



French Film Noir

Alain Silver



French Film Noir:

French Film Noir Robin Buss, 1994 Crime and punishment on the dark side of French society as reflected in the silver screen *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 **Rififi** Alastair Phillips, 2009-11-30 *Du rififi 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 *French Cinema* Rémi Fournier Lanzoni, 2015-10-22 To a large extent the story of French filmmaking is the story of moviemaking From the earliest flickering images of the late nineteenth century through the silent era Surrealist influences the Nazi Occupation the glories of the New Wave the rebirth of the industry in the 1990s with the exception culturelle and the present Rémi Lanzoni examines a considerable number of the world's most beloved films Building upon his 2004 best selling edition the second edition of *French Cinema* maintains the chronological analysis factual reliability ease of use and accessible prose while at once concentrating more on the current generation of female directors mainstream productions such as *The Artist* and *The Intouchables* and the emergence of minority filmmakers Beur cinema *A Panorama of American Film Noir (1941-1953)*

Raymond Borde, Etienne Chaumeton, 2002 This first book published on film noir established the genre a classic at last in translation

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

French Film Noir Tom Politis, 1978 *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

Roots of Film Noir Kevin Grant, 2022-12-07 Individual reviews of 90 films created and released before 1941 are included here in the first title by title reference guide to the forerunners of film noir Silent Hitchcock thrillers and German expressionist masterpieces French poetic realist dramas and forgotten Hollywood B movies pseudo Freudian gangster films and costume melodramas are among the works covered The collection spans subgenres and cultures of filmmaking aiming to demonstrate that the roots of noir were sown far and wide long before the lasting and mysterious genre flowered in America

during the war years **Film Noir** Ian Brookes, 2017-03-09 Film noir may seem a familiar term to many with its use of a complex narrative structure flashbacks and voiceover narration and with such archetypal characterisations as the femme fatale and private eye But this introduction is not so much an account of what film noir is but more an interrogation of the ways in which the term came to be applied to a particular group of American films of the 1940s and 1950s Ian Brookes asks What is film noir With this sharply focused question active throughout the book students will benefit from an introductory text designed to provide a sophisticated treatment of the problems inherent in the category This will be the first critical introduction to film noir which takes into account the complexity of the term and the difficulties of straightforward definition and classification **Contemporary French Cinema** Guy Austin, 1996-11-15 Examines popular French film of the last 25 years Charts recent developments in all genres since the New Wave including the heritage film the thriller the war film cinema du look Other topics include representations of sexuality the work of women film makers Includes a filmography

French and American Noir Alistair Rolls, Deborah Walker, 2009-08-21 A longstanding misconception surrounding the term French noir suggests that the post war French thriller and film noir were a development of or response to a pre existing American tradition This book challenges this misconception examining the complexity of this trans Atlantic exchange and refocusing debate to include a Franco French lineage Film Noir Jennifer Fay, Justus Nieland, 2009-12-04 The term film noir still conjures images of a uniquely American malaise hard boiled detectives fatal women and the shadowy hells of urban life But from its beginnings film noir has been an international phenomenon and its stylistic icons have migrated across the complex geo political terrain of world cinema This book traces film noir's emergent connection to European cinema its movement within a cosmopolitan culture of literary and cinematic translation and its postwar consolidation in the US Europe Asia the Middle East and Latin America The authors examine how film noir crosses national boundaries speaks to diverse international audiences and dramatizes local crimes and the crises of local spaces in the face of global phenomena like world wide depression war political occupation economic and cultural modernization decolonization and migration This fresh study of film noir and global culture also discusses film noir's heterogeneous style and revises important scholarly debates about this perpetually alluring genre *Film Noir* William Luhr, 2012-03-05 Film Noir offers new perspectives on this highly popular and influential film genre providing a useful overview of its historical evolution and the many critical debates over its stylistic elements Brings together a range of perspectives on a topic that has been much discussed but remains notoriously ill defined Traces the historical development of the genre usefully exploring the relations between the films of the 1940s and 1950s that established the noir universe and the more recent films in which it has been frequently revived Employs a clear and intelligent writing style that makes this the perfect introduction to the genre Offers a thorough and engaging analysis of this popular area of film studies for students and scholars Presents an in depth analysis of six key films each exemplifying important trends of film noir Murder My Sweet Out of the Past Kiss Me Deadly The Long Goodbye Chinatown and Seven

