

LE ROMAN NOIR

Écrits sur LE ROMAN NOIR : Numéro Hors Série de Marginalia 4



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ÉCRITS SUR LE ROMAN NOIR

(HARD-BOILED FICTION)



Cette bibliographie se divise en deux parties. La première est une liste d'ouvrages généraux ou de référence français, anglais, allemands, italiens et espagnols traitant du roman noir. Je n'ai pas compilé les thèses inédites (innombrables). On y trouve aussi les études qui concernent plus d'un auteur. La deuxième partie est un ensemble d'études sur des auteurs spécifiques.

Le roman noir (et néo-noir) dit « hard-boiled », issu des pages de *Black Mask* a d'abord été rendu populaire par les maîtres « classiques » comme Carroll John Daly, Raymond Chandler, Dashiell Hammett, James M. Cain, Jim Thompson et compagnie, puis par d'autres comme James Lee Burke, Robert E. Parker, Elmore Leonard, James Ellroy. Nous avons inclus quelques études sur le roman noir autre qu'américain, notamment le « néo-polar » français. De nos jours, l'expression « roman noir » est trop souvent galvaudée, son sens s'est élargi au point d'inclure parfois l'ensemble de la littérature policière. Cette bibliographie est le complément logique de celle sur le « film noir ». Elle vise donc un objet culturel spécifique, parfois difficile à

cerner de manière précise et définitive. Quels écrivains inclure ? Quels textes retenir ? Casse-tête de bibliographe... Comme les autres publications de cette collection, ce quatrième hors-série de *Marginalia* n'a donc d'autre prétention que d'être une bibliographie « de base » sur le sujet. Dont acte...

ABBOTT, Megan Elizabeth, **The Street was Mine : White Masculinities and Urban Space in Hardboiled Fiction and Film**, New York, Palgrave/Macmillan, 2003, 256 pages..

Introduction ('I Can Feel Her': The White Male as Hysteric in James M. Cain and Raymond Chandler ('Another Soft-Voiced Big Man I Had Strangely Liked': Containing White Male Desire (The Woman in White: Race-ing and Erace-ing in Cain and Chandler ('Nothing You Can't Fix': Hardboiled Fiction's Hollywood Makeover ('The Strict Domain of Whitey': Chester Himes's Coup (Epilogue (Appendix (Bibliography

ANDERSON, George Parker & Julie B. ANDERSON (dirs.), **American Hard-Boiled Crime Writers**, San Francisco, The Gale Group, (Dictionary of Literary Biography, vol. 226), 2000, xviii, 437 pages.

BERGER, Jürgen & Bettina THIENHAUS, **Dashiell Hammett, Raymond Chandler**, Berlin, Freunde der deutsche Kinemathek, (Materialen zur Filmgeschichte), 1979, 95 pages.

BLANC Jean Noël, **Polarville : images de la ville dans le roman policier**, Lyon, Presses Universitaires de Lyon, 1991, 287 pages.

La ville du roman noir est une ville de mort. Qui donc y a assassiné l'urbanité ? Voilà la question à la fois tragique et lyrique, qui hante tout le "polar". De Hammett à Montalban, en passant par Irish et Malet, chaque école mène l'enquête à sa manière. À chaque fois, c'est tout un imaginaire social qui se révèle, dans son effort pour maîtriser symboliquement la réalité désordonnée de la grande ville industrielle.

BONFATTI, Massimo A., **Il giallo e il noir : l'evoluzione di un gener ein sei lezioni**, Bergamo, Moretti Honegger, 2007, 119 pages.

BÖTTCHER, Martin, **Auseinandersetzung mit dem Genre der « hard-boiled detective novel » bei Crumley und Vachss**, Marburg, Tectum Verlag, (Edition Wissenschaft : Reihe Amerikanistik, Bd.3), 1996, 116 pages.

BOURGOIN, Stéphane & Jean-Pierre DELOUX, **Le Dahlia noir : autopsie d'un crime de 1947 à James Ellroy**, Paris, E-Dite, 2006, 286 pages. [Avec la participation de François Guérif]

Le 15 janvier 1947, le corps affreusement mutilé d'Elizabeth Short, belle jeune femme de 22 ans, est découvert sur un terrain vague de Los Angeles. Ce meurtre, qui donne lieu à la plus grande chasse à l'homme de l'histoire criminelle américaine, reste non élucidé à ce jour. Devenu un mythe sous le nom de Dahlia Noir, il engendre d'innombrables théories toutes plus farfelues les unes que les autres, et fait fantasmer des écrivains tels que James Ellroy ou le cinéaste Brian De Palma. Pour la première fois, Stéphane Bourgoïn et Jean-Pierre Deloux analysent toutes les hypothèses et rétablissent l'authenticité des faits à partir de documents inédits ou rares et ils dévoilent, par exemple, l'intégralité du rapport d'autopsie, gardé secret jusqu'à présent, qui révèle le monstrueux rituel de l'assassin. Cette véritable encyclopédie sur le Dahlia Noir, richement illustrée, présente un texte, des interviews et une étude de James Ellroy et de Brian De Palma. Une bibliographie et une filmographie commentées complètent l'ouvrage.

BRAUN, Hans-Martin, **Prototypen der amerikanischen Kriminalerzählung : die Romane und Kurzgeschichten Carroll John Dalys und Dashiell Hammetts**, Frankfurt am Main, Peter Lang, 1978, 326 pages.

BREEN, Jon L. (ed.) & Martin H. GREENBERG, **Murder off the Rack : Critical Studies of Ten Paperbacks Masters**, Metuchen (NJ), Scarecrow Press, 1989, x, 178 pages.

Introduction / by Jon L. Breen -- Harry Whittington / by Bill Crider -- Ed Lacy / by Marvin Lachman -- Jim Thompson / by Max Allan Collins -- The novels of Vin Packer / by Jon L. Breen -- Marvin H. Albert / by George Kelley -- Fifteen impressions of Charles Williams / by Ed Gorman -- Donald Hamilton / by Loren D. Estleman -- Peter Rabe / by Donald E. Westlake -- The executioner phenomenon / by Will Murray -- Warren Murphy and his heroic oddballs / by Dick Lochte.

