

The Beauty is in the Eye of the Beheader. The Aesthetics of Murder in The Talented Mr Ripley, The Silence of the Lambs and Darkly Dreaming Dexter

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ERRATUM:

Beauty is in the Eye of the Beheader. The Aesthetics of Murder in *The Talented Mr Ripley*, *The Silence of the Lambs* and *Darkly Dreaming Dexter*.

<u>Localisation</u>	<u>Faute</u>	<u>Correction</u>
p. 3, 3 ^e ligne	Pg.	Pg.5
p. 4, 10 ^e ligne	The Astonishing Body	The Astonishing Corpse
p.4, 16 ^e ligne	Pg.59	Pg.58
p.5, 1 ^e paragraphe, 2 ^e ligne	ore	or
p.5, 1 ^e paragraphe, 2 ^e ligne	come	comes
p.5, 1 ^e paragraphe, 4 ^e ligne	an incredible sense of style, simply much more	have an incredible sense of style, and they are simply much more
p.5, 1 ^e paragraphe, 8 ^e ligne	those crimes, they are	those crimes are
p.5, 1 ^e paragraphe, 14 ^e ligne	ever so complicated	ever-so-complicated
p.5, 1 ^e paragraphe, 15 ^e ligne	and purposes	and their purposes
p.5, 1 ^e paragraphe, 15 ^e ligne	They always more dramatical	They are always more dramatic
p.5, 1 ^e paragraphe, 17 ^e ligne	always presents itself	always present themselves
p.5, 1 ^e paragraphe, 1 ^e ligne	This pride, this drama,	This pride, drama,
p.5, 2 ^e paragraphe, 3 ^e ligne	They instant mixture	The instant mixture
p.5, 2 ^e paragraphe, 7 ^e ligne	sublime emotions ?	sublime emotions?
p.5, 3 ^e paragraphe, 2 ^e ligne	aesthetical experience	aesthetical experiences
p.5, 3 ^e paragraphe, 1 ^e ligne	literature,	literature
p.6, 1 ^e paragraphe, 2 ^e ligne	aesthetical objects	aesthetical object
p.6, citation indentée, 3 ^e ligne	profitable criticis	Profitable criticism
p.7, 2 ^e paragraphe, 8 ^e ligne	“[...] the ‘trash’ that characterized the secular crime literature of England”	“[...] the ‘trash’ that characterized the secular crime literature of England”
p.8, 1 ^e paragraphe, 3 ^e ligne	“youthful disobedience and illicit sexuality”	“youthful disobedience and illicit sexuality”

p.8, 2 ^e paragraphe, 10 ^e ligne	revel	rebel
p.9, 2 ^e paragraphe, 6 ^e ligne	(Crosby 13)	(Crosby 14)
p.9, 2 ^e paragraphe, 11 ^e ligne	and crime fiction	crime fiction
p.10, 2 ^e paragraphe, 14 ^e ligne	the Hard-boiled	Hard-boiled
p.10, 2 ^e paragraphe, 14 ^e ligne	(Rzepka 186)	(Rzepka 184)
p.12, 1 ^e paragraphe, 6 ^e ligne	Sometimes, the two overlap. Hannibal Lecter, the refined cannibal who only punishes the disrespectful, is the perfect representative of such an idea. Sometimes, the two overlap. Hannibal Lecter, the refined cannibal who only punishes the disrespectful, is the perfect representative of such an idea.	Sometimes, the two overlap. Hannibal Lecter, the refined cannibal who only punishes the disrespectful, is the perfect representative of such an idea.
p.14, 2 ^e paragraphe, 4 ^e ligne	the readers feels	the readers feel
p.15, 2 ^e paragraphe, 2 ^e ligne	the readers sits	the readers sit
p.16, 2 ^e paragraphe, 12 ^e ligne	but maybe	But may be
p.17, 3 ^e paragraphe, 1 ^e ligne	not	nor
p.20, 2 ^e paragraphe, 7 ^e ligne	Dexter fist	Dexter first
p.23, 1 ^e paragraphe, 2 ^e ligne	creator of art	creators of art
p.25, 1 ^e paragraphe, 9 ^e ligne	Burks terrible sublime	Burke's terrible sublime
p.27, 1 ^e paragraphe, 1 ^e ligne	readers finds	readers find
p.28, 2 ^e partie du 1 ^e paragraphe, 8 ^e ligne	(Allué 11)	(Allué 17)
p.29, 2 ^e paragraphe, 10 ^e ligne	(Rabaté 2)..	(Rabaté 2).
p.29, 2 ^e paragraphe, 12 ^e ligne	(Baelo Allué 9)	(Baelo Allué 8)
p.33, 2 ^e paragraphe, 8 ^e ligne	<i>passion jealousy, ambition, vengeance, hatred</i>	<i>passion, -- jealousy, ambition, vengeance, hatred –</i>

