET, Jean-Loup & François ZAMOUR, **King Vidor**, Paris, Librairie philosophique Vrin, 2016, 126 pages.

BRION, Patrick & George DI LALLO, **Le Train fait son cinéma (2)**, Paris, Riveneuve, 2015, 255 pages.

Les auteurs, Patrick Brion et Georges Di Lallo, se sont remis à l'ouvrage, élargissant leur propos à près de 130 films. Ce deuxième tome est ainsi l'occasion de revenir sur des grands films français, américains et d'autres nationalités comme le cinéma russe ou égyptien, où le " cheval de fer " occupe tout l'écran et fait la concurrence aux premiers rôles.

BROWN, Jeffrey A., **Beyond Bomshells : The New Action Heroine in Popular Culture**, Jackson, University Press of Mississippi, 2015, 265 pages.

Focusing on a range of successful and controversial recent heroines in the mass media, including Katniss Everdeen from *The Hunger Games* books and movies, Lisbeth Salander from *The Girl with the Dragon Tattoo* novels and films, and Hit-Girl from the *Kick-Ass* movies and comic books, Brown argues that the role of action heroine reveals evolving beliefs about femininity. While women in action roles are still heavily sexualized and objectified, they also challenge preconceived myths about normal or culturally appropriate gender behavior. The ascribed sexuality of modern heroines remains Brown's consistent theme,

particularly how objectification intersects with issues of racial stereotyping, romantic fantasies, images of violent adolescent and preadolescent girls, and neoliberal feminist revolutionary parables.

**BUFFET, Cyril, Cinema in the Cold War : Political Projections**, New York, Routledge, 2016, xiii, 149 pages.

The cinema was undoubtedly a place of Cold War confrontation and rivalry, and yet there were aesthetic, technical, narrative exchanges between West and East. All genres of film contributed to the Cold War: thrillers, westerns, comedies, musicals, espionage films, documentaries, cartoons, science fiction, historical dramas, war films, and many more. These films shaped popular culture and national identities, creating vivid characters like James Bond, Alec Leamas, Harry Palmer, and Rambo. While the United States and the Soviet Union were the two main protagonists in this on-screen duel, other countries, such as Britain, Germany, Poland, Italy, and Czechoslovakia, also played crucially important parts, and their prominent cinematographic contributions to the Cold War are all covered in this volume. This book was originally published as a special issue of *Cold War History*.

**CAU, François (dir.), Nanarland : le livre des mauvais films sympathiques (1)**, Roubaix, Ankama éditions, 2015, 272 pages.

**CAU, François (dir.), Nanarland : le livre des mauvais films sympathiques (2)** Roubaix, Ankama éditions, 2016, parution prévue en octobre 2016.

Les films de ninjas, les bandes de propagande, le cinéma turc, le bis Bollywood, les séries Z philippines, indonésiennes, taïwanaises, le polar français des années 80... Autant de portes dérobées pour dessiner la cartographie d'une Histoire parallèle du cinéma, où le 7e art est tout autant ravalé à son statut de pure industrie que sublimé par la grâce involontaire d'artistes aussi sincères que maladroits.

**CHEU, JOHNSON (ed.), Tim Burton : Essays on Film**, Jefferson (NC), McFarland, 2016, 256 pages.

Introduction: Movies and the Art of Humanity (Johnson Cheu) 1\_Section One: Outsider Characters and Other Oddities\_ "Why Spend Your Life Making Someone Else's Dreams?": Ed Wood Comes Out and Makes His Own Dreams in a Fluffy Pink Angora Sweater (Gael Sweeney) 8\_An Odd Quest Continued: The Heroes of Tim Burton (Rachel S. McCoppin) 21\_Mixed Assortment: The Typical and Atypical Body in Charlie and the Chocolate Factory (Elizabeth Leigh Scherman) 36\_Corporeal Mediation and Visibility in Sleepy Hollow (Lori Parks) 54\_Capitalism and Its DisTable of Contents\_: Gender, Property and Nature in Batman Returns, Sleepy Hollow and Corpse Bride (Susan M. Bernardo) 70\_Section Two: The Nature of Adaptations\_Becoming the Stories: Indefinite Play in Big Fish (Lisa K. Perdigao) 86\_Mixing Man and Monkey in Planet of the Apes (Kimiko Akita and Rick Kenney) 102\_"A Stranger in a Sea of Familiar Faces": \_Self-

Referentiality, Bodily Hauntings and Materializing Identity in Dark Shadows (Lance Norman) 117\_"Attend the Tale": Burton's Transformation of Sweeney Todd from Stage Epic to Screen Intimacy (Brian D. Holcomb) 134\_Navigating the Risks of \_Re-Adaptation: Burton's Charlie and the Chocolate Factory After Dahl and Stuart (Pamela Krayenbuhl) 150\_The Kids Aren't All Right: Childhood Liminality and the Monstrous-Cute in Burton's Roald Dahl Adaptations (Sarah Downes) 165\_Section Three: Technology, Artistry and Stardom\_Converging Worlds: \_Neo-Victorianism in the \_Stop-Motion Films (Kara M. Manning) 184\_The Use of German Expressionism and American Exceptionalism (Peter C. Kunze) 198\_"I'm Not Finished": Gender Transgression and Star Persona in Edward Scissorhands (Deborah Mellamphy) 212

**CONIAM, Matthew, The Annotated Marx Brothers : A Filmgoers Guide to In-Jokes, Obscure References and Sly Details**, Jefferson (NC), McFarland, 2015, x, 303 pages.

Have you ever watched a Marx Brothers film and wondered what "habeas Irish rose" is? What is the trial of Mary Dugan with sound? What is a college widow? When exactly did Don Ameche invent the telephone? Their films are full of such in-jokes and obscure theatrical, literary and topical references that can baffle modern audiences.\_In this viewer's guide to the Marx Brothers you will find the answer to such mysteries, along with an exhaustive compilation of background information, obscure trivia and even the occasional busted myth. Each of the Marx Brothers' 13 films is covered by a running commentary, with points in the film discussed as they appear.

**COLLOMBIN, Jean-Blaise, Ennio Moricone : perspective d'une oeuvre**, Paris, L'Har-mattan, (Univers musical), 2016, 218 pages.

Souvent imitées, jamais égalées, les compositions du maestro se veulent surtout une formidable leçon d art humaniste traversant les épreuves du temps avec brio. Cet ouvrage constitue un panorama clair et précis de l uvre du compositeur.

**D'ALESSANDRO, Emilio, Stanley Kubrick and Me : Thirty Years at his Side**, New York, Arcade Publishing, 2016, 384 pages.

**DESCHAMPS, Hélène, Buster Keaton : le mécano du cinéma**, Paris, Éditions A dos d'âne, (Des graines et des guides), 2015, 45 pages.

**DIXON, Wheeler W., Dark Humor in films of the 1960s**, New York, Palgrave Macmillan, 2015, viii, 102 pages.

This book presents six detailed chapters on various topics that relate to genre cinema, concentrating on films and filmmakers whose films offered wide ranging commentary on popular culture. Covering both little and well-known films and filmmakers (Vanishing Point, Marcel Hanoun, It's a Mad, Mad, Mad, Mad World, Max Ophuls), Dixon's writings draw on a multitude of critical, historical, and archival sources to capture the reader's attention.

DOMINGUEZ LEIVA, Antonio & Simon LAPERRIÈRE, **Éloge de la nanarophilie**, Neuilly-les-Dijon, Le Murmure, (Borderline), 2015, 67 pages.

Lors d'une soirée particulièrement maussade, nous décidons de tuer le temps en nous « matant » un film d'horreur. Nous espérons avoir peur et être enthousiasmés par la violence qui y est représentée. Or quelle n'est pas notre surprise lorsque nous tombons sur la scène suivante, dans laquelle un tueur en série se déguise en Père Noël... Difficile de ne pas éclater de rire devant cette scène incapable de répondre à un seul critère de qualité. Et pourtant, nous avons beau n'y voir que des défauts, elle nous procure néanmoins une certaine jouissance. Nous aimons cet échec filmique cuisant. Alors que notre regard critique, empreint de « bonne volonté culturelle » (Bourdieu) à l'égard des pratiques et des goûts consacrés comme légitimes, condamne sans appel cette scène, le nanarophile qui sommeille en nous est aux anges.

DUNCAN, Paul (ed.), **The Charlie Chaplin Archives**, Köln et al., Taschen, 2015, 560 pages

ERNST, Christoph (dir.), **Amerikanische Fernsehserien der Gegenwart : Perspektiven der American Studies und der Media Studies**, Bielfeld, Transcript Verlag, 2015, 344 pages.

FAIN, Kimberly, **Black Hollywood : from Butlers to Superheroes. The Changing Role of African American Men in the Movies**, Santa Barbara (CA), Praeger, 2015, xxi, 251 pages. Introduction: appropriation, exploitation, and agency of black performers in Hollywood -- Black images from Jim Crow era to the McCarthy era of blacklisting. 1910s: whites in blackface and the sexually depraved black Mandingo-The birth of a nation -- 1920s: Oscar Micheaux's response to blackface and D.W. Griffith -- 1930s: the Hays Moral Code and Jim Crow-The emperor Jones and Gone with the wind -- 1940s: Bill "Bojangles" Robinson and Lincoln "Stepin Fetchit" Perry: black servants in musicals and comedies -- 1950s: McCarthyism and blacklisting: Canada Lee and Paul Robeson -- Black images from the apex of the civil rights era to the age of Barack Obama -- 1960s: token black actors in the civil rights age: Sidney Poitier and Harry Belafonte -- 1970s: blaxploitation: preachers, pimps, pushers, and players -- 1980s: black comedians rule: in the age of Eddie Murphy and Richard Pryor -- 1990s: gangsta rappers transcend music: Ice Cube, Ice-T, DMX, Nas, and 2pac -- 2000s: black icons: control, agency, and self-appropriation: Spike Lee, Tyler Perry and Will Smith -- 2010s: black power Hollywood: In the age of Obama's hope and change -- Conclusion.

FEELEY, Kathleen, **Mary Pickford : Hollywood and the New Woman**, Boulder (CO), Westview Press, 2016, xii, 204 pages.

FORESTIER, François, **Les 101 Nanars : une anthologie du cinéma affligeant mais**

**hilarant**, Paris, Denoël, 2016, 372 pages.

Navrants, désolants, lamentables, les films les plus ratés sont aussi les plus désopilants. Au fil des semaines, François Forestier a rassemblé 101 nouveaux nanars, nécessaires, indispensables à la culture de chacun. De Amour, tango et mandoline avec Georges Guétary à Zardoz (James Bond version Neandertal), en passant par l'incontournable Plan 9 from Outer Space (du génial Ed Wood) et Robot Monster (tourné en quatre jours par un exploitant de films sexy en Alaska). François Forestier nous dit tout le bien qu'il pense de La Soupe aux choux, le seul film de science-fiction fondé sur les pets ; Barb Wire, avec la pneumatique Pamela Anderson ; Independence Day, immense succès imbécile de 1996. Personne n'est épargné : d'Eric Rohmer, Perceval le Gallois, à Eisenstein, La Ligne générale, les plus grands ont commis des nanars. Irrespectueux, savoureux, gai, Les 101 nanars, c'est le " best of " du pire. Et, dans ce domaine, le pire reste toujours à venir. Heureusement : on n'a pas fini de rire.

FREESE, Gene Scott, **Richard Jaeckel, Hollywood's Man of Character**, Jefferson (NC), McFarland, 2016, v, 207 pages.

Introduction -- Sunrise -- Soldier boy -- The actor -- The working man -- The tv cowboy -- Sailing along -- Riding the wave -- Choppy surf -- Back to the beach -- The sun sets.

GARCIA, Alberto N. (ed.), **Emotions in Contemporary TV Series**, New York, Palgrave Macmillan, 2016, xi, 253 pages.

Introduction / Alberto N. Garcia -- Theoretical and general approach. Emotional culture and tv narrative / Alejandro García and Ana Marta González -- The emergence of "affect" in contemporary tv fictions / Robin Nelson -- Moral emotions, antiheroes and the limits of allegiance / Alberto N. García -- Group empathy? a conceptual proposal, apropos of Polseres Vermelles / Héctor Pérez López -- Collective identities and emotions. Women, television and feelings: theorizing emotional difference of gender in Southland and Mad men / Elke Weismann -- A revolution in urban lifestyle: Mad men's narrative revisited as a social lab / Lourdes Flamarique -- Performing Englishness: postnational nostalgia in Lark rise to Candleford and Parade's end / Rosalia Baena -- Nordic noir: location, identity and emotion / Gunhild Agger -- Genre and emotions. Loss is part of the deal: love, fear and mourning in tv horror / Stacey Abbott -- Apocalyptic psychotherapy: emotion and identity in AMC's The walking dead / Kyle W. Bishop -- Homeland: fear and distrust as key elements of the post-9/11 political-spy thriller / Pablo Echert and Pablo Castrillo -- Emotions in Star trek and Battlestar Galactica: what makes us human / Claudia Wassmann.

GEHRING, Wes D., **Genre-Busting Dark Comedies of the 1970s : Twelve American Films**, Jefferson (NC), McFarland, 2016, vii, 242 pages.

"Foreword by David L. Smith -- Preface and acknowledgments -- Prologue -- MASH (1970) -- Catch/22 (1970) -- Little Big Man (1970) -- Harold and Maude

(1971) -- Cabaret (1972) -- Slaughterhouse-five (1972) -- Chinatown (1974) -- Love and death (1975) -- One flew over the cuckoo's nest (1975) -- Annie Hall (1977) -- Being there (1979) -- All that jazz (1979) -- Epilogue with notes on A clockwork orange (1971) -- Filmography."

HACKETT, Edward J. (ed.), **House of Cards and Philosophy : Underwood's Republic**, Chichester, Wiley Blackwell, (The Blackwell Philosophy and Pop Culture Series), 2016, 296 pages.

HUBIER, Sébastien et Emmanuel LE VAGUERESSE (dir.), **Vos séries télévisées au prisme du genre**, Reims, Presses Universitaires de Reims, (éPure), 2016.

Préface. Stella Louis – Qu'est devenue la « jeune fille blonde qui va dans une ruelle sombre et se fait tuer » ? Héritage et métamorphoses de la figure blonde féminine du film d'horreur classique dans *Buffy the Vampire Slayer*, *True Blood*, et *Once Upon a Time* ;

Sébastien Hubier – Paradoxes et contradictions de genres. À propos de *Sex and The City* et *Desperate Housewives* ;

Remedios Ponce González – L'égalité sans se presser. La critique de la « Culture de la Transition Démocratique » dans la série espagnole *Cuéntame cómo pasó* : l'exemple du personnage de Mercedes Alcántara ;

Emmanuel Le Vagueresse – *Les Mystères de l'Ouest (The Wild Wild West, 1965-1969)* : Ils étaient deux célibataires, ou Le Surréalisme et le Travesti ;

Charles Joseph – « *Dad is a woman, thinks he is a woman, wants to be a woman? something like that* » Le genre en question dans la série *Transparent* ;

Angel Delrez – *Dis-tanz*. Six notes sur la trans-scription ;

Antonio Domínguez Leiva – « *Where No Man Has Gone Before* ». Les voies de la xénophilie dans *Star Trek* : TOS ;

Julio de los Reyes Lozano – La traduction du sexisme dans *Mad Men*, entre idéologie et restrictions ;

Victor-Arthur Piégay – Trois sorcières et leurs attributs : normes et stéréotypes de genre dans *Charmed* ;

Jennifer Houdiard – « *Men will be men* » : masculinité(s) et stéréotype(s) dans les sitcoms familiales catalanes *Majoria absoluta* et *La sagrada família*.

HATCHUEL, Sarah, **Rêves et séries américaines : la fabrique d'autres mondes**, Aix-en-Provence, Rouge Profond, (Raccords), 2016, 304 pages. + 460 images.

Les séries ont-elles remplacé le cinéma comme usine à rêves ? Des *Soprano* à *Battlestar Galactica*, de *Buffy contre les vampires* à *Twin Peaks*, *Awake* et *Hannibal*, sans oublier *LOST* et *Six Feet Under*, cet ouvrage, abondamment illustré, se propose d'explorer le rêve comme ressort narratif par lequel la fiction se déploie, se ressource et se remet en question. Film dans le film, au carrefour du réel et de l'irréel, de l'objectivité et de la subjectivité, du monde de veille et du monde imaginaire, le rêve met en tension notre croyance en la fiction que nous regardons, tout en ouvrant une fenêtre vers d'autres possibles et en ménageant du « jeu » dans la représentation. Sarah Hatchuel nous rappelle que les séries oniriques ne nous invitent pas à devenir des

spectateurs sceptiques qui regarderaient les séquences de manière détachée voire cynique parce que celles-ci pourraient ne pas être vraies. Elles nous exhortent, au contraire, à devenir des amoureux de la fiction, à chérir les histoires même lorsque celles-ci s'avèrent appartenir à une dimension virtuelle ou mentale.

HATHERLEY, Owen, **The Chaplin Machine : Slapstick, Fordism and the Communist Avant-Garde**, London, Pluto Press, 2016, vii, 232 pages.

HAZETTE, Valérie V., **Wuthering Heights on Film and Television : A Journey across Time and Cultures**, Bristol, Intellect Books, 2015, 359 pages.

HODENBERG, Christina von, **Television's Moment : Sitcom Audiences and the Sixties Cultural Revolution**, New York, Bergham, 2015, x, 331 pages.

HOFFSTADT, Christian & Nils BOTHMAN (dir.), **Quentin Tarantino zwischen Komik, Katharsis und Gewalt**, Bochum & Freiburg, Projectverlag, 2016, 128 pages.

JAECKLE, Jeff & Sarah KOZLOFF (eds.), **ReFocus : The Films of Preston Sturges**, Edinburgh, Edinburgh University Press, 2015, xi, 324 pages.

LOMBARD, Philippe, **Le Petit livre des Bronzés**, Paris, First éditions, 2016, 158 pages.

LORECK, Janice, **Violent Women in Contemporary Cinema**, New York Palgrave, 2016, 179 pages.

Violent Women in Contemporary Cinema explores the representation of homicidal women in six contemporary films: *Antichrist* (Lars von Trier, 2009), *Trouble Every Day* (Claire Denis, 2001), *Baise-moi* (Coralie Trinh Thi and Virginie Despentes, 2000), *Heavenly Creatures* (Peter Jackson, 1994), *Monster* (Patty Jenkins, 2003) and *The Reader* (Stephen Daldry, 2008). Violent women in cinema pose an exciting challenge to viewers when women kill, they overturn cultural ideas of 'typical' feminine behaviour.

MARTIN, Brett, **Des hommes tourmentés : l'âge d'or des séries**, Paris, Éditions Points, 2016, 491 pages.

Depuis quinze ans, les séries font revivre la télévision américaine et traversent les frontières. Jadis méprisé, le genre déchaîne désormais toutes les passions. Avec *Breaking Bad*, *Mad Men* ou encore *The Shield*, Brett Martin dresse le portrait de ces hommes tourmentés grâce à qui cette révolution a été possible. Tony Soprano, Walter White ou encore Don Draper : autant d'humanités complexes créées par des scénaristes virtuoses, où sentiments et angoisses sont génialement transposés sur ces alter egos fictifs.

MENDIK, Xavier, **Bodies of Desire and Bodies in Distress : The Golden Age of**



**Italian Cult Cinema 1970-1985**, Newcastle upon Tyne, Cambridge Scholars Press, 2015, xiv, 291 pages. Foreword by Enzo G. Catellari. Machine generated contents note: ch. One "There is Something Wrong with that Scene": The Return of the Repressed in 1970s Giallo Cinema -- ch. Two Don't Torture the Landscape: Italian Cult Cinema and the Mezzogiorno Giallo -- ch. Three Rape, Revenge and Railtrack: Space and Sexual Spectacle in the Suspense Thriller Giallo -- ch. Four Maternal Monsters and 'Demonised' Bodies: The Three Mothers and Beyond -- ch. Five Fear at 109 Degrees: An Interview with Dario Argento -- ch. Six "Body in a Bed, Body Growing Dead": Uncanny Women in the Gothic Horror Films of Aristide Massaccesi -- ch. Seven Black Sex, Bad Sex: Monstrous Ethnicity in the Black Emanuelle Films -- ch. Eight High Crimes and Fatalistic Cops: The Italian Poliziotteschi Films of the 1970s -- ch. Nine New Barbarians on the Block: The Italian Post-Apocalyptic Peplums of the Early 1980s -- ch. Ten The Years With(out) Lead: Terrorism, Trauma and Titillation: 1970 -- 1985.

MOÏSI, Dominique, **La Géopolitique des séries , ou le triomphe de la peur**, Paris, Stock, 2016, 195 pages.

Voici le premier livre qui explique les émotions du monde par les séries télévisées. Au lendemain du 11 septembre 2001, la géopolitique a envahi non seulement le réel mais aussi nos imaginaires. Les séries sont devenues des références politiques tout autant que culturelles. Par la force de leurs intuitions, les scénaristes ne sont-ils pas les meilleurs analystes du monde contemporain ?

Que perçoivent-ils de nos sociétés ? Avant tout la peur. La peur de la barbarie et le triomphe du chaos avec *Game of Thrones*, la peur de la fin de la démocratie avec *House of Cards*, celle du terrorisme avec *Homeland*, celle d'un ordre du monde qui disparaît dans *Downton Abbey*, enfin la peur de la menace russe avec *Occupied*.

MONTFORT, Geoffrey, **The Indiana Jones Lost Treasure : Vintage Press, Vintage Toys, Movies Props**, Paris, Geoffrey Monfort, 2015, 221 pages.

MORTENSON, Erik, **Ambiguous Borderlands : Shadow Imagery in Cold War American Culture**, Carbondale, Southern Illinois University Press, 2016, xv, 307 pages. The image of the shadow in mid-twentieth-century America appeared across a variety of genres and media including poetry, pulp fiction, photography, and film. Drawing on an extensive framework that ranges from Cold War cultural histories to theorizations of psychoanalysis and the Gothic, Erik Mortenson argues that shadow imagery in 1950s and 1960s American culture not only reflected the anxiety and ambiguity of the times but also offered an imaginative space for artists to challenge the binary rhetoric associated with the Cold War.

NAGL, Ludwig & Waldemar ZACHARAWICZ (dir.), **Ein Filmphilosophie-Symposium mit**

**Robert B. Pippin : Western Film noir und das Kino der Brüder Dardenne**, Berlin, Boston, De Gruyter, 2016, 255 pages.

Beyond the general realm of film and philosophy, there are readings of key film genres, including the Western and film noir, where Pippin's analyses are compared with those of Deleuze and Zizek.

PETIT, Alain, **Jess Franco ou les prospérités du bis**, Alignan-du-Vent, Artus Film, 2015, 749 pages. Préface de Jean-Pierre Bouyxou.

