

TAMING THE JOURNAL MONSTER— BUILDING BIBLIOGRAPHICAL BRIDGES

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The Seven and the Many—Or: The Most Referenced Works in Our Special Issue

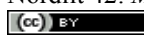
Seven is a nice number. Cohen chose to proclaim his ‘Monster Culture’ through seven theses—many of which have been internalized by manifold scholars of the young discipline ‘monster studies’ by now. Here, we want to make reference to the seven most used works throughout our special issue, and many more. We speak of seven particular books that got mentioned by at least three of our contributors each (figures 1a–1g). Quantitatively speaking, and not quite surprisingly, it is the ‘seven-theses author’ Cohen himself who leads the bibliographical entries with his *Monster Theory* collection (mentioned in six contributions). *Manufacturing Consent* follows suit, just to add the ‘manufacturing’ to the ‘monster[s]’. What you will find underneath is a list of all works that were referred to at least twice. These works are sorted in chronological order. Later on, we will list further writers who also appear multiple times throughout our special issue, yet through different works.



Figures 1a–1g. Free after Cohen’s ‘Seven Theses’, the seven most referenced works of our special issue are depicted here with book covers of current (re-)print editions. Illustrations by courtesy of the respective copyright holders—from left to right: Penguin Books, Routledge, Penguin Books, Pantheon Books, Routledge, Routledge, University of Minnesota Press.

In short, we consider as a bibliographical bridge the shared bibliographical reference to a particular work or to a particular person by at least two of our issue’s authors. If some of our authors refer to ‘writer A’, an imaginary bridge is being created between their contributions—oftentimes unconsciously. These bridges become even more intriguing when noticing that numerous authors independently investigated the identical ‘work B’, without even knowing that another contributor did so as well. Our overview is based on a close examination of all roughly 1000 bibliographical entries in this special issue. It may not be free from errors. For the detailed references, see each contributor’s bibliography individually. Here, our contributors are referred to by SURNAME only, while the names of the source authors are given in full.

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Mary Shelley's Frankenstein (1818)

A decent group of our authors relates to *Frankenstein*. While **ULSTEIN** and **ROBINSON**—and also our collective **INTRODUCTION**—directly refer to two editions of the classic work *Frankenstein; or, The Modern Prometheus* (2012 [1818]; 2003 [1818]), **BISCAIA** starts her contribution with a 100-year reference and **THORSEN/SKADEGÅRD** refer to Haifaa al-Mansour's drama film *Mary Shelley* (2017). In addition, **ULSTEIN** mentions Jed Mayer's 'The Weird Ecologies of Mary Shelley's *Frankenstein*' (*Science Fiction Studies*, 2018).

Bram Stoker's Dracula (1897)

Next to Shelley's 1818 *Frankenstein*, Stoker's 1897 *Dracula* seems to be a must-read within 'monster studies'. In our issue, **ROBINSON** and **LEHNER** pay close attention to this work. While **LEHNER** makes use of the 1997 critical edition *Dracula: Authoritative Text, Context, Reviews and Reactions, Dramatic and Film Variations, Criticism*, as edited by Nina Auerbach and David J. Skal (see below), **ROBINSON** uses Cambridge's 2013 reprint edition. **LEHNER** relates to further re-readings of Bram Stoker, including Jennifer Wicke's 'Vampiric Typewriting: *Dracula* and Its Media' (*ELH*, 1992), Friedrich A. Kittler's 1993 *Draculas Vermächtnis: Technische Schriften*, Lyndon W. Joslin's 2006 *Count Dracula Goes to the Movies: Stoker's Novel Adapted, 1922–2003* (this being a revised edition of Joslin's 1999 book; a third edition followed in 2017), as well as Leanne Page's 'Phonograph, Shorthand, Typewriter: High Performance Technologies in Bram Stoker's *Dracula*' (*Victorian Network*, 2011).

Antonio Gramsci's Prison Notebooks (1935)

From 1929 to 1935, Antonio Gramsci wrote his *Prison Notebooks*. These appeared much later, in 1971, translated and edited as *Selections from the Prison Notebooks*, reprinted by numerous publishers. **ROBINSON** uses the widely distributed 1973 reprint copy by International Publishers, while **HAMMAR** refers to a 2005 Lawrence and Wishart edition of the same foundational work. Furthermore, **HAMMAR** reads Joseph V. Femia's *Gramsci's Political Thought: Hegemony, Consciousness and the Revolutionary Process* (1987 [1981]).

Mary Douglas' Purity and Danger (1966)

ANDREASEN, **PERKINS** and **ROBINSON** all share the following source: The 2002 reprint edition with a new preface of Mary Douglas' *Purity and Danger: An Analysis of Concepts of Pollution and Taboo*, originally published in 1966.

Edward Said's Orientalism (1978)

To many contributions, the question of othering is essential. In that regard, no less than four articles (**HILTUNEN**; **PÖTZSCH**; **HAMMAR**; **ANDREASEN**) relate to Edward Said's 1978 classic work *Orientalism*—while referring to different (reprint) editions (1978; 1979 [1978]; 2003 [1978]). In addition, **HILTUNEN** and **HAMMAR** include a reprint edition of Said's *Culture and Imperialism* (1994 [1993]) into their bibliographies.

