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THE ROMAN NOIR IN POST-WAR FRENCH CULTURE

Claire Gorrara



OXFORD STUDIES IN MODERN EUROPEAN CULTURE

Roman Noir In Post War French Culture Dark Fictions

Katrina Younes



Roman Noir In Post War French Culture Dark Fictions:

The Roman Noir in Post-war French Culture Claire Gorrara, 2003 *The Roman Noir in Post War French Culture* offers a lively introduction to the post war French roman noir from a cultural studies perspective A populist and widely disseminated genre the French roman noir has suffered from a reputation as a minor genre with its roots in American popular culture In this study Claire Gorrara challenges such preconceptions and examines how selected writers have appropriated the roman noir as a critical response to formative concerns and debates in post war French society Starting with the first truly French roman noir L o Malet s 120 rue de la gare 1943 and concluding with Maud Tabachnik s feminist thriller Un t pourri 1994 Gorrara analyses both texts and film in relation to their specific historical and cultural context From the heritage of the Second World War and France s wars of decolonisation to the rise of consumer culture and questions of gender and sexual equality the roman noir operates in dialogue with its times mediating social change and transformation with stories of crime transgression and marginality All the novelists studied were published initially in popular collections such as the S rie noire but they have been chosen for the innovation of their work and the exciting ways in which they resist tired conventions and offer new ways of representing social reality One of the first English language studies of this popular genre *The Roman Noir in Post War French Culture* offers much more than close readings of these fascinating texts it demonstrates the important contribution of the roman noir to the cultural histories of post war France

French crime fiction and the Second World War Claire Gorrara, 2017-10-03 This study explores France s preoccupation with memories of the Second World War through an examination of popular culture and one of its more enduring forms crime fiction It examines what such popular narratives have to tell us about past and present perceptions of the war years in France and how they relate to post war debates over memory culture and national identity Starting with narratives of the Resistance in the late 1940s and concluding with contemporary crime fiction for younger readers Gorrara examines popular memories of the Second World War in dialogue with the changing social cultural and political contexts of remembrance in post war France From memories of the persecution of Jews and French collaboration to the legacies of the concentration camps and the figure of the survivor witness all the crime novels discussed grapple with the challenges of what it means to live in the shadow of such a past for generations past present and future

Engagement in 21st Century French and Francophone Culture Helena Chadderton, Angela Kimyongür, 2017-11-08 In the face of the contested legacy of engagement in the Francophone context this interdisciplinary collection demonstrates that French and Francophone writers artists intellectuals and film makers are using their work to confront unforeseen and unprecedented challenges campaigns and causes in a politically uncertain post 9 11 world Composed of eleven essays and a contextualising introduction this volume is interdisciplinary in its treatment of engagement in a variety of forms as it reassesses the relationship between different types of cultural production and society as it is played out in the twenty first century With a focus on both the development of different cultural forms Part 1 and on

the particular crises that have attracted the attention of cultural practitioners Part 2 this volume maps and analyses some of the ways in which cultural texts of all kinds are being used to respond to engage with and challenge crises in the contemporary Francophone world **Defective Inspectors: Crime-fiction Pastiche in Late Twentieth-century French Literature** Simon Kemp,2017-07-05 Crime fiction is a popular target for literary pastiche in France From the nouveau roman and the Oulipo group to the current avant garde writers have seized on the genre to exploit it for their own ends toying with its traditional plots and characters and exploring its preoccupations with perception reason and truth In the first full length study of the phenomenon Simon Kemp s investigation centres on four major writers of the twentieth century Alain Robbe Grillet b 1922 Michel Butor b 1926 Georges Perec 193682 and Jean Echenoz b 1947 Out of their varied encounters with the genre from deconstruction of the classic detective story to homage to the roman noir Kemp elucidates the complex relationship between the pasticheur and his target which demands an entirely new assessment of pastiche as a literary form

Historical Dictionary of French Literature John Flower,2022-05-15 With the possible exception of Great Britain France can justifiably lay claim to possess the richest literary history of any country in Western Europe This book covers the authors and their works literary movements and philosophical and social developments that have had a direct impact on style or content and major historical events such as the two world wars the Franco Prussian War the Algerian War or the events of May 1968 that are directly reflected in a substantial body of imaginative writing Historical Dictionary of French Literature Second Edition contains a chronology an introduction and an extensive bibliography The dictionary section has more than 500 cross referenced entries on individual writers and key texts significant movements groups associations and periodicals and on the literary reactions to major national and international events such as revolutions and wars This book is an excellent resource for students researchers and anyone wanting to know more about French literature **European Film Noir**