POMERANCE, Murray, **Moments of Action ; Riddles of Cinematic Performance**, New Brunswick, Rutgers University, 2016, 204 pages.

*Moment of Action* delves into the mysteries of screen performance, revealing both the acting techniques and the technical apparatuses that coalesce in an instant of cinematic alchemy to create movie gold. Considering a range of acting styles while examining films as varied as *Bringing Up Baby*, *Psycho*, *The Red Shoes*, *Godzilla*, and *The Bourne Identity*, Murray Pomerance traces the common dynamics that work to structure the complex relationship between the act of cinematic performance and its eventual perception.

SCHLÜTZ, Daniela, **Quality-TV als Unterhaltungsphänomen : Entwicklung, Charakteristik, Nutzung und Rezeption von Fernsehserien wie The Sopranos, The Wire, oder Breaking Bad**, Wiesbaden, Springer, 2016, XII, 317 pages.

SCHMID, David (ed.), **Violence in American Popular Culture**, Santa Barbara (CA), Praeger, 2016, 2 volumes.

SCHULTHORPE, Derek, **Van Heflin : A Life in Film**, Jefferson (NC), McFarland, 2016, ix, 230 pages.

Preface -- The call of the sea (1908/32) -- The lure of the stage (1932/41) -- Hollywood awaits (1936/41) -- "Watch out for Heflin": eager and after (1941/45) -- Radio days (1934/60) -- Dissatisfaction at MGM (1945/49) -- Possessed by noir (1946/51) -- Freelancer (1950/55) -- Shane and after (1953/59) -- Return to the stage (1952/65) -- European sojourn (1958/68) -- Reluctantly to television (1950/71) -- The final years (1963/71) -- Epilogue -- Appendix: Film, stage, radio and television credits -- Chapter notes.

SIEGEL, Lee, **Groucho Marx : The Comedy of Existence**, New Haven, London, Yale University Press, 2015, viii, 162 pages.

SINA, Véronique, **Film-Gender : zur (Re-)Medialisierung von Geschlecht im Comicfilm**, Bielefeld, Transcript Verlag, 2016, 300 pages.

SKRETVEDT, Randy, **Laurel and Hardy : The Magic Behind the Movies**, Irvine (CA), Bonaventure Press, 2016, 100 pages.

TANRISEVER, Ahu, **Fathers, Warriors and Vigilantes : Post-Heroism and the US Cultural Imagination in the Twenty-First Century**, Heidelberg, Neckar, Winter Verlag, 2016, 273 pages.

Regarding 9/11 as a catalytic rather than a cataclysmic event for US masculinities, this study invites its readers to take a second look at the cultural landscape of heroism in the new millennium. Through readings of contemporary US literature and film centered on the three most controversial heroic figures of our times – fathers, warriors, and vigilantes – this book challenges the thesis of an overall post-9/11 white masculinist backlash. Via the figure of the post-hero, we see shifts in the conceptualization of US individualism in the twenty-first century, displaying growing notions of communality, vulnerability, and class awareness.

VICK, Tom, **Time and Places are Nonsense : The Films of Seijun Suzuki**, Washington (DC), Smithsonian Institution, 2015, 191 pages.

Branded to kill and the Suzuki Seijun problem -- Nikkatsu action -- Limits of illusion : the development of Suzuki's style -- Suzuki's collaborative method -- War and nihilism, sex and violence -- Suzuki's war films -- American connections -- Hiatus and return -- Traditional influences -- The Taisho era -- Suzuki's Taisho trilogy -- Late recognition -- Suzuki's impact and influence.

WRIGHT, Katheryn Denise, **The New Heroines : Female Embodiment and Technology in 21st-Century Popular Culture**, Santa Barbara (CA), Praeger, 2016, 108 pages.

This book explores how the next generation of teen and young adult heroines in popular culture are creating a new feminist ideal for the 21st century.

- Provides a new roadmap to analyze teen and young-adult heroines in popular culture
- Compares a broad range of strong female characters from a variety of genres and different media
- Addresses compelling philosophical debates about female embodiment and technology in popular culture
- Examines several philosophical arguments about human subjectivity, including posthumanism, with accessible examples

WRIGHT, Neelam Sidhar, **Bollywood and Postmodernism : Popular Indian Cinema in the 21st Century**, Edinburgh, Edinburgh University Press, 2015, viii, 229 pages.

## ROMANS ET FILMS POLICIERS



## LITTÉRATURE

ARAUJO, Susana, **Transatlantic Fictions of 9/11 and the War on Terror : Images of Insecurity, Narratives of Captivity**, London, Bloomsbury Academic, 2015, ix, 217 pages.

Reading a wide range of novels by such writers as Amy Waldman, Michael Cunningham, Frederic Beigbeder, Ian McEwan, Joseph O'Neill, Moshin Hamid, Jose Saramago, Ricardo Menendez Salmon, J.M. Coetzee and Salman Rushdie, Susana Araujo explores how the rhetoric of the 'war on terror' has shaped recent representations of the city and how "security" discourses circulate transatlantically and transnationally. By focusing not only on 9/11 but also on the way subsequent events such as the wars in Afghanistan and in Iraq are represented in fiction, this book demonstrates how notions of "terror" and "insecurity" have been absorbed, reworked or critiqued in fiction. Araujo examines to what extent transatlantic relations have reinforced or challenged new fictions of "white western middle class captivity."

BARRIENTOS TECU, Dante & Claudio MILANESI (dir.), **Formes hétérogènes du roman policier**, dans *Cahiers études romanes*, Aix/Marseille, Publications de l'Université de Provence, 2015, 198 pages.

En 2012, l'Axe « Roman Policier » du Centre Aixois d'Etudes Romanes (CAER), lance le Programme quadriennal « Les territoires hétérogènes du polar ». Ce programme propose l'étude des nouvelles formes narratives qu'adopte désormais le polar contemporain. Il part du constat de l'importance qualitative et quantitative manifestée, ces dernières décennies, par les écritures policières dans les littératures de langues romanes en constante métamorphose. Ce numéro 31 des Cahiers d'Etudes Romanes contient l'ensemble des communications présentées lors de trois journées d'études consacrées aux « Territoires hétérogènes du polar », centrées en particulier sur deux territoires spécifiques : le polar latino-américain (Mexique, Pérou, Argentine) et le polar catalan, valencien. Le parcours à travers les « territoires hétérogènes du polar »

s'ouvre avec une première partie – « Ferran Torrent. Les territoires du noir : la ville et la langue » – qui propose au lecteur un regard multiple sur la production de l'écrivain valencien. La deuxième partie – « Violence et pouvoir dans le roman latino-américain. Vers une hybridation du "genre noir" » – nous mène vers deux zones géographiques et culturelles distinctes du continent latino-américain : le Mexique et surtout le Pérou. La troisième étape de l'itinéraire – « Parcours dans l'œuvre de Mempo Giardinelli : les frontières du noir ou le noir sans frontières » – conduira le lecteur à des analyses centrées sur quatre romans de l'auteur argentin. Une quatrième partie ferme l'ouvrage, il contient des textes de Mempo Giardinelli et de l'écrivain chilien Mauricio Electoral.

BECK, Sandra & Katrin SCHNEIDER-ÖZBEK (dir.), **Gewissheit und Zweifel. Interkulturelle Studien zum kriminal-literarischen Erzählen**, Bielefeld, Aisthesis Verlag, 2015, 265 pages.

Sandra Beck: Zwei Welten, im Verbrechen überbrückt? Interkulturelles Erzählen in der deutschsprachigen Kriminalliteratur der Gegenwart / Regine Zeller: „Türkischer“ Detektiv mit doppeltem Bewusstsein. „Happy birthday, Türke!“ und die stereotypen Bilder des Fremden / Sandra\_uji\_: Herkunftskonzepte und Identitätsinszenierung in Jakob Arjounis „Kismet“ / Sandro M. Moraldo: Fremdheit in der „Heimat“ als Zuschreibung, Faszinosum und Bedrohung. Ein Versuch über Jakob Arjounis „Bruder Kemal“ / Elke Sturm-Trigonakis: Kayankaya, Cheng und Weber-Tejedor als narrative Konfigurationen des Dritten / Ruth Neubauer-Petzoldt: Gegen alle Regeln? Eine deutsche Amateurdetectiv in Istanbul. Esmahan Aykols Kati Hirschel-Romane / Faye Stewart: The „Crime of Race“. Examining Germanness and Whiteness in Self-Published Feminist Mysteries / Johanna Schuster-Craig: Ciminalizing Honor: Syran Ate.

Thea Dorn tackle „Tatort“ / Katrin Schneider-Özbek: Inszenierung kultureller Zeichen als Indizien im deutsch-türkischen Kriminalroman. Eine Blütenlese / Katharina von Dungen: Verborgener Verdacht. Moderne Ängste gespiegelt im Gegen-Ich in Hilal Sezgin's „Mihriban pfeift auf Gott“ / Müzeyyen Ege & Gerhard Spaney: Reise ins Dunkle. Der zweite Blick auf Istanbul in Christoph Peters' Roman „Das Tuch der Nacht“ / Mahmut Karakus: Auf der Spurensuche kultureller Vielfalt. Ahmet Ümits Roman „Kavim“.

BURTON, Alan, **Historical Dictionary of Spy Fiction**, Lanham (MD), Rowman & Littlefield Publishers, 2016, 524 pages.

The *Historical Dictionary of British Spy Fiction* contains a chronology, an introduction, appendixes, and an extensive bibliography. The dictionary section has over 200 cross-referenced entries on individual authors, stories, films, filmmakers, television shows and the various sub-genres of the British spy story. This book is an excellent access point for students, researchers, and anyone wanting to know more about British spy fiction.

BERGENGRUEN, Maximilian, Gideo HAUT & Stephanie LANGER (dir.), **Tötungsarten und Ermittlungspraktiken. Zum literarischen und kriminalistischen Wissen von Mord und Detektion**, Rombach Verlag, 2015, 290 pages.

Maximilian Bergengruen, Gideon Haut & Stephanie Langer: Einleitung / Christian Kirchmeier: Krise der Kritik. Zur Poetik von Kasus und Rätsel am Beispiel zweier Kriminalerzählungen von Jodokus D.H. Temme und Auguste Groner / Antonia Eder: Die Auferstehung von Indizien. Ermitteln und Erzählen in Friedrich Schillers „Geisterseher“ / Klara Schubenz: Tod im Wald. Zu Annette von Droste-Hülshoffs „Judenbuche“ / Gideon Haut: Der Fluch der bösen Tat. Der Kriminalfall in Theodor Fontanes „Ellernklipp“ / Michael Niehaus: Unwissen, Gerücht, Literatur. Der Giftmord in den Zeiten vor der Marshschen Probe / Harald Neumeyer: Von der „wahren Kunst“ des Verbrechens und der „Ungewißheit“ der Ermittler. Giftmord in Wissenschaft und Kriminalliteratur 1730-1820 / Stehanie Langer: Giftmord und Herzstich. Zu E.T.A. Hoffmanns „Fräulein von Scuderi“ / Susanne Düwell: „Dunkle Gefühle entscheiden oft mehr, als deutlich gedachte Gründe“. Kriminalfälle in Kleins „Annalen der Rechtsgelehrsamkeit“ und die Schwierigkeiten einer Ermittlung der „inneren Handlung“ / Jill Bühler: Nachtseiten der Detektion. Zur Verschränkung von „Mordlust“ und „Fleischeslust“ in der Kriminalpsychologie um 1800 und in E.T.A. Hoffmanns „Die Elixiere des Teufels“ / Arne Höcker: Das Drama des Falls. The Making of „Woyzeck“ / Carsten Zelle: Vom „Beweggrund“ zum „Gehirn“. Tötungsarten und Detektion in den Fällen Zwanziger und Schlörr (1811/1871-

CHESTERTON, Gilbert Keith, **Comment écrire un roman policier**, Rennes, la Part Commune, 2016, 64 pages.

Le créateur du Père Brown, sans doute le détective anglais le plus célèbre après Sherlock Holmes, nous livre un véritable bréviaire à destination de ceux qui voudraient s'aventurer dans ce genre littéraire. Mais comme toujours avec Chesterton, ces conseils sont retors, à contre-courant, pour que puissent s'y exprimer pleinement son esprit mordant et son goût du non sense. Car c'est par l'absurde ou le grotesque qu'il démontre que l'intérêt d'une histoire policière ne tient pas tant aux forfaits qui sont commis ou à la traque du malfaiteur, qu'au cheminement intellectuel parfois incongru qui permet de le démasquer.

CRAFTON, Robert E., **The African American Experience in Crime Fiction : A Critical Study**, Jefferson (NC), McFarland, 2015, 205 pages.

"An immensely popular genre, crime fiction has only in recent years been engaged by African-American authors. Historically, the racist stereotypes often central to crime fiction and the socially conservative nature of the genre presented problems for writing the black experience" High anxiety -- A more perfect union : Pauline Hopkins, Hagar's Daughter and the struggle for equality -- "A mystery tale of dark Harlem" : rounding up the usual

suspects -- Plus ça change : Chester Himes's Harlem Domestic Series -- Entr' Acte : a postmodernist interlude -- Falling into history : easy Rawlins and the Arc of African American experience -- Our kind of people : Stephen L. Carter and the mysteries of the Black Bourgeoisie -- Detecting difference?

DECHÊNE, Antoine & Michel DELVILLE (dir.), **Le Thriller métaphysique d'Edgar Poe à nos jours**, Liège, Presses universitaires de Liège, (Clinamen), 2016, 156 pages.

Ce livre s'attache à décrire un avatar singulier du roman policier d'Edgar Allan Poe à nos jours. Il en illustre la capacité d'intégrer des enjeux et considérations qui dépassent les méthodes et ambitions traditionnelles de la littérature policière eu égard, d'une part, à sa diversité et sa complexité formelle et culturelle, et, d'autre part, à l'extrême richesse de son réseau intertextuel. En envisageant un large corpus de textes littéraires, filmiques, théoriques ou encore philosophiques, cet ouvrage considère le développement du genre dans sa continuité et dans ses ruptures selon une perspective transmédiatique et transdisciplinaire.

DESCOTES, Dominique, **Les Mystères de chambres closes**, Paris, Honoré Champion, 2015, 232 pages.

Depuis la publication du *Mystère de la chambre jaune*, les problèmes de crime en local clos passent ordinairement pour un amusement limité au genre du roman policier classique, amusement qui du reste semble bien n'intéresser plus grand monde, puisque depuis plusieurs années il n'en paraît plus aucun. C'est ce type de roman qui, cependant, pose des problèmes d'un intérêt d'ordre intellectuel et technique d'une nature tout à fait originale. On sait que le crime en chambre close est impossible. Mais comment peut-on raconter l'impossible, qui ne peut se raconter ? Et quel intérêt peut trouver le lecteur à se faire conter une histoire dont il est clair d'entrée de jeu quelle est impossible ?

FOURNEL, Paul, **Avant le polar : 93 notes préparatoires à l'écriture d'un roman policier**, Brest, Éditions Dialogues, 2016, 76 pages.

Que se passe-t-il dans la tête de l'auteur de polar lorsqu'il doit mener l'enquête ? Sur quelles règles et sur quels indices peut-il s'appuyer pour percer le mystère de ce corps de jeune fille, retrouvé étendu sous un arbre du parc Montsouris, les habits déchirés et le sexe meurtri ? Ces 99 notes préparatoires sont à la fois le récit de l'enquête et le récit de la quête : pendant que le lieutenant Maussade cherche le (ou la) coupable, l'auteur construit son polar. Là, nous sommes juste avant le moment de la vérité.

GOHLIS, Tobias & Thomas WÖRTCHE (dir.), **Krimimagazin 2 : Crime & Money**, Droemer Taschenbuch, 2016, 240 pages.

Vorwort / Tobias Gohlis & Thomas Wörtche: Crime & Money / Charlie Stella: Die Mafia in Amerika – die perfekte Fressmaschine im perfekten Umfeld, oder:

Verbrechen lohnt sich / Sam Hawken: Der Ein-Dollar-Cheeseburger / Giancarlo de Cataldo & Carlo Bonini: Das Goldene Kalb – „Suburra“ und „Mafia Capitale“ / Mike Nicol: Den Staat plündern / Alan Carter: Finstere Machenschaften in Eldorado / Petros Markaris: Griechenland, die Griechenlandkrise und meine Krisentetralogie / D.B. Blettenberg: Germoney – Über germanische Kriegsgewinnler und levantinische Europäer / Dominique Manotti: Logbuch zu einem Wirtschaftsthriller – die Recherchen zu „Letzte Schicht“ / Thomas Adcock: Die Unberührbaren / Martin Burckhardt: Cybercrime.

GUILLAUD, Lauric & Philippe MARLIN, **Le Polar ésotérique : sources, thèmes, interprétation**, Paris, Éditions l'Oeil du Sphinx, (Les Études du Dr Armitage, vol. 2), 270 pages.

Les auteurs, en véritables spécialistes, nous entraîne dans une enquête de ce genre si populaire aussi passionnante que la lecture des polars ou des thrillers ésotériques peut l'être. Pour le meilleur et-ou le pire, l'éso-polar invitant à une relecture de l'histoire du monde, ses ressorts sont fatalement révisionnistes et conspirationnistes. Pour le meilleur et-ou le pire car, selon le degré d'esprit critique du lecteur, ils peuvent alimenter les trop nombreuses théories du complot qui se répandent sur internet ou, au contraire, permettre de mieux séparer le fictionnel du réel, c'est selon. Dans ce domaine, il est même des fictions qui se sont fait corps, tant la frontière peut être parfois tenue entre irrationnel et réel. Quoi qu'il en soit, la lecture de cet ouvrage n'est pas seulement à recommander aux auteurs qui veulent mettre leur pas dans les traces de Ravenne-Giacometti, d'Henri Loevenbruck ou de d'Umberto Ecco (question d'ambition et de talent) mais bien plus encore à tous ceux qui sont intéressés par les mécanismes de l'imaginaire et du fantastique .

JANIK, Erika, **Pistols and Petticoats : 175 Years of Lady Detectives in Fact and Fiction**, Boston, Beacon Press, 2016, 248 pages.

Within the covers of popular fiction, women not only wrote mysteries but also created female characters that handily solved crimes. Smart, independent, and courageous, these nineteenth- and early twentieth-century female sleuths (including a healthy number created by male writers) set the stage for Agatha Christie's Miss Marple, Sara Paretsky's V. I. Warshawski, Patricia Cornwell's Kay Scarpetta, and Sue Grafton's Kinsey Millhone, as well as TV detectives such as *Prime Suspect's* Jane Tennison and *Law and Order's* Olivia Benson. The authors were not amateurs dabbling in detection but professional writers who helped define the genre and competed with men, often to greater success.

*Pistols and Petticoats* tells the story of women's very early place in crime fiction and their public crusade to transform policing. Whether real or fictional, investigating women were nearly always at odds with society.

KNIESCHE, Thomas, **Einführung in den Kriminalroman**, Darmstadt, WBG (Wiss.Buchges.), 2015, 167pages.

Seit seinen Anfängen im 19. Jahrhundert hat der

Kriminalroman komplexe Veränderungen durchgemacht. Durch die Ausdifferenzierung in Untergattungen und die Kreuzung mit anderen Formen des Romans zählt er aktuell zu den innovativsten und produktivsten literarischen Phänomenen. Diese konkurrenzlose Einführung beginnt mit einer Begriffsbestimmung und einem Forschungsüberblick. Sie zeichnet die Entwicklung der Gattung nach und unterzieht die wichtigsten Analyse-Methoden einer kritischen Würdigung. Interpretationen repräsentativer Kriminalromane von Georges Simenon, Friedrich Glauser, Friedrich Dürrenmatt, Jörg Fauser, Patrick Süßkind, Henning Mankell, Heinrich Steinfest und Andrea Maria Schenkel konkretisieren und vertiefen die Überlegungen zu Theorie und Geschichte der Gattung.

McCLINTOCK, Scott, **Topologies of Fear in Contemporary Fiction : The Anxieties of Post-Nationalism and Counter Terrorism**, New York, Palgrave Macmillan, 2015, vi, 223 pages.

1. Introduction: The Geography of Anger and the Diaspora of Terrorism -- 2. Guantánamo Confidential: Inscription of the Subject In Literature and Law, and Detainees as Legal Non-Persons at Camp X-Ray -- 3. Travels Outside the Empire: The Revision of Subaltern Historiography in Amitav Ghosh -- 4. Images for a Godless World: Violence After the Sacred in the Millennial Indian Novel -- 5. The Sublime Object of Terror in Thomas Pynchon -- 6. Looking Backward at Joseph McElroy's Lookout Cartridge: Mining Neural Neighborhoods and Social Networks in Postmodern Fiction -- Conclusion: Four Covering Principles for the Time of Terrorism -- Works Cited -- Index

MÜLLER-DIETZ, Heinz, **Recht und Kriminalität in literarischen Brechungen**, Berlin, De Gruyter, 2016, 254 pages.

POUY, Jean-Bernard, **Une brève histoire du roman noir**, Paris, Points, 2016, 129 pages. En collaboration avec Stéphanie Delestré. Réédition : L'Oeil neuf, 2008.

PICART, Caroline Joan K., Michael Hviid JACOBSEN & Cecil GREEK (eds.), **Framing Law and Crime : An Interdisciplinary Anthology**, Madison, Fairleigh Dickinson University Press, 2016, 538 pages.

QUINN, Patrick J., **Patriarchy in Eclipse : The Femme Fatale and the New Woman in American Literature and Culture, 1870-1920**, Newcastle upon Tyne, Cambridge Scholars Publishing, 2015, viii, 218 pages.

French background/English background -- The early stages : Reizenstein, James, Hearn and Vedder -- Francis Saltus : poetry and the American femme fatale -- Oscar Wilde's American visit and William Dean Howells : shades of the new woman -- America's first decadent novelist : Edgar Saltus -- The new college woman and male intellectual supremacy -- The bohemian woman : a threat to male supremacy -- The poetry of Stuart Merrill : the lure of the femme fatale -- The femme fatale in American painting -- The Columbian exhibition of 1893 : the not so-white city --

The American stage : the strange case of Olga Nethersole -- The American opera -- Oscar Weininger's evolutionary argument -- Revolting American women -- Immoral fiction : bad girls make bad examples -- The Gibson girl, the bicycle, and bloomers -- The new woman's dilemma -- Hagar Revelly survives in a man's world -- The femme fatale as destroyer : Sylvester Viereck's poetry -- The femme fatale on the red velvet swing -- Thwarting the male genius -- Conclusion : The last American decadent novel.

ROBINSON, Michelle Miriam, **Dreams of Dead Bodies : Blackness, Labor, and the Corpus of American Detective Fiction**, Ann Arbor, University of Michigan Press, 2016, 264 pages.