Film Noir James Naremore, 2019-02-15 Film noir one of the most intriguing yet difficult to define terms in cinema history is usually associated with a series of darkly seductive Hollywood thrillers from the 1940s and 50s shadowy black and white pictures about private eyes femme fatales outlaw lovers criminal heists corrupt police and doomed or endangered outsiders But as this VSI demonstrates film noir actually predates the 1940s and has never been confined to Hollywood International in scope its various manifestations have spread across generic categories attracted the interest of the world's great directors and continue to appear even today In this Very Short Introduction James Naremore shows how the term film noir originated in in French literary and film criticism and how later uses of the term travelled abroad changing its implications In the process he comments on classic examples of the films and explores important aspects of their history their critical reception their major literary sources their methods of dealing with censorship and budgets their social and cultural politics their variety of styles and their future in a world of digital media and video streaming ABOUT THE SERIES The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area These pocket sized books are the perfect way to get ahead in a new subject quickly Our expert authors combine facts analysis perspective new ideas and enthusiasm to make interesting and challenging topics highly readable Philosophy, Black Film, Film Noir Dan Flory, 2008-01-01 Examines how African American as well as international films deploy film noir techniques in ways that encourage philosophical reflection Combines philosophy film studies and cultural studies Provided by publisher *The A to Z of French Cinema* Dayna Oscherwitz, MaryEllen Higgins, 2009-09-02 It can be argued that cinema was created in France by Louis Lumi re in 1895 with the invention of the cin matographe the first true motion picture camera and projector While there were other cameras and devices invented earlier that were capable of projecting intermittent motion of images the cin matographe was the first device capable of recording and externally projecting images in such a way as to convey motion Early films such as Lumi re s *La Sortie de l usine* a minute long film of workers leaving the Lumi re factory captured the imagination of the nation and quickly inspired the likes of Georges M li s Alice Guy and Charles Path Through the years French cinema has been responsible for producing some of the world's best directors Jean Renoir Jean Luc Godard Fran ois Truffaut and Louis Malle and actors Charles Boyer Catherine Deneuve G rard Depardieu and Audrey Tautou *The A to Z of French Cinema* covers the history of French film from the silent era to the present in a concise and up to date volume detailing the development of French cinema and major theoretical and cultural issues related to it This is done through a chronology an introduction photographs a bibliography and hundreds of cross referenced dictionary entries on many of the major actors directors films movements producers and studios associated with French cinema Going beyond mere biographical information entries also discuss the impact and significance of each individual film movement or studio included This detailed scholarly analysis of the development of film in France is useful to both the novice and the expert alike

International Noir Pettey Homer B. Pettey, 2014-11-11 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 form has merged style and genre to effect a vision of the disturbing consequences of modernity International noir has however adapted and adopted noir themes and aesthetic elements so that national cinemas can boast an independent and indigenous expression of the genre Ranging from Japanese silent films and women's films to French Hong Kong and Nordic New Waves this book also calls into question critical assessments of noir in international cinemas In short it challenges prevailing film scholarship to renegotiate the concept of noir Ending with an examination of Hollywood's neo noir recontextualization of the genre and post noir's reinvigorating critique of this aesthetic International Noir offers Film Studies scholars an in depth commentary on this influential global cinematic art form further offering extensive bibliography and filmographies for recommended reading and viewing

French Cinema—A Critical Filmography Colin Crisp, 2015-08-10 This invaluable resource by one of the world's leading experts in French cinema presents a coherent overview of French cinema in the 20th century and its place and function in French society Each filmography includes 101 films listed chronologically Volume 1 1929 1939 and Volume 2 1940 1958 and provides accessible points of entry into the remarkable world of 20th century French cinema All entries contain a list of cast members and characters production details an overview of the film's cultural and historical significance and a critical summary of the film's plot and narrative structure Each volume includes an appendix listing awards earned and an extensive reference list for further reading and research A third volume covering the period 1958 1974 is forthcoming

Film Noir Compendium Alain Silver, 2024-01-11 In this essential study of film noir editors Alain Silver and James Ursini select the most significant and influential articles on the movement from their highly respected Film Noir Reader series and assemble them into a single convenient heavily illustrated volume Still included of course are many rare early articles and such seminal essays as Borde and Chaumeton's Towards a Definition of Film Noir from *Panorama du Film Noir Americain* Paul Schrader's Notes on Film Noir and Paint It Black the Family Tree of the Film Noir by Raymond Durgnat With newer studies such as Lounge Time by Vivian Sobchack Manufacturing Heroines in Classic Noir Films by Sheri Chinen Biesen and Voices from the Deep Film Noir as Psychodrama J P Telotte this collection of over 30 articles probes this most influential American film movement from varying angles formalist feminist structuralist sociological and stylistic narrative thematic historical and even from the point of view of a pure aficionado There is something in this volume for every student or devotee of film noir Plus like the readers that have proven an invaluable tool for academics planning a syllabus it can serve as the most complete core text for any of the myriad of film noir courses taught throughout the world

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