BREU, Christopher, **Hard-Boiled Masculinities**, Minneapolis (Minn.), University of Minnesota Press, 2005, 245 pages.

Examining the work of Ernest Hemingway, Dashiell Hammett, Chester Himes, and William Faulkner, as well as many lesser-known writers for the hypermasculine pulp magazines of the

1920s and 1930s, Breu illustrates how the tough male was a product of cultural fantasy, one that shored up gender and racial stereotypes as a way of lashing out at the destabilizing effects of capitalism and social transformation

BRUCCOLI, Matthew J. & Richard LAYMAN, **Hardboiled Mystery Writers**, Detroit, Gale Research, (DLB Documentaries Series, vol. 6), 1989. [Raymond Chandler, Dashiell Hammett, Ross Macdonald.] Réédition : New York, Carroll & Graf, 2002, 324 pages.

CANFIELD, Martha (Dir.), **Oltre il racconto. Passaggi tra giallo e noir, mito, cinema i teatro**, Venezia, Mazzanti, (Sogli americane), 2008, 156 pages.

CASSUTO, Leonard, **Hard-Boiled Sentimentality : The Secret History of American Crime Stories**, New York, Columbia University Press, 2008, ix, 299 pages.

Leonard Cassuto's cultural history links the testosterone-saturated heroes of American crime stories to the sensitive women of the nineteenth-century sentimental novel. From classics like *The Big Sleep* and *The Talented Mr. Ripley* to neglected paperback gems, Cassuto chronicles the dialogue—centered on the power of sympathy—between these popular genres and the sweeping social changes of the twentieth century, ending with a surprising connection between today's serial killers and the domestic fictions of long ago.

COBLEY, Paul, **The American Thriller : Generic Innovation and Social Change in the 1970's**, New York, Palgrave Macmillan, 2000, 256 pages.

Introduction_Firing the Generic Canon_Reading the Space of the Seventies_'The Luxury to Worry about Justice': Hard-boiled Style and Heroism_What do we 'Believe' when we 'See'? Views of Crime_'Keeping that Sixth Ball in the Air': The Police_Sambos or Superspades?_Just Because You're Paranoid it Doesn't Mean They're Not Out To Get You_'Thank God for the Rain...': Revenge from *Dirty Harry* to *The Exterminator*_Conclusion

COCHRAN, David, **America Noir : Underground Writers and Filmmakers of the Postwar Era**, Washington, The Smithsonian Institute Press, 2000, 280 pages.

COLLECTIF, **NoirBook 2007 : l'annuari del noir e del giallo 2006**, Roma, Robin, 2007, 223 pages.

COLLECTIF, **Exquisite Corpse : Los Angeles as Seen Through the Words of Raymond Chandler, Erle Stanley Gardner, Walter Mosley**, Pasadena (CA), Art Center College of Design, 2001, 68 pages. [Ouvrage artisanal à tirage limité]

COMA, Javier, **La Novela negra : historia de la aplicacion del realismo critico a la novela policiaca norteamericana**, Barcelona, Ediciones, (El vijojo topo) 2001, 194 pages. Ed. or. :1980.

COMA, Javier, **Diccionera de la novela negra norteamericana**, Barcelona, Anagrama, (Contrasenas, 80), 1986.

COMA, Javier, **Temas y autores de la novela negra : de la « Série noire » a « La cua de palla »**, (Selections de La Cua de palla, 150), Barcelona, Edicions 62, 1994.

COMPART, Martin, **Dark Zone – A Noir Reader**, Erkrath, Strange Verlag, 2004, 384 pages.

DELAMATER, Jerome H. & Ruth PRIGOZY, **The Detective in American Fiction, Film and Television**, Westport (Conn.), Greenwood Press, 1998, 160 pages.

Preface

Raymond Chandler and American Detective Fiction

Anne Riordan: Raymond Chandler's Forgotten Heroine by David W. Madden

Order, Error, and the Novels of Raymond Chandler by Steven Weisenburger

Raymond Chandler's Pencil by James O. Tate

Film in Fiction: The Real and the Reel in Elmore Leonard by George Grella

"Aggravating the Reader": The Harlem Detective Novels of Chester Himes by Gary P. Storhoff

Murdering Traditional Assumptions: The Jewish-American Mystery by Diana Arbin Ben-Merre

Gender (De)Mystified: Resistance and Recuperation in Hard-Boiled Female Detective Fiction by Timothy Shuker-Haines and Martha M. Umphrey

The Detective in Film and Television

Bending the Bow: The Verdict (1946) and the Hollywood Victorian Detective by Meri-Jane Rochelson

"The Injustice of It All": Polanski's Revision of the Private Eye Genre in Chinatown by James Maxfield

Miller's Crossing: The Poetics of Dashiell Hammett by Katherine M. Restaino

The "Very Simplicity of the Thing": Edgar Allan Poe and the Murders He Wrote by Jan Whitt
Done to Death?: Formula and Variation in Perry Mason by J. Dennis Bounds

DEPLUS, Jean-Paul & Daniel LEFEBVRE (eds.), **La Reine de la nuit**, Mons, éditions Séries B, 1989, 160 pages. [Série d'articles et d'études sur la Série Noire.]

DEWEZ, Adeline & Ghislaine LUCCINI-MONTIEL, **Le Roman noir**, Pas-ce-Calis, CDRP du Nord, (Deux oeuvres, deux genres), 1999, 112 pages. [Jean-Bernard Pouy, Horace McCoy]

DIETZE, Gabriele, **Hardboiled Women : Geschlechterkrieg im amerikanischen Kriminalroman**, Hamburg, Europäische Verlagsanstalt, 1997, 389 pages.

DOSSIER : « **Cityscapes noir** », dans **Romance Studies**, volume 25, no 2, april 2007 et volume 25, no 4, november 2007. **Romance Studies**, volume 25, no 2 , April 2007.