*Dreams for Dead Bodies: Blackness, Labor, and the Corpus of American Detective Fiction* offers new arguments about the origins of detective fiction in the United States, tracing the lineage of the genre back to unexpected texts and uncovering how authors such as Edgar Allan Poe, Mark Twain, Pauline Hopkins, and Rudolph Fisher made use of the genre's puzzle-elements to explore the shifting dynamics of race and labor in America.

The author constructs an interracial genealogy of detective fiction to create a nuanced picture of the ways that black and white authors appropriated and cultivated literary conventions that coalesced in a recognizable genre at the turn of the twentieth century. These authors tinkered with detective fiction's puzzle-elements to address a variety of historical contexts, including the exigencies of chattel slavery, the erosion of working-class solidarities by racial and ethnic competition, and accelerated mass production. *Dreams for Dead Bodies* demonstrates that nineteenth- and early twentieth-century American literature was broadly engaged with detective fiction, and that authors rehearsed and refined its formal elements in literary works typically relegated to the margins of the genre. By looking at these margins, the book argues, we can better understand the origins and cultural functions of American detective fiction.

SAGASTER, Börte, Martin STROHMEIER und Stephan GUTH (eds.), **Crime Fiction in and Around the Eastern Mediterranean**, Wiesbaden, Harrassowitz Verlag, 2016, vi, 156 pages.

BÖRTE SAGASTER / MARTIN STROHMEIER

Introduction ALESSANDRO BUONTEMPO

*Vertigo* and *The Dove's Necklace* as Romans Noirs:

A Hypothesis on Arabic Crime Fiction

SILVIA TELLENBACH

Law, Crime, and Society in the Middle East

JONATHAN SMOLIN

Lies and Deceptions:

*Saint Janjah*, Social Critique, and the New Arabic Police Novel

ROGER CELESTIN

Post-Colonial Slumming Angels:

Driss Chraïbi's Inspector Ali and Yasmina Khadra's Commissaire Llob

STEPHAN GUTH

Thus Ruled the Court (*\_ukm al-\_ad\_la*):

A Collection of True Criminal Cases from Syria Turned

into Narratives  
 PANAGIOTIS AGAPITOS  
 Bloody metalanguage? Crime fiction in Greece, 1991-2011  
 WOLFGANG E. SCHARLIPP  
 Subgenres in Turkish Crime Fiction  
 ZEYNEP TÜFEKÇÜ O LU  
 Let's Say a Little about What's There:  
 Contemporary Turkish Crime Fiction and Its Literary  
 Criticism KARIN SCHWEIßGUT  
 Religious Themes in Contemporary Turkish Crime  
 Literature BÖRTE SAGASTER  
 Cyprus as A Crime Scene:  
 Paris Aristides' *The Viper's Kiss* and Hasan Doğan's  
*Murder on the Lost Island*.

SIM, Stuart, **Justice and Revenge in Contemporary American Crime Fiction**, New York, Palgrave Macmillan, 2015, vi, 127 pages.

The detective figure in contemporary American crime fiction increasingly relies on revenge to bring about justice in a society where there has been a sharp decline in moral values. This study demonstrates how the notion of the detective as a moral exemplar or heroic ideal breaks down in the works of writers such as James Ellroy and Sara Paretsky.

SPECTOR, Scott, **Violent Sensations : Sex, Crime, and Utopia in Vienna and Berlin, 1860-1914**, Chicago, The University of Chicago Press, 2016, 296 pages.

Around the turn of the twentieth century, Vienna and Berlin were centers of scientific knowledge, accompanied by a sense of triumphalism and confidence in progress. Yet they were also sites of fascination with urban decay, often focused on sexual and criminal deviants and the tales of violence surrounding them. Sensational media reports fed the prurient public's hunger for stories from the criminal underworld: sadism, sexual murder, serial killings, accusations of Jewish ritual child murder—as well as male and female homosexuality.

In *Violent Sensations*, Scott Spector explores how the protagonists of these stories—people at society's margins—were given new identities defined by the groundbreaking sciences of psychiatry, sexology, and criminology, and how this expert knowledge was then transmitted to an eager public by journalists covering court cases and police investigations. The book analyzes these sexual and criminal subjects on three levels: first, the expertise of scientists, doctors, lawyers, and scholars; second, the sensationalism of newspaper scandal and pulp fiction; and, third, the subjective ways that the figures themselves came to understand who they were.



## A PROPOS DES AUTEURS

BOSTRÖM, Mattias, **Von Mr Holmes zu Sherlock : Meisterdetektiv, Mythos, Medienstar**, München, BTB Verlag, 2016, 607 pages. [une version anglaise de ce texte – l'original est en suédois – doit paraître en 2017].

Auch mehr als 125 Jahre nach seinem ersten Fall erfindet sich Sherlock Holmes immer wieder neu: Benedict Cumberbatch interpretiert den genialen Meisterdetektiv moderner und persönlicher denn je, Regisseur Guy Ritchie inszeniert ihn als humorvoll-amüsanten Gentleman und Herr-der-Ringe-Star Ian McKellen wagt sich an eine Version des pensionierten Holmes. Aber woher rührt der weltweite Mega-Erfolg des unkonventionellen Privatermittlers? Was fesselt Generationen von Lesern, Hörern und Zuschauern an den Geschichten von Sir Arthur Conan Doyle? Und wer ist das reale Vorbild für die vielleicht größte literarische Figur aller Zeiten? Der schwedische Sherlock-Holmes-Experte Mattias Boström begibt sich in diesem aufwändig recherchierten Buch auf Spurensuche, um das Erfolgsgeheimnis des Mannes aufzudecken.

EDWARDS, Brian, **Mood Spectrum in Graham Greene, 1929-1949**, Newcastle upon Tyne, Cambridge Scholars Publishing, 2015, xiv, 194 pages.

FORSYTHE, Frederick, **L'Outsider**, Paris, Albin Michel, 2016, 380 pages. [Mémoires]

« Au cours de mon existence, j'ai échappé de justesse à la fureur d'un trafiquant d'armes de Hambourg, j'ai été mitraillé par un Mig pendant la guerre civile au Nigeria, et j'ai atterri en Guinée-Bissau au beau milieu d'un sanglant coup d'État. La Stasi m'a arrêté, les Israéliens m'ont chouchouté, l'IRA m'a réexpédié en catastrophe d'Irlande en Angleterre, et une certaine Tchèque tout à fait charmante, agent de la police secrète... bref, ce qu'elle m'a fait était plus intime. Et tout cela n'était que prémices et amuse-gueules. Ces divers événements furent vécus de l'intérieur. Mais aussi, et toujours, de l'extérieur. En outsider. »

GOLONKA, Wojciech, **Gilbert Keith Chesterton – Portrait philosophique d'un écrivain (1847-1936)**, Paris, Cerf, (Cerf-Patrimoine), 2016, 432 pages. Préface de François-Marie Chauchard.

HARLING, Robert, **Ian Fleming : A Personal Memoir**, London, Robson Press, 2015, xi, 372 pages.

This is Robert Harling's account of his close and enduring friendship with one of the twentieth century's most iconic writers; a friendship forged on the front line of the Second World War.

Their paths met in the early 1940s upon the creation of 30 Assault Unit, a British Commando unit Ian Fleming

founded and ran. While Fleming was based in London, Harling, his second-in-command, operated on the front. The war made the men fast friends, and Fleming would later write Harling into his Bond novels *Thunderball* and *The Spy Who Loved Me*.

Despite the pair's friendship, this book is a searching psychological investigation. This is Fleming, warts and all: his magnetism and charm often tempered by bouts of depression, failing health, and a deep-rooted misogyny dooming his relationships with women to end in failure and recrimination.

KRETSCHMAR, Judith, Sebastian STOPPE & Susanne VOLLBERG (dir.), **Hercule Poirot trifft Miss Marple : Agatha Christie Intermedial**, Darmstadt, Büchner-Verlag, 2016, 213 pages.

Wie kaum eine andere Autorin des 20. Jahrhunderts hat Agatha Christie das Genre des Kriminalromans geprägt. Bis heute ist sie eine der meistgelesenen Schriftstellerinnen der Welt.

So ist es auch nicht verwunderlich, dass Christies Werk vielfältig für Film, Fernsehen und Theater adaptiert wurde. Diese Intermedialität ist der Ausgangspunkt des vorliegenden Bandes. In welchem Verhältnis stehen literarische Vorlage und mediale Transformation? Warum bleiben manche Adaptionen sehr werkgetreu, während andere stark vom Original abweichen? Welche Rolle spielen exotische Orte, wiederkehrende Motive und Figurenkonstellationen? Wo sind Wechselbeziehungen zwischen den verschiedenen Medientypen auszumachen?

KURSNER, Geoffroy, **Boileau (sans Narcejac) : conteur et nouvelliste**, Saint-Denis, Edilivre, 2015, 211 pages.

LACOURBE, Roland, **Edouard Letailleur : inventaire d'une oeuvre**, Lulu.com, (Semper Aenigma), 2016, 52 pages.

Édouard Letailleur (1897-1976) fait partie de ces petits maîtres obscurs et méconnus du roman policier français, publiés avant la guerre dans de vénérables collections comme "Déetective" ou "Les Chefs-d'œuvre du roman d'aventures". S'il eut sa petite heure de gloire, son œuvre modeste (dix romans entre 1931 et 1937) jouit désormais d'une aura d'étrangeté qui se maintient d'autant mieux que ses ouvrages sont pratiquement tous introuvables ou atteignent à la vente des prix exorbitants. Mais les avis sont partagés sur son œuvre, comme l'écrivent Henri-Yvon Mermet et Marc Madouraud dans le "Dictionnaire des Littératures Policières" (Joseph K, 2007) : "Certains louent son ambiance fantasmagique et son originalité, d'autres regrettent l'insignifiance des intrigues, la transparence des personnages et la pauvreté des dénouements." Il nous a semblé intéressant de porter un regard neuf sur cette œuvre mythique et peu connue pour lui redonner sa vraie place.

MANDY DIBANGO, Arnaud, **La Transition espagnole dans l'oeuvre essayiste de Manuel Vasquez Montalban**, Saint-Denis, Edilivre, 2015, 393 pages.

MARRS, Suzanne & Tom NOLAN (eds.), **Meanwhile there are Letters : The Correspondence of Eudora Welty and Ross Macdonald**, New York, Arcade Publishing, 2015, xix, 538 pages.

MARTIN, Andy, **Reacher Said Nothing. Lee Child and the Making of Make Me**, London, Random House, Bantam Press, 2015, 320 pages.

On September 1, 1994, Lee Child went out to buy the paper to start writing his first novel, in pencil. The result was *Killing Floor*, which introduced his hero Jack Reacher. Twenty years later, on September 1, 2014, he began writing *Make Me*, the twentieth novel in his number-one-bestselling Reacher series. Same day, same writer, same hero.

The difference, this time, was that he had someone looking over his shoulder. Andy Martin, uber Reacher fan, Cambridge academic, expert on existentialism, and dedicated surfer, sat behind Lee Child in his office and watched him as he wrote. While Lee was writing his Reacher book, Andy was writing about the making of *Make Me*.

*Reacher Said Nothing* is a book about a guy writing a book. An instant meta-book. It crosses genres, by bringing a high-level critical approach to a popular text, and gives a fascinating insight into the art of writing a thriller, showing the process in real time. It may well be the first of its kind.

MEURANT, Jack, **Commissaire Laviolette, alias Modeste Clarisse : le roman d'une biographie du héros de Pierre Magnan**, Artignosc-sur-Verdon, Éditions Parole, (La mescla/biographique), 2015, 115 pages.

PICARD, Timothée, **La Civilisation de l'Opéra : sur les traces d'un fantôme**, Paris, Fayard, 2016, 760 pages.

L'opéra, fait de civilisation majeur dans nos sociétés, est étudié à travers le prisme de ce que Walter Benjamin a appelé l'« un des grands romans sur le XIXe siècle » : *Le Fantôme de l'Opéra* de Gaston Leroux. De multiples adaptations cinématographiques mêlent grandioses réalisations de studios (Universal, Hammer) et films d'auteur cultes (Brian de Palma, Dario Argento), au risque du kitsch. La comédie musicale d'Andrew Lloyd Webber pulvérise tous les records d'audience et de longévité, parachevant un mythe.

Quelles conceptions de l'opéra se fait-on et quelles représentations en donne-t-on quand on passe du roman à son illustration, du cinéma à la comédie musicale et du ballet à la *fan fiction* ? Mais aussi du grand répertoire lyrique au rock ou au *heavy metal*, de la féerie à l'horreur, des adultes aux adolescents, des hommes aux femmes, d'un siècle à l'autre ? Ou encore de la France aux États-Unis et à la Chine, et de la Grande-Bretagne à l'Italie et à l'Amérique du Sud ? Cet essai interroge le devenir du divertissement en Occident, de l'essor du spectaculaire romantique au triomphe de l'industrie culturelle mondialisée. Il montre que si l'opéra comme genre et pratique semble s'effacer peu

à peu, son esprit perdure sous d'autres formes et par d'autres moyens : l'opéra et ses succédanés prennent en charge des aspirations dont l'homme ne peut se passer et dont eux seuls ont la clef.

PORTER, Lynne, **Who is Sherlock ? Essays on Identity in Modern Holmes Adaptations**, Jefferson (NC), McFarland, 2016, 240 pages.

Introduction 1\_From Paget to Screen: A (Re)Vision of Sherlock Holmes \_for the 21st Century (Clare Douglass Little) 5\_Modernizing Victorian Sherlock Holmes for Mr. Holmes and the BBC's Sherlock Special (Lynnette Porter) 18\_"I made me": Narrative Construction of Identity in Sherlock's "The Abominable Bride" (Felecia McDuffie) 33\_Inside the Mind of Sherlock Holmes (Lynnette Porter) 48\_It's Traumatic Stress, My Dear Watson: A Clinical Conceptualization of Sherlock (Jennifer Dondero and Sabrina J. Pippin) 70\_A \_High-Functioning Sociopath Married to His Work: On Hegemonic Masculinity in the BBC's Sherlock (Deborah M. Fratz) 82\_The BBC's Sherlock: A "Sociopathic" Master of the Social Game (Kathryn McClain and Grace Cripps) 95\_The Evolution of James Moriarty: How Villains Mirror Cultural Anxieties (Heather Powers) 111\_God, Grace and Sherlock: Religious Narrative and Identity in BBC's Sherlock (Felecia McDuffie) 122\_Chosen Families, TV and Tradition: Queering Relations in the BBC's Sherlock (Linda J. Jencson) 140\_Fan Fiction as an Argument: Arguing for Johnlock through the Roles of Women and Explicit Sex Scenes in Sherlock Fan Fiction (Alyxis Smith) 156\_(No) Sex and Sherlock: Asexuality, Victorian Abstinence and the Art of Ambiguity (Amber Botts) 169\_Sherlock and the Case of the Feminist Fans (Charla R. Strosser) 180\_#Setlock and the Power of Fandom (Jennifer Wojton) 194

POWELL, Steven, **James Ellroy : Demon Dog of Crime Fiction**, New York, Palgrave Macmillan, (Crime Files), 2015, ix, 225 pages.

James Ellroy: Demon Dog of Crime Fiction is a study of all of Ellroy's key works, from his debut novel Brown's Requiem to the epic Underworld USA trilogy. This book traces the development of Ellroy's writing style and the importance of his Demon Dog persona to carving out his unique place in American crime fiction.

POUSSART, Annick, **Sur les Traces d'Agatha Christie**, Montréal, Pointe-à-Callières, 2015, 111 pages. Publication réalisée par Pointe-à-Callière, cité d'archéologie et d'histoire de Montréal, dans le cadre de l'exposition Sur les Traces d'Agatha Christie, présentée du 8 décembre 2015 au 17 avril 2016.

SALVAN, Paula Martin, **The Language of Ethics and Community in Graham Greene's Fiction**, New York, Palgrave, 2015, vii, 171 pages.

A study of Graham Greene's fiction from the perspective of ethics and community, focusing on the narrative pattern that

emerges from the author's idiosyncratic use of keywords like peace, despair, compassion or commitment. This book explores their potential for the textual articulation of narrative conflict and the dramatization of the ethical.

STORM, Marjorie, **Agatha Christie The Mysterious Affair at Styles in German and Dutch Traduction : The Remarkable Case of the Six Poirots**, Brill/Rodopi, (Approaches to Translation Studies), 2016, 345 pages.

WIGELWORTH, Amy, **Rewriting Les Mystères de Paris : The Mystères Urbain and the Palimpsest**, Oxford & London, Routledge, (Legenda), 2016, 244 pages.

Key works of popular fiction are often rewritten to capitalize on their success. But what are the implications of this rewriting process? Such is the question addressed by this detailed study of several rewritings of Eugène Sue's *Mystères de Paris* (1842-43), produced in the latter half of the nineteenth century, in response to the phenomenal success of Sue's archetypal urban mystery. Pursuing a compelling analogy between city and text, and exploring the resonance of the palimpsest trope to both, Amy Wigelsworth argues that the *mystères urbains* are exemplary rewritings, which shed new light on contemporary reading and writing practices, and emerge as early avatars of a genre still widely consumed and enjoyed in the 21st century.

## CINÉMA & TÉLÉVISION

ABRAMSON, Leslie H., **Hitchcock and the Anxiety of Authorship**, New York, Palgrave Macmillan, 2015, viii, 282 pages.

*Hitchcock and the Anxiety of Authorship* examines issues of cinema authorship engaged by and dynamized within the director's films. A unique study of self-reflexivity in Hitchcock's work from his earliest English silents to his final Hollywood features, this book considers how the director's releases constitute ever-shifting meditations on the conditions and struggles of creative agency in cinema.

CAMPION, Benjamin, **Damages : une justice à deux visages**, Neuilly-sur-Seine, Atlande, (A suivre), 2016, 192 pages. [série télévisée]

DYER, Richard, **Lethal Repetition : Serial Killing in European Cinema**, New York, Palgrave Macmillan, 2015, 250 pages.

Shifting the focus away from the US, which is often seen as the home of the serial killer, *Lethal Repetition* instead examines serial killing in European culture and cinema – ranging from Scandinavia to the Mediterranean and from Britain to Romania. Spanning all brows of cinema – including avant-garde, art, mainstream and trash – Dyer provides case studies on Jack the Ripper, the equation of



Nazism with serial killing, and the Italian giallo film to explore what this marginal and uncommon crime is being made to mean on European screens.

FIELD, Matthew, **Some Kind of Hero : 007. The Remarkable Story of the James Bond Films**, Stroud, Gloucestershire, The History Press, 2015, 704 pages.

FUNNELL, Lisa (ed.), **For His Eyes Only : The Women of James Bond**, New York, Wallflower Press, 2015, xviii, 309 pages.

"Women Were for Recreation": The Gender Politics of Ian Fleming's James Bond / James Chapman -- The Bond Girl Who Is Not There: The Tiffany Case / Boel Ulfsdotter -- James Bond and Female Authority: The Female M in the Bond Novels and Films / Jim Leach -- Desiring the Soviet Woman: Tatiana Romanova and From Russia with Love / Thomas M. Barrett -- "The Old Ways Are Best": The Colonization of Women of Color in Bond Films / Travis L. Wagner -- Bond's Bit on the Side: Race, Exoticism and the Bond "Fluffer" Character / Charles Burnetts -- The Politics Representation: Disciplining and Domesticating Miss Money Penny in Skyfall / Kristen Shaw -- Objects of White Male Desire: (D)Evolving Representations of Asian Women in Bond Films / Lisa Funnell -- "Never Trust a Rich Spy": Ursula Andress, Vesper Lynd, and Mythic Power in Casino Royale 1967 / Robert von Dassanowsky -- "This Never Happened to the Other Fellow": On Her Majesty's Secret Service as Bond Woman's Film / Marlisa Santos -- "What Really Went on up There James?": Bond's Wife, Blofeld's Patients, and Empowered Bond Women / Dan Mills -- Sisterhood as Resistance in For Your Eyes Only and Octopussy / Fernando Gabriel Pagnoni Berns -- Bond Is Not Enough: Elektra King and the Desiring Bond Girl / Alexander Sergeant -- Female Bodies in James Bond Title Sequences / Sabine Planka -- Random Access Mysteries: James Bond and the Matter of the Unknown Woman / Eileen Rositzka -- Pussy Galore: Women and Music in Goldfinger / Catherine Haworth -- Female Voice and the Bond Films / Anna G. Piotrowska -- Designing Character: Costume, Bond Girls, and Negotiating Representation / Andrea J. Severson -- Secret Agent Nuptials: Marriage, Gender Roles, and the "Different Bond Woman" in On Her Majesty's Secret Service / Stephen Nepa -- The Spy Who Fooled Me: The Early Bond Girl and the Magician's Assistant / Ross Karlan -- "Women Drivers": The Changing Role of the Bond Girl in Vehicle Chases / Stephanie Jones -- "It's Not for Everyone": James Bond and Miss Money Penny in Skyfall / Klaus Dodds -- "Who Is Salt?": The Difficulty of Constructing a Female James Bond and Reconstructing Gender Expectations / Jeffrey A. Brown -- From Masculine Mastermind to Maternal Martyr: Judi Dench's M, Skyfall, and the Patriarchal Logic of James Bond Films / Peter C. Kunze -- M, 007, and the Challenge of Female Authority in the Bond Franchise / Brian Patton -- "M"(O)thering: Female Representation of Age and Power in James Bond / Lori L. Parks -- Mothering the Bond - M Relation in Skyfall and the Bond Girl Intervention / Christopher Holliday -- Property of a Lady: (S)Mothering Judi Dench's M / Michael W. Boyce.

GLEN, John (with Marcus HEARNS), **For my Eyes Only : Directing the James Bond Films**, Cambridge, Signum Books, 2015, 256 pages.

HINES, Claire (ed.), **James Bond**, Bristol, & Chicago, Intellect Books, 2015, 151 pages.

HUDELET, Ariane, **The Wire : les règles du jeu**, Paris, PUF, 2016, 198 pages.

The Wire débute par une enquête policière sur le trafic de drogue à Baltimore, pour y agréger peu à peu d'autres institutions et espaces (l'activité portuaire, la politique municipale, l'École, la Presse). Au fil des saisons, elle nous dessine un tableau sans concession des effets destructeurs du capitalisme ultralibéral sur cette ancienne ville industrielle devenue emblématique de la dissolution du mythe du "rêve américain". Si la série se fonde sur une observation minutieuse de la réalité, proche des techniques du journalisme ou de l'enquête sociologique, son impact tient surtout à la manière dont elle parvient à combiner avec brio cette exigence de réalisme et une maîtrise parfaite des rouages de la fiction et du récit audiovisuel. L'humour et la précision des dialogues, les personnages complexes et ambigus, l'esthétique minutieuse et le souffle humaniste de la série permettent à The Wire de séduire les spectateurs tout autant qu'elle les fait réfléchir. En dépit d'un constat apparemment pessimiste sur une situation sociale tragique, la dimension ludique de la série invite ainsi les spectateurs à s'engager activement dans une réflexion sur les enjeux de toute représentation.