Andrew Spicer,2019-01-04 European Film Noir is the first book to bring together specialist discussions of film noir in specific European national cinemas Written by leading scholars this groundbreaking study provides an authoritative understanding of an important aspect of European cinema and of film noir itself for too long considered as a solely American form The Introduction reviews the problems of defining film noir its key characteristics and discusses its significance to the development of European film the relationship of specific national films noirs to each other to American noir and to historical and social change Eight chapters then discuss film noir in France Germany Britain and Spain analysing both earlier developments and the evolution of neo noir through to the present A further chapter explores film noir in Italian cinema where its presence is not so well defined Each piece provides a critical overview of the most significant films in relation to their industrial and social contexts European Film Noir is an important contribution to the study of European cinema that will have a broad appeal to undergraduates cin astes film teachers and researchers **Classic French Noir** Deborah Walker-Morrison,2018-10-18 French film noir has long been seen as a phenomenon distinct from its Hollywood counterpart

This book an innovative departure from conventional noir scholarship now adopts a biocultural approach to exploring the French genre through the years 1941 1959 Chapters reveal noir as a product of the social and cultural factors at play in occupied liberated and post war France marked by malaise at military defeat Nazi collaboration and the impact of industrialisation Furthermore the book uncovers the evolutionary mechanisms of sexuality and reproduction beneath the national context that drive gendered behaviour on screen During this period for example the emerging urgent demand for population growth coupled with the severe shortage of eligible males rendered the mating game particularly perilous for traditional women beginning to enter the workplace This explains the cynical yet seductive behaviour of the femme fatale Deborah Walker Morrison focuses on the dangerous often deadly desires of an array of male and female character types moving past the celebrated fatal femme to tragic heroines psychopathic narcissists fatal hommes and gangster anti heroes The book re examines productions by directors such as Henri Georges Clouzot Jacques Becker and Jules Dassin and pulls together strands of sociological biological psychological and evolutionary science to create an illuminating study of the intense human passions underlying the cut throat world of noir

New Approaches to Crime in French Literature, Culture and Film Louise Hardwick, 2009 The notion of crime crosses generic disciplinary and cultural frontiers In an era of identity fraud eco crime and global terrorism this collection moves towards a reconsideration of crime in the French and Francophone literary and cultural imagination How have our conceptions of criminal behaviour developed How has the French genre of crime fiction encompassing but not limited to the polar the roman policier and film noir evolved and reinvented itself The volume adopts a number of theoretical approaches which range from sociological and criminological discourse to literary criticism and postcolonial theory by Chamoiseau Durkheim Deleuze Foucault Glissant Krafft Ebing and Todorov In a wide ranging series of innovative and challenging readings it examines ideas which include the evolving concept of crime in literature from Voltaire and censorship through to scientific constructions of criminality in the nineteenth century and in the postcolonial era both within and outside metropolitan France The volume also explores textual crimes in contemporary Martinican women's writing crime as a genre in Andr H l na Serge Arcou t and Jean Meckert S bastien Japrisot and Dominique Manotti and visual responses to crime by artist Jacques Monory and filmmaker Didier Bivel

The Ecology of American Noir Katrina Younes, 2025-04-07 This volume investigates the relationship between the conventions of noir fiction and film and its sub types in relation to environmental crises Dr Younes addresses questions that not only allow readers to re read early hardboiled literature and neo noir films but also help identify a new sub genre of noir and develop an ecocritical methodology eco noir This text traces the development of strategies of mapping urban blight and environmental deterioration in classic hardboiled fiction of the 1940s neo noir films of the 1970s and eco noir texts of the post millennial period Introducing the concept of eco noir as both a sub genre and fictional form as well as a methodology the volume develops a new way of understanding the relationship between noir and climate fiction texts Through a close reading of

hardboiled neo noir and eco noir texts including those by Dashiell Hammett Raymond Chandler Robert Towne Kim Stanley Robinson and Jeff VanderMeer it asks and addresses the question how does each sub genre of noir map the noir atmosphere of the private investigator's natural setting in terms of environmental toxicity The Ecology of American Noir contributes to critical conversations in both noir and ecocritical scholarship making clear how a new understanding of noir as defined through environmental and atmospheric conditions invites readers viewers and scholars of the genre to generate meaningful dialogues about our decaying and deteriorating environment

