

JAMES NAREMORE

MORE THAN NIGHT

FILM NOIR IN ITS CONTEXTS

UPDATED AND EXPANDED



More Than Night Film Noir In Its Contexts

James Naremore



More Than Night Film Noir In Its Contexts:

More Than Night James Naremore,1998 One of the very best film books in recent years There are any number of books on noir but none as comprehensive as rigorous as far reaching as Naremore s It will be the essential work for the field Dana Polan University of Southern California *More Than Night* James Naremore,2008 **More than Night** James

Naremore,2008-01-14 Film noir evokes memories of stylish cynical black and white movies from the 1940s and 50s melodramas about private eyes femmes fatales criminal gangs and lovers on the run James Naremore s prize winning book discusses these pictures but also shows that the central term is more complex and paradoxical than we realize It treats noir as a term in criticism as an expression of artistic modernism as a symptom of Hollywood censorship and politics as a market strategy as an evolving style and as an idea that circulates through all the media This new and expanded edition of *More Than Night* contains an additional chapter on film noir in the twenty first century **More Than Night** James

Naremore,2008-01-14 Supplies the first study of film noir that achieves the sort of intellectual seriousness depth of research degree of critical insight and level of writing that this group of films deserves Tom Gunning *Modernism and Modernity*

International Noir Homer B. Pettay,2014-11-11 Ranging from Japanese silent films and women s films to French Hong Kong and Nordic New Waves this book explores the influence of noir on international cinematic traditions and challenges prevailing film scholarship It includes extensive bibliography and filmographies for recommended reading and viewing

Contemporary Drift Theodore Martin,2017-05-30 What does it mean to call something contemporary More than simply denoting what s new it speaks to how we come to know the present we re living in and how we develop a shared story about it The story of trying to understand the present is an integral yet often unnoticed part of the literature and film of our moment In *Contemporary Drift* Theodore Martin argues that the contemporary is not just a historical period but also a conceptual problem and he claims that contemporary genre fiction offers a much needed resource for resolving that problem *Contemporary Drift* combines a theoretical focus on the challenge of conceptualizing the present with a historical account of contemporary literature and film Emphasizing both the difficulty and the necessity of historicizing the contemporary the book explores how recent works of fiction depict life in an age of global capitalism postindustrialism and climate change Through new histories of the novel of manners film noir the Western detective fiction and the postapocalyptic novel Martin shows how the problem of the contemporary preoccupies a wide range of novelists and filmmakers including Zadie Smith Colson Whitehead Vikram Chandra China Mi ville Kelly Reichardt and the Coen brothers Martin argues that genre provides these artists with a formal strategy for understanding both the content and the concept of the contemporary Genre writing with its mix of old and new brings to light the complicated process by which we make sense of our present and determine what belongs to our time **The Philosophy of Neo-Noir** Mark T. Conard,2007-01-05 A collection of essays exploring the

philosophical elements present in Neo Noir films Film noir is a classic genre characterized by visual elements such as tilted