Edward S. Herman and Noam Chomsky's Manufacturing Consent (1988)

Four articles (**BOCKWOLDT**; **PÖTZSCH**; **HAMMAR**; **OTTOSEN**), one book review (**PÖTZSCH**), as well as our collective **INTRODUCTION** refer to the book *Manufacturing Consent: The Political Economy of the Mass Media* by Edward S. Herman and Noam Chomsky; written in 1988 and revised with a new introduction in 2002. All here mentioned five contributions have in common that they utilize this particular 2002 reprint edition. Regarding current 're-readings' of *Manufacturing Consent*, three contributions (**BOCKWOLDT**; **PÖTZSCH**; **HAMMAR**) make reference to Matthew Alford's 'Why Not a Propaganda Model for Hollywood?' (2011) and 'How Useful Is a Propaganda Model for Screen Entertainment?' (2015). While the 2011 article was part of Alison Edgley's *Noam Chomsky*, it is noteworthy to mention that Alford's 2015 article appeared in *Screens of Terror*, a collection edited by Phil[ip] Hammond: The name Hammond will be mentioned in the Pötzsch section again; then with reference to the forthcoming *War Games* volume by the two (2019). Two contributions (**OTTOSEN**; **PÖTZSCH**) link to two of Florian Zollmann's reviews of '[...]—The Propaganda Model after 30 Years' and his call to 'Bringing Propaganda Back into News Media Studies' (2019 [2017]; 2018). Further selected references to the propaganda model are made through Gabriel N. Brahm's 'Understanding Noam Chomsky' (2006) and Piers Robinson's 'The Propaganda Model: Still Relevant Today?' (2015), both referred to by **PÖTZSCH**; David Edwards' and David Cromwell's *Propaganda Blitz* (2018)—as to be found in the bibliographies of the **INTRODUCTION** and **HAMMAR**—; and also through Oliver Boyd-Barrett's *Western Mainstream Media and the Ukraine Crisis* (2017), as mentioned in the book review by **HORDIJK**.

Noël Carroll's Philosophy of Horror (1990)

Three of our contributors (**ROBINSON**; **SCHUBART**; **ŠVELCH**) integrated Noël Carroll's 1990 *The Philosophy of Horror; or, Paradoxes of the Heart* into their bibliographies.

Barbara Creed's Monstrous-Feminine (1993)

References to Barbara Creed's reading of Julia Kristeva and her concomitant elaboration of the term 'monstrous-feminine' can be found in three of our issue's contributions. While **THORSEN/SKADEGÅRD** point to Creed's foundational article 'Horror and the Monstrous-Feminine: An Imaginary Abjection' (*Screen*, 1986), **SCHUBART** lists the related book version *The Monstrous-Feminine: Film, Feminism, Psychoanalysis* (1993). **STANG** has a look at both of these publications. Note, in that regard, the resemblance to Mary Ann Doane two-years-earlier published *Femmes Fatales: Feminism, Film Theory, Psychoanalysis* (1991)—a source that is being taken into account by **STANG** and **THORSEN/SKADEGÅRD** as well.

Marie-Hélène Huet's Monstrous Imagination (1993)

Already on the blurb, the potential reader is being asked: "What woeful maternal fancy produced such a monster?" As a key reference within 'monster studies', Marie-Hélène Huet's *Monstrous Imagination* (1993) is more than welcome in our collective bibliographical bridges. Here, we can link the articles of **THORSEN/SKADEGÅRD** and **STANG** to another: the two make use of that particular Huet text.

Rosi Braidotti's Nomadic Subjects (1994)

Both **BISCAIA** and **THORSEN/SKADEGÅRD** work with the second edition of Rosi Braidotti's 1994 *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory* (2011 [1994]). Later, in 2018, Rosi Braidotti was the co-editor of *Posthuman Glossary* (together with Maria Hlavajova)—a collection that is referred to by **BISCAIA** and **ULSTEIN** (through the articles 'Speculative Posthumanism' and 'Ecohorror' by David Roden and Christy Tidwell). **THORSEN/SKADEGÅRD** mention Braidotti's 1996 article 'Signs of Wonder and Traces of Doubt: On Teratology and Embodied Differences', as reprinted in Janet Price and Margrit Shildrick's *Feminist Theory and the Body: A Reader* (1999; 1999 [1996]), and **BISCAIA** adds Braidotti's books *Metamorphoses: Towards a Materialist Theory of Becoming* (2002) and *The Posthuman* (2013) to the set.

Judith [Jack] Halberstam's Skin Shows (1995)

Known to us as Judith, and Jack, and everything in-between, the *Female Masculinity* (1998) author Halberstam has her and his place in two of the issue's bibliographies. Both **THORSEN/SKADEGÅRD** and **STANG** work with *Skin Shows: Gothic Horror and the Technology of Monsters* (1995), and **THORSEN/SKADEGÅRD** add *The Queer Art of Failure* (2011) to the reading list.

Vincent Mosco's Political Economy of Communication (1996)

Ten years ago, the second edition of Mosco's *The Political Economy of Communication* (2009 [1996]) appeared. This print version has been read by both **PÖTZSCH** and **HAMMAR**; and has been utilized by the two.