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Free Content Noir Cityscapes: An Introduction pp. 83-84(2) : Author: Smyth, Edmund
Articles

The Passing of Things Remembered: Sébastien Japrisot's Un long dimanche de fiançailles pp. 85-94(10) : Hurcombe, Martin

'Polar-village': The French Roman Noir Beyond the City Walls pp. 95-110(16) : Platten, David

Marseille Noir: Jean-Claude Izzo and the Mediterranean Detective , pp. 111-121(11)

Author: Smyth, Edmund J.

Milano nera: Representing and Imagining Milan in Italian Noir and Crime Fiction

pp. 123-135(13) : Pieri, Giuliana

Paisajes urbanos y 'no lugares' en el thriller español contemporáneo: Fausto 5.0 y La caja 507 pp. 137-149(13) : Herrero, Carmen

Detection, Dictatorship and Democracy: Santiago de Chile in Ramón Díaz Eterovic's Heredia Series pp. 151-159(9) : Quinn, Kate

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Professor Malcolm Bowie (1943-2007): A Tribute : pp. 261-265(5)

Minogue, Valerie

Noir Cityscapes pp. 267-268(2) : Smyth, Edmund

Haunted Noir: Neo-Gothic Barcelona in Carlos Ruiz Zafón's La Sombra del Viento pp. 269-277(9) : Trotman, Tiffany Gagliardi

The Case of Barcelona in Manuel Vázquez

Montalbán's Detective Fiction pp. 279-288(10)
Wells, Caragh
Narcopolis Noir: Traffic in La Reina del Sur by
Arturo Pérez-Reverte pp. 289-296(8) : Routon,
Claudia
Roma in Noir — The Eternal City as Dystopia.
Or Perfect Imperfection pp. 297-307(11)
Di Ciolla, Nicoletta
Narrative Innovation in Lorian Macchiavelli's
Sarti Antonio Stories : pp. 309-321(13)
Wilson, Robert
Sailing off on the Adel: Alessandro Baricco's
Metaliterary Trilogy (Part 2) : pp. 323-337(15)
Tarantino, Elisabetta
Parody and Metapoetry in Two Poems by Gloria
Fuertes pp. 339-348(10) :Hacken, Hilde

DOSSIER : « **Le roman noir américain** », in
Europe, Paris, no 664-665, 1984, 172 pages.

DOSSIER : « **Pas d'orchidées pour les
Temps Modernes** », (Jean Pons dir.), in **Les
Temps Modernes**, Paris, vol. 52, no 595,
1997, 270 pages.

DUHAMEL, Marcel, **Raconte pas ta vie**, Paris,
Mercure de France, 1972, 620 pages. [Les
mémoires du fondateur de la Série Noire.]

DUNCAN, Paul, **Pocket Essentials : Noir
Fiction**, London, Trafalgar Square, 2000, 94
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FAISON, Stephen, **Existentialism, Film Noir
and Hard-Boiled Fiction**, Amherst (NY),
Cambria Press, 2008, x, 205 pages.

FINE, David (ed.), **Los Angeles in Fiction**,
Albuquerque, University of New Mexico Press,
1985, 262 pages.

The Los Angeles novel and the idea of the West
/ Richard Lehan -- Beginning in the thirties :
the Los Angeles fiction of James M. Cain &
Horace McCoy / David Fine -- Day of the
painter; the Death of the cock: Nathanael
West's Hollywood novel / Gerald Locklin --
Behind the territory ahead / Paul Skenazy --
Raymond Chandler's city of lies / Liahna K.
Babener -- Ultimate seacoast : Ross
Macdonald's California / Jerry Speir -- Fantasy
seen : Hollywood fiction since West / Mark
Royden Winchell -- Between two worlds :
Aldous Huxley and Evelyn Waugh in Hollywood
/ Walter Wells -- Home and transcendence in
Los Angeles fiction / Charles L. Crow -- Los
Angeles from the barrio : Oscar Zeta Acosta's
The revolt of the cockroach people / Raymond
A. Paredes -- History as mystery, or who killed
L.A.? / Paul Skenazy -- Chinatown, city of

blight / Liahna K. Babener.

FORTER, Greg, **Murdering Masculinities :
Fantasies of gender and Violence in the
American crime Novel**, New York, New York
University Press, 2000, 268 pages.

Greg Forter offers a transformative reading of
American crime fiction, arguing that it is not to
high modernism that we should look for the
reinvention of gender, but rather to the 'low'
works of authors like James Cain, Chester
Himes, Dashiell Hammett, Jim Thompson, and
William Faulkner

GALLIX, François & Vanessa GUIGNERY (dirs.),
**Crime fictions : Subverted Codes and New
Structures**, Paris, Presses de l'Université
Paris-Sorbonne, (Sillages critiques), 2004, 204
pages.

GARCIA, Bob, **Jazz et polar**, Chelles, Éditions
Laurent Debarre, 2007, 208 pages. [Avec
bibliographie]

GASCOIGNE, David (ed.), **Violent Histories :
Violence, Culture and Identity in France
from Surrealism to the Néo-Polar**, New
York, et al., Peter Lang, 2007, 207 pages.

This volume persuasively establishes the 'polar'
and the 'néopolar' as important vehicles of
historical memory.

La partie polar : Alan Morris: *Roman noir, années
noires*: The French *Néo-Polar* and the
Occupation's Legacy of Violence - Margaret-
Anne Hutton: From the Dark Years to 17
October 1961: Personal and National Identity in
Works by Didier Daeninckx, Leïla Sebbar and
Nancy Huston - David Platten: Violence and the
Saint: Political Commitment in the Fiction of
Jean Amila.

GEHERIN, David, **Sons of Sam Spade : The
Private Eye Novel in the 70s**, New York,
Frederick Ungar Publishing, (Recognitions),
1980. [Robert B. Parker, Roger L. Simon,
Andrew Bergman.]

GIANOLIO, Valeria (dir.), **Noir, Giallo,
Thriller. Archivi di genere**, Torino, Tirrenia-
Stampatori, (Lingua e letteratura francese),
2008, 256 pages.

GLASSMAN, Steve & Maurice J. SULLIVAN
(eds.), **Crime Fiction and Film in the
Sunshine State : Florida Noir**, Bowling
Green, Bowling Green State University Popular
Press, 1997, 192 pages.