JENNER, Mareike, **American TV Detectives Dramas : Serial Investigations**, New York, Palgrave Macmillan, 2016, vi, 191 pages.

The way detectives access and attain the 'truth' about a crime is an important indicator of how they relate to contemporary political developments. This book explores these methods of detection and positions the genre in a specific political, aesthetic, narrative and industrial context.

LOMBARDI, Giancarlo & Christian UVA (eds.), **Italian Political Cinema**, New York, Oxford, et al., Peter Lang, 2016, 439 pages.

McSWEENEY, Terence, **The « War on Terror » and American Film : 9/11 Frames per Second**, Edinburgh, Edinburgh University Press, 2016, ix, 242 pages.

This compelling and theoretically informed exploration of contemporary American cinema charts the evolution of the impact of 9/11 on Hollywood film through a range of genres - war films, superhero movies, historical dramas, horror and even alien invasion films - each revealing a cinema not of escapism but one that engages profoundly with the turbulent era in which their films were made. Through a vibrant analysis of films as diverse as *War of the Worlds* (2005), *United 93* (2006), *300* (2007), *The Bourne Ultimatum* (2007), *Zero Dark Thirty* (2012), *Marvel Avengers Assemble* (2012) and many others, *The 'War on Terror' and American Film* explores the influence of the cultural trauma of 9/11 and the subsequent 'War on Terror'

on American cinema in the first decade of the new millennium and beyond.

OBADIA, Paul, **FBI : portés disparus : une tristesse infinie**, Paris, l'Harmattan, (Champs visuels) 2016, 201 pages.

Diffusée sur le réseau CBS aux États-Unis de 2002 à 2009, FBI : portés disparus (*Without a trace* dans sa version originale) se distingue de la majorité des séries US qui lui sont contemporaines par bien des aspects. De tonalité résolument libérale, au sens étasunien du terme, elle accuse volontiers le « rêve américain », en pointant tout à la fois les prestiges et les défaillances, qui sont consubstantielles de ce rêve aux bien sombres accents.

O'MEARA, Dan, Alex MACLEOD, Frederick GAGNON & David GRONDIN, **Movies, Myth and the National Security State**, Boulder, Lynne Rienner Publishers, 2016, 293 pages.

While analysts may agree that Hollywood movies have always both mirrored and helped to shape the tenor of their times, the question remains: Just how do they do it? And beyond that, how do we identify the political/ideological content of any film? The authors of *Movies, Myth, and the National Security State* offer answers to these questions, exploring how Hollywood movies have functioned to propagate, or to debate, or sometimes to contest the evolving US national security state since 1945. Drawing on more than a thousand films released since 1948, and focusing in detail on 48 films that address key issues and dilemmas confronting the US and its sense of self and role in the world, they provide insights into US political life as it has developed across some seven decades.

PETTEY, Homer B. & R. Barton PALMER (eds.), **International Noir**, Edinburgh, Edinburgh University Press, 2016, 272 pages.

Following World War II, film noir became the dominant cinematic expression of Cold War angst, influencing new trends in European and Asian filmmaking. *International Noir* examines film noir's influence on the cinematic traditions of Britain, France, Scandinavia, Japan, Hong Kong, Korea and India.

This book suggests that the film noir style continues to appeal on such a global scale because no other cinematic

ROBERT, Vincent, **En quête d'émotions : une autre approche pour l'écriture d'une enquête criminelle**, Paris, les Éditions du CEEA, (Les Ateliers du CEEA), 2016, 159 pages. [l'art d'écrire une série tv]

ROMANKO, Karen A., **Television's Female Spies and Crimefighters. 600 Characters and Shows, 1950s to the Present**, Jefferson (NC), McFarland, 2016, 256 pages.

This encyclopedic work covers 350 female spies, private investigators, amateur sleuths, police detectives, federal agents and crime-fighting superheroes who have appeared in more than 250 series since the 1950s, with an emphasis on lead or noteworthy characters. Entries are alphabetical

by series, featuring credits and synopses, notable plot points, interesting facts and critical commentary on seminal series and characters. A brief history of female spies and

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**Articles et entretiens**

*Les Printemps meurtriers de Knowlton 2016*, Morgane

Marvier - *Conversation avec Richard Ste-Marie*, Pascale Raud

**Chroniques**

*Présentation*: Jean Pettigrew

*Le Crime en vitrine*, Norbert Spehner

*Dans la mire*, André Jacques, Martine Latulippe, Morgane

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crimefighters on TV places them in chronological perspective and sociological context.

SAFAROW, Sven, **Dr Mabuse und seine Zeit**, Frankfurt am Main, et al., Peter lang, 2016, 114 pages.

Die Kunstfigur Dr. Mabuse war immer schon ein vortreffliches Spiegelbild soziopolitischer Entwicklungen. In diesem Essay werden Ursprung und Figurenkonzepion von Norbert Jacques' literarischer Schöpfung intensiv untersucht. Was in der Vorlage nur angedeutet war, wird in der filmischen Interpretation Fritz Langs offenbar: Dr. Mabuse bildet eine sukzessive Metapher für die historischen Umbrüche innerhalb der deutschen Geschichte seit Ende des Ersten Weltkriegs.

SHAW, Tony, **Cinematic Terror : A Global History of Terrorism on Film**, New York, Bloomsbury Academic, 2015, 315 pages.

*Cinematic Terror* takes a uniquely long view of filmmakers' depiction of terrorism, examining how cinema has been a site of intense conflict between paramilitaries, state authorities and censors for well over a century. In the process, it takes us on a journey from the first Age of Terror that helped trigger World War One to the Global War on Terror that divides countries and families today.

Tony Shaw looks beyond Hollywood to pinpoint important trends in the ways that film industries across Europe, North and South America, Asia, Africa and the Middle East have defined terrorism down the decades. Drawing on a vast array of studio archives, government documentation, personal interviews and box office records, Shaw examines the mechanics of cinematic terrorism and challenges assumptions about the links between political violence and propaganda.

TRIBE, Steve, **Sherlock : le guide de la série**, Paris, Bragelonne, 2015, 320 pages.

VOGL, Peter, **Hollywood Justice : Selbstjustiz im amerikanischen Film 1915-2015**, Frankenthal, Mühlbeyer Filmbuchverlag, 2016, 217 pages.

WILLMETS, Simon, **In Secrecy's Shadow : The OSS and CIA in Hollywood Cinema, 1941-1979**, Edinburgh, Edinburgh Press, 2016, xii, 307 pages.

*In Secrecy's Shadow* provides the first comprehensive history of the birth and development of Hollywood's relationship with American intelligence. It takes an interdisciplinary approach, synthesizing literatures and methodologies from diplomatic history, film studies and cultural theory, and it presents new perspectives on a number of major filmmakers including Darryl F. Zanuck, Alfred Hitchcock and John Ford.



**LITTÉRATURE**

ABBOTT, Carl, **Imagining Urban Futures : Cities in Science Fiction and What We May Learn from Them**, Middletown, Wesleyan University Press, 2016, 264 page.

Abbott delivers a compelling critical discussion of science fiction cities found in literary works, television programs, and films of many eras from Metropolis to Blade Runner and Soylent Green to The Hunger Games, among many others.

Carl Abbott, who has taught urban studies and urban planning in five decades, brings together urban studies and literary studies to examine how fictional cities in work by authors as different as E. M. Forster, Isaac Asimov, Kim Stanley Robinson, and China Miéville might help us to envision an urban future that is viable and resilient.

ANDERSON, Reynaldo & Charles E. JONES (eds.), **Astrofuturism 2.0 : the Rise of Astroblackness**, Lanham (MD), Lexington Books, 2016, 240 pages.

ANOLIK, Ruth Bienstock, **Property and Power in English Gothic Literature**, Jefferson, (NC), McFarland, 2016, 233 pages.

This book explores the masterplot of the English Gothic text as a response to the Enlightenment's rational certainty regarding possession of self, property and narrative.

ATALLAH, Marc, **L'Art de la science-fiction**, Actusf, Les collections de la Maison d'Ailleurs, no 6, 2016, 94 pages.

L'art de la science-fiction réfléchit à l'aide de nombreux exemples à la dimension esthétique de cette pratique narrative afin de montrer, d'une part, que celle-ci est avant tout un art du langage (textuel ou iconique) qui, d'autre part, est en mesure de créer une langue, c'est-à-dire de proposer une alternative à notre utilisation quotidienne du langage. La thèse sous-jacente à ce volume est de rappeler que l'art a toujours été une manière d'offrir à la condition humaine des « images » pour lui permettre de se penser et, par extension, de se réinventer. La science-fiction possède une ambition similaire dans le sens où ses récits (littéraires ou filmiques) sont avant tout l'articulation d'un « lexique » — cristallisé autour de la conjecture — et d'une « grammaire » (le scénario) qui, lorsque cette articulation est novatrice, nous invite à mieux saisir l'aliénation subie par notre identité dans un monde industriel et technoscientifique.

BACZKO, Bronislaw, PORRET, Michel & François, ROSSET (dir.), **Dictionnaire de l'utopie au temps des Lumières**, Genève, Georg, 2016, 1408 pages.

Rédigé par une cinquantaine de chercheuses et chercheurs actifs dans plusieurs pays de l'Europe et des Amériques, le Dictionnaire critique de l'utopie au temps des Lumières n'est pas un compendium d'informations, mais un instrument de réflexion et de travail. Il intéressera les spécialistes et le grand public désireux de comprendre comment l'utopie a mis en scène des thématiques aussi diverses que l'Etat, la justice, la famille, les beaux-arts, le langage, la communication, les lois, le jeu, les relations entre les femmes et les hommes, la sexualité, les bibliothèques, les voyages, la Révolution, la guerre et la paix ou encore la police, les mathématiques ou la piraterie.

BARNSTONE, Deborah Ascher ed.), **The Doppelgänger**, New York, Oxford, et alii., Peter Lang, 2016, 274 pages.

The *Doppelgänger* – the double, twin, mirror image or alter ego of someone else – is an ancient and universal theme that can be traced at least as far back as Greek and Roman mythology, but is particularly associated with two areas of study: psychology, and German literature and culture since the Romantic movement. Although German language literature has been a nexus for writing on the *Doppelgänger*, there is a paucity of scholarly work treating a broader selection of cultural products from the German-speaking world. The essays in this volume explore the phenomenon of the double in multiple aspects of German visual culture, from traditional art forms like painting and classical ballet to more contemporary ones like film, photography and material culture, and even puppet theatre. New ways of understanding the *Doppelgänger* emerge from analyses of various media and time periods, such as the theme of the double in a series of portraits by Egon Schiele, the doubling of silk by rayon in Weimar Germany and its implications for class distinctions in Germany, and the use of the x-ray as a form of double in Thomas Mann's *Magic Mountain* and Christoph Schlingensiefel's performance art.

BAUER, Gero, **Houses, Secrets, and the Closet : Locating Masculinities from the Gothic Novel to Henry James**, Bielfeld, Transcript Verlag, 2016, 233 pages.

BESSON, Anne, Nathalie PRINCE et Laurent BAZIN (dir.), **Mondes fictionnels, mondes numériques, mondes possibles : adolescence et culture médiatique**, Rennes, Presses de l'Université de Rennes, 2016, 224 pages.

Les « autres mondes » sont aujourd'hui au cœur des pratiques culturelles des jeunes et des moins jeunes, à la recherche d'une immersion ludique, d'une plongée dans l'imaginaire. Cet ouvrage interroge la façon dont s'entrelacent aujourd'hui ces trois notions de « fiction », de « monde », de « jeu » et observe le motif récurrent des mondes dans la fiction contemporaine afin de mieux comprendre les différentes modalités de l'évasion dans d'autres univers.

BLOOM, Steven D., **The Physics and Astronomy of Science Fiction : Understanding Interstellar Travel, Teleportation, Time Travel, Alien Life and Other Genre Fixtures**, Jefferson (NC), McFarland, 2016, 277 pages.

The great scientific, astronomical and technological advances of the 20th century inspired the science fiction genre to imagine distant worlds and futures, far beyond the discoveries of the here and now. This book explores science fiction films, television series, novels and short stories—from *Lost in Space* (1965–1968) to *Fringe* (2008–2013) to the works of Isaac Asimov and Stephen Baxter—with a focus on their underlying concepts of physics and astronomy. Assessing accuracy and

plausibility, the author considers the possibilities of solar system, interstellar and faster than light travel; intelligent planets, dark (anti-) matter, the multiverse and string theory, time travel, alternate universes, teleportation and replication, weaponry, force fields, extraterrestrial life, subatomic life, emotional robots, super-human and parapsychological powers, asteroid impacts, space colonies and many other topics.

BLUMENBERG, Carolin, et Alexandra HEIMES (dir.), **Suspensionen über das Untote**, Paderborn, Fink Verlag, 2015, 251 pages.

Seit der Aufklärung werden Versuche, das Leben auf den Begriff zu bringen, von Figuren des Untoten heimgesucht, die die Grenze zwischen »lebendig« und »tot« infrage stellen. Die hier versammelten Beiträge widmen sich literarischen, medialen, philosophischen und politischen Formationen, in denen das Untote Gestalt annimmt.

BODO, Bidy Cyprien, Moussa COULIBALY & Bassidiki KAMAGATÉ (dir.), **Les Écritures de l'horreur en littératures africaines**, Paris, L'Harmattan, (Études africaines), 2016, 444 pages.

Dire, raconter, déclamer, jouer et conter l'horreur dans le texte africain, comment et pourquoi ? Ce livre analyse ainsi le mode opératoire du motif de l'horreur dans le discours romanesque, poétique, théâtral, oral (conte) africain.

BOHN, Thomas M., **Der Vampir. Ein europäischer Mythos**, Köln & Weimar, Böhlau Verlag, 2016, 256 pages.

In nahezu allen Epochen und Kulturen hat es Geschichten von Wiedergängern gegeben, die nach dem Tode ihr Unwesen treiben, oder von unheimlichen Blutsaugern, die nachts aus ihren Gräbern steigen und sich ihre Opfer unter den Lebenden suchen. Wie alle Mythen verändern sich auch Vampirgeschichten stetig und passen sich dem Zeitgeist an.

CADWALLADER, Jen, **Spirits and Spirituality in Victorian Fiction**, New York, Palgrave Macmillan, 2016, 209 pages.

As seen in fiction, newspaper accounts, and magic shows, the presence of ghosts pervaded the Victorian period. This book examines supernatural encounters in a wide range of Victorian writers including Dickens and Kipling. Cadwallader argues that these fictional spirits reflect how Victorians were adapting to rapid scientific and religious changes.

CAN, Taner, **Magic Realism in Postcolonial British Fiction : History, Nation and Narration**, Stuttgart, Ibidem- Verlag, 2015, 252 pages.

This study aims at delineating the cultural work of magical realism as a dominant narrative mode in postcolonial British fiction through a detailed analysis of four magical realist novels: Salman Rushdie's *Midnight's Children* (1981), Shashi Tharoor's *The Great Indian Novel* (1989), Ben Okri's *The Famished Road* (1991), and Syl Cheney-Coker's *The Last Harmattan of Alusine Dunbar* (1990). The

main focus of attention lies on the ways in which the novelists in question have exploited the potentials of magical realism to represent their hybrid cultural and national identities.

CARPI, Daniela, **Fairy Tales in the Postmodern World : No Tales for Children**, Heidelberg, Universitätsverlag Winter, 2016, 188 pages.

CARROLL, Siobhan, **An Empire of Air and Water : Uncolonized Space in the British Imagination, 1750-1850**, Philadelphia, University of Pennsylvania Press, 2016, 288 pages.

Spaces that an empire could not colonize were spaces that literature might claim, as literary representations of atopias came to reflect their authors' attitudes toward the growth of the British Empire as well as the part they saw literature playing in that expansion.

Siobhan Carroll interrogates the role these blank spaces played in the construction of British identity during an era of unsettling global circulations. Examining the poetry of Samuel T. Coleridge and George Gordon Byron and the prose of Sophia Lee, Mary Shelley, and Charles Dickens, as well as newspaper accounts and voyage narratives, she traces the ways Romantic and Victorian writers reconceptualized atopias as threatening or, at times, vulnerable. These textual explorations of the earth's highest reaches and secret depths shed light on persistent facets of the British global and environmental imagination that linger in the twenty-first century.

CHUDE-SOKEI, Luis, **The Sound of Culture : Diaspora and Black Technopoetics**, Middletown, Wesleyan University Press, 2015, 280 pages.

Looking at American, British, and Caribbean literature, it distills a diverse range of subject matter: minstrelsy, Victorian science fiction, cybertheory, and artificial intelligence. All of these facets, according to Louis Chude-Sokei, are part of a history in which music has been central to the equation that links blacks and machines. As Chude-Sokei shows, science fiction itself has roots in racial anxieties and he traces those anxieties across two centuries and a range of writers and thinkers—from Samuel Butler, Herman Melville, and Edgar Rice Burroughs to Sigmund Freud, William Gibson, and Donna Haraway, to Norbert Weiner, Sylvia Wynter, and Samuel R. Delany.

DESPRÉS, Elaine, **Pourquoi les savants fous veulent-ils détruire le monde ? Évolution d'une figure littéraire**, Montréal, Le Quartanier, (Erres essais), 2016, 392 pages.

De Mary Shelley à H.G. Wells, plusieurs auteurs du dix-neuvième siècle ont été les témoins privilégiés de progrès scientifiques à l'origine de profondes métamorphoses sociales. Les craintes suscitées par certaines avancées, notamment en biologie et en chimie, combinées à l'entêtement des positivistes à voir dans la science la solution à tous les maux, se sont cristallisées sous la forme

d'une figure littéraire irriguée par les mythes de Prométhée ou de Faust : le savant fou.

Cet ouvrage suit l'évolution du savant fou par l'analyse de quatre romans : *Et on tuera tous les affreux* de Boris Vian (1948), *Le berceau du chat* de Kurt Vonnegut (1963), *L'autre île du docteur Moreau* de Brian Aldiss (1980) et *Le dernier homme* de Margaret Atwood (2003), qui mettent en fiction une riche réflexion éthique sur la pratique de la science. Dans ces œuvres, le savant fou, poussé par une curiosité insatiable et la recherche du délice technique, crée des substances et des êtres sans se préoccuper des conséquences : un cristal capable d'éradiquer la vie terrestre, des formes de vie artificielle, des animaux transgéniques ou des créatures hybrides, voire une race nouvelle destinée à remplacer l'humain.

DOUTHWAITE, Julia, **Le Frankenstein français et la littérature révolutionnaire**, Paris, Classiques Garnier, (Littérature, histoire, politique), 2016, 385 pages.

Cet ouvrage interprète l'histoire, les archives, les journaux et les fictions publiés en 1789-1803 et montre comment ce corpus ouvre la voie vers de nouvelles formes littéraires, et révèle que les vestiges de ces récits se retrouvent chez Mary Shelley, Honoré de Balzac, Charles Dickens, Gustave Flaubert.

EDWARDS, Justin D (ed.), **Technologies of the Gothic in Literature and Culture : Technogothics**, New York, Routledge, Taylor & Francis Group, 2015, viii, 197 pages.

Introduction: Technogothics / Justin D. Edwards -- Technospectrality: Essay on uncannymedia / Fred Botting -- Gothic fiction and the evolution of media technology / Joseph Crawford -- Eerie technologies and Gothic acoustemology / Justin D. Edwards -- Sonic media and spectral loops / Charlie Blak and Isabella van Elferen -- Braaiinnsss!: Zombie-Technology, play and sound / Kelly Gardner -- Biomedical horror: The new death and the new undead / Roger Luckhurst -- Recalcitrant tissue: Cadaveric organ transplant and the struggle for narrative control / Sara Wasson -- George best's dead livers: Transplanting the Gothic into the biotechnology and medicine / Barry Murnane -- Nanodead: The technologies of death in Ian McDonald's Necroville / Rune Graulund -- Staging the extraordinary body: Masquerading disability in Patrick McGrath's Martha Peake / Alan Gregory -- Text as Gothic murder machine: The cannibalism of Swaney Bean and Sweeney Todd / Maisha Wester -- Neoliberal adventures in Neo-Victorian biopolitics: Mark Hodder's Burton and Swinburne Novels / Linnie Blake -- Language will eat your brain / Peter Schwenger.

ERMIDA, Isabel (ed.), **Dracula and the Gothic in Literature, Pop Culture and the Arts**, Leiden, Brill, Rodopi, 2016, 346 pages.

This volume brings together fourteen articles that reappraise the productivity of Stoker's *Dracula* and the strong influence it still exerts on today's generations. The volume explores various multimodal and multimedia adaptations of the book, by critically examining its literary, cinematic,

theatrical, televised and artistic versions. In so doing, it reassesses the origins, evolution, imagery, mythology, theory and criticism of Gothic fiction and of the Gothic (sub)culture. The volume is innovative in that it congregates various angles to the Gothic phenomenon, providing an overview of the interdisciplinary relationships between different cultural, artistic and creative reworkings of the Gothic in general and of Stoker's legacy in particular.

FERSTL, Paul Thomas WALACH, Stefan ZAHLAMNN (dir.), **Fantasy Studies**, Wien, Ferstl & Perz Verlag, 2016, 400 pages.

FISCHER-HORNUNG, Dorothea & Monika MUELLER (eds.), **Vampires & Zombies : Transcultural Migrations and Transnational Interpretation**, Jackson, University Press of Mississippi, 2016, 240 pages.

Although the portrayals of both vampires and zombies can be traced back to specific regions and predate mass media, the introduction of mass distribution through film and game technologies has significantly modified their depiction over time and in new environments. Among other topics, contributors discuss zombies in Thai films, vampire novels of Mexico, and undead avatars in horror videogames. This volume, with scholars from different national and cultural backgrounds, explores the transformations that the vampire and zombie figures undergo when they travel globally and through various media and cultures.

FORSYTH, Kate, **The Rebirth of Rapunzel : A Mythic Biography of the Maiden in her Tower**, Fablecroft Publishing, 2016, 288 pages.

Exploring the Rapunzel fairy tale throughout history. Includes research-based exegesis, original translations, poems and articles related to the work.

FRIEDMAN, Lester D. & Alison B. KAVEY, **Monstrous Progeny : A History of the Frankenstein Narratives**, New Brunswick, Rutgers University Press, 2016, 2880 pages.

*Monstrous Progeny* takes readers on a fascinating exploration of the Frankenstein family tree, tracing the literary and intellectual roots of Shelley's novel from the sixteenth century and analyzing the evolution of the book's figures and themes into modern productions that range from children's cartoons to pornography. Along the way, media scholar Lester D. Friedman and historian Allison B. Kavey examine the adaptation and evolution of Victor Frankenstein and his monster across different genres and in different eras. In doing so, they demonstrate how Shelley's tale and its characters continue to provide crucial reference points for current debates about bioethics, artificial intelligence, cyborg lifeforms, and the limits of scientific progress.