Crime Fiction in the City Lucy Andrew, Catherine Phelps, 2013-04-30 Crime Fiction in the City Capital Crimes expands upon previous studies of the urban space and crime by reflecting on the treatment of the capital city a repository of authority national identity and culture within crime fiction This wide ranging collection looks at capital cities across Europe from the more traditional centres of power Paris Rome and London to Europe's most northern capital Stockholm and also considers the newly devolved capitals Dublin Edinburgh and Cardiff The texts under consideration span the nineteenth century city mysteries to contemporary populist crime fiction The collection opens with a reflective essay by Ian Rankin and aims to inaugurate a dialogue between Anglophone and European crime writing to explore the marginalised works of Irish and Welsh writers alongside established European crime writers and to interrogate the relationship between fact and fiction creativity and criticism within the crime genre

Violence and War in Culture and the Media Athina Karatzogianni, 2013-06-17 This edited volume examines theoretical and empirical issues relating to violence and war and its implications for media culture and society Over the last two decades there has been a proliferation of books films and art on the subject of violence and war However this is the first volume that offers a varied analysis which has wider implications for several disciplines thus providing the reader with a text that is both multifaceted and accessible This book introduces the current debates surrounding this topic through five particular lenses the historical involves an examination of historical patterns of the communication of violence and war through a variety of sources the cultural utilises the cultural studies perspective to engage with issues of violence visibility and spectatorship the sociological focuses on how terrorism violence and war are remembered and negotiated in the public sphere the political offers an exploration into the politics of assigning blame for war the influence of psychology on media actors and new media political communication issues in relation to the state and the media the gender studies perspective provides an analysis of violence and war from a gender studies viewpoint Violence and War in Culture and the Media will be of much interest to students of war and conflict studies media and communications studies sociology security studies and political science

Rewriting Wrongs Angela Kimyongür, Amy Wigelsworth, 2014-10-02 Rewriting Wrongs French Crime Fiction and the Palimpsest furthers scholarly research into French crime fiction and within that broad context examines the nature functions and specificity of the palimpsest Originally a palaeographic phenomenon the palimpsest has evolved into a figurative notion used to define any cultural artefact which has been reused but still bears traces of its earlier form In her 2007 study The

Palimpsest Sarah Dillon refers to the persistent fascination with palimpsests in the popular imagination embodying as they do the mystery of the secret the miracle of resurrection and the thrill of detective discovery In the context of crime fiction the palimpsest is a particularly fertile metaphor Because the practice of rewriting is so central to popular fiction as a whole crime fiction is replete with hypertextual transformations The palimpsest also has tremendous extra diegetic resonance in that crime fiction frequently involves the rewriting of criminal or historical events and scandals This collection of essays therefore exemplifies and interrogates the various manifestations and implications of the palimpsest in French crime fiction

The Lost Decade? The 1950s in European History, Politics, Society and Culture Heiko Feldner, Claire Gorrara, Kevin Passmore, 2010-10-12 This volume of essays explores the social political and cultural legacies of a decade which has until relatively recently received scant scholarly attention Sandwiched uncomfortably between the traumatic events of the Second World War and the dramatic changes of the 1960s the 1950s appeared as seemingly transitional years while they were in fact an astonishingly fecund period of reassessment and experimentation when traditional models were re evaluated and new models were road tested to be either developed or rejected An important intervention in the dynamic scholarly re examination of the 1950s this volume analyzes these years in relation to three broadly defined areas historiography politics and society and culture What emerges from all three parts of the volume is a vision of the 1950s as a decade which was to have a profound impact on post war European identities in two key respects as a time of accelerated European intellectual exchange and as a time of fertile receptivity to the new variously formulated and contested across and within national borders Written by experts in the field the contributions to this volume represent some of the most exciting work on the 1950s currently being undertaken in Europe and the US They combine high intellectual standards with accessibility and will appeal to academics students and the general reader alike *The Cambridge Companion to World Crime Fiction* Jesper Gulddal, Stewart King, Alistair Rolls, 2022-04-21 Accessible yet comprehensive this first systematic account of crime fiction across the globe offers a deep and thoroughly nuanced understanding of the genre s transnational history Offering a lucid account of the major theoretical issues and comparative perspectives that constitute world crime fiction this book introduces readers to the international crime fiction publishing industry the translation and circulation of crime fiction international crime fiction collections the role of women in world crime fiction and regional forms of crime fiction It also illuminates the past and present of crime fiction in various supranational regions across the world including East and South Asia the Arab World Sub Saharan Africa Europe and Scandinavia as well as three spheres defined by a shared language namely the Francophone Lusophone and Hispanic worlds Thoroughly researched and broad in scope this book is as valuable for general readers as for undergraduate and postgraduate students of popular fiction and world literature