Jeffrey Jerome Cohen's Monster Theory (1996)

Five of our authors (**BORG ANDREASSEN**; **ROBINSON**; **THORSEN/SKADEGÅRD**; **STANG**; **ŠVELCH**) refer to the 1996 collection *Monster Theory: Reading Culture*, edited by Jeffrey Jerome Cohen. While **BORG ANDREASSEN**, **ROBINSON**, and **STANG** explicitly quote from Cohen's article 'Monster Culture (Seven Theses)' therein (3–25)—such as we do in the **INTRODUCTION** as well—, **ŠVELCH** points to the collection as a whole and **THORSEN/SKADEGÅRD** refer to a book review by John S. Ryan (1998) instead. In addition, **ROBINSON** also has a look at another article of the 1996 collection: 'Vampire Culture' by Frank Grady (225–241).

Stuart Hall's Representation (1997)

In 1997, Stuart Hall edited *Representation: Cultural Representations and Signifying Practices*. Therein, he contributed with his article 'The Spectacle of the 'Other'' (223–290). In our special issue, this article is being referenced by both **HILTUNEN** and **HAMMAR**. In addition, **PÖTZSCH** makes use of Hall's 1977 *The Cultural Studies Reader* contribution 'Encoding/Decoding' (91–103) and **HAMMAR** complements the list of Hall references with 'The Rediscovery of 'Ideology': Return of the Repressed in Media Studies', as published 1982 in *Culture, Society and the Media* (61–95). It is also **HAMMAR** who includes current Stuart Hall readings such as Isabel Molina-Guzmán's '#OscarsSoWhite: How Stuart Hall Explains Why Nothing Changes in Hollywood and

Everything Is Changing’ (*Critical Studies in Media Communication*, 2016) and Adrienne Shaw’s ‘Encoding and Decoding Affordances: Stuart Hall and Interactive Media Technologies’ (*Media, Culture & Society*, 2017). Jumping from *Culture, Society and the Media* via *Media, Culture & Society* to the journal *New Media & Society*, we find therein the 2009 article ‘The Virtual Census: Representations of Gender, Race and Age in Video Games’, written by a whole group of people: Dmitri Williams, Nicole Martins, Mia Consalvo, and James D. Ivory. This, in turn, is one of the multiple sources both STANG and ŠVELCH share.

Barry Buzan, Jaap de Wilde and Ole Wæver’s Security (1997)

In 1997, the ‘Copenhagen School’—known for their ‘securitization’ concept of international relations—published their primary book *Security: A New Framework for Analysis*. References can be found in our INTRODUCTION and in ANDREASEN (1998 [1997]). Furthermore, the section on Sybille Reinke de Buitrago’s *Portraying the Other in International Relations* (2012) below gives hints at other crucial texts of international relations, as referred to by ANDREASEN and ROBINSON, and by our INTRODUCTION.

Julian Petley’s ‘Manufacturing Monsters’ (2000)

We consider the *Index on Censorship* special issue 29:5 on ‘Manufacturing Monsters’ (2000), edited by Julian Petley, as one of our key sources. Funnily enough, we came across this work *after* having coined our course with the same name—as a symbiosis of Edward S. Herman and Noam Chomsky’s ‘manufacturing’ (2002 [1988]) and Jeffrey Jerome Cohen’s ‘monster[s]’ (1996). Yet, as one does after having ‘invented’ a ‘creative’ title: One searches the World Wide Web for potentially earlier appearances of the ‘just established’ phrase. *Unfortunately*, we were indeed not the first ones with that idea. *Fortunately*, the 2000 issue ‘Manufacturing Monsters’ turned out to be a treasure: Therein, we did not only find an interesting article by Jeffrey Jerome Cohen’s name twin Stanley Cohen (‘Some Thoroughly Modern Monsters’, 36–43)—but also quite relevant contributions by Noam Chomsky (44–48) and Edward Said (49–53), both of which have their own section in these bibliographical bridges. While our INTRODUCTION gives credit to the special issue ‘Manufacturing Monsters’ as a whole, ANDREASEN starts his analysis with a block quotation from Stanley Cohen’s article.

Margrit Shildrick’s Embodying the Monster (2001)

In our collective INTRODUCTION, we shortly refer to Margrit Shildrick’s *Embodying the Monster: Encounters with the Vulnerable Self* (2001). This bibliographical entry is shared by THORSEN/SKADEGÅRD. In addition, THORSEN/SKADEGÅRD make use of Janet Price and Margrit Shildrick’s collection *Feminist Theory and the Body: A Reader* (1999 [1996]) when referring to Rosi Braidotti’s contribution ‘Signs of Wonder and Traces of Doubt’ therein (see also the section on Braidotti’s 1994 *Nomadic Subjects* above).

Richard Kearney’s Strangers, Gods and Monsters (2002)

Both STANG and ŠVELCH look at Richard Kearney’s 2002 work *Strangers, Gods and Monsters: Interpreting Otherness*, wherein Kearney notes that “[e]ach monster narrative recalls that the self is never secure in itself” (2).