GUANIO-ULURU, Lykke, **Ethics and Form in Fantasy Literature : Tolkien, Rowling and Meyer**, New York, Palgrave Macmillan, 2015, x, 261 pages.

Ethics and Form in Fantasy Literature: Tolkien, Rowling and Meyer by Lykke Guanio-Uluru examines formal and ethical aspects of *The Lord of the Rings*, *Harry Potter* and the *Twilight* series in order to discover what best-selling fantasy texts can tell us about the values of contemporary Western culture.

HAMPTON, Jeremy Gregory, **Imagining Slaves and Robots in Literature, Film and Popular Culture : Reinventing Yesterday's Slave with Tomorrow's Robot**, Lanham, Lexington, 2015, 95 pages.

*Imagining Slaves and Robots in Literature, Film, and Popular Culture: Reinventing Yesterday's Slave with Tomorrow's Robot* is an interdisciplinary study that seeks to investigate and speculate about the relationship between technology and human nature. It is a timely and creative analysis of the ways in which we domesticate technology and the manner in which the history of slavery continues to be utilized in contemporary society. This text interrogates how the domestic slaves of the past are being re-imagined as domestic robots of the future.

HEPP, Oliver, **Der Bekannte Fremde » Der Vampir in der Literatur des 19. Jahrhunderts**, Frankfurt am Main, New York, et al., Peter Lang, 2016, 322 pages.

Seit ihrer Verschriftlichung im 18. Jahrhundert wird die Figur des Vampirs als *fremdartig* beschrieben. Ihre dauerhafte Ästhetisierung – von Goethes *Die Braut von Corinth* bis Bram Stokers *Dracula* – verhalf der Figur zu einer beispiellosen Karriere, die bei genauerer Betrachtung zwei Dinge offenlegt: So fremd, wie Geschichte und Kunst sie darstellen, ist die Vampirfigur nicht. Anhand theoretischer Ansätze von Giorgio Agamben, Hans Richard Brittnacher und Homi Bhabha arbeitet der Autor den Vampir als *bekanntes Fremden* und somit als Teil des Eigenen heraus.

HERBRECHER, Stefan (ed.), **Narrating Life : Experiments with Human Bodies in Literature, Science and Art**, Leiden, Brill, Rodopi, 2016, 350 pages.

Narrating life in literature. In my core I have the strange impression that I don't belong to the human species: Clarice Lispector's *Água viva* as life writing? / Elisabeth Friis -- Charting Solar Systems, Exoplanets and Earth 2.0 / Holly Henry -- Species Encounters: 0. Butler Meets Haraway Meets Deleuze and Guattari / TomIldema -- Solid-State Fiction: J.G. Ballard and the Crystallization of Life / Moritz Ingwersen -- Dissonance, Data, and DNA: Aesthetics, Biopolitics and Transgenic Music in Richard Powers' *Orfeo* / Cristina Iuli -- Chromosomal Cuties", *UFembots*", a chatty Cyber Trio" or *ucantankerous Clones*"? Lynn Hershman Leeson's *Teknolust* / Tania Nusser -- Submarine Experiments with Human Lives by ChrisMoph -- Ransmayr- a waterman narrates / Manuela Rossini -- InToxicating Languages of Bioinformatic Circulation: Poetics and Other "Smallwork" in *The Flame Alphabet* / Laura Shackelford -- Life beyond "critique": Murakami after Latnur / Jeff Wallace -- *Aporias of Survival: Kafka's*

Alien Incursion / Dominik Zechner -- The Atlas of Man (If by Man We Also Mean Woman) / Steve Tomasula -- Narrating Life in Science. Linear Time and Revolutionary Time: Humans, Apes, and Temporality in Scientific and Literary Narratives / Amelie Bjorck -- Ecolinguistic Activism: How and Why to Rite / Angela Rawlings -- Death Writing: Toward a Bestiary of the Biological Real / Dorion Sagan -- Experimenting with bones / Marianne Sommer -- The Sponge Diver or Bodies on the Seabed / Amalie Smith.

HICKS, Heather J., **The Post-Apocalyptic Novel in the Twenty-First Century : Modernity Beyond Salvage**, New York, Palgrave Macmillan, 2016, 208 pages.

Many contemporary novelists, such as Atwood, Mitchell, and McCarthy, have flocked to a literary form that was once considered lowbrow: the post-apocalyptic novel. Calling on her broad knowledge of the history of apocalyptic literature, Hicks argues these writers employ conventions of the post-apocalyptic to reengage with key features of modernity.

HOEVELER, Diane Long, **The Gothic Ideology : Religious Hysteria and Anti-Catholicism in British Popular Fiction, 1780-1880**, Cardiff, University of Wales Press, (Gothic Literary Studies), 2015, 361 pages.

This book is the first to read the Gothic ideology through the historical context of both King Henry VIII's dissolution of the monasteries and the extensive French anti-clerical and pornographic works that were well-known to Horace Walpole and Matthew Lewis. The book argues that Gothic was thoroughly invested in a crude form of anti-Catholicism that fed lower class prejudices against the passage of a variety of Catholic Relief Acts that had been pending in Parliament since 1788 and finally passed in 1829.

HOEVELER, Diane Long, **Gothic Riffs : Secularizing the Uncanny in the European Imagination**, Columbus, Ohio State University Press, 2015, x, 289 pages.

Gothic Riffs: Secularizing the Uncanny in the European Imaginary, 1780-1820 by Diane Long Hoeveler provides the first comprehensive study of what are called "collateral gothic" genres—operas, ballads, chapbooks, dramas, and melodramas—that emerged out of the gothic novel tradition founded by Horace Walpole, Matthew Lewis, and Ann Radcliffe. The role of religion and its more popular manifestations, superstition and magic, in the daily lives of Western Europeans were effectively undercut by the forces of secularization that were gaining momentum on every front, particularly by 1800.

HUGHES, William, Andrew SMITH & David PUNTER (eds.), **The Encyclopedia of the Gothic**, Chichester, West Sussex (UK), Wiley-Blackwell, 2016, xxxviii, 838 pages.

*The Encyclopedia of the Gothic* features a series of newly-commissioned essays from experts in Gothic studies that cover all aspects of the Gothic as it is currently taught

and researched, along with the development of the genre and its impact on contemporary culture.

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Explores the development of the genre and its impact on contemporary culture.

IKIN, Van & Damien BRODERICK, **Other Spacetimes : Interviews with Speculative Fiction Writers**, Wildside Press, 2015, 252 pages.

Here is Kate Forsyth, with her best selling fantasy novels, and Sean Williams who has been a New York Times best seller for his Star Wars novels as well as a notable fantasy and sf innovator, and Sean McMullen, who also shifts with ease between strange science fiction and stranger fantasy, as does Stephen Dedman, and Tess Williams, who roams oceans of the mind. Some set out to be science fiction writers when the genre was barely begun: Frank Bryning and George Turner. Some are brilliant new stars even now: Bernard Cohen, Cameron Rogers, Hal Colebatch (whose forays into Larry Niven's Known Space universe have won him plaudits). And more—here are 25 sinuous, amusing and confounding conversations with writers who have inhabited and fostered the imagination, some of them for more than half a century.

KOCH, Sebastian, **Der Kampf des Helden gegen den « egeslichen trachen » : zur narrative Funktion des Topos von Drachenkampf in vergleichender Perspektive**, Göppingen, Lorch, Kümmer Verlag, 2016, 148 pages.

LACROIX, Isabelle & Karine PRÉMONT (dir.), **D'Asimov à Star Wars : représentations politiques dans la science-fiction**, Montréal, Presses de l'Université du Québec, 2016, 268 pages.

La science-fiction prend de plus en plus d'espace dans la culture populaire. Le phénomène planétaire que représente *Star Wars*, ou encore les séries télévisées iconiques telles *Star Trek*, constituent des preuves convaincantes de la popularité du genre. Comme toutes les formes d'art populaire, la science-fiction a le formidable talent de parler franchement de la société qui la conçoit et la consomme. Qui plus est, parce qu'elle permet de voir ce qui pourrait être, elle se fait le miroir de nos craintes collectives les plus criantes; elle est éminemment politique. Les auteurs de cet ouvrage, des amateurs de science-fiction spécialistes de la politique, de l'éthique ou des technologies, se penchent sur les représentations politiques portées par des œuvres de



science-fiction afin de faire ressortir les rapports de force et les relations de pouvoir — existants ou anticipés — qui s'exercent dans le monde occidental contemporain. D'Isaac Asimov à Andrew Scott Card, en passant par les superhéros de Marvel ainsi que les mondes de *Star Wars* et de *Star Trek*, et inspirés par ce qu'ont fait certains éthiciens et philosophes, les auteurs offrent un éclairage nouveau sur les enjeux sociaux, politiques et éthiques.

LEVY, Michael & Farah MENDELSON, **Children's Fantasy Literature : An Introduction**, Cambridge & New York, Cambridge University Press, 2016, 282 pages.

Children's Fantasy Literature traces the development of the tradition of the children's fantastic - fictions specifically written for children and fictions appropriated by them - from the sixteenth to the twenty-first century, examining the work of Lewis Carroll, L. Frank Baum, C. S. Lewis, Roald Dahl, J. K. Rowling and others from across the English-speaking world.

LEHMAN, Florian (dir.), **Ordnungen des Unheimlichen : Kultur, Literatur, Medien**, Würzburg, Königshausen & Neumann, 2016, 329 pages.

F. Lehmann: Das Unheimliche als Phänomen und Konzept. Thematische Einleitung – S. Aeberhard: „Krone der Unheimlichkeit“ Das Scheintod-Motiv als kulturhistorisches Paradigma des Unheimlichen – H.-J. Schott: Die „gespenstische Gegenständlichkeit“ der Ware - Kulturtheoretische Überlegungen zum Unheimlichen des Warenfetischs – J. Menzel: Gespenster, Masken und „spukhafte Wirbel“. H. G. Adlers „Theresienstadt 1941-1945“ als Beispiel einer unheimlichen Geschichtsschreibung des Holocaust – C. W. Wilpert: Vom Zeitgeist und dem Geist der Zeit: Hauntology im deutschsprachigen Pop – L. Johnson: Animal Magnetism, Romanticism, and the Uncanny Past of Psychoanalysis – M. Bauer: Der unheimliche Spekulant. Die Poetik des wiederkehrenden verdrängten Wirtschaftsmenschen bei Wilhelm Raabe und Thomas Mann – V. Savietto: Das (un)heim(at)liche Gefühl in Klaus Manns Werken der Vor-Exilzeit – J. Nowotny: „Machen Sie sich nur breit ohne Angst“. Franz Kafka, Oskar Baum, Jean-Paul Sartre und Kierkegaards Angst – J. Schröder: Die unheimliche und unbehagliche Heimat. Das Verdrängte in der Heimat und seinem Hervortreten im Exil – C. Bartsch: Das Unheimliche - ein Gefühl der Figur und/oder ein Gefühl des Lesers? Narratologische Betrachtungen einer nicht-narratologischen Kategorie – J. Odabas: Gespenstisches Amerika: Heimsuchung des ‚Weißen Amerikas‘ durch Geisterfiguren in Louis Erdrichs „Tracks“ – A. E. Lyons: Das Unheimliche und das Politische - Alejo Carpentier und Roy Andersson im Vergleich – T. Erdbrügger / I. Probst: „[K]ein Gespenst aus Vorzeiten ... nur etwas Unsagbares“. Intermediale Inszenierungen des Unheimlichen (in) der Postindustrie – F. T. Gregor: Mediale Unheimlichkeit - Unheimliche Medialität – T. Waitz: Politiken urbaner Unheimlichkeit – P. Podrez: Das unheimliche Heim. Haunted houses im Horrorfilm – C. Erk: Unheimliches in Christian Petzolds „Phoenix“ – C. Schramm: Wahrscheinlich spukt es - Unheimlichkeiten in der Filmdramaturgie.

MACKAY DEMERJIAN, Louisa (ed.), **The Age of Dystopia : One Genre, Our Fears and Our Future**, Newcastle upon Tyne, Cambridge Scholars Publishing, 2016, 169 pages.

This book examines the recent popularity of the dystopian genre in literature and film, as well as connecting contemporary manifestations of dystopia to cultural trends and the implications of technological and social changes on the individual and society as a whole. Dystopia, as a genre, reflects our greatest fears of what the future might bring, based on analysis of the present. This book connects traditional dystopian works with their contexts and compares these with contemporary versions. It centers around two main questions: Why is dystopia so popular now? And, why is dystopia so popular with young adult audiences? Contributions de : Charlotte Beyer, Nicole du Plessis, Molly Brost, Karen Stein, Jeanne Tiehen, Terra Joseph, Riven Barton, Patricia Stapleton.

MARCH-RUSSELL, Paul, **Modernism and Science Fiction**, New York, Palgrave, Macmillan, 2015, xii, 193 pages.

A socio-cultural analysis of the relationship between modernism and science fiction, from the 1870s to the 1970s, with examples drawn from literature and other media in Britain, Europe and the Americas. The book challenges how high and low culture has been mapped in the twentieth century.

MARCHETTI, Federica, **Vampiromania : il vampiro, istruzione per l'uso**, Piombino, Ass. culturale Il Foglio, (I saggi), 2016, 180 pages.

Scegliere di parlare della letteratura vampirica è come lasciarsi andare al peggiore degli incubi degli ultimi duecento anni. Dalla sua nascita (letteraria) a oggi il vampiro e il suo mistero sono stati oggetto di centinaia tra romanzi, racconti, film, telefilm, fumetti, cartoni animati, spettacoli teatrali, musical giungono fino a noi: oggi i vampiri sembrano sbucare fuori ovunque e il fascino che suscitano è ancora inspiegabilmente magnetico soprattutto nei confronti delle generazioni più giovani. Di recente il vampiro è tornato imponendosi come nuovo idolo della "cultura pop", un'icona che detta legge ovunque. Incarna il sogno prometeico della vittoria sulla natura, della resurrezione del corpo e supera la paura della morte. Il vampiro è il simbolo delle nostre paure, dei fantasmi delle nostre menti e dei nostri cuori. E ancora il vampiro è il sex symbol ideale: il suo morso è metafora di godimento sessuale, è l'uomo del mistero che segue solo le sue regole, è consacrato alla ricerca del piacere, per l'eternità.

MCCORT, Jessica (ed.), **Reading in the Dark : Horror in Children's Literature and Culture**, Jackson, University Press of Mississippi, 2016, 256 pages.

*Reading in the Dark* looks at horror texts for children with deserved respect, weighing the multitude of benefits they can provide for young readers and viewers. Refusing to write off the horror genre as campy, trite, or deforming, these essays instead recognize many of the texts and films



categorized as “scary” as among those most widely consumed by children and young adults. In addition, scholars consider how adult horror has been domesticated by children’s literature and culture, with authors and screenwriters turning that which was once horrifying into safe, funny, and delightful books and films. Scholars likewise examine the impetus behind such re-envisioning of the adult horror novel or film as something appropriate for the young.

MEIER, Jan Niklas, **Verwandlungen : Der Werwolf in der neueren deutschen Phantastik**, Essen, Oldib Verlag, 2016, 144 pages.

Der Werwolf ist ein typisches Motiv der phantastischen Literatur. Während die Figur lange Zeit eine Darstellung als plumpe Bestie erfuhr, ist in neueren Werken des Genres eine Wendung hin zu einem geradezu sympathischen Wesen zu beobachten. Letztere Variante des Motivs findet sich bereits in mittelalterlichen Texten, so etwa von Marie de France, die erstgenannte, negative Konnotation wurzelt in frühneuzeitlichen Erscheinungsformen des Werwolfs. Die literarischen Ausformungen der Figur sind demnach deutlich historisch geprägt. Vorliegendes Werk zeichnet die Entwicklung des Werwolfs über verschiedene Epochen der europäischen Geschichte nach und zeigt dessen Einfluss auf die Phantastik exemplarisch anhand ausgewählter Texte von Christoph Hardebusch, Markus Heitz, Wolfgang Hohlbein sowie Nora Melling auf.

MEILLASSOUX, Quentin, **Métaphysique et fiction des mondes hors-science / Science-fiction and extro-science-fiction**, Minneapolis, Univocal, 2015, 93 pages.

In *Science Fiction and Extro-Science Fiction*, Quentin Meillassoux addresses the problem of chaos and of the constancy of natural laws in the context of literature. With his usual argumentative rigor, he elucidates the distinction between science fiction, a genre in which science remains possible in spite of all the upheavals that may attend the world in which the tale takes place, and fiction outside-science, the literary concept he fashions in this book, a fiction in which science becomes impossible.

MESSAC, Régis, **Propos d’un utopien**, (tome 1), Paris, Éditions Ex Nihilo, (Collection Hier & Demain), 2015, 107 pages. Préface de Natacha Vas-Deyres. [Recueil de neuf textes]

MURPHY, Terence Patrick **The Fairy Tale and Plot Structure**, New York, Palgrave Macmillan, 2015, xix, 204 pages.

This book offers a detailed exploration of the plot genotype, the functional structure behind the plots of classical fairy tales. By understanding how plot genotypes are used, the reader or creative writer will obtain a much better understanding of many other types of fiction, including short stories, dramatic texts and Hollywood screenplays.

MURPHY, Patricia, **New Woman Gothic : Reconfigurations of Distress**, Columbia,

University of Missouri Press, 2016, ix, 327 pages.

NIVER, Heather Moor, **Dracula, and Other Vampires**, New York, Rosen Publishing’s Rosen Central, 2016, 48 pages. [Pour les plus jeunes]

PAK, Chris, **Terraforming : Ecopolitical Transformations and Environmentalism in Science Fiction**, Liverpool, Liverpool University Press, 2016, 243 pages.

It traces the growth of the motif of terraforming in stories by such writers as H.G. Wells and Olaf Stapledon in the UK, American pulp science fiction by Ray Bradbury, Robert Heinlein and Arthur C. Clarke, the counter cultural novels of Frank Herbert, Ursula K. Le Guin and Ernest Callenbach, and Pamela Sargent’s Venus trilogy, Frederick Turner’s epic poem of terraforming, Genesis, and Kim Stanley Robinson’s acclaimed Mars trilogy. It explores terraforming as a nexus for environmental philosophy, the pastoral, ecology, the Gaia hypothesis, the politics of colonisation and habitation, tradition and memory.

PAGE, Joanna, **Science Fiction in Argentina : Technologies of the Text in a Material Multiverse**, Ann Arbor, University of Michigan Press, 2016, 246 pages.

It has become something of a critical commonplace to claim that science fiction does not actually exist in Argentina. This book puts that claim to rest by identifying and analyzing a rich body of work that fits squarely in the genre. Joanna Page explores a range of texts stretching from 1875 to the present day and across a variety of media-literature, cinema, theatre, and comics-and studies the particular inflection many common discourses of science fiction (e.g., abuse of technology by authoritarian regimes, apocalyptic visions of environmental catastrophe) receive in the Argentine context.

PARKINSON. David (ed.), **Surrealism, Science Fiction and Comics**, Liverpool, Liverpool University Press, 2015, xii, 268 pages.

Introduction: Gavin Parkinson -- Surrealism and Jules Verne: depth of subtext in a collage by Max Ernst / Abigail Susik -- André Breton, Rodolphe Töpffer and the automatic message / Barnaby Dicker -- Approximate life: the cybernetic adventures of Monsieur Wzz... / Jonathan P. Eburne -- Reassessing René Magritte’s Période Vache: from Louis Forton’s Piets Nickelés to Georges Bataille / Gilda Axelroud -- Surrealism, science fiction and UFOs in the 1950s: 'Myth' in France before Roland Barthes / Gavin Parkinson -- The comic book conditions of Chicago surrealism / Joanna Pawlik -- Accident and Apocalypse in Alan Burns’s Europe after the rain / Jeannette Baxter -- Surrealist painting as science fiction: considering J.G. Ballard’s 'Innate Releasing Mechanism' / Gavin Parkinson -- A fantastic voyage: mapping Salvador Dali’s science fiction world of tomorrow / Julia Pine -- Ten recipes for immortality: A study in Dalinian science and paranoiac fictions / Elliott King.\

PAVLAC GLYER, Diana, **Bandersnatch : C. S. Lewis, J.R.R. Tolkien and the Creative Collaboration of the Inklings**, Kent, Black Squirrel Books, 2016, xix, 202 pages.

C.S. Lewis, J.R.R. Tolkien, and the Inklings met each week to read and discuss each other's work-in-progress, offering both encouragement and blistering critique. How did these conversations shape the books they were writing? How does creative collaboration enhance individual talent? And what can we learn from their example?

Featuring full-page illustrations by James A. Owen, *Bandersnatch* offers an inside look at the Inklings of Oxford, and a seat at their table at the Eagle and Child pub. It shows how encouragement and criticism made all the difference in *The Lord of the Rings*, *The Chronicles of Narnia*, and dozens of other books written by the members of their circle.

PERRIER, Murielle, **Utopie et libertinage au siècle des Lumières : une allégorie de la liberté : le marquis Boyer d'Argens, Voltaire et Sade**, Paris, L'Harmattan, 2015, 179 pages.

PIATTI-FARNELL, Lorna & Donna LEE BRIEN (eds.), **New Directions in 21st Century Gothic : The Gothic Compass**, New York, Routledge, 2015, viii, 237 pages.

Introduction: The gothic compass / Lorna Piatti-Farnell and Donna Lee Brien  
Gothic affect: an alternative approach to critical models of the contemporary gothic / Xavier Aldana Reyes -- The gothic landscape of Tale of Tales games: unresolved quests for meaning / Maria Cohut -- Adapting gothic literature for animation / Hannes Rall and Daniel Jernigan -- Rock hard: gargoyles in contemporary gothic romance / Gwyneth Peaty -- Monster mash-ups: features of the horror musical / Emily Petermann -- Gothic 2.0: remixing revenants in the transmedia age / Anthony Mandal -- Cyberfangs: online communities and the gothic hypercharacter / Lorna Piatti-Farnell -- Hypertext and the creation of choice: making monsters in the age of digital textual (re)production / Anya Heise-von der Lippe -- Writing "lesbian, gay-type lovers": Buffy, postmodern gothic and interruptions to the lesbian cliché / Emily Gray -- Unsettled and destabilising life writing: the gothic memoir / Donna Lee Brien -- Impersonating spirits: the paranormal entertainer and the dramaturgy of the gothic séance / Nik Taylor -- "Til death do us part": a reflection on gothic-inspired trends in contemporary wedding cake decoration / Carmel Cedro -- Resurrection: a gothic revival in Irish fine art practice / Tracy Fahey.

PINOL LLORET, Marta, **Monstruos y monstruosidades : del imaginario fantástico medieval a los X-Men**, Barcelona & Buenos Aires, Sans Soleil, 2015, 368 pages.

