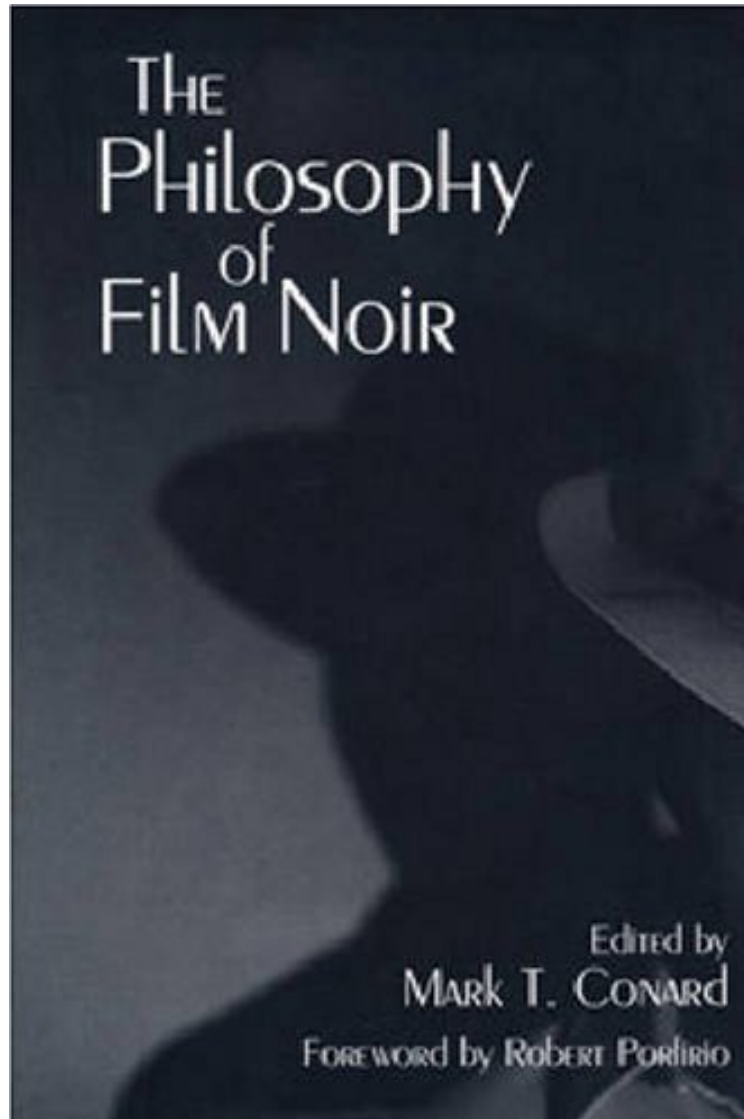


[Download] The Philosophy of Film Noir (Philosophy Of Popular Culture)

## The Philosophy of Film Noir (Philosophy Of Popular Culture)

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#1079581 in Books The University Press of Kentucky 2007-08-17 Original language: English PDF # 1 9.02 x .60 x 5.981, .81 #File Name: 0813191815264 pages | File size: 30.Mb

**From Brand: The University Press of Kentucky : The Philosophy of Film Noir (Philosophy Of Popular Culture)** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Philosophy of Film Noir (Philosophy Of Popular Culture):

1 of 1 people found the following review helpful. Academic and dry, and, yet, informative and illuminating. By Peter S. Bradley I have been listening to this book as an audiobook for approximately four years. It is very academic and dry, and, yet, informative and illuminating. For me, the best part of this book has been to spark my interest in the movies

mentioned. Because of this book, I have watched a number of movies that I would not otherwise have watched, and I have watched those movies looking for symbols and meanings and clues and scenes that would otherwise have passed me by. In other words, my appreciation for the genre has been substantially broadened and deepened. However, as I said, this book is very academic. It is definitely not for anyone interested in a quick dip into the subject. For a taste of the academic orientation of the book, let's look at the Table of Contents:

Part 1: The Essence and Elements of Noir  
Nietzsche and the Meaning and Definition of Noir Mark T. Conard  
A Darker Shade: Realism in Neo-Noir Jason Holt  
Moral Clarity and Practical Reason in Film Noir Aeon J. Skoble  
Cherchez la Femme Fatale: The Mother of Film Noir Read Mercer Schuchardt  
From Sherlock Holmes to the Hard-Boiled Detective in Film Noir Jerold J. Abrams

Part 2: Existentialism and Nihilism in Film Noir  
Film Noir and the Meaning of Life Steven M. Sanders  
The Horizon of Disenchantment: Film Noir, Camus, and the Vicissitudes of Descent Alan Woolfolk  
Symbolism, Meaning, and Nihilism in Quentin Tarantino's Pulp Fiction Mark T. Conard

Part 3: Six Classic Films Noirs  
Film Noir and the Frankfurt School: America as Wasteland in Edgar Ulmer's Detour Paul A. Cantor  
Knowledge, Morality, and Tragedy in The Killers and Out of the Past Ian Jarvie  
Moral Man in the Dark City: Film Noir, the Postwar Religious Revival, and The Accused R. Barton Palmer  
On Reason and Passion in The Maltese Falcon Deborah Knight  
Ride the Pink Horse: Money, Mischance, Murder, and the Monads of Film Noir Alain Silver

As is apparent from the Table of Contents, this is not a unified book, but rather a collection of essays from various perspectives. In listening to this as an audiobook, the shift from one article to the other could be confusing or disconcerting, but I am sure that the visual markers in the book will prevent this problem. Also apparent from the Table of Contents, the essays do get deep into the academic weeds immediately. A reader will find themselves involved in Feminist analysis of the role of femmes fatale to the existentialism of various movies. The early articles deal with the issue of "what, exactly, is film noir?" The answer seems to be that there is no "exactly" there. It is a style from a time period that expresses a mood with certain tropes....in other words, you know it when you see it. Again, I got a lot out of this book, but, obviously, I found it a slog since I listened to it for years. I also purchased the book because I want to be able to go back to the articles and locate the movies discussed and watch them in the future.

1 of 2 people found the following review helpful. If . . .  
By C. R. Knuffke. . . you like film noir and also philosophy, this is the book for you. Well reasoned, interesting, and recommended. Highly recommended!

0 of 0 people found the following review helpful. "The