Gender and French Identity after the Second World War, 1944-1954 Kelly Ricciardi Colvin, 2017-09-07 The enfranchisement of women in Charles de Gaulle s France in 1944 is considered a potent element in the nation s self crafted

triumphant World War Two narrative the French conquered by the Germans valiantly resisted until they rescued themselves and built a new democracy honoring France's longstanding liberal traditions Kelly Ricciardi Colvin's *Gender and French Identity after the Second World War 1944-1954* calls that potent element into question By analyzing a range of sources including women's magazines trials memoirs and spy novels this book explores the ways in which culture was used to limit the power of the female vote It exposes a wide network of constructed behavioral norms that supported a conservative vision of French identity Taken together they depicted men as virile Resisters for French democracy and history and women as solely domestic support Indeed Colvin shows that women's access to the vote emerged alongside an explosion of cultural messages that encouraged them to retreat into the home to find mates to have millions of beautiful babies in the words of de Gaulle and not to challenge patriarchy in any way This is a vital study for understanding the nature of postwar France and women's history in 20th century Europe

Legacies of the Rue Morgue Andrea Goulet, 2015-10-27 Taking Edgar Allan Poe's 1841 *The Murders in the Rue Morgue* as an inaugural frame Andrea Goulet traces shifting representations of violence space and nation in French crime fiction from serial novels of the 1860s to cyberpunk fictions today She argues that the history of spatial sciences geology paleontology cartography helps elucidate the genre's fundamental tensions between brutal murder and pure reason historical past and reconstructive present national identity and global networks As the sciences underlying her analysis make extensive use of strata and grids Goulet employs vertical and horizontal axes to orient and inform her close readings of crime novels Vertically crimes that take place underground subvert above ground modernization and national traumas of the past haunt present criminal spaces Horizontally abstract crime scene maps grapple with the sociological realities of crime while postmodern networks of international data trafficking extend colonial anxieties of the French nation Crime gangs in the catacombs of 1860s Paris Dirt digging detectives in coastal caves at the fin de siècle Schizoid cartographers in global cyberspace Crime fiction's sites of investigation have always exposed central rifts in France's national identity while signaling broader enduring unease with violent disruptions to social order Reading murder novels of the last 150 years in the context of shifting sciences *Legacies of the Rue Morgue* provides a new spatial history of modern crime fiction

Absent the Archive Lia Brozgal, 2020-11-04 *Absent the Archive* is the first cultural history devoted to literary and visual representations of the police massacre of peaceful Algerian protesters This corpus or anarchive includes a variety of cultural texts whose formal diegetic and discursive strategies represent the massacre and its erasure its becoming invisible and its afterlives as a trace a memory a sign

Italian Crime Fiction Giuliana Pieri, 2011-10-15 *Italian Crime Fiction* is the first study in the English language to focus specifically on Italian detective and noir fiction from the 1930s to the present The eight chapters include studies on some of the founding fathers of the Italian tradition and mainstream writers The volume has a particular focus on the new generation of crime writers

Rifi Alastair Phillips, 2009-11-30 *Du rifi chez les hommes* 1955 directed by the exiled American film director Jules Dassin recounts the nail biting tale of a Parisian

gangster heist gone wrong Famed for its extended dialog free robbery sequence it is both a classic French film noir and one of the greatest most influential crime films In this lively companion to the film Alastair Phillips reveals Dassin s role as a director of socially conscious Hollywood film noir and argues that his seminal contribution to the regeneration of the thriller in post war France therefore uniquely complicated relations between French genre cinema and American mass culture Phillips also examines the film s innovative narrative construction and use of sound its performance style and mise en scene and discusses the film s legacy showing how even today the term Rififi remains a byword for both criminal glamor and the enduring virtues of French popular classical film making

Investigating Italy's Past through Historical Crime Fiction, Films, and TV Series Barbara Pezzotti, 2016-09-11 This book is the first monograph in English that comprehensively examines the ways in which Italian historical crime novels TV series and films have become a means to intervene in the social and political changes of the country This study explores the ways in which fictional representations of the past mirror contemporaneous anxieties within Italian society in the work of writers such as Leonardo Sciascia Andrea Camilleri Carlo Lucarelli Francesco Guccini Lorian Macchiavelli Marcello Fois Maurizio De Giovanni and Giancarlo De Cataldo film directors such as Elio Petri Pietro Germi Michele Placido and Damiano Damiani and TV series such as the Commissario De Luca series the Commissario Nardone series and Romanzo criminale The series Providing the most wide ranging examination of this sub genre in Italy Barbara Pezzotti places works set in the Risorgimento WWII and the Years of Lead in the larger social and political context of contemporary Italy

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