Peter Hervik's 'The Danish Cultural World of Unbridgeable Differences' (2004)

Content-wise, at first glance, the two contributions of THORSEN/SKADEGÅRD and ANDREASEN appear to deal with quite different issues. It is the more intriguing to see that a bibliographical bridge can be built, regardless. Not least due to the shared Danish situatedness, both articles contain Hervik references. While THORSEN/SKADEGÅRD have studied Hervik's recent edited volume *Racialization, Racism, and Anti-Racism in the Nordic Countries* (2019 [2018]), ANDREASEN highlights Hervik's 'Anthropological Perspectives on the New Racism in Europe' (*Journal of Anthropology*, 2006). Building a semantic inversion to Hervik's following title, both THORSEN/SKADEGÅRD and ANDREASEN bridge to the identical reading, after all: 'The Danish Cultural World of Unbridgeable Differences' (*Ethnos*, 2004; 'unbridgeable' emphasized).

Robert Marich's Marketing to Moviegoers (2005)

Both BOCKWOLDT and PÖTZSCH have included the third edition of Robert Marich's *Marketing to Moviegoers: A Handbook of Strategies and Tactics* (2013 [2005]) into their bibliographies.

Judith Butler's Frames of War (2009)

ROBINSON and PÖTZSCH make use of the 2009 book *Frames of War: When Is Life Grievable?* by Judith Butler. In addition, our collective INTRODUCTION refers to that title. PERKINS and THORSEN/SKADEGÅRD join the bibliographical bridge to Butler through entries of 'Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory' (*Theatre Journal*, 1988) and the 1999 reprint edition of *Gender Trouble: Feminism and the Subversion of Identity* (1999 [1990]).

Stephen T. Asma's On Monsters (2009)

In an earlier manuscript version of her text, ULSTEIN linked to Stephen T. Asma's *On Monsters: An Unnatural History of Our Worst Fears* (2012 [2009]). Although this particular entry has vanished by now, its soul, so to say, still remains: In other of her current works, ULSTEIN relates to Asma's notion of grasping the monstrous as a "cultural category" (13). If you look closely enough, Asma's monsters still remain visible at two other places: ŠVELCH's bibliography, as well as the INTRODUCTION's one.

Sybille Reinke de Buitrago's Portraying the Other in International Relations (2012)

As an essential course literature, *Portraying the Other in International Relations: Cases of Othering, Their Dynamics and the Potential for Transformation*—an edited volume put together by Sybille Reinke de Buitrago (2012)—appears at two places in our special issue: You will find the references in the INTRODUCTION and in ANDREASEN. This work is clearly interwoven with discourses on 'securitization' (see above) and to be read in conjunction with other classics of international relations, such as Michael Walzer's *Just and Unjust Wars: A Moral Argument with Historical Illustrations* (2000 [1977]), Robert Cox's 'Social Forces, States and World Orders: Beyond International Relations Theory' (*Millennium*, 1981), and Rob B. J. Walker's *Inside/Outside: International Relations as Political Theory* (1993), all of which can be found in ROBINSON's literature list.

Berthold Molden's 'Resistant Pasts versus Mnemonic Hegemony' (2016)

Our two co-editors **BOCKWOLDT** and **HAMMAR** both link to an article by Berthold Molden: 'Resistant Pasts versus Mnemonic Hegemony: On the Power Relations of Collective Memory' (*Memory Studies*, 2016).

Holger Pötzsch's 'Selective Realism' (2017)

Holger Pötzsch can easily be regarded as a 'personal bridge' between many of our contributors—one who has private contacts to numerous of our authors. It is therefore not striking to find his name in many of the special issue's bibliographies, including the one of his own contribution (**PÖTZSCH**), but also the ones of **BOCKWOLDT**, **STANG**, **ŠVELCH**, and **HAMMAR**. Among the Pötzsch works, two get mentioned twice: the 2013 article 'Ubiquitous Absence: Character Engagement in the Contemporary War Film' (*Nordicom Review*; used by **BOCKWOLDT** and **PÖTZSCH**), as well as the 2017 article 'Selective Realism: Filtering Experiences of War and Violence in First- and Third-Person Shooters' (*Games and Culture*; used by **ŠVELCH** and **HAMMAR**). Further, **STANG** points to Phil[ip] Hammond and Holger Pötzsch's forthcoming collection *War Games: Memory, Militarism, and the Subject of Play* (2019), **BOCKWOLDT** mentions the 2012 article 'Framing Narratives: Opening Sequences in Contemporary American and British War Films' (*Media, War & Conflict*), and **PÖTZSCH** re-reads his earlier work 'Challenging the Border as Barrier: Liminality in Terrence Malick's *The Thin Red Line*' (*Journal of Borderlands Studies*, 2010).

The Manifold—Writers Who Appear Through Different Works

In the following, we refer to further key authors who have been mentioned multiple times throughout our issue. Yet, other than above, in these cases, our contributors have not related to identical works, but to different texts of the same authors instead. Since we have already started to 'sort' our bibliographical bridges chronologically, we will continue with a 'time map'. All the following writers are sorted by year of birth.