p.33, 2 ^e paragraphe, 9 ^e ligne	(De Quincey, ‘On the Knocking at the Gate in Macbeth (1823, 1860)’ 3)	(De Quincey, ‘On the Knocking at the Gate in Macbeth (1823, 1860)’ 242)
p.35, 2 ^e paragraphe, 11 ^e ligne	(TSL 270)	(TSL 268)
p.36, 1 ^e paragraphe, 1 ^e ligne	<i>I’m ready when you are, Officer Pembry</i>	<i>“I’m ready if you are, Officer Pembry”</i>
p.36, 1 ^e paragraphe, 6 ^e ligne	too	tool
p.37, 2 ^e paragraphe, 1 ^e ligne	“Lecter’s transformation from gentleman to cannibalistic monster”	<i>“Lecter’s transformation from gentleman to cannibalistic monster”</i>
p.37, 2 ^e paragraphe, 9 ^e ligne	But the murder	However, the murder
p.38, 2 ^e paragraphe, 10 ^e ligne	to satisfy in contained impulses	to satisfy contained impulses
p.39, citation indentée, 5 ^e /6 ^e ligne	(De Quincey, ‘On the Knocking at the Gate in Macbeth (1823, 1860)’ 4)	(De Quincey, ‘On the Knocking at the Gate in Macbeth (1823, 1860)’ 243)
p.43, 1 ^e paragraphe, 18 ^e ligne	(Halttunen 73)..	(Halttunen 73).
p.43, 2 ^e paragraphe, 2 ^e ligne	it’s fascinating abnormality	its fascinating abnormality
p.43, 2 ^e paragraphe, 5 ^e ligne	that reader begin	that readers begin
p.44, citation indentée, 1 ^e ligne	fate of victim’s corpse	fate of the victim’s corpse
p.46, citation indentée, 3 ^e ligne	.(T TM R 120)	. (T TM R 120)
p.48, 1 ^e paragraphe, 3 ^e ligne	But the tumble	However, the tumble
p.49, citation indentée, 2 ^e ligne	The pressure if his own	The pressure of his own
p.50, 3 ^e partie du paragraphe, 4 ^e ligne	described as man	described as a man
p.52, 2 ^e paragraphe, 3 ^e ligne	fantasizes	fantasize
p.52, 2 ^e paragraphe, 4 ^e ligne	apprehends	apprehend
p.52, 2 ^e paragraphe, 5 ^e ligne	or his desires	or their desires
p.52, 2 ^e paragraphe, 7 ^e ligne	(Halttunen 73)	(Halttunen 75)
p.52, 2 ^e paragraphe, 7 ^e ligne	became	becomes
p.52, 2 ^e paragraphe, 8 ^e ligne	symbol for death	symbol of death
p.53, 1 ^e paragraphe, 17 ^e ligne	recognizes	recognize
p.54, 2 ^e paragraphe, 2 ^e ligne	(Halttunen 73)	(Halttunen 75)

p. 54, citation indentée, 1 ^e ligne	is still had	it still had
p.58, 1 ^e paragraphe, 7 ^e ligne	Morality, Ethics, Social norms	Morality, ethics, social norms
p.58, 1 ^e paragraphe, 8 ^e ligne	makes	make
p.58, 3 ^e paragraphe, 1 ^e ligne	become	becomes
p.58, 3 ^e paragraphe, 5 ^e ligne	who's	whose
p.58, 3 ^e paragraphe, 6 ^e ligne	witnessing Hannibal's	witnessing of Hannibal's work
p.58, 3 ^e paragraphe, 8 ^e ligne	It the 'Thomas Harris's way at telling	It is 'Thomas Harris' way of telling
p.58, 3 ^e paragraphe, 9 ^e ligne	that incapacitates	that incapacitate
p.58, 3 ^e paragraphe, 13 ^e ligne	two next chapter	two next chapters
p.58, 3 ^e paragraphe, 14 ^e ligne	the astonishment and terror	astonishment and terror
p.59, 1 ^e paragraphe, 1 ^e ligne	through of	through
p.59, 2 ^e paragraphe, 6 ^e ligne	be most	be the most
p.59, 2 ^e paragraphe, 7 ^e ligne	all ?	all?

Voici les références corrigées de la bibliographie :

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