From Elmore Leonard's professional hoods to
Carl Hiaasen's amateur grotesques, Florida's

mystery writers have created a criminal universe that centers on Miami but stretches from the Key West of James Hall and Laurence Shames through the Palm Beach of Lawrence Sanders and the Orlando of John Lutz to the panhandle of Geoffrey Norman. This is a world of sophisticated Latina journalists like Edna Buchanan's Britt Montero and retiring ichthyologists like Randy Wayne White's Doc Ford, of Armani-clad socialites like Ed McBain's Matthew Hope and leisure-suited cops like Charles Willeford's Hope Moseley. For the first time, a group of literary critics examines how the center of crime shifted from the City of Angels to the home of Miami Vice and the Magic Kingdom and why the country's southernmost state has developed such a concentration of talented mystery writers. In addition to essays on the origins of the detective novel in Florida and its contemporary masters, the book includes a chapter on Florida film noir from Key Largo to Body Heat and the first comprehensive bibliography of mysteries set in the state.

GORRARA, Claire, **The Roman Noir in Post-War French Culture: Dark Fictions**, Oxford, Oxford University Press (Oxford Studies in Modern European Culture), 2003, vi, 136 pages.

Starting with the first truly French roman noir, Léo Malet's *120 rue de la gare* (1943) and concluding with Maud Tabachnik's feminist thriller *Un été 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 Série 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.

GOULART, Ron, **The Dime Detectives (A Comprehensive History of The Detective Fiction Pulps)**, New York, The Mysterious Press, 1988, 248 pages.

GOULART, Ron, **Cheap Thrills : The Amazing, Thrilling, Astonishing History of Pulp Fiction**, NewCastle (PA), Hermes Press, 2008, 208 pages. Réédition : 1972 1972.

GREENBERG, Martin H., Lee SERVER & Ed GORMAN (eds.), **The Big Book of Noir**, New York, Carroll & Graff, 1998, 396 pages.

Editors Gorman, Server, and Greenberg have brought together a fine galaxy of contributors (among them, William F. Nolan, James Sallis, Mike Ripley, Bill Pronzini, Gary Lovisi, Max Allan Collins, and many more) to cover the waterfront in all areas of *noir* artistry. Even Stephen King weighs in with a tribute to Jim Thompson, wonderfully titled "Warning! Warning! Hitchhikers May Be Escaped Lunatics!" (Thompson fans will get the joke.) Charles Willeford, Chester Himes, Patricia Highsmith, Dashiell Hammett, Mickey Spillane, Orson Welles, John D. MacDonald, Leigh Brackett, Billy Wilder, Fritz Lang, Alfred Hitchcock, Peter Gunn, Joe Friday, Lew Archer, and Lawrence Sanders--they're all here, and more, of course. It's 386 pages deep in *noir* references, lore, and opinions. But of special interest to book collectors are the chapters on the old publishers and imprints: Lion Books, Gold Medal, and others. There are conversations too, among them a rare chat with cult favorite Peter Rabe (who died in 1990), an interview with the always lively and urbane Donald E. Westlake, and a talk with Abraham Polonsky (screenplay writer, director, and blacklisted). Even kid stuff is not exempt from the bleak world of *noir*. Ron Goulart explores comic book *noir*, and, as a well-respected expert in the field of comics and cartoon strips, leads us back to such forgotten figures as "Steel Sterling," "Madam Satan," and "Johnny Dynamite."

GRIMALDI, Laura, **Il giallo e il nero**, Milano, Pratiche, (Strumenti per scrivere e comunicare), 1996, 1200 pages.

HAMILTON, Cynthia S., **Western and Hard-Boiled Detective Fiction in America from High Noon to Midnight**, Basingstoke, Macmillan, 1987, 200 pages. [Zane Grey, Max Brand, Dashiell Hammett, Raymond Chandler]

HARPER, Ralph, **The World of the Thriller**, Baltimore & London, Johns Hopkins University Press, 1974, xii, 142 pages.

HART, Christopher, **Drawing Crime Noir for Comics and Graphic Novels**, New York, Watson-Guption Publications, 2006, 144 pages.

HAUT, Woody, **Pulp Culture : Hardboiled Fiction and the Cold War**, London, Serpent's Tail, 1995, 192 pages.

HAUT, Woody, **Neon Noir : Contemporary American Crime Fiction**, London, Serpent's Tail, 1999, 276 pages.

Neon Noir, the follow-up to Woody Haut's highly regarded Pulp Culture, brings the story of American crime fiction and the related films up to date. From the Kennedy assassination to the Vietnam War and Watergate, through Reaganomics to Irangate and Whitewater, Neon Noir is a roller-coaster ride through the American nightmare. Haut investigates the dark side of America through the work of writers such as James Ellroy, Elmore Leonard, Walter Mosley, James Lee Burke, Lawrence Sanders, James Sallis, George P. Pelecanos, Charles Willeford, Jerome Charyn, Sara Paretsky, Vicki Hendricks, KC Constantine, George V Higgins and James Crumley.

HORSLEY, Lee, **The Noir Thriller**, New York, Palgrave/Macmillan, 2001, 320 pages. Réédité en 2009.

Introduction_PART I: 1920-45_Hard-boiled Investigators_Big-shot Gangsters and Small-time Crooks_Victims of Circumstance_PART II: 1945-70_Fatal Men_Fatal Women_Strangers and Outcasts_PART III: 1970-2000_Players, Voyeurs and Consumers_Pasts and Futures_Bibliography

HOWE, Alexander N., **It Didn't Mean Anything : A Psychoanalytic Reading of American Detective Fiction**, Jefferson (NC), McFarland, 2008, 296 pages.

Chapter Two traces the development of the hard-boiled detective's code of honor through the works of Dashiell Hammett, Raymond Chandler, and Mickey Spillane, identifying the often-paradoxical nature of this code and its origins in obsessive neurosis. Chapter Three analyzes the anti-detective fiction of Philip K. Dick in terms of paranoid psychosis, and the final chapter returns to the question of hysteria, taking up the female hard-boiled detectives of author Marcia Muller.