Figures 2a–2g. Interspecies thinkers: Bakhtin; one of Bakhtin's cognitive analytic therapy [CAT] research fellows (both figures originate from the same photograph); Foucault and his cat *Insanity*; Derrida and his cat *Logos*; Žižek and a thespian cat; Haraway's stuffed octopus; Haraway. Compilation by the author. Photograph sources: The Scientific Library of M. V. Lomonosov Moscow State University and the Bakhtin Museum Oryol (Victor Duvakin, 1973); Camera Press and Magnum Photos (Martine Franck, 1978). Screenshot sources: *Derrida* (dir. Kirby Dick and Amy Ziering Kofman; Zeitgeist Films, 2002); *The Pervert's Guide to Ideology* (dir. Sophia Victoria Twisleton-Wykeham-Fiennes; Zeitgeist Films, 2012); *Donna Haraway: Story Telling for Earthly Survival* (dir. Fabrizio Terranova; Icarus Films, 2019).

Selected Works by Sigmund Freud (1856–1939)

Next comes Freud: ‘a classic’, so to say. Here, referred to by three of our contributors: **ULSTEIN**, **STANG**, and **STURM**. While **STURM** makes use of Freud references throughout, **ULSTEIN** picks up ‘The Uncanny’, as reprinted in *The Standard Edition of the Complete Psychological Works of Sigmund Freud: Vol. XVII* (1966 [1919]) and **STANG** studies the translated reprint edition *An Outline of Psychoanalysis* (1949 [1940]). Without this particularly phrased outline—the one of ‘psychoanalysis’—titles such as Mary Ann Doane’s *Femmes Fatales: Feminism, Film Theory, Psychoanalysis* (1991) or Barbara Creed’s *The Monstrous-Feminine: Film, Feminism, Psychoanalysis* (1993) would most likely not exist (both of which are discussed by **STANG** as well).

Selected Works by Mikhail Bakhtin (1895–1975)

Also Mikhail Mikhailovich Bakhtin’s carnival can be tracked as a bibliographical bridge between two of our contributions; even if rather indirectly: Whereas **ŠVELCH** points to *Rabelais and His World*, as translated by Héléne Iswolsky (1984 [1965]), and further looks at current Bakhtin readings such as Tomasz Z. Majkowski’s ‘Grotesque Realism and Carnality: Bakhtinian Inspirations in Video Game Studies’ (as part of a proceedings collection that was co-edited by Jaroslav Švelch [**ŠVELCH**] in 2015) and Cody Mejeur’s 2018 contribution ‘“Look At Me, Boy!”: Carnavalesque, Masks, and Queer Performativity in *BioShock*’ in *Beyond the Sea: Navigating BioShock* (a collection that also Sarah Stang [**STANG**] contributed to), **PÖTZSCH** makes use of Hamed Faizi’s carnivalesque interpretation ‘Distorted Dialogue in Richard Matheson’s *I Am Legend*: A Bakhtinian Perspective’ (*Advances in Language and Literary Studies*, 2015).

Selected Works by Michel Foucault (1926–1984)

Translators and editors such as Richard Howard, James D. Faubion and Paul Rabinow made accessible the works of Foucault to many of us. In our issue, **ŠVELCH** reads Foucault through the lens of Howard (*Madness and Civilization: A History of Insanity in the Age of Reason*, 1988 [1961]), and **ANDREASEN** traces Foucault’s question ‘So Is It Important to Think?’ in Faubion/Rabinow’s critical edition of *Power: Essential Works of Foucault—1954–1984* (2000 [1981]).

Selected Works by Jacques Derrida (1930–2004)

Yet another ‘big name’; yet another bridge between two of our contributions: **ŠVELCH** reads Jacques Derrida’s *Specters of Marx: The State of the Debt, the Work of Mourning and the New International* (2006 [1993]), while **THORSEN/SKADEGÅRD** chose Jacques Derrida and Anne Dufourmantelle’s *Of Hospitality*, as translated by Rachel Bowlby (2000 [1997]).

Selected Works by Johan Galtung (b. 1930)

While the **INTRODUCTION** starts with a classic text reference to the ‘young Galtung’ (‘Violence, Peace, and Peace Research’; *Journal of Peace Research*, 1969), **OTTOSEN** turns to the ‘old Galtung’ when reading ‘Peace Journalism: A Challenge’, as printed in 2002 in *Journalism and the New World Order 2: Studying War and the Media*, edited by Wilhelm Kempf and Heikki Luostarinen.

Selected Works by Robert A. Rosenstone (b. 1936)

Robert A. Rosenstone appears in two of our special issue's bibliographies: **HAMMAR** looks at 'The Historical Film as Real History' (*Filmhistorica Online*, 1995), whereas **BOCKWOLDT** investigates the first 2006 edition of Rosenstone's key publication *History on Film—Film on History* (a third edition got published by Routledge in 2017).

Selected Works by Teun A. van Dijk (b. 1943)

Reference works by Teun A. van Dijk function as a suitable bibliographical bridge between the articles of **OTTOSEN** and **ANDREASEN**. In the first bibliography, we find van Dijk's *News as Discourse* from 1988. The second bibliography includes van Dijk's 'Structures of Discourse and Structures of Power' from 1989 (as printed in *Annals of the International Communication Association* 12:1, 18–59), as well as 'Ideologies, Racism, Discourse: Debates on Immigration and Ethnic Issues' from 2002 (as printed in *Comparative Perspectives on Racism* by Jessika ter Wal and Maykel Verkuyten).