POHLMAYER, Marcus, **Science-Fiction : filmisch-literarisches Exil des Göttlichen**, Hamburg, Igel Verlag, 2014, 138 pages.

REDLING, Ellen & Christian SCHNEIDER (eds.), **Gothic Transgressions : Extension and Commercialization of a Cultural Mode**, Wien, LIT Verlag, 2015, 273 pages.

The articles in this volume discuss specific ways in which the Gothic transgresses boundaries, be they historical, spatial, national, aesthetic, generic, modal, medial or sexual. Offering a wide range in every respect - from 'Proto' to 'Post-Gothic', from mythical to digital, from national to 'Globalgothic', from metropolitan to 'EcoGothic', from traditional to 'Candygothic', from novel to film and from Shakespeare to Steampunk - this collection aims to enrich as well as extend the scholarly debate on the Gothic as a multi-faceted mode of expression that goes beyond limits and, much like a vampire, constantly refreshes itself by feeding on the lifeblood of topical issues.

SAAGE, Richard, **Auf den Spuren Utopias : Stationen des utopisches Denkens von der Frühen Neuzeit bis zur Gegenwart**, Berlin, Münster, Wien, LIT Verlag, 2015, iii, 182 pages.

Wie leistungsfähig ist der klassische, auf Thomas Morus zurückgehende Utopiebegriff im Vergleich zu anderen Ansätzen? Wodurch unterscheidet er sich von dem in der Frühen Neuzeit hegemonialen Chiliasmus? Welche sozio-politischen Alternativen zeigt er gegenüber dem aristotelischen und dem von Hobbes geprägten individualistischen Gesellschaftsbild auf? Wie reagiert das utopische Denken auf die Epoche der Aufklärung und des Absolutismus? Wie wirkt es in der Architekturgeschichte auf die sozio-politische Realität Europas verändernd ein? Hinterließ es Spuren in den sozialistischen Planwirtschaften? Und kann es den Herausforderungen des transhumanistischen Ansatzes heute standhalten?

SPURR, David , et al (dir.), **Frankenstein : créé des ténèbres**, Cologny, Fondation Martin Bodmer & Oxford, Bodleian Library, Paris, Gallimard, (Livres d'art), 2016, 287 pages.

L'exposition *Frankenstein* ancre le phénomène de ce roman dans ses origines, celles de l'écrit et de l'imprimé, documents accompagnés de tableaux et de gravures qui reflètent le monde de 1816. Elle présente au public un large éventail d'œuvres littéraires et scientifiques à l'origine des idées du roman de Mary Shelley. Tout en explorant les origines du roman, l'exposition est conçue de manière à évoquer les thèmes sociaux et scientifiques qui restent d'actualité.

Parmi une centaine d'objets exposés figurent les manuscrits du roman et du journal intime de Mary Shelley, l'exemplaire de la première édition de *Frankenstein* annotée par l'auteur, l'exemplaire à envoi offert à Lord Byron, le portrait original de Mary Shelley et ceux de Percy Shelley, Lord Byron, et John Polidori, ainsi que de nombreuses éditions originales de ces poètes et écrivains réunis à la Villa Diodati en 1816. Il s'agit de l'exposition la plus ambitieuse jamais consacrée au livre et aux thèmes de Frankenstein.

STIENON, Valérie (dir.), **Utopie et anticipation**, dans *Textyles*, no 48, 2016, Bruxelles, Samsa éditions.

Prolifique dans les littératures de l'imaginaire, la Belgique présente pourtant une inconnue à propos du récit d'anticipation. De la fin du monde de Rosny aîné à celle de Luc Dellisse, des aventures spatiales de Bob Morane à la découverte des Cités obscures, du roman scientifique de Henri-Jacques Proumen aux technosciences de Gilbert Hottos, l'anticipation excède les caractéristiques de la science-fiction, croise plus d'une fois l'utopie et redéfinit les rapports entre réel et fiction en une pluralité de mondes possibles. Elle pose des questions cruciales lorsqu'on prend la peine de considérer ses réalisations dans la littérature belge francophone : quels sont les auteurs, les éditeurs et les supports concernés ? existe-t-il des thèmes spécifiques ? quels imaginaires ces fictions privilégient-elles ? comment les genres investis interfèrent-ils avec le merveilleux scientifique, le surréalisme ou le réalisme magique ? En associant des études de cas à une réflexion d'ensemble, les contributions rassemblées dans ce numéro proposent le premier état des lieux d'une production hybride encore peu considérée. Il s'agit d'éclairer la diversité qui caractérise l'anticipation belge, mais aussi de mettre en évidence les raisons de sa faible reconnaissance esthétique et de poser les jalons d'une histoire littéraire capable de saisir des dynamiques multiples de légitimation.

Sommaire détaillé sur Fabula :

[http://www.fabula.org/actualites/textyles-n-48-utopie-et-anticipation\\_74123.php](http://www.fabula.org/actualites/textyles-n-48-utopie-et-anticipation_74123.php)

SUVIN, Darko, **Metamorphoses of Science Fiction : On the Poetics and History of a Literary Genre**, Oxford, New York, et al., Peter Lang, 2016, 466 pages.

Returning to print for the first time since the 1980s, *Metamorphoses of Science Fiction* is the origin point for decades of literary and theoretical criticism of science fiction and related genres. Darko Suvin's paradigm-setting definition of SF as «the literature of cognitive estrangement» established a robust theory of the genre that continues to spark fierce debate, as well as inspiring myriad intellectual descendants and disciples. Suvin's centuries-spanning history of the genre links SF to a long tradition of utopian and satirical literatures crying out for a better world than this one, showing how SF and the imagination of utopia are now forever intertwined. In addition to the 1979 text of the book, this edition contains three additional essays from Suvin that update, expand and reconsider the terms of his original intervention, as well as a new introduction and preface that situate the book in the context of the decades of SF studies that have followed in its wake.

TATTERSDILL, Will, **Science, Fiction, and the fin-de-siècle Periodical Press**, Cambridge, Cambridge University Press, 2016, 241 pages.

He examines a range of fictional and non-fictional fin-de-siècle writing around distinct scientific themes: Martian communication, future prediction, X-rays, and polar exploration. Every chapter explores a major work of H. G. Wells, but also presents a wealth of exciting new material

drawn from a variety of late Victorian periodicals. Arguing that the publications in which they appeared, as well as the stories themselves, played a crucial part in the development of science fiction, Tattersdill uses the form of the general interest magazine as a way of understanding the relationship between the arts and the sciences, and the creation of a new literary genre.

THIESS, Derek, **Embodying Gender and Age in Speculative Fiction : A Biopsychological Approach**, New York & London, Routledge, Taylor & Francis Group, 2016, 172 pages.

Thiess offers readings of established sf classics including Octavia Butler's *Parable* series; Orson Scott Card's *Ender's Game*; and cyberpunk authors such as Bruce Sterling, Pat Cadigan, and Neal Stephenson, also exploring more mainstream speculative works including Stephanie Meyer's *Twilight* series and Joss Whedon's *Firefly/Serenity*. Visiting topics such as care work, sexuality, sport, and the military in these works, the book demonstrates that acknowledging a more fully embodied age is not only necessary for the individual subject, but will also enrich our understanding of other social categories, including gender and race.

VOSSKAMPF, Wilhelm, **Emblematik der Zukunft : Poetik und Geschichte literarischer Utopien von Thomas Morus bis Robert Musil**, Berlin, De Gruyter, 2016, vii, 383 pages.

Literary utopias are a vehicle for a special kind of cultural communication. Literary visions are of particular importance in anticipating the future and in contrasting reality and possibility in the context of thinking about the future. The antitheses implicitly or explicitly relate to the current societal reality where they arise – whether as a wish, or specter of terror.

WALLRAVEN, Miriam, **Women Writers and the Occult in Literature and Culture : Female Lucifers, Priestesses, and Witches**, New York & London, Routledge, Taylor & Francis Group, 2015, viii, 236 pages.

This study analyses literature by women occultists such as Alice Bailey, Dion Fortune, and Starhawk, and revisits texts with occult motifs by canonical authors such as Sylvia Townsend Warner, Leonora Carrington, and Angela Carter. This material, which has never been analysed in a literary context, covers influential movements such as Theosophy, Spiritualism, Golden Dawn, Wicca, and Goddess spirituality. Wallraven engages with the question of how literature functions as the medium for creating occult worlds and powerful identities, particularly the female Lucifer, witch, priestess, and Goddess. Based on the concept of ancient wisdom, the occult in literature also incorporates topical discourses of the twentieth century, including psychoanalysis, feminism, pacifism, and ecology.

WHITMAN, Glen & James DOW (eds.), **Economics of the Undead : Zombies, Vampires, and the Dismal Science**, Lanham

(MD), Rowman & Littlefield, 2016, 304 pages.

Introduction: grave thoughts on the dismal science / by Glen Whitman and James Dow -- Soulless mates -- Human girls and vampire boys, Part 1: looking for Mr. Goodbite / by Glen Whitman -- Human girls and vampire boys, part 2: 'til death do us part / by Glen Whitman -- Apocalyptonomics -- Packing for the zombie apocalypse / by James Dow -- Is it still a fallacy when zombies break the windows? / by Steven Horwitz and Sarah Skwire -- To truck, barter and eat your brains!!! : pursuing prosperity in a post-productive world / by Brian Hollar -- What happens next? : endgames of a zombie apocalypse / by Kyle William Bishop, David Tufte, and Mary Jo Tufte -- Order, coordination, and collective action among the undead / by Jean-Baptiste Fleury and Alain Marcil -- Blood money -- Investing secrets of the undead / by James Dow -- Zombification insurance / by Eleanor Brown and Robert Prag -- Monsters of capital : vampires, zombies, and consumerism / by Lorna Piatti-Farnell -- Trading with the undead: a study in specialization and comparative advantage / by Darwyn Deyo and David T. Mitchell -- Buy or bite? / by Enrique Guerra-Pujol -- To shoot or to stake, that is the question : the market for anti-vampire weapons / by Charlotte Weil and Sébastien Lecou -- Taxation of the undead: non-sentient entities / by Joseph Mandarino -- The dead body politic tragedy of the blood commons : the case for privatizing the humans / by Glen Whitman -- Zombies as an invasive species / by Michael E. O'Hara -- What would the reasonable man do in a world gone mad? / by Brian Hollar -- Brain-dead vs. undead : public ignorance and the political economy of responses to vampires and zombies / by Ilya Somin -- Sinking our teeth into public policy economics : a taste of immortality / by Fabien Medvecky -- Where oh where have the vampires gone? : an extension of the tiebout hypothesis to the undead / by A.L. Phillips, M.C. Phillips, and G.M. Phillips -- Brain food -- The economics of bloodlust / by Ian Chadd -- Between gods and monsters : reason, instinct, and the artificial vampire / by Daniel Farhat -- Killing time : Dracula and social discoordination / by Hollis Robbins -- Pop culture bibliography -- Contributor biographies.

**WILLIAMSON, Jamie, *The Evolution of Modern fantasy : from Antiquarianism to the Ballantine Adult Fantasy Series*, New York, Palgrave Macmillan, 2015, x, 215 pages.**

In this comprehensive study, Williamson traces the literary history of the fantasy genre from the eighteenth century to its coalescence following the success of Tolkien's work in the 1960s. While some studies have engaged with related material, there has been no extended study specifically exploring the roots of this now beloved genre.

**WRIGHT, Angela & Dale TOWNSEND (eds.), *Romantic Gothic : An Edinburgh Companion*, Edinburgh, Edinburgh University Press, 2016, vi, 394 pages.**

Notes on Contributors; 1. Gothic and Romantic: An Historical Overview, Dale Townsend and Angela Wright; Part I: Gothic Modes and Forms; 1. Graveyard Writing and the Rise of the Gothic, Vincent Quinn; 2. Gothic Romance, Deborah Russell; 3. The Gothic Stage: Visions of Instability,

Performances of Anxiety, Diego Saglia; 4. Gothic Poetry and First-Generation Romanticism, Joel Faflak; 5. Gothic and Second-Generation Romanticism: Lord Byron, P. B. Shelley, John Polidori and Mary Shelley, Jerrold E. Hogle; 6. Political Gothic Fiction, Robert Miles; 7. Shorter Gothic Fictions: Ballads and Chapbooks, Tales and Fragments, Douglass H. Thomson and Diane Long Hoeveler; 8. Oriental Gothic, Peter Kitson; 9. Gothic Parody, Natalie Neill; Part II: National and International Borders; 1. Gothic Borders: Scotland, Ireland and Wales, Meiko O'Halloran; 2. Gothic Travels, Mark Bennett; 3. The Romantic and the Gothic in Europe: The Elementary Spirits in France and Germany as a vehicle for the transmission and development of the Fantastique, 1772-1835, Victor Sage; 4. American Gothic Passages, Carol Margaret Davison; Part III: Reading the Romantic Gothic; 1. Gothic and the Language of Terror, Jane Hodson; 2. Gothic Science, Andrew Smith; 3. Gender and Sexuality in Gothic Romanticism, Patrick O'Malley; 4. Gothic Forms of Time: Architecture, Romanticism, Medievalism, Tom Duggett; 5. Gothic Theology, Alison Milbank.

**ZAHLMANN, Stefan, *Menschenbilder in Science Fiction und Fantasy*, Berlin, Panama Verlag, 2016, 400 pages.**

**ZIOLKOWSKI, Theodore, *The Alchemist in Literature : from Dante to the Present*, Oxford, Oxford University Press, 2015, x, 237 pages.**

## SOLARIS

**L'anthologie permanente des littératures de l'imaginaire  
no 199, été 2016, 160 pages.**

Des textes de fiction de Dave Côté, Tania Duquette, Jean-ïerre Laigle, Julie Martel et Hugues Morin + Éric Gauthier (Prix Solaris 2016).

Trois articles de Christopher Priest, Jonathan McCalmont et Mario Tessier.

+ les rubriques habituelles : Sci-néma, de Christian Sauv  [en ligne] les Litt ranautes, Mathieu Ar s, Genevi ve Blouin, Pierre-Alexandre Bonin, Claude Janelle, Pierre-Luc Lafrance, Richard Tremblay, Jos e Lepire, Jonathan Reynolds, et les lectures de Jean-Pierre Laigle, Mathieu Ar s, Pierre-Alexandre Bonin, Genevi ve Blouin.

Avec des illustrations de Tomislav Tikulin (couverture), Laurine Spehner, Julie Martel, Emilie L ger et Suzanne Morel.

<http://www.revue-solaris.com/>

## A PROPOS DES AUTEURS

BELL, Christopher E. (ed.), **Wizards vs Muggles : Essays on identity and the Harry Potter Universe**, Jefferson (NC), McFarland, 2016, 244 pages.

Introduction (Christopher E. Bell) 1\_Transfiguration: Wizard Identity: "The \_anti-racist-white-hero premise": Whiteness and the Harry Potter Series (Raymond I. Schuck) 9\_The Prisoner of Gender: Masculinity in the Potter Books (Lauren R. Camacci) 27\_The HIV Metaphor: J.K. Rowling's Werewolf and Its Transformative Potential (Brendan G.A. Hughes) 49\_Heroes and Horcruxes: Dumbledore's Army as Metonym (Christopher E. Bell) 72\_"I'm a wizard too!" Identification and Habitus (Hillary A. Jones) 89\_Gendered Heroism: Family Romance and Transformations of the \_Hero-Type (Shira Wolosky) 110\_Muggle Studies: Muggle Identity: Quenching the Quill: How Fan Art Builds Meaning, Creates Bonds and Triggers Imagination (Jelena Borojevic) 133\_Transcending Hogwarts: Pedagogical Practices Engendering Discourses of Aggression and Bullying (Kristen L. Cole) 149\_Culpability for Curses in Jewish Law and Mystical Lore (Levi Cooper) 168\_Building Harry Potter's Identity in Transmedia Contexts (Pilar Lacasa, Sara Cortes and Rut Martinez-Borda) 194\_Creating Equality Through Quidditch: A Rhetorical Analysis of Quidditch Blogs (Ryan S. Rigda) 217

BERBIG, Roland, Walter ERHART, Monika SPROLL & Jutta WEBER (eds.), **Phantastik und Skepsis : Adelbert von Chamisso's Leben –und Schreibwelten**, Göttingen, V & R Unipress, 2016, 372 pages.

BIENERT, Michael, **E.T.A. Hoffmanns Berlin : literarische Schauplätze**, Berlin, Verlag für Berlin-Brandenburg, 2015, 176 pages.

BLEILER, Richard, **The Strange Case of The Angels of Mons : Arthur Machen's World War Story, The Insistent Believers, and his Refutation**, Jefferson (NC), McFarland, 2015, viii, 236 pages.

World War I began disastrously for the English when the Germans routed them at Mons, Belgium, on August 23 and 24, 1914. On September 29, 1914, the Anglo-Welsh writer Arthur Machen fictionalized this encounter in a newspaper story, claiming that the English were saved by the appearance of angelic bowmen sent by St. George. But his fiction became accepted as fact. The believers—notables G. K. Chesterton, Arthur Conan Doyle and C. S. Lewis, along with almost forgotten figures like Harold Begbie, Phyllis Campbell and T. W. H. Crosland—wrote pamphlets, testimonies and poems, performed music and created motion pictures attesting to the existence of the guardian angels.

BURTON, James, **The Philosophy of Science Fiction : Henri Bergson and the Fabulations of Philip K. Dick**, London, Bloomsbury, 2015, vi, 233 pages.

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CHAILLAN, Marianne, **Harry Potter à l'école de la philosophie : étude philosophique**, Paris, Ellipses, 2015, 281 pages. [Rééd., 2013]

Des dizaines de millions de lecteurs aux quatre coins du monde ont voyagé dans le monde magique de Harry Potter, découvrant livre après livre et film après film, un univers merveilleux et fascinant. Mais savaient-ils qu'en montant avec lui dans le « Poudlard Express » sur la voie 9 3/4, ils allaient s'ouvrir aux plus grandes thèses de la philosophie ? Car Harry Potter ne nous fait pas seulement entrer à l'école des sorciers mais aussi à l'école platonicienne. Le sage Dumbledore se fait tour à tour stoïcien, adepte de Berkeley et maître de philosophie morale. Le fougueux Sirius Black est le porte-voix des thèses sartriennes sur la liberté humaine contre la vision déterministe du Professeur Trelawney. Lord Voldemort et ses Mangemorts, quant à eux, nous interrogent sur la philosophie de Nietzsche...

CHEEK, Kevin (ed.), **Feast of Laughter : An Appreciation of R.A. Lafferty (vol.3)**, Ktistec Press, 2016, 339 pages.

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H.P. LOVECRAFT — Roger Bozzetto, Lauric Guillaud, Valerio Evangelisti, Denis Moreau, Jean Arrouye, Denis Mellier, Liliane Cheilan, David Roas, Gilles Menegaldo.

J.R.R. TOLKIEN — Vincent Ferré, Paul H. Kocher, Verlyn Flieger, Isabelle Pantin, Damien Bador, Anne Besson, Daniel Tron, Gaspard Delon, Sandra Provini.

**Sommaire détaillé sur le site de la revue :**

<http://www.europe-revue.net/wp-content/uploads/2016/06/Livret-Lovecraft-Tolkien-revu-R.pdf>

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DUDGEON, Piers, **The Real Peter Pan : J.M.Barrie and the Boy Who Inspired Him**, New York, Thomas Dunne, 2016, 416 pages.

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FRANKEL, Valerie Estelle (ed.), ***Outlander's Sassenachs : Essays on Gender, Race, Orientation and the Other in the Novels and the Television Series***, Jefferson (NC), McFarland, 2016, 172 pages.

Introduction 1\_Part I: Questions of Diversity\_Privilege and Pity: Jamie on Slavery, Racism and Disability (Valerie Estelle Frankel) 5\_Culloden and Wounded Knee: Genocide, Identity and Cultural Survival\_(Sandi Solis) 17\_Claire Kens Well: Appropriation and Itinerant Performance in *Outlander* Onscreen (Elizabeth Elaine Tavares) 31\_Part II: \_Eighteenth-Century Masculinity\_Gazing at Jamie Fraser (Araceli R. Lopez) 44\_Jamie's "Others": Complicating Masculinity and Heroism Through His Foils (Jennifer Phillips) 54\_Being Lord John: Homosexual Life in Georgian London (Valerie Estelle Frankel) 68\_Part III: Women's Choice for Time Travelers\_Men, Women and Birth Control in the Early *Outlander* Books (Nicole M. duPlessis) 82\_The Beaton: Healing as Empowerment for Claire Beauchamp (Sarah Stegall) 97\_Part IV: Claire as Feminist, Postfeminist, \_Anti-Feminist\_Reviewing Linear Time: History Repeating All Over Again (Now, Against You) (Fernando Gabriel Pagnoni Berns and Leonardo G.A. Lando) 105\_The Way We Were: Nostalgia, Romance and \_Anti-Feminism (Victoria Kennedy) 117\_Outlander from Book to Screen: Power in Gender and Orientation (Yvonne D. Leach) 130\_Appendix A: Book Reading Order 153\_Appendix B: Television Episode Guide 155\_Appendix C: Television Cast 157

FRANKEL, Valerie estelle (ed.), ***Adoring Outlander : Essays on Fandom, Genre and the Female Audience***, Jefferson (NC), McFarland, 2016, 224 pages.

Introduction: On Modern \_Multi-Genre and a New Age for \_Fandom 1\_Part I: Gabaldon's Fans, Forming Communities\_"A love letter to Scotland": The Creation and Conception \_of Heritage (Stephenie McGucken) 7\_Engaging with "Herself": Fandom and Authorship in the Age of Tumblr (Jennifer Phillips and Katharina Freund) 23\_Diana Gabaldon's Excerpts and Daily Lines: When the First Read Is a \_Re-Read (Jessica R. Matthews) 44\_Melodrama, Gender and Nostalgia: The Appeal of *Outlander* (Eleanor Ty) 58\_Part II: The Romance Question-Is It or Isn't It?\_"Linked ... through the body of one man": Black Jack Randall as a \_Non-Traditional Romance Villain (Michelle L. Jones) 71\_The Good, the Bad and Lord John Grey: Observations on Desire, Sex, Violence, Lust and Love (Sandi Solis) 82\_Traveling Through Time and Genre: Are the *Outlander* Books Romance Novels? (Jodi McAlister) 94\_Gabaldon and the Practice of Gay Male Homoerotic Reading (Anthony Guy Patricia) 106\_Part III: Putting the Speculative in Speculative Fiction\_The Short Stories on the Science Fiction Shelf, or Lord John Grey Complicates Matters as Usual (Valerie Estelle Frankel) 125\_Half-Ghosts and Their Legacy for Claire, Jamie and

Roger (Stella Murillo) 144\_Confrontational Content, Gendered Gazes and the Ethics of Adaptation in *Outlander* and *Game of Thrones* (Jennifer Phillips) 162\_The Heroine's Journey: Claire Beauchamp Reclaims the Feminine (Patti McCarthy) 182\_Appendix A: Series Reading Order 209\_Appendix B: Television Episode Guide 210\_Appendix C: Television Cast and Crew 211

GOSETTI, Valentina, ***Aloysius Bertrand Gaspard de la nuit : Beyond the Prose Poem***, Cambridge, Legenda, 2016, x, 170 pages.