HUTCHISON, Don, **The Great Pulp Heroes**, New York, Book Republic Press, 2007, 288 pages. [Rééd. mise à jour]

JOHNSON, Kevin, **Dark Page : Books That Inspired American Film Noir, 1940-1949**, NewCastle (DE), Oak Knoll Press, 2007, 384 pages. Préface de Paul Schrader

JOUVIN, Emmanuel & Laurent DUCOUSSO, **La Guerre dans le roman noir français, ou La Morale de l'histoire : sélection critique**, Fontenay-sous-bois, Médiatèque Louis Aragon,

1994, 90 pages.

JUNILLON, Renaud (dir.), **Le Roman noir**, Paris, Initiales, (Dossiers Initiales), 2007, 84 pages.

KEMMER, Wolfgang, **Hammett – Chandler – Fauser. Produktive Rezeption der amerikanischen Hard-boiled School im deutschen Kriminalroman**, Köln, Teiresias Verlag, 2001, 144 pages.

KISZELY, Philip, **Hollywood through Private Eyes : The Screen Adaptation of the « Hard-Boiled » Private Detective Novel in the Studio Era**, Oxford, New York, et al., Peter Lang, (Stage and Screen Studies, vol. 8), 2006, 283 pages. [Thèse, Manchester, 2003]

KOCH, Markus, **Der Roman noir und die populäre Unterwelt moderner Literatur : Dashiell Hammett, William Faulkner, Graham Greene**, Frankfurt/Main, Peter Lang, 2004, 373 pages.

LACOMBE, Alain, **Le Roman noir américain**, Paris, Union Générale d'édition, (10/18, 918), 1975, 188 pages.

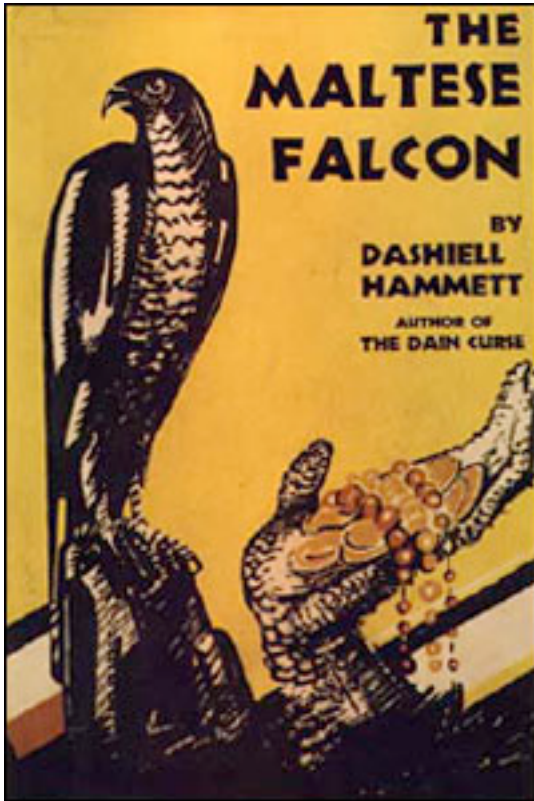
LOCKE, John, **Gang Pulp**, Castroville (CA), Off-Trail Publications, 2008, 294 pages. [Étude des pulps spécialisés dans les histoires de gangsters des années 1920-1930]

LOVISI, Gary, **Dashiell Hammett & Raymond Chandler in Paperback**, New York, Gryphon Books, 1994, 82 pages.

MADDEN, David (ed.), **Tough-Guy Writers of the Thirties**, Carbondale (IL), Southern Illinois University Press, 1968, 247 pages. [13 articles.]

The way out: some life-style sources of the literary tough guy and the proletarian hero / Kingsley Widmer -- Labels / Benjamin Appel -- The tough Hemingway and his hard-boiled children / Sheldon Norman Grebstein -- Focus on "To have and have not": to have not: tough luck / Philip Young -- The 'black mask' school / Philip Durham -- The poetics of the private-eye: the novels of Dashiell Hammett / Robert I. Edenbaum -- Focus on "The Maltese falcon": the metaphysical falcon / Irving Malin -- Man under sentence of death: the novels of James M. Cain / Joyce Carol Oates.

MANLY, Inc., **Literary Topics : Hard-Boiled Fiction**, Detroit, Gale Research, 2000, 200 pages.



MARGOLIES, Edward, **Which Way Did He Go? The Private Eye in Dashiell Hammett, Raymond Chandler, Chester Himes and Ross Macdonald**, New York & London, Holmes & Meier, 1982, xii, 97 pages.

MARLING, William, **The American Roman Noir : Hammett, Cain and Chandler**, Athens, Georgia University Press, 1998, 256 pages.

In *The American Roman Noir*, William Marling reads classic hard-boiled fiction and film in the contexts of narrative theories and American social and cultural history. His search for the origins of the dark narratives that emerged during the 1920s and 1930s leads to a sweeping critique of Jazz-Age and Depression-era culture, integrating economic history, biography, consumer product design, narrative analysis, and film scholarship. Taking a closer look at noir classics by Dashiell Hammett, James M. Cain, and Raymond Chandler, Marling reads these narratives first as novels, then as films, showing how they helped Americans adapt-for better or worse-to a society driven by economic and technological forces beyond their control.

MARTENS, Michel, **Underwood : U.S.A (Bala-de sur les touches du roman noir)**, Paris, Balland, 1980, 288 pages. [Avec une bibliographie et la biographie de 100 auteurs

par François Guérif.]

McCANN, Sean, **Gumshoe America : Hard-Boiled Crime Fiction and the Rise and Fall of the New Deal Liberalism**, Durham (N.C.), Duke University Press, 2000, 360 pages.

