

# CONTENTS

<b>1</b>	<b>Introduction: In Pursuit of the Neo-Noir</b>	<b>1</b>
	<i>The Critical Profile Built—And Its Shortcomings</i>	<b>6</b>
	<i>Why Is It Noir and How Is It New?</i>	<b>14</b>
	<i>The Aims and Outline of This Investigation</i>	<b>30</b>
	<i>Works Cited</i>	<b>39</b>
<b>2</b>	<b>Crime, Corruption and Social Critique: A Thematic Overview of Noir</b>	<b>43</b>
	<i>What Counts as a Counter Cinema?</i>	<b>44</b>
	<i>Common Themes and Tropes</i>	<b>53</b>
	<i>New Developments and Departures</i>	<b>70</b>
	<i>Works Cited</i>	<b>82</b>
<b>3</b>	<b>Conflict and Crisis: Masculinity and Noir</b>	<b>83</b>
	<i>The ‘Crisis’ Argument Reconsidered</i>	<b>84</b>
	<i>Performativity and Reclaimed Machismo</i>	<b>94</b>
	<i>Reluctant Avengers and the Rejection of Violence</i>	<b>109</b>
	<i>Works Cited</i>	<b>113</b>
<b>4</b>	<b>Fear and Fantasy: Women in Noir</b>	<b>115</b>
	<i>The Femme Fatale: A Figure of Antipathy or Potential Identification?</i>	<b>116</b>
	<i>Avengers, Assassins, Amnesiacs and Outlaws</i>	<b>124</b>

	<i>Heroic Helpers and Dogged Detectives</i>	136
	<i>Works Cited</i>	146
<b>5</b>	<b>Noir by Any Other Name?: Generic Confusion and Diffusion</b>	149
	<i>Nothing New: A History of Hybridity</i>	150
	<i>In League with the Devil or Doing God's Work?: Some Big Questions in Horror-Noir</i>	154
	<i>Misused Power and Manufactured Realities: SF-Noir</i>	159
	<i>Works Cited</i>	180
<b>6</b>	<b>A Lighter Shade of Noir: Differing Uses of Comedy</b>	183
	<i>A Sign of Exhausted Ideas or Renewed Inventiveness?</i>	184
	<i>Mordant Mirth and Cruel Comedy</i>	187
	<i>From Fear to Absurdity: Outlandish Extremes and Parodic Twists</i>	195
	<i>Works Cited</i>	209
<b>7</b>	<b>Fatalism vs Free Will: Nihilism and Noir</b>	211
	<i>The Labyrinth and Existential Malaise</i>	212
	<i>Altruism Versus Egotism—Noir's Competing Impulses</i>	225
	<i>The True Proof of a 'Counter Cinema': Lighting the Darkness</i>	230
	<i>Works Cited</i>	234
	<b>Filmography</b>	237
	<b>Index</b>	249