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HEININGER, Abigail, ***Jane Eyre's Fairytale Legacy at Home and Abroad : Constructions and Deconstructions of National Identity***, London & New York, Routledge, 2016, viii, 176 pages.

HELD, Jacob M. (ed.), ***Stephen King and Philosophy***, Lanham (MD), Rowman & Littlefield, 2016, 328 pages.

Introduction: On Writing Popular Philosophy / Jacob M. Held -- There is no God in Desperation: Tak and the Problem of Evil / Jacob M. Held and C. Taylor Sutton -- Female Subjectivity in Stephen King's *Carrie* / Kellye Byal -- "Sometimes Death is Better": King, Daedalus, Dragon-Tyrants, and Deathism / Katherine Allen -- "Gan is Dead": Nietzsche and Roland's Eternal Recurrence / Garret Merriam -- Ra\_ma of Gilead: Hindu Philosophy in *The Dark Tower* / Matthew A. Butkus -- What's Wrong with Roland? Utilitarianism and the *Dark Tower* / Greg Littman -- Stephen King and Aristotelian Friendship: An Analysis of *The Body* and Rita Hayworth and the *Shawshank Redemption* / Bertha Alvarez Manninen -- Propaganda and Pedagogy for Apt Pupils / Michael K. Potter and Cam Cobb -- *The Shining's* Overlook Hotel as Heterotopia / Elizabeth Hornbeck -- Broadcast Dystopia: Power and Violence in *The Running Man* and *The Long Walk* / Joseph J. Foy and Timothy M. Dale -- Stephen King and the Art of Horror / Greg Littman -- "You weren't hired to philosophize, Torrance": The Death of the Author in *The Shining* / Charles Bane -- What Happens to the Present When it Becomes the Past: Time Travel and the Nature of Time in *The Langoliers* / Paul R. Daniels -- Notes on Foreknowledge, Truthmaking, and Counterfactuals from *The Dead Zone* / Tuomas W. Manninen -- Time Belongs to the Tower / Randall Auxier -- Ur 88,416 / Randall Auxier --

From Desperation to Haven: Horror, Compassion, and Arthur Schopenhauer / Jacob M. Held.

LARRINGTON, Carolyne, **Winter is Coming : The Medieval World of *Game of Thrones***, London, I. B. Tauris, 2016, 252 pages.

*Game of Thrones* is a phenomenon. As Carolyne Larrington reveals in this essential companion to George R R Martin's fantasy novels and the HBO mega-hit series based on them the show is the epitome of water-cooler TV. It is the subject of intense debate in national newspapers and by bloggers and cultural commentators contesting the series' startling portrayals of power, sex and gender. Yet no book has divulged how George R R Martin constructed his remarkable universe out of the Middle Ages. Discussing novels and TV series alike, Larrington explores among other topics: sigils, giants, dragons and direwolves in medieval texts; ravens, old gods and the Weirwood in Norse myth; and a gothic, exotic orient in the eastern continent, Essos. From the White Walkers to the Red Woman, from Casterley Rock to the Shivering Sea, this is an indispensable guide to the twenty-first century's most important fantasy creation.

LANCE KEEBLE, Richard (ed.), **Gorge Orwell Now !**, New York, Peter Lang, 2015, x, 235 pages.

Peter Marks on Orwell and the history of surveillance studies; Florian Zollmann on *Nineteen Eighty-Four* in 2014; Henk Vynckier on Orwell's collecting project; and Adam Stock on 'Big Brother's Literary Offspring'

Paul Anderson «In Defence of Bernard Crick»; Luke Seaber on the «London Section of *Down and Out in Paris and London*»; John Newsinger on «Orwell's Socialism»; and Philip Bounds on «Orwell and the Anti-Austerity Left in Britain»

Marina Remy on the «Writing of Otherness in *Burmese Days* and *Keep the Aspidistra Flying*»; Sreya Mallika Datta and Utsa Mukherjee on «Reassessing Ambivalence in Orwell's Burma»; and Shu-chu Wei on Orwell's *Animal Farm* alongside Chen Jo-his's *Mayor Yin*

Tim Crook on «Orwell and the Radio Imagination»; and editor Richard Lance Keeble on «Orwell and the War Reporter's Imagination»

Peter Stansky, in an afterword, argues that Orwell is now more relevant than ever before.

LEE, Stewart & Elizabeth SOPOLOVA, **The Keys of Middle Earth : Discovering Medieval Literature Through the Fiction of J.R.R. Tolkien**, Palgrave, Macmillan, 2015, xv, 380 pages. [Nouvelle édition augmentée]

MADONIA, Francesco Paolo Alex (dir.), **Pratiques de l'imaginaire dans l'oeuvre de Julien Green**, 2015, 248 pages.

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MARIO, Anna, **Italo Calvino : quale autor laggiu attende la fine ?**, Firenze, Firenze

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MARKXX, Francien, **E.T. A. Hoffmann, Cosmopolitanism, and the Struggle for German Opera**, Amsterdam, Rodopi, 2016, 496 pages.

MESA GANCEDO, Daniel, **Continuidad de Cortazar**, Madrid, Del Centro Editores, 2015, 335 pages.

MILLER, Gerald Alva, Jr., **Understanding William Gibson**, Columbia (SC), The University Press of South Carolina Press, 2016, 168 pages.

Gerald Alva Miller Jr.'s *Understanding William Gibson* is a thoughtful examination of the life and work of William Gibson, author of eleven novels and twenty short stories. Gibson is the recipient of many notable awards for science fiction writing including the Nebula, Hugo, and Philip K. Dick awards. Gibson's iconic novel, *Neuromancer*, popularized the concept of cyberspace. With his early stories and his first trilogy of novels, Gibson became the father figure for a new genre of science fiction called "cyberpunk" that brought a gritty realism to its cerebral plots involving hackers and artificial intelligences.

MUSTIÈRES, Philippe & Michel FABRE (dir.), **Rencontres Jules Verne : la science, jusqu'où explorer ?**, Nantes, Coiffard Libraire Éditeur, 2015, 317 pages.

Avant-propos : Jusqu'où explorer ? La part du risque -- Vers de nouvelles frontières, de l'infiniment petit à l'infiniment grand -- La conquête du minuscule: jusqu'où aller ? -- Explorer les comètes pour vaincre nos peurs -- Innovation : désir de consommation, d'exploration ou de progrès -- De la Terre à... Mars : l'humain sensoriel à l'épreuve de l'espace -- Le pari et les deux infinis : Pascal et les limites de la science -- Enjeux à long terme des missions habitées vers Mars -- Jules Verne visionnaire... mais jusqu'où ? -- Et si l'on demandait à Jules Verne, lui-même, ce qu'il en pense ? -- Les limites du possible et du souhaitable dans Deux ans de vacances -- Expérience des limites et conscience du vulnérable chez Jules Verne et H. G. Wells -- Jules Verne ou le naufrage de la science -- Tout le possible est-il souhaitable ? -- Chercheur ou apprenti sorcier ? -- Les "nouvelles frontières" de la connaissance scientifique : hybris, mépris, gnosis -- Sont-ils allés trop loin ?... : les savants fous devant leurs créatures -- Le livre noir de la science -- Les apprentis sorciers et la figure du chercheur scientifique : les enjeux de la technologie contemporaine -- Prométhée ou la prévoyance biaisée -- Explosion "des" progrès technoscientifiques, et fin du récit "du" progrès -- Science et transgression en tous genres -- Humanisme et post-humanisme : limites et transgressions -- La création du concept de parascience -- Attention transgression ! Science et perversité dans Augias de Claude Louis-Combet -- Science et transgression dans la fiction : exhumation archéologique/verticalité menaçante -- Homme dupliqué,



homme augmenté. Les tentations latentes de l'eugénisme -- Un corps augmenté : pour le meilleur et pour le pire -- Les avancées paradoxales de la recherche médicale -- Créer la vie par la biologie de synthèse: sagesse ou démesure -- Vers une neuro-société ? -- La mort et la machine magique : consentement et coeur artificiel total -- Une nouvelle frontière pour la science -- L'enfant du double espoir. L'histoire de Madame M -- Le désir et ses limites -- Quel avenir pour la procréation médicalisée ? -- La sexualité virtuelle : quelles limites ? -- Concevoir et procréer au XXIe siècle : jusqu'où explorer ? -- La médecine des désirs : le traitement "Peter Pan" est-il légitime ? -- La médicalisation du désir d'enfant. Des limites ? Quelles limites ? -- Vers une autre société ; les garde-fous du savoir -- La science, jusqu'où explorer : le SMIG scientifique, pour ne pas en débattre en méconnaissance de cause -- Limites de l'exploration scientifique et éthique du chercheur : pour une science responsable ? -- L'aventure scientifique et technique. Leçons du mythe de Prométhée -- Voyage au centre de la matière. Fukushima et Tchernobyl, des catastrophes ? -- Aux confins de l'exploration humaine : propos d'explorateur -- Explorer la verticale : parallèles atmosphériques, lunaires et abyssaux.

PAPIEAU, Isabelle, **Il y avait des fois, « La Belle et la Belle » : réalité et magie à l'italienne**, Paris, L'Harmattan, 2016, 188 pages.

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This reference work identifies and describes all of the characters, locales, artifacts, concepts and institutions in Asimov's metaseries. Mimicking the style of *The Encyclopedia Galactica*, the fictional compendium of all human knowledge that features prominently in the Foundation series, this encyclopedia is an invaluable companion to Asimov's science fiction oeuvre.

PAWLIK, Katja, **Von Atlantis bis Zamonien, von Menippos bis Moers : die Zamonien-Romanen Walter Moer's im Kontext der menippeischen Satire**, Würzburg, Königshausen & Neumann, 2016, 500 pages.

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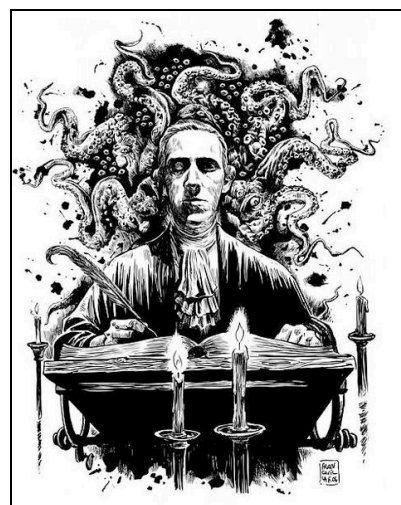
Reading Calvino reading Ariosto / Natalie Berkman -- Epiphanic illuminations : rewriting the observatory in Italo Calvino's Palomar and Julio Cortázar's Prosa del Observatorio / Sara Ceroni -- Italo Calvino and science fiction : a little explored reading / Elio Baldi -- The buried harbor of the universe : poetic inspiration in Calvino's Cosmicomics / Elizabeth Scheiber -- Lo stile della complessità : Italo Calvino lettore di Carlo Emilio Gadda / Cecilia Benaglia -- Calvino and Eco's postmodernism : the crossed destinies of the novel before / Sebastiano Bazzicchetto.

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SCROGGINS, Mark, **Michael Moorcock : Fiction, Fantasy, and the World's Pain**, Jefferson (NC), McFarland, 2016, 213 pages.

This first full-length critical look at Moorcock's career, from the early 1960s to the present, explores the author's fictional multiverse: his fantasy tales of the "Eternal Champion"; his experimental Jerry Cornelius novels; the hilarious science-fiction satire of his "End of Time" books; and his complex meditations on 20th century history in *Mother London* and the Colonel Pyat tetralogy.

SEDERHOLM, Carl H. & Jeffrey Andrew WEINSTOCK (eds.), **The Age of Lovecraft**, Minneapolis, University of Minnesota Press, 2016, 296 pages. Foreword by Ramsey Campbell. Commentary by China Mieville.



Foreword: Lovecraft appreciated / Ramsey Campbell -- Acknowledgments -- Introduction: Lovecraft rising / Carl H. Sederholm and Jeffrey Andrew Weinstock -- "Ghoulis dialogues": H.P. Lovecraft's weird geographies/ James Kneale -- Lovecraft's things: sinister souvenirs from other worlds/ Jeffrey Andrew Weinstock -- Hyper-cacophony:



Lovecraft, speculative realism, and sonic materialism/ Isabella van Elferen -- Prehistories of posthumanism: cosmic indifferentism, alien genesis, and ecology from H.P. Lovecraft to Ridley Scott/ Brian Johnson -- Race, species, and others: H.P. Lovecraft and the animal/ Jed Mayer -- H.P. Lovecraft's reluctant sexuality: abjection and the monstrous feminine in "The Dunwich horror"/ Carl H. Sederholm -- H.P. Lovecraft and real person fiction: the pulp author as subcultural avatar/ David Simmons -- A polychrome study: Neil Gaiman's "A study in emerald" and Lovecraft's literary afterlives/ Jessica George -- Lovecraft: suspicion, pattern recognition, paranoia/ David Punter -- Lovecraft's cosmic ethics/ Patricia MacCormack -- Lovecraft, witch cults, and philosophers/ W. Scott Poole -- Interview with China Mieville/ Jeffrey Andrew Weinstock.

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STRUNK, Sigrun, **Le Monde magique de J. K. Rowling : guide de compréhension des romans autour de Harry Potter**, Paris, BoD-Books on Demand, 2015, 188 pages.

TOLKIEN, J. R. R., **A Secret Vice**, New York, HarperCollins, 2016, 300 pages.

First ever critical study of Tolkien's little-known essay, which reveals how language invention shaped the creation of Middle-earth and beyond, to George R R Martin's *Game of Thrones*. This is an annotated edition of Tolkien's seminal 1930s essay 'A Secret Vice', in which he first revealed his 'vice' of inventing languages in his fantasy fiction. Tolkien's linguistic invention was a fundamental part of his artistic output, to the extent that later on in life he attributed the existence of his mythology to the desire to give his languages a home and peoples to speak them. As Tolkien puts it in 'A Secret Vice', 'the making of language and mythology are related functions', in fact 'coeval and congenital'.

TOMPKINS, Bridget, **Calvino and the Pygmalion Paradigm : Fashioning the Feminine in *I nistri antenati* and *Gli amori difficili***, Kibworth Beauchamp, Leicestershire, Troubadour, 2015, 252 pages.

## CINÉMA & TÉLÉVISION

ALDANA REYES, Xavier, **Horror Film and Affect : Towards a Corporeal Model of Viewership**, New York, London, Routledge, 2016, 220 pages.

This book brings together various theoretical approaches to Horror that have received consistent academic attention since the 1990s – abjection, disgust, cognition, phenomenology, pain studies – to make a significant contribution to the study of fictional moving images of

mutilation and the ways in which human bodies are affected by those on the screen on three levels: representationally, emotionally and somatically. Aldana Reyes reads Horror viewership as eminently carnal, and seeks to articulate the need for an alternative model that understands the experience of feeling under corporeal threat as the genre's main descriptor. Using recent, post-millennial examples throughout, the book also offers case studies of key films such as *Hostel*, *[REC]*, *Martyrs* or *Ginger Snaps*, and considers contemporary Horror strands such as found footage or 3D Horror.

AZULYS, Sam, **Philosopher avec Games of Thrones**, Paris, Ellipses, 2016, 251 pages.

Sam Azulys s'attache à montrer, au travers de ce dialogue inédit et rythmé entre philosophie et fiction, combien *Game of Thrones* fait écho aux mutations les plus actuelles : frontières infranchissables, émigrés clandestins, fanatiques, exécutions sommaires, crise financière, monde multipolaire agité de soubresauts incontrôlables où l'argent, le sexe et la manipulation de l'information par les médias sont rois, récit d'un empire fragilisé cherchant à éviter l'éclatement pendant que les barbares se massent à ses portes. Personne ne peut échapper à l'univers de Martin qui nous renvoie directement aux temps présents et à l'imaginaire apocalyptique qui les hante...

BARR, Jason, **The kaiju Film : A Critical Study of Cinema's Biggest Monsters**, Jefferson (NC), McFarland, 2016, vi, 203 pages.

The Kaiju (strange monster or strange beast) film genre has a number of themes that go well beyond the "big monsters stomping on cities" motif. Since the seminal *King Kong* (1933) and the archetypal *Godzilla* (1954), kaiju has mined the subject matter of science run amok, militarism, capitalism, colonialism, consumerism and pollution. This critical examination of kaiju considers the entirety of the genre—the major franchises, along with less well known films like *Kronos* (1957), *Monsters* (2010) and *Pacific Rim* (2013). The author examines how kaiju has crossed cultures from its original folkloric inspirations in both the U.S. and Japan and how the genre continues to reflect national values to audiences.

BAXSTROM, Richard, **Realizing The Witch : Science, Cinema and the Mastery of the Invisible**, New York, Fordham University Press, 2016, x, 285 pages.

Benjamin Christensen's *Häxan* (The Witch, 1922) stands as a singular film within the history of cinema. Deftly weaving contemporary scientific analysis and powerfully staged historical scenes of satanic initiation, confession under torture, possession, and persecution, *Häxan* creatively blends spectacle and argument to provoke a humanist re-evaluation of witchcraft in European history as well as the contemporary treatment of female "hysterics" and the mentally ill.

BENNETT, Tara, **The Making of Outlander : The Official Guide to Seasons One & Two**,

New York, Delacorte Press, 2016, 240 pages.  
Introduction by Diana Gabaldon.  
BLOHM, Craig, **Sci-Fi Directors**, San Diego, Reference Point Press, (Collective Biographies), 2016, 80 pages.  
BOISONNEAU, Mélanie, Bérénice BONHOMME et Adrienne BOUTANG (dir.), **Tim Burton**, Paris, L'Harmattan, 2016, 208 pages.  
CARVALHO, Jac, et al (dir.), **Twin Peaks**, Paris, Ynnis Éditions, 2016, 121 pages. [Rockyrama, saison 4, vol. 1].  
CLARE, Rebecca, Tim PHILLIPS, **Game of Thrones : les stratégies des 7 Royaumes appliquées à la vie professionnelle**, Maxime Laurent du mesnil, 2016, 143 pages.

COLLECTIF, **Game of Thrones : Les maisons Suzeraines de Westeros**, (Saisons 1-5), Paris, la Martinière, (Art-Spectacle), 2016, 168 pages.

Les Maisons suzeraines de Westeros se veut un guide détaillé de ces luttes intestines entre familles et de l'évolution hiérarchique du Royaume. La place de chaque famille est rappelée à travers son écusson, sa devise, l'histoire de son fief et de son territoire. Un à un sont présentés les membres de chacune des familles, ainsi que les vassaux et courtisans qui gravitent autour d'eux. Un livre indispensable pour saisir les arcanes de cet univers foisonnant, richement illustré d'images extraites de la série et de photographies des costumes et accessoires.

COLLECTIF, **Le Guide Officiel Chica Vampiro : tous les secrets de la série**, Paris, les Livres du Dragon d'or, 2016, 71 pages.

COPLAN, Amy & David DAVIES (eds.), **Blade Runner**, New York, Routledge, Taylor & Francis Group, 2015, xiv, 157 pages.

"Ridley Scott's Blade Runner is widely regarded as a "masterpiece of modern cinema" and is regularly ranked as one of the great films of all time. Set in a dystopian future where the line between human beings and 'replicants' is blurred, the film raises a host of philosophical questions from what it is to be human and to the nature of consciousness. This is the first book to explore and address these questions and more from a philosophical point of view. Beginning with a helpful introduction, specially commissioned chapters examine the following questions: - What is the relationship between emotion and reason and how successful is Blade Runner in depicting emotions? - Can we know what it is like to be a replicant? - What is the origin of personhood and what qualifies one as a person? - Does the style of Blade Runner have any philosophical significance? - To what extent is Blade Runner a meditation on the nature of film itself? Including a biography of the director and annotated further reading at the end of each chapter, Blade Runner is essential reading for students interested in philosophy and film studies

DEAMER, David, **Deleuze, Japanese Cinema, and the Atom Bomb : The Spectre of Impossibility**, New York, Bloomsbury, (Thinking Cinema, vol. 1), 2016, 326 pages.  
DECKER, Kevin S. & Jason T. EBERL, **The Ultimate Star Trek and Philosophy : The Search for Socrates**, Malden (MA), Wiley-Blackwell, (Blackwell Philosophy and Pop Culture), 2016, 368 pages.

DECKER, Mark T., **Industrial Society and the Science Fiction Blockbuster : Social Critique in Films by Lucas, Scott and Cameron**, Jefferson (NC), McFarland, 2016, vii, 208 pages.

Preface -- Big-budget science fiction film and profitable social critique -- Creating cleverly subversive science fiction universes -- George Lucas battles the empire of unfreedom in American graffiti and the Star Wars films -- Ridley Scott takes on apparently evil corporations in Alien, Blade runner, and Prometheus -- James Cameron reforms the company man in Terminator and T2 -- Cameron's questioners: two-dimensional protagonists in Aliens, Titanic, and Avatar -- Afterword: the cultural half-life of subversive blockbusters.

DENSON, Shane, **Postnaturalism : Frankenstein, Film and the Anthropo-technical Interface**, Bielefeld, Transcript Verlag, 2014, 432 pages.

DRAVEN, Danny, **The Filmmaker's Book of the Dead : A Mortal's Guide to Making Horror Movies**, New York & London, Focal Press, Taylor & Francis Group, 2016, 328 pages.

EDMUSSON, Melissa (ed.), **The Gothic Tradition in Supernatural : Essays on the Television Series**, Jefferson (NC), McFarland , 2016, 204 pages.

Introduction (Melissa Edmundson) 1\_Part 1. Gothic Tropes and Traditions\_Gothic Anxieties--Then and Now: A Post-9/11 Examination of the Gothic (Alexandra Lykissas) 15\_The Automobile as Moving Castle (Thomas Knowles) 25\_Shadows of Hope: Gothic Motifs and Nihilism (Dana Fore) 37\_Part 2. Gothic Storytelling\_"You can't spell subtext without \_S-E-X": Gothic Intertextuality and the (Queer) Uncanny (Jamil Mustafa) 51\_"I know everything that's going to happen": The Self-Reflexive Compulsion to Repeat (with a Difference) (Michael Fuchs) 63\_Gothic Imaginings: Folkloric Roots (Daniel P. Compura) 75\_Part 3. Gothic Women: Heroes and Victims\_Coloniality and the Chicana Gothic: Travelling Myths in the Pilot\_(Leow Hui Min Annabeth) 91\_Wearing the Woman in White: The Doomed Lives and Afterlives of Women (E. J. Nielsen) 103\_"What's up, bitches?" Charlie Bradbury as Gothic Heroine (Ashley Walton) 114\_Part 4. Gothic Others: Monstrous Selves \_"We've all been demons": Postmodern Gothic and the Fragmented Self (Jessica Seymour) 129\_"Sympathy for the Devil": The Neutralization of

Traditionally Evil Figures (Samantha J. Vertosick) 143\_ "Psychotically, irrationally, erotically codependent": Incest and the Gothic Other (Megan Fowler) 155\_ We All Have a Little Monster in Us: Dean Winchester, the Mark of Cain and the New Monster Paradigm (Lisa Schmidt) 167

ESCOLANO, Gérard, **Le Cinéma fantastique en 39 fantastiques thèmes de plus**, Fos-sur-mer, Gérard Escolano, 2015, 266 pages.