camera angles skewed scene compositions and an interplay between darkness and light Common motifs include crime and punishment the upheaval of traditional moral values and a pessimistic stance on the meaning of life and on the place of humankind in the universe Spanning the 1940s and 1950s the classic film noir era saw the release of many of Hollywood's best loved studies of shady characters and shadowy underworlds including *Double Indemnity* *The Big Sleep* *Touch of Evil* and *The Maltese Falcon* Neo noir is a somewhat loosely defined genre of films produced after the classic noir era that display the visual or thematic hallmarks of the noir sensibility The essays collected in *The Philosophy of Neo Noir* explore the philosophical implications of neo noir touchstones such as *Blade Runner* *Chinatown* *Reservoir Dogs* *Memento* and the films of the Coen brothers Through the lens of philosophy Mark T Conard and the contributors examine previously obscure layers of meaning in these challenging films The contributors also consider these neo noir films as a means of addressing philosophical questions about guilt redemption the essence of human nature and problems of knowledge memory and identity In the neo noir universe the lines between right and wrong and good and evil are blurred and the detective and the criminal frequently mirror each other's most debilitating personality traits The neo noir detective more antihero than hero is frequently a morally compromised and spiritually shaken individual whose pursuit of a criminal masks the search for lost or unattainable aspects of the self Conard argues that the films discussed in *The Philosophy of Neo Noir* convey ambiguity disillusionment and disorientation more effectively than even the most iconic films of the classic noir era Able to self consciously draw upon noir conventions and simultaneously subvert them neo noir directors push beyond the earlier genre's limitations and open new paths of cinematic and philosophical exploration Praise for *The Philosophy of Neo Noir* Conard can feel confident that these terrific essays will be of interest to film enthusiasts particularly fans of Neo Noir Additionally for those who come to this volume with some background in philosophy not only will they be pleased to find fellow philosophers offering accessible introductions to philosophical thinkers and ideas but they are sure to increase their understanding of noir Neo Noir and many familiar film titles as well as more deeply appreciate the ways in which popular film and television offer wide and varied avenues to doing good philosophy Kimberly A Blessing co editor of *Movies and the Meaning of Life* Taking up such latter day classics as *Chinatown* *Blade Runner* and *Memento* this volume explores how contemporary filmmakers have taken up the challenge of classic film noir and broadened the genre In this analysis even the pastel shades of *South Beach* take on a dark coloring in *Miami Vice* These probing essays locate what is neo in Neo Noir and thus define it as a postmodern genre Paul Cantor author of *Gilligan Unbound Pop Culture in the Age of Globalization* This collection will serve as a terrific interdisciplinary guide through the chaotic intriguing world of postmodernist thought as it relates to film and philosophy

Choice Detecting the South in Fiction, Film, and Television Deborah E. Barker, Theresa Starkey, 2019-10-23 *Detecting the South in Fiction Film* the role of land as a source of income an ecologically threatened space or a place of seclusion and the continued presence of the southern gothic in recurring elements such as dilapidated plantation houses swamps family secrets

and the occult Twenty two critical essays probe how southern detective narratives intersect with popular genre forms such as neo noir hard boiled fiction the dark thriller suburban noir amateur sleuths journalist detectives and television police procedurals Alongside essays by scholars *Detecting the South in Fiction Film and Television* presents pieces by authors of detective and crime fiction including Megan Abbott and Ace Atkins who address the extent to which the South and its artistic traditions influenced their own works By considering the diversity of authors and characters associated with the genre this accessible collection provides an overdue examination of the historical political and aesthetic contexts out of which the southern detective narrative emerged and continues to evolve

The Films of Joseph H. Lewis Gary D. Rhodes, 2012 Joseph H Lewis enjoyed a monumental career in many genres including film noir and B movies with the East Side Kids as well as an extensive and often overlooked TV career In *The Films of Joseph H Lewis* editor Gary D Rhodes PhD gathers notable scholars from around the globe to examine the full range of Lewis s career While some studies analyze Lewis s work in different areas others focus on particular films ranging from poverty row fare to westerns and television films Overall this collection offers fresh perspectives on Lewis as an auteur a director responsible for individually unique works as well as a sustained and coherent style Essays in part 1 investigate the texts and contexts that were important to Lewis s film and television career as contributors explore his innovative visual style and themes in both mediums Contributors to part 2 present an array of essays on specific films including Lewis s remarkable and prescient *Invisible Ghost* and other notable films *My Name Is Julia Ross* *So Dark the Night* and *The Big Combo* Part 3 presents an extended case study of Lewis s most famous and arguably most important work *Gun Crazy* Contributors take three distinct approaches to the film in the context of its genre as film noir and modernist and postmodernist film in its relationship to masculinity and masochism and in terms of ethos and ethics *The Films of Joseph H Lewis* offers a thorough assessment of Lewis s career and also provides insight into film and television making in the 1930s 40s and 50s Scholars of film and television studies and fans of Lewis s work will appreciate this comprehensive collection

A Companion to Film Noir Andre Spicer, Helen Hanson, 2013-06-27 An authoritative companion that offers a wide ranging thematic survey of this enduringly popular cultural form and includes scholarship from both established and emerging scholars as well as analysis of film noir s influence on other media including television and graphic novels Covers a wealth of new approaches to film noir and neo noir that explore issues ranging from conceptualization to cross media influences Features chapters exploring the wider noir mediascape of television graphic novels and radio Reflects the historical and geographical reach of film noir from the 1920s to the present and in a variety of national cinemas Includes contributions from both established and emerging scholars

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