Gumshoe America traces the way those problems surfaced in hard-boiled crime fiction from the 1920s through the 1960s. Beginning by using a forum on the KKK in the pulp magazine *Black Mask* to describe both the economic and political culture of pulp fiction in the early twenties, McCann locates the origins of the hard-boiled crime story in the genre's conflict with the racist antiliberalism prominent at the time. Turning his focus to Dashiell Hammett's career, McCann shows how Hammett's writings in the late 1920s and early 1930s moved detective fiction away from its founding fables of social compact to the cultural alienation triggered by a burgeoning administrative state. He then examines how Raymond Chandler's fiction, unlike Hammett's, idealized sentimental fraternity, echoing the communitarian appeals of the late New Deal. Two of the first crime writers to publish original fiction in paperback—Jim Thompson and Charles Willeford—are examined next in juxtaposition to the popularity enjoyed by their contemporaries Mickey Spillane and Ross Macdonald.

MESPLÈDE, Claude, **Les Années Série Noire (Bibliographie critique d'une collection policière)**, Amiens, Encrage, vol. 1 (1945-1959), 1992, vol. 2 (1959-1966), 1993, vol. 3 (1966-1972), 1994, vol. 4, (1972-1982), 1995, vol. 5 (1982-1995), 2000, 336 pages..

MESPLÈDE, Claude & Jean-Jacques SCHLÉRET, **SN -Voyage au bout de la Noire**, Paris, Futuropolis, 1982. Réédition : **Les Auteurs de la Série Noire (1945-1995)**, Nantes, Joseph K., 1996, 628 pages.

MIZEJEWSKI, Linda, **Hardboiled & High Heeled. The Woman Detective in Popular Culture**, London & New York, Routledge, 2004, 272 pages.

Can a gumshoe wear high heels? In a genre long dominated by men, women are now taking their place- as authors and as characters- alongside hard-boiled legends like Sam Spade and Mike Hammer. *Hardboiled and High Heeled* examines the meteoric rise of the female detective in contemporary film, television, and literature.

MONDELLO, Elisabetta (dir.), **Roman noir 2007 : Luoghi e nonluoghi nel romanzo nero contemporaneo**, Roma, Robin, 2008, 168 pages.

MOORE, Lewis D., **Cracking the Hard-Boiled Detective : A Critical History from the 1920s to the Present**, Jefferson (NC), McFarland, 2006, 306 pages.

The hard-boiled private detective is among the most recognizable characters in popular fiction since the 1920s—a tough product of a violent world, in which police forces are inadequate and people with money can choose private help when facing threatening circumstances. Though a relatively recent arrival, the hard-boiled detective has undergone steady development and assumed diverse forms. This critical study analyzes the character of the hard-boiled detective, from literary antecedents through the early 21st century. It follows change in the novels through three main periods: the Early (roughly 1927–1955), during which the character was defined by such writers as Carroll John Daly, Dashiell Hammett and Raymond Chandler; the Transitional, evident by 1964 in the works of John D. MacDonald and Michael Collins, and continuing to around 1977 via Joseph Hansen, Bill Pronzini and others; and the Modern, since the late 1970s, during which such writers as Loren D. Estleman, Liza Cody, Sara Paretsky, Sue Grafton and many others have expanded the genre and the detective character. Themes such as violence, love and sexuality, friendship, space and place, and work are examined throughout the text.

MOTA CHAMON, Angel Luis, **La Novela negra española : ambientes y personajes**, Cuenca, Graf. Cuenca, 2000, 271 pages.

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[Dashiell Hammett, Raymond Chandler, Erle Stanley Gardner, Horace McCoy, Carroll John Daly, Frederick Nebel, Raoul Whitfield, Paul Cain]



NYMAN, Jopi, **Men Alone : Masculinity, Individualism, and Hard-Boiled Fiction**, New York & Amsterdam, Rodopi, 1997. [James M. Cain, Dashiell Hammett, Horace McCoy et Ernest Hemingway.]

NYMAN, Jopi, **Hard-Boiled Fiction and Dark Romanticism**, Frankfurt am Main & New York, Peter Lang, (Studien zur englischen und amerikanischen Literatur, Bd. 19), 1998, 144 pages. Biblio, p . 137-144. [James M. Cain, Dashiell Hammett, Horace McCoy et Ernest Hemingway.]

O'BRIEN, Geoffrey, **Hardboiled USA : Histoire du roman noir américain**, Amiens, Encrage, 1989, 176 pages. Introduction by Harry Whittington. Éd. or. : **Hardboiled America : The Lurid Years of Paperbacks**, New York, Nostrand Reinhold, 1981. Réédition : **Hardboiled America : Lurid Paperbacks and The Masters of Noir**, New York, Da Capo Press, 1997, 216 pages.

O'CONNELL, Jack (ed.), **Dark Alleys of Noir**, dans **Para*doxa (Studies in World Literature Genre)**, Vashon Island (WA), no 16, 2002, 288 pages.

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Worlds (Woody Haut) – In the Thieve's Market: The Life and Times of A. I. Bezzerides (Woody Haut) – *Noiron Noir*: Barbara Hambly's New Orleans Detective Novels (Sylvia Keso) – VR Noir: Kim Newman's *The Night Mayor* (Rob Latham) – Late Victorian Adventure and Film Noir (Stanley Orr) – Masculinity in the Novels of David Goodis (David Schmid) – Lost Memory and New Noir (J. P. Telotte) – Walter Mosley and the Books of Ezekiel (Helen M. Whall) – Jim Thompson' Rural Pulp Fiction (Trisha Yarbrough) – **Interviews** : Interview with Jonathan Lethem (Shelley Jackson) – Bibliography Jonathan Lethem – Interview with Robert Skinner (Patrick Millikin) – **Bibliography** : A Bibliography of Secondary Sources on Noir – Novel and Film (Norbert Spehner) – **Reviews** (divers)

PANEK, Leroy (dir.), **New Hard-Boiled Writers : 1970s-1990s**, Bowling Green (OH), Bowling Green State University Popular Press, 2000, 229 pages.

With an eye toward the origins and development of the hard-boiled story, LeRoy Lad Panek comments both on the way it has changed over the past three decades and examines the work of ten significant contemporary hard-boiled writers. Chapters on Robert B. Parker, James Crumley, Loren Estleman, Sara Paretsky, Sue Grafton, Carl Hiaasen, Earl Emerson, Robert Crais, James Lee Burke, and Walter Mosley show how the new writers have used the hard-boiled story and the hard-boiled hero to make powerful statements about reality in the last quarter of the twentieth century.

PARKER, Robert B., **The Private Eye in Hammett and Chandler**, Northridge (CA), Lord John Press, 1984, 63 pages.

PESSIN, Alain & Marie Caroline VANBRE-MEERSC (dirs.), **Les Oeuvres noires de l'art et de la littérature**, (2 volumes), Paris, L'Harmattan, (Logiques sociales), 2002, vol. 1, 380 pages, vol. 2, 322 pages.

L'art du noir a traversé le siècle : de grands noms de la littérature ou du cinéma, et même de la musique et de la peinture, lui sont associés. Humphrey Bogart, James Ellroy ou Miles Davis ont participé à son élaboration. Né dans nos grandes villes de l'ombre de la nuit, il en offre une traduction saisissante, souvent populaire, parfois savante. La naissance de cet art, sa diffusion, la réprobation dont il a d'abord fait l'objet, la fascination qu'il a pu ensuite exercer constituent un terrain privilégié pour la sociologie. Ce livre propose un parcours

multiple à travers les différentes manifestations des œuvres noires.

PETTENGEL, Michael John, **Naturalism in American Hard-Boiled Fiction : The First Four Decades**, Ann Arbor, UMI Dissertation Services, 1996, v, 125 pages.

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POUY, Jean-Bernard, **Une brève histoire du roman noir**, Paris, L'Œil Neuf Éditions, 2009, 136 pages.

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2. Les aiguilleurs

Le père et le fils - L'œil de Cain - L'art de la manchette - Les tapas à l'encre noire - Noir, c'est jaune - Le modèle suédois ?

3. Les forcenés

L' envahissant Simenon - Crosse en l'air - L'enfer sur terre - La déglingue fabuleuse - Une terrible bonne humeur - Le chaud et le froid

4. Les pessimistes (voire nihilistes)

Le négatif du rêve - Tristesse, calme et désespérance - L'amoralité menaçante - Cirrhose de l'âme - Good evening Vietnam - Apocalypse tomorrow - Combien ça coûte, la vie ? - Au fond du fond.

5. Les allumés (et autres freaks)

Une sorcière dure à cuire - Les bouilleurs de cru - Un chien alcoolique - Manger sa voiture - Des flics et des chiens lubriques - Les petites bêtes - Un drôle de torchon - Les touffes rouges sous les ailes - Jurassic plage - Pizza mentale.

6. Les étoiles filantes

La cervelle orpheline - Comme une pluie acide - Le train fantôme - La mécanique quantique - Le speed avant tout - Noire poésie - Chaleur noire - Lumière noire - Une certaine idée du bonheur.

7. Les intellos

Sous le blanc, le noir - Le réel n' est pas une fiction - Du côté du Montana - Un ténia cosmique - Philadelphia story - Le charme de la douleur .

8. Noir devant

A l'école de la Noire - Banc de brume - Rouston-baston - Soweto partout - Les temps froids.

9. Sauvons un arbre, tuons un romancier !

Nouvelle

RIPPETOE, Rita Elizabeth, **Booze an the Private Eye : Alcohol in the Hard-Boiled Novel**, Jefferson (NC), McFarland, 2004, 208 pages.

This examination of the role of alcohol in hard-boiled detective fiction begins with the genre's birth, in an era strongly influenced and affected by Prohibition, and follows both the genre's development and its relation to our changing understanding of and attitudes towards alcohol and alcoholism. It discusses the works of Dashiell Hammett, Raymond Chandler, Mickey Spillane, Robert B. Parker, Lawrence Sanders, Marcia Muller, Karen Kijewski and Sue Grafton. There are bibliographies of both the primary and critical texts, and an index of authors and works.

RIVIÈRE, François, **Les Couleurs du noir : biographie d'un genre**, Paris, Éditions du Chêne, 1989, 207 pages.

Exemple d'usage abusif du terme « noir » : dans ce livre, par ailleurs fort recommandable et magnifiquement illustré, il est question de l'ensemble de la littérature policière et pas uniquement de l'école dite « hard-boiled ».

ROHRBACH, Véronique, **Politique du polar. Jean-Bernard Pouy**, Lausanne, Éditions Archipel, 2007, 142 pages., Préface de Jérôme Meizoz.

Introduction. De l'engagement en littérature à la mise en question du fait littéraire. 1. Littérature « noire » contre littérature « blanche » - 1.1. Le roman noir, un sous-genre du roman policier. Cartographie du sous-champ du roman policier 1.2. Le genre policier dans le champ littéraire et son rapport à la littérature légitime : la constitution d'une autonomie; l'impossibilité légitimée d'un genre « paralittéraire »; une position intermédiaire dans le champ littéraire. 1. 3. Le néo-polar français : défense et illustration de la langue « noire »; « Les enfants de mai 1968 et de la Série Noire » : crise du gauchisme et politisation du polar; l'engagement par et pour le roman noir. 2. Jean-Bernard Pouy 2. 1. Un engagement politique à distance, une indignation toujours présente; « Installé dans la marge » 2.2. Du champ politique au champ littéraire, la pratique d'une littérature « en-contre »; La posture de l'auteur de littérature populaire 2. 3. L'ambivalence du roman noir, à la fois « populaire » et « littéraire ».

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SALLIS, James, **Difficult Lives : Jim Thompson, David Goodis, Chester Himes**, New York, Gryphon Books, 1993, 101 pages.

SCAGGS, John, **Crime Fiction**, New York, Routledge, 2004, 184 pages.

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SCHMIDT, Jochen, **Gangster, Opfer, Detektive : eine Typengeschichte des Kriminalromans**, Frankfurt, Ullstein, (Ullstein Sachbuch), 1989, 712 pages.

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Richard B. Schwartz explores the work of his favourite writers, building on a reading of almost 700 novels from the 1980s and 1990s.

SCHWEIGHAUESER, Jean-Paul, **Le Roman noir français**, Paris, Presses Universitaires de France, (Que sais-je ?), 2145), 1984, 127 pages.