FRANÇAIX, Pascal, **Torture porn : l'horreur postmoderne**, Aix-en-Provence, Rouge Profond, (Débords), 2016, 299 pages.

*Le torture porn* désigne depuis les années 2000 un sous-genre du cinéma d'horreur et d'exploitation apparu depuis longtemps déjà. Il s'agit d'histoires où des victimes sont soumises à toutes sortes de brutalités et autres atrocités dont l'issue leur sera généralement fatale. Vilipendé par la critique mais commercialement fructueux (voir la franchise *Saw*, le succès des *Hostel*...), le *torture porn* a relancé le débat sur la prétendue nocivité du cinéma d'horreur. Considéré comme le véhicule des pulsions sadiques et misogynes de ses auteurs et de son public, il demeure trop méprisé pour avoir fait l'objet d'une étude objective et approfondie dans notre pays. Cet ouvrage propose d'explorer les enjeux et les thèmes du sous-genre. Il remet ainsi en cause certains principes du féminisme radical et d'une pensée politiquement correcte qui tendent à l'aseptisation du cinéma horrifique.

FRÖHLICH, Vincent & Annette SIMONIS (dir.), **Mythos und Film : Mediale Adaption und Wechselwirkung**, Heidelberg, Winter Verlag, 2016, 343 pages.

Mythen erfüllen im kulturellen Imaginären bis heute zentrale symbolische und kulturelle Funktionen, was sich auch an ihrer filmischen Adaption und Neugestaltung zeigt. Um die Mythenbildung in ‚neuen‘ Medien angemessen erfassen zu können, bedarf es einer modifizierten analytischen Perspektive. Schon Umberto Eco hat darauf hingewiesen, dass moderne Helden wie Superman ein anderes Mythenprofil aufweisen als antike Heroen wie Herakles. Serielle Figuren wie Dracula, Sherlock Holmes oder Superman tendieren dazu, mediale Grenzen zu überschreiten, und konsolidieren gerade dadurch ihren Status als moderne Mythen. Der neue Synkretismus der mythologischen Bilder überbietet in seiner Reichweite offenbar noch die (spät-)antiken bis frühneuzeitlichen Mythenverschmelzungen.

GARCIA, Robert & Joe DESRIS, **Batman : A Celebration of the Classic TV Series**, London, Titan Books, 2016, 256 pages.

*Batman: A Celebration of the Classic TV Series* is the definitive book for all fans of the popular Sixties show. Presented in a lavish hardcover edition, the book features classic images, rare stills, photography and production art and serves as the ultimate tribute for fans of the series.

GERROLD, David & Robert J. SAWYER + Leah WILSON (eds.), **Boarding the Enter-prise :**

**Transporters, Tribbles, and the Vulcan Death Grip in Gene Roddenberry's Star Trek**, Dallas, BenBella Books, (Smart Pop), 2016, 215 pages.

GJELSVIK, Anne & Rikke SCHUBART (eds.), **Women of Ice and Fire : Gender, Game of Thrones and Multiple Engagements**, New York, Bloomsbury Academic, 2016, 288 pages.

Machine generated contents note: -Introduction / Rikke Schubart & Anne Gjelsvik -- PART ONE. ADAPTING WOMEN -- Chapter 1: Adapting Sex: Cultural Conceptions of Sexuality in Words and Images / Mariah Larsson -- Chapter 2: Adapting Desire in Ros and Talisa: Prostitutes, Wives and Smallfolk / Shannon Wells-Lassagne -- Chapter 3: Unspeakable Acts of (Sexual) Terror as/in Quality Television / Anne Gjelsvik -- Chapter 4: Unconcealable Fire: Performance and Travel in Brienne, Daenerys and Arya / Jason Jacobs -- PART TWO. FEMALE CHARACTERS -- Chapter 5: Pride, Postfeminism and Daenerys as Female Fantasy Hero / Rikke Schubart -- Chapter 6: The Women of Westeros: A Dialogic Revision of Fairy-Tale Fantasy / Angela Ndalians -- Chapter 7: Power Play: Mainstream Fantasy, Flawed Characters and Network Narratives / Helle Kannik Haastrup -- Chapter 8: Mother, Maiden, Crone: Motherhood in Westeros / Marta Eidsvåg -- Chapter 9: Gender Transgression, Cross-Dressing and the Warrior Figure / Yvonne Tasker and Lindsay Steenberg -- PART THREE. POLITICS AND RECEPTION -- Chapter 10: Fantasy Women and Real Power: On Visual and Narrative Discourse in Cersei, Daenerys and Sansa / Holger Pötzsch -- Chapter 11: Female Machiavellian Princes in Westeros / Elizabeth Beaton -- Chapter 12: The Expert GoT Fan Review on YouTube: Transmediality and Power Play / Susana Tosca & Lisbeth Klastrup -- Chapter 13: Writing GoT Slash Fan Fiction: Female Fan's Oppositional Desires and Fantasies / Line Nybro Petersen -- Chapter 14: "I'm not going to fight them, I'm going to fuck them": Sexist Liberalism and Gender (A)Politics in Game of Thrones / Stéphanie Genz.

GIULIANI, Gaia, **Zombie, alieni e mutanti : la paura dall'11settembre a oggi**, Firenze, Le Monnier, 2016, v, 200 pages.

HAMBURGER, Andreas (dir.), **Genderkonstruktionen in La Belle et la bête**, von Jean Cocteau, Giessen, Psychosozial Verlag, 2015, 172 pages.

HANTKE, Steffen, **Monsters in the Machine : Science Fiction Films and the Militarization of America after World War II**, Jackson, University Press of Mississippi, 2016, 240 pages.

During the 1950s and early 1960s, the American film industry produced a distinct cycle of films situated on the boundary between horror and science fiction. Using the familiar imagery of science fiction—from alien invasions to biological mutation and space travel—the vast majority of these films subscribed to the effects and aesthetics of horror

film, anticipating the dystopian turn of many science fiction films to come. Departing from projections of American technological awe and optimism, these films often evinced paranoia, unease, fear, shock, and disgust. Not only did these movies address technophobia and its psychological, social, and cultural corollaries; they also returned persistently to the military as a source of character, setting, and conflict. Commensurate with a state of perpetual mobilization, the US military comes across as an inescapable presence in American life.

HIDALGO, Pablo, **Star Wars, le réveil de la force : l'encyclopédie illustrée**, Vanves, Hachette jeunesse, 2015, 79 pages.

JASON, Surrell, **The Haunted House : Imagineering A Disney Classic**, Los Angeles, Disney Editions, 2015, 132 pages.

JULLIER, Laurent, **Star Wars : anatomie d'une saga**, Paris, Armand Colin, 2015, 223 p.

LANGLEY, Travis (ed.), **Game of Thrones Psychology : The Mind is Dark and Full of Terrors**, New York, Sterling Publishing, 2016, 304 pages. Préface de Kyle Maddock.

This thought-provoking anthology offers a close examination of the psychology behind the intricate narrative and compelling characters in author George R.R. Martin's bestselling work, *A Song of Ice and Fire*, and the popular HBO TV series based upon his books, *Game of Thrones*.

In Martin's richly detailed world, deceit, manipulation, and greed rule the day, and almost everyone fights for power over the realm or simply over their own lives. How do love and hate, good evil, need and greed, altruism and narcissism drive the very best and very worst human behaviors? With no moral boundaries honored, the psychological games played by the series' conniving protagonists are seemingly limitless. *Game of Thrones Psychology: The Mind is Dark and Full of Terrors* explores motivations, relations, personality disorders, psychopathy, trauma, and much more. What kind of person can survive the game of thrones, much less hope to win?

LANGLEY, Travis (ed.), **The Walking Dead Psychology : Psych of the Living Dead**, New York, Sterling Publishing, 2015, 286 pages.

The characters of *The Walking Dead* live in a desolate post-apocalyptic world, filled with relentless violence and death. In reality, how would such never-ending stress and trauma affect the psyche? By understanding the psychological forces that drive the series' action, fans can better grasp Robert Kirkman's compelling fictional universe. Which characters suffer PTSD, which show the most hope for recovery, and which instead show posttraumatic growth? Has Rick Grimes lost his mind? What's it like for kid like Carl growing up during the zombie apocalypse? Is the Governor a psychopath, a sociopath, or something even worse? What does that make Negan? What is the emotional cost of killing a walker or even another living person? What does Terror Management Theory tell us about what it means to fight constantly or survival? What is groupthink

and how does it affect the decisions made by the people of Woodbury, Terminus, Alexandria, and Rick's "family"? How do they find hope?

LE MAITRE, Barbara (dir.), **La Nuit des morts-vivants : George Romero : précis de recomposition**, Lormont, Le Bord de l'eau, (Cinéfocales), 2016, 190 pages.

Le film de G.A Romero a majoritairement été inscrit dans une perspective socio-politique. En démultipliant les angles d'approche, le présent ouvrage contribuera à renouveler le regard sur un film assez peu étudié. Par ailleurs, l'ouvrage confronte des lectures du film issues d'horizons géographiques et de traditions de pensée variés.

MAYER, Nadja Alexander, **Moderne Heiligenlegenden : die Auferstehung des Märtyrer im Mainstream-Kino der Gegenwart dargestellt von Harry Potter und Twilight**, Würzburg, Königshausen & Neumann, 2016, 195 pages.

McCOLLUM, Victoria, **Post 9/11 Heartland Horror : Rural Horror Films in an Era of Urban Terrorism**, Farnham, Surrey (UK), Burlington, Ashgate, 2016, 160 pages

This book explores the resurgence of rural horror following the events of 9/11, as a number of filmmakers, inspired by the films of the 1970s, moved away from the characteristic industrial and urban settings of apocalyptic horror, to return to American heartland horror. Examining the revival of rural horror in an era of city fear and urban terrorism, the author analyses the relationship of the genre with fears surrounding the Global War on Terror, exploring the films' engagement with the political repercussions of 9/11 and the ways in which traces of traumatic events leave their mark on cultures.

MELBYE, David, **Irony in the Twilight Zone : How the Series Critiqued Postwar American Culture**, Lanham (MD), Rowman & Littlefield, 2016, 254 pages.

Rod Serling's pioneering series *The Twilight Zone* (1959 to 1964) is remembered for its surprise twist endings and pervading sense of irony. While other American television series of the time also experimented with ironic surprises, none depended on these as much as Serling's. However, irony was not used merely as a structural device—Serling and his writers used it as a provocative means by which to comment on the cultural landscape of the time.

*Irony in The Twilight Zone: How the Series Critiqued Postwar American Culture* explores the multiple types of irony—such as technological, invasive, martial, sociopolitical, and domestic—

MILLER, Cynthia J. & A. Bowdoin VAN RIPPER (eds), **The Laughing Dead : The Horror-Comedy Film from Bride of Frankenstein to Zombieland**, Lanham (MD), Rowman & Littlefield, 2016, 296 pages.

Playing with genre. "Oy, have you got the wrong vampire": dislocation, comic distancing, and political critique in Roman Polanski's *The Fearless Vampire Killers* / Thomas Prasch -- Zany zombies, grinning ghosts, silly scientists, and nasty Nazis: comedy-horror at the threshold of World War II / Christina M. Knopf -- "The limeys are coming, Barbara, and they're laughing!": the art of the romeroesque in *Shaun of the Dead* and *Dead Set* / Steve Webley -- *Undead in the City: The Vampire's Kiss* (1988) and its kin / Gary D. Rhodes -- Beyond fear in *The Book of Life*: discussions on children, death, and Latinidad / Eric César Morales -- Horror, in theory. The humor of William Castle's gimmick films / Murray Leeder -- "We're not all dead yet": humor amid the horror in James Whale's *Bride of Frankenstein* / Martin F. Norden -- *Abbott and Costello Meet Frankenstein* (1948): laughing in the face of an uncertain future / Deb Carmichael -- Humor in vampire films: the vampire as joker / Mary Y. Hallab -- Queerness and the undead female monster / Lisa Cunningham -- Rules for surviving a horror comedy: satiric genre transformation from *Scream* to *Zombieland* / Chris Yogerst -- There goes the neighborhood. Better living through zombies: assessing the allegory of consumerism & empowerment in Andrew Currie's *Fido* / Michael C. Reiff -- *Undead Anarchy in Ghostbusters* / A. Bowdoin Van Riper -- The queer and the dead: transgressive sexuality in *Shaun of the Dead* / Shelley S. Rees -- *Undead in Suburbia: Teaching Children to Love Thy Neighbor, Fangs and All* / Leila Estes and Katherine Kelp-Stebbins -- Some assembly required: the do-it-yourself *Undead* / Cynthia J. Miller.

MURRAY, Robin L. & Joseph K. HEUMANN, **Monstrous Nature : Environment and Horror on the Big Screen**, Lincoln, University of Nebraska Press, 2016, 288 pages.

Robin L. Murray and Joseph K. Heumann demonstrate how the horror film and its offshoots can often be understood in relation to a monstrous nature that has evolved either deliberately or by accident and that generates fear in humanity as both character and audience. This connection between fear and the natural world opens up possibilities for ecocritical readings often missing from research on monstrous nature, the environment, and the horror film.

MOLDENHAUER, Benjamin, **Ästhetik des Drastischen : Welterfahrung und Gewalt im Horrorfilm**, Berlin, Bertz + Fischer, 2016, (Deep Focus), 357 pages.

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

OLSON, Danel (ed.), **Stanley Kubrick's *The Shining* : Studies in the Horror Film**, Lakewood (CO), Centipede Press, 2015, 750 pages.

Introduction/Lee Unkrich -- Essays -- Kubrick in Hell/John Baxter -- *The Overlook Hotel*/Paul Mayersberg -- *The Art of Adaptation*/Greg Jenkins -- *The Displaces Auteur*/Dennis Bingham -- *Sutured Time*/Tony Magistrale -- *Midnight, the Stars, and You*/Christine Gengaro -- "They Ate Each Other Up?"/Bernice M. Murphy -- *Frozen Hearts*/Joseph Bruchac -- *Archaeologists of Hauntings*/Dylan Trigg -- *The Genius Fallacy*/Ben Vincent -- *Shining Through the Labyrinth*/Danel Olson -- *Cast Interviews* -- Jack Nicholson/Nav Pierce -- Shelley Duvall/Justin Bozung -- Joe Turkel/Justin Bozung -- *The Grady Twins*/Catriona McAvoy -- Lisa and Louise Burns/Danel Olson -- Lia Beldan/Justin Bozung -- Barry Dennen/Justin Bozung -- Cathy Munroe/Justin Bozung -- Derek Lyons/Justin Bozung -- Robin Pappas/Justin Bozung -- *Crew Interviews* -- Stanley Kubrick/Michel Ciment -- Leon Vitali/Danel Olson -- Diane Johnson/Catriona Avery -- Garrett Brown/Danel Olson -- John Alcott/Herb Lightman -- Greg MacGillivray/Justin Bozung -- Stanley Kubrick Remembered/Greg MacGillivray -- Gordon Stainforth/Justin Bozung -- Ivan Sharrock/Justin Bozung -- *Drawings of Cast and Crew*/Tom Smith -- Kelvin Pike/Justin Bozung -- James Devis/Justin Bozung -- Les Tomkin/Justin Bozung -- Brian Cook/Justin Bozung -- Ray Andrew/Justin Bozung -- Doug Milsome/Justin Bozung -- Emilo D'Alessandro/Justin Bozung -- Joan Honour Smith/Justin Bozung.

PACKER, Sharon, **Neuroscience in Science Fiction Films**, Jefferson (NC), McFarland, 2015, ix, 287 pages.

This volume explores neuroscience in science fiction films, focusing on neuroscience and psychiatry as running themes in SF and finding correlations between turning points in "neuroscience fiction" and advances in the scientific field. The films covered include *The Strange Case of Dr. Jekyll and Mr. Hyde*, *The Island of Dr. Moreau*, *Robocop*, *The Stepford Wives*, *The Mind Snatchers* and iconic franchises like *Terminator*, *Ironman* and *Planet of the Apes*. Examining the parallel histories of psychiatry, neuroscience and cinema, this book shows how science fiction films offer insightful commentary on the scientific and philosophical developments of their times.

PETERSON, Lorne, **Naissance d'une galaxie : dans les coulisses de l'atelier des maquettes de *Star Wars***, Talence, Akileos, 2015, 207 pages. Préface de George Lucas. Avant-propos de Rick McCallum et Postface de Phil Tippett.

PIZZATO, Mark, **Beast-People Onscreen and in Your Brain : The Evolution of Animal-Humans from Prehistoric Caves Art to Modern Movies**, Santa Barbara (CA), Praeger, 2017, 417 pages.

RINZLER, J. W., **Le Retour du Jedi : le making of**, Talence, Akileos, 2015, ix-361 pages.

ROBERTS, Jude, **Gender and Sexuality in Contemporary Popular Fantasy : Beyond Boy Wizards and « Kick-Ass » Chicks**, Farham Surrey (UK) & Burlington, Ashgate, 2016, 202 pages.

This book explores the ways in which contemporary writers, artists, directors, producers and fans use the opportunities offered by popular fantasy to exceed or challenge norms of gender and sexuality, focusing on a range of media, including television episodes and series, films, video games and multi-player online role-play games, novels and short stories, comics, manga and graphic novels, and board games.

SAADIA, Manu, **Treconomics : The Economics of Star Trek**, San Francisco (CA), Inkshares, (Piper Text), 2016, 280 pages.

SARRAZIN, Stephen, **Dossier Twin Peaks : Two of us Sending Postcards**, La Madeline, Lettmotiff, 2015, 295 pages.

SCHAUER, Bradley, **Escape Velocity : American Science Fiction Film, 1950-1982**, Middletown, Wesleyan University Press, 2016 264 pages.

SF and the American film industry -- One realizing the future: SF in the postwar American marketplace -- The pulp paradox: SF film of the 1950s -- From parody to profundity: 2001: a space odyssey and the critical legitimation of SF film -- Return to relevance: art, exploitation, and politics in SF film, 1968-1976 -- Revenge of the nerds: the pulp SF blockbuster, 1977-1982 -- Conclusion: SF film today.

SWEET, Derek R., **Star Wars in the Public Square : The Clone Wars as Political Dialogue**, Jefferson (NC), McFarland, 2016, 224 pages.

As a pop culture text, the animated series *Star Wars: The Clone Wars* offers critical commentary on contemporary issues, marking a moment of interplay whereby author and audience come together in what Russian philosopher Mikhail Bakhtin called collaborative meaning making. This book critically examines the series as a voice in the political dialogues concerning human cloning, torture, just war theory, peace and drone warfare.

THOMPSON, Dave, **The Rocky Horror Picture Show FAQ : Everything Left to Know about the Campy Cult Classic**, Milwaukee (WI), Applause Theater & Cinema Books, 2016, 376 pages.

VANDERS KAAY & Kathleen FERNANDEZ-VANDER KAAY, **Horror Films by Subgenre : A Viewer's Guide**, Jefferson (NC), McFarland, 2016, 234 pages.

This primer and reference guide defines and explores 75 alphabetically listed subgenres of horror film, from Abduction to Witchcraft and two Zombie subgenres. Each sizeable entry provides a critical survey of the subgenre, a detailed examination of its characteristic elements and

themes, and a discussion of 3 or 4 exemplary titles as well as other titles of interest.

WHITED, Lana A. & M. Katherine GRIMES (eds.), **The Harry Potter Series**, Ipswich (Mass.), Salem Press, , 2015, ix, 356 pages.

About this volume / M. Katherine Grimes, Lana A. Whited -- On J.K. Rowling's Harry Potter series / M. Katherine Grimes -- The sustaining power of imagination : biography of J.K. Rowling / Laurie Adams -- "Contemporary" does not mean "modern" : the Harry Potter series as a sampler of western literary traditions / M. Katherine Grimes -- A survey of the critical reception of the Harry Potter series / Lana A. Whited -- The once and future wizard: Arthurian (and anti-Arthurian) themes in the Harry Potter series / Danny Adams -- Moral ambiguity in authority figures in The Hunger Games, Divergent, and the Harry Potter series / Crystal Wilkins -- Mums are good : Harry Potter and the traditional depictions of women / Jeanne Hoeker LaHaie -- Rock cakes and reciprocity : food and the male performance of nurturing in Harry Potter / Danielle Bienvenue Bray -- Mentoring in the wizarding world : Dumbledore and his literary ancestors / Christina Vourcos -- The Dark Lord and the Prince : Machiavellian elements in Harry Potter / Todd J. Ide -- Morals vs. Christianity : how Harry Potter goes beyond goodness to godliness / Jenn Colett -- J.K. Rowling : author(ing) celebrity / Saradindu Bhattacharya -- Growing up with Harry Potter : what motivated youth to read the Harry Potter series? / Colette Drouillard -- "Splinched" : the problem of disability in the Harry Potter series / Leigh A. Neithardt -- Harry Potter and the chronotope : suggestive possibilities for theoretical engagement / Margaret Zeegers -- From Sorcerer's Stone to Deathly Hallows : the failed quest for immortality in the Harry Potter Series / Lana A. Whited.

ZIPES, Jack, Pauline GREENHILL & Kendra MAGNUS-JOHNSTON (eds.), **Fairy-Tale Films Beyond Disney : International Perspectives**, London & New York, Routledge, 2016, xviii, 355 pages.

In this follow-up to Jack Zipes's award-winning book *The Enchanted Screen* (2011), *Fairy-Tale Films Beyond Disney* offers the first book-length multinational, multidisciplinary exploration of fairy-tale cinema. Bringing together twenty-three of the world's top fairy-tale scholars to analyze the enormous scope of these films, Zipes and colleagues Pauline Greenhill and Kendra Magnus-Johnston present perspectives on film from every part of the globe, from Hayao Miyazaki's *Spirited Away*, to Jan \_vankmajer's *Alice*, to the transnational adaptations of *1001 Nights* and Hans Christian Andersen.

**Note : les rubriques : bandes dessinées, western, récits de guerre, littérature érotique, roman historique et littérature jeunesse reviendront dans le prochain numéro.**