Selected Works by Donna Haraway (b. 1944)

The three contributions of our issue by **BISCAIA**, **ULSTEIN** and **THORSEN/SKADEGÅRD** have in common a bibliographical focus on Rosi Braidotti (see above). They also share a particular interest in the work of Donna Haraway, yet through different writings: While **THORSEN/SKADEGÅRD** take into account Haraway's foundational text 'Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective' (*Feminist Studies*, 1988), **BISCAIA** adds the 1991 book *Simians, Cyborgs and Women: The Reinvention of Nature*—a collection of essays written between 1978 and 1989—, the 2007 monograph *When Species Meet*, as well as the 2007 exhibition catalogue (*Tender*) *Creatures*. **ULSTEIN** looks at the recent *Staying with the Trouble* (2016). Just to round up this multifaceted canon, our **INTRODUCTION** pays homage to Haraway's 1992 text 'The Promises of Monsters: A Regenerative Politics for Inappropriate/d Others', as published in the collection *Cultural Studies*, edited by Lawrence Grossberg, Cary Nelson, and Paula Treichler. Our colleagues from 'The Monster Network', Ingvil Hellstrand, Line Henriksen, Aino-Kaisa Koistinen, Donna McCormack and Sara Orning (2018) did so as well—in *their* monster-issue introduction (*Somatechnics* 8:2, special issue: 'Promises of Monsters'; see **SCHUBART**'s and also the **INTRODUCTION**'s bibliographies).

Selected Works by Linda Williams (b. 1946) and Mary Ann Doane (b. 1952)

The two 'film and gender' scholars Linda Williams and Mary Ann Doane often collaborate. As it is the case with David Bordwell and Kristin Thompson (see below), our special issue contains both a bibliography with one collective work by the two, and another one that refers to two individual texts of each. **THORSEN/SKADEGÅRD**, on the one hand, link to Mary Ann Doane, Patricia Mellencamp and Linda Williams' 1984 collection *Re-Vision: Essays in Feminist Film Criticism* as an example of a collaborative Williams/Doane work. **STANG**, on the other hand, points to two individual 1991 writings by the two: Linda Williams' 'Film Bodies: Gender, Genre, and Excess' (*Film Quarterly*), as well as Mary Ann Doane's *Femmes Fatales: Feminism, Film Theory, Psychoanalysis*.

Selected Works by David Bordwell (b. 1947) and Kristin Thompson (b. 1950)

As a ‘film theorist couple’, David Bordwell and Kristin Thompson have published a lot of their works in co-authorship. In this issue, **ROBINSON** includes Bordwell and Thompson’s eighth edition of the 1979 collaborative work *Film Art: An Introduction* (2008 [1979]), while **PÖTZSCH**’s bibliography contains one source from each author separately: Kristin Thompson’s 1988 *Breaking the Glass Armor: Neoformalist Film Analysis* and David Bordwell’s 2006 *The Way Hollywood Tells It: Story and Style in Modern Movies*.

Selected Works by W. Lance Bennett (b. 1948)

OTTOSEN’s article and **PÖTZSCH**’s book review refer to works by W. Lance Bennett. In the book review’s bibliography, we find the entry ‘Toward a Theory of Press-State Relations in the United States’ (*Journal of Communication*, 1990). **OTTOSEN**, on the other hand, refers to W. Lange Bennett, Regina G. Lawrence and Steven Livingston’s *When the Press Fails: Political Power and the News Media from Iraq to Katrina* (2007).

Selected Works by Slavoj Žižek (b. 1949)

No contemporary media issue without Žižek, apparently: In our case, **PÖTZSCH** has a look at *Living in the End Times* (2010), while **ANDREASEN** gives credit to *Against the Double Blackmail: Europe, Terror and Those Seeking Refuge* (2016).

Selected Works by David J. Skal (b. 1952)

Here, a bibliographical bridge between **BORG ANDREASSEN** and **LEHNER** can be drawn. While **BORG ANDREASSEN** refers to the 2001 revised edition of Skal’s 1993 *The Monster Show: A Cultural History of Horror*, David J. Skal also appears as the co-editor of the 1997 critical edition *Dracula: Authoritative Text, Contexts, Reviews and Reactions, Dramatic and Film Variations, Criticism of Bram Stoker’s 1897 Dracula*; as mentioned by **LEHNER** (see above).

Selected Works by Gloria Jean Watkins (b. 1952)

Gloria Jean Watkins, known to many of us by her pen name ‘bell hooks’, is represented in two of our articles: **THORSEN/SKADEGÅRD** examine hooks’ *Reel to Real: Race, Sex, and Class at the Movies* (2008 [1996]) and *All About Love: New Visions* (2000). **SCHUBART** does so with *Feminism Is for Everybody: Passionate Politics* (2014).

Selected Works by James Der Derian (b. 1955)

Two of our authors include texts by James Der Derian. While **BOCKWOLDT** mentions the 2009 monograph *Virtuous War: Mapping the Military–Industrial–Media–Entertainment–Network* (as inspired by Eisenhower’s military–industrial complex; see also our collective **INTRODUCTION**), **PÖTZSCH** refers to Der Derian’s ‘In Terrorem: Before and After 9/11’, as part of Ken Booth and Tim Dunne’s 2002 collection *Worlds in Collision: Terror and the Future of Global Order*.

Selected Works by Espen Aarseth (b. 1965)

Among illustrious other names mentioned here, Espen Aarseth is first and foremost known within the discipline of video game studies. ŠVELCH brings to our attention Aarseth's 1999 'Aporia and Epiphany in *Doom* and *The Speaking Clock: The Temporality of Ergodic Art*', as published in Marie-Laure Ryan's *Cyberspace Textuality*, while HAMMAR refers to Espen Aarseth and Gordon Calleja's 2015 contribution 'The Word Game: The Ontology of an Undefinable Object' in *Proceedings of the 10th International Conference on the Foundations of Digital Games*.

Selected Works by Bernard Perron (b. 1965)

As an editor and book author, Bernard Perron is represented in our issue through three references—all via ŠVELCH and STANG. While STANG's literature canon includes Mark J. P. Wolf and Bernard Perron's collection *The Video Game Theory Reader* (2003), ŠVELCH relates to Perron's collection *Horror Video Games: Essays on the Fusion of Fear and Play* (2009) and to the recent monograph *The World of Scary Video Games: A Study in Videoludic Horror* (2018).

Selected Works by Colin Campbell (b. 1967)

The writer Colin Campbell is mentioned in two of our issue's contributions on video games: STANG looks at the article 'Where Are All the Video Game Moms?' from July 2016 and HAMMAR includes the writing 'Why Are Game Companies so Afraid of the Politics in Their Games?' from June 2018, both of which were published on the US-American gaming website *Polygon*.

Selected Works by Roger Luckhurst (b. 1967)

Roger Luckhurst appears in two bibliographies of our authors' articles: While ŠVELCH refers to the 2015 book *Zombies: A Cultural History*, ULSTEIN re-reads Luckhurst's *Textual Practice* article 'The Weird: A (Dis)Orientation' (2017).

Selected Works by Sara Ahmed (b. 1969)

Due to its appearance in our INTRODUCTION, and due to alphabetical order, Ahmed's *Queer Phenomenology: Orientations, Objects, Others* (2006) makes the very first bibliographical entry of our special issue. Some three hundred pages later, ANDREASEN comes back to Ahmed, when referring to *On Being Included* (2012).

Selected Works by Jeffrey Andrew Weinstock (b. 1970)

Also ULSTEIN and LEHNER are connected through a bibliographical bridge: While Carl H. Sederholm and Jeffrey Andrew Weinstock's collection *The Age of Lovecraft* (2016) is a key text for ULSTEIN's analysis (including Weinstock's introduction and afterword therein), LEHNER makes use of Weinstock's 2012 print *The Vampire Film: Undead Cinema*.

Selected Works by Jesper Juul (b. 1970)

STANG and ŠVELCH have a look at two (of so far three) books written by the Danish game researcher Jesper Juul: ŠVELCH examines Juul's first book, *Half-Real: Video Games Between Real Rules and Fictional Worlds* (2005). STANG continues with Juul's second book, *A Casual Revolution: Reinventing Video Games and Their Players* (2009) on the basis of its second reprint edition from 2012.

Selected Works by Astrid Erll (b. 1972)

Yet again, two of our co-editors have one theorist in common: BOCKWOLDT and HAMMAR include works by Astrid Erll into their analyses. While BOCKWOLDT refers to Astrid Erll and Ansgar Nünning's 2008 collection *Cultural Memory Studies: An International and Interdisciplinary Handbook* (in collaboration with Sara B. Young; the later 2010 paperback edition was entitled *A Companion to Cultural Memory Studies*) and Astrid Erll and Stephanie Wodianka's 2008 collection *Film und Kulturelle Erinnerung: Plurimediale Konstellationen*, HAMMAR links to Erll's 2011 monograph *Memory in Culture*, also in collaboration with (and translated by) Sara B. Young.

Selected Works by Patricia MacCormack (b. 1973)

In our collective INTRODUCTION, we shortly refer to Asa Simon Mittman and Peter Dendle's collection *The Ashgate Research Companion to Monsters and the Monstrous* (2013). This edited volume includes an article by Patricia MacCormack, 'Posthuman Teratology' (293–310) that can also be found in ŠVELCH's bibliography. Further, STANG integrates MacCormack's 'The Queer Ethics of Monstrosity', as published in *Speaking of Monsters: A Teratological Anthology* (2012: 255–265), edited by Joan S. Picart and John Edgar Browning.