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SKINNER, Robert E., **The Hard-Boiled Explicator : A Guide to the Study of Dashiell Hammett, Raymond Chandler, and Ross Macdonald**, Metuchen (N.J.), Scarecrow Press, 1985, x, 125 pages.

SKINNER, Robert E., **The New Hard-Boiled Dicks : A Personal Checklist**, Madison (IN), Browstone Books, (Chapbook Series), 1987, 60 pages.

SKINNER, Robert E., **The New Hard-Boiled Dicks : Heroes for a New Urban Mythology**, San Bernardino (CA), Brownstone Books, 1995, 192 pages.

SMITH, Erin A., **Hard-Boiled (Working Class Readers and Pulp Magazines)**, Philadelphia, Temple University Press, 2000, 248 pages.

In the 1920s a distinctively American detective fiction emerged from the pages of pulp magazines. The "hard-boiled" stories published in "Black Mask", "Dime Detective", "Detective Fiction Weekly", and "Clues" featured a new kind of hero and soon challenged the popularity of the British mysteries that held readers in thrall on both sides of the Atlantic. In "Hard-Boiled" Erin A. Smith examines the culture that produced and supported this form of detective story through the 1940s. Relying on pulp magazine advertising, the memoirs of writers and publishers, Depression-era studies of adult reading habits, social and labor history, Smith offers an innovative account of how these popular stories were generated and read. She shows that although the work of pulp fiction authors like Dashiell Hammett, Raymond Chandler, and Erle Stanley Gardner have become "classics" of popular culture, the hard-boiled genre was dominated by hack writers paid by the word, not self-styled artists.

TADIÉ, Benoît, **Le Polar américain, la modernité et le mal, 1920-1960**, Paris, Presses universitaires de France, 2006, 233 pages.

Introduction : Urgence et authenticité, Black Mask ou la naissance du polar -- Problèmes théoriques et écoles critiques -- Lire le polar américain

I -- L'invention de l'américain : Nouveaux mots, nouveaux objets -- Préhistoire du polar, Nick Carter ou le récit à deux voix -- Naissance du polar, Carroll John Daly ou le faux naïf -- Sam Spade contre Philo Vance -- Le long adieu à l'Angleterre

II -- Les livres de la jungle : Le désordre et l'hypocrisie -- Les nouveaux jeux du cirque -- Violence, vitesse, trahison -- Le bestiaire de la jungle -- Limites de l'objectivité

III -- De Salem à Chicago : Puissance de la noirceur -- Les aventures de la conscience, le prophète malheureux, le justicier et le paria -- La Bible, polar

IV -- L'Amérique fantôme : Le gangster ou l'ombre de la guerre -- La lutte des classes et le détective -- Le vagabond, homme de la crise

V -- La descendance d'Ismaël : Une rencontre impossible ? -- Les crises de la modernité.

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Le présent ouvrage propose de relire les romans noirs, traduits dans le monde entier, de Manuel Vasquez Montalban et de Didier Daeninckx sous le prisme de l'histoire et de ses tabous. Les écrits de ces deux auteurs pointent du doigt nos névroses héritées, et s'amuse à reconstruire le monde en recollant les morceaux de nos dépouilles héroïques.

WALTON, Priscilla & Manina JONES, **Detective Agency : Women Rewriting in the Hard-Boiled Tradition**, Berkeley, University of California Press, 1999, 315 pages.

Walton and Jones place the genre within its aesthetic, social, and economic contexts, reading it as an index of cultural beliefs. Addressing the ways that Sara Paretsky, Sue Grafton, Marcia Muller, and others work through the conventions of the "hard-boiled" genre made popular by writers such as Dashiell Hammett, Raymond Chandler, and Mickey Spillane, the authors show how the male hard-boiled tradition has been challenged and transformed.

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The "mean streets" of San Francisco, New York, Los Angeles and Chicago have dominated American crime fiction from Raymond Chandler and Dashiell Hammett to Sara Paretsky and Ed McBain. Like Marlowe and V.I. Warshawski

before him, Ralph Willett undertakes a lone investigation into the dangerous realms of urban American detective fiction, uncovering clues to their grip on the popular imagination, text by text and city by city. Authors studied include Paul Auster, Raymond Chandler, Dashiell Hammett, Sarah Paretsky, Thomas Pynchon, Tom Wolfe, Andrew Vachss, Lisa Cody, Ed McBain, James Ellroy, Bret Easton Ellis and Chester Himes. Films include "The Naked City", "The French Connection", "Mean Streets", "Taxi Driver", "The Big Heat", "The Godfather", "Chinatown", "Bladerunner", "The Big Sleep", "Rear Window", "Metropolis" and "Point Blank".

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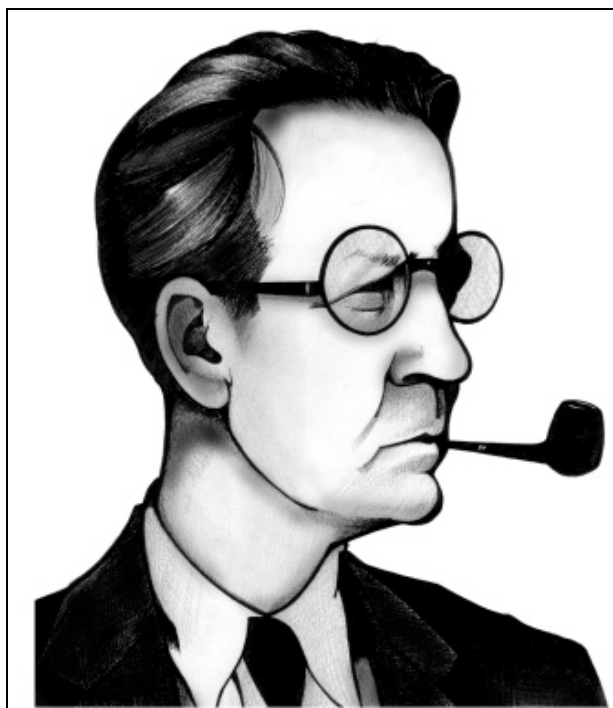
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