Selected Works by Matthew Thomas Payne (b. 1977)

A ŠVELCH–HAMMAR bibliographical bridge can be drawn, this time with reference to Matthew Thomas Payne. ŠVELCH added five articles of the edited volume *Beyond the Sea: Navigating BioShock* by Felan Parker and Jessica Aldred (2018) to his bibliography—two of which are mentioned in other paragraphs of our bibliographical bridges (see the entries to Bakhtin and Stang [STANG]). A third one is of interest here: John Vanderhoef and Matthew Thomas Payne's 'Big Daddies and Monstrous Mommies: *BioShock*'s Maternal Abjection, Absence, and Annihilation' (50–73). By coincidence, Vanderhoef worked as one of our reviewers. Matthew Thomas Payne, on the other hand, is the co-editor of *Joystick Soldiers: The Politics of Play in Military Video Games* (2009)—a source crucial to HAMMAR's research.

Selected Works by Vít Šisler (b. 1978)

The *CyberOrient* editor Vít Šisler builds liminal grounds between Arabic and game studies. Within our issue, ŠVELCH and HAMMAR also build a Šisler bridge towards another: 'Digital Arabs: Representation in Video Games' (*European Journal of Cultural Studies*, 2008) complements HAMMAR's bibliography, while the 2014 *Playing with Religion in Digital Games* contribution 'From *Kuma\War* to *Quraish*: Representation of Islam in Arab and American Video Games' has a place in ŠVELCH's literature list.

Selected Works by Sarah Stang (b. 1988)

In our special issue, Sarah Stang [STANG] and Holger Pötzsch [PÖTZSCH] have one thing in common: They appear as both article authors and references alike. As shown above, Pötzsch references can be found in PÖTZSCH, BOCKWOLDT and HAMMAR, ŠVELCH and STANG. Stang references, on the other hand, can be found in STANG and ŠVELCH: While STANG refers to her *First Person Scholar* and *Press Start* articles ‘Controlling Fathers and Devoted Daughters: Paternal Authority in *BioShock 2* and *The Witcher 3: Wild Hunt*’ (2016) and ‘Shrieking, Biting, and Licking: The Monstrous-Feminine and Abject Female Monsters in Video Games’ (2018), ŠVELCH highlights Stang’s recent ‘Big Daddies and Their Little Sisters: Postfeminist Fatherhood in the *BioShock* Series’ in *Beyond the Sea: Navigating BioShock*, as edited in 2018 by Felan Parker and Jessica Aldred (see also the Bakhtin section above).

Editors’ Note

The idea of rounding up our special issue in this way came to us while harmonizing all the bibliographical entries into one pattern. We have tried as best as we could to double-check each single source. Sometimes, names that we have never heard before appeared over and over again, in multiple contributions. Somewhere on this planet, different scholars had come across the same readings. We simply wanted to underline this complex, interwoven net of border-crossing–border-creating literature. As editors from different fields, we have learned of many intriguing discourses that were unknown to us before. Quite often, shared literature lists make visible certain symptoms of academic echo chambers, copy-paste works, or self-referencing networks. Shared foundational texts serve as sense-making tool kits to the members of so-called ‘fields’, and give a hint at somehow negotiated vocabulary within them. Yet, what we have in front of us is an example of an interdisciplinary collaboration of writers. Since our special issue had an ‘open call’, many of our collaborators do not even know each other personally. Yet, in the end, it was possible to build bibliographical bridges between all of them—every single contribution has at least one theoretical link to another article. This way, it is possible to theoretically unite our work, and consider it as (part of) a whole.

On the Arbitrariness of ‘Order’

As so often, such act of sorting and selecting, naming and framing, is a rather arbitrary endeavor. Most often, literature lists are sorted alphabetically. Here, we opted for a chronological order instead, just to create a ‘time map’ of some sort. Holistically tracking all shared works or shared theorists that appear at multiple places throughout our collection does of course not necessarily mean that we will find here the ‘most important’ theorists to each contribution. In fact, numerous key sources may be lacking, if only mentioned by one author alone; while some of the here-mentioned entries may simply relate to rather ‘subordinate’ references by many authors alike. Yet, what we have aimed at offering here is a selected bibliography that includes all ‘shared readings’ of our partly individual, partly collective *Manufacturing Monsters* journeys—a shared literature canon that brought us together, sometimes unknowingly, and that further invites for a continuous examination of monstrous topics beyond the disciplines.

Biographical Note

Christian Beyer is a bus driver at Torghatten Buss where he drives beautiful people and big packages between Nordland, Finnmark and Lapland. As a searcher and *re*-searcher, he came across questions of political philosophy and power politics in places such as Tehran and Hamadan, Murmansk and Belgrade, Qazvin and Qom. After having been a doctoral research fellow at UiT, he continues to work as a part-time lecturer at the Department of Language and Culture where he teaches the course ‘Manufacturing Monsters’ together with Holger, Juliane and Emil. Chrill considers as quite fascinating: epistemology, the manufacture of knowledge, and the grotesque carnival of academia. Regional focus: Syria, Iran, and the wider axis of resistance.

Acknowledgements

Takk and dėkuji to the border poets at Torghatten Buss. Crucial copy-editorial *MaMo* work took place in the bus garage right next to the university campus, and, quite literally, on the road—during driving breaks en route to Narvik and Alta.

Giitu and спасибо to the regional branch of the Russian Philosophical Society. Parallel to our journal, our academic neighbors from the Murmansk Arctic State University publish a collection that includes one further *MaMo* contribution as well—as an addendum to our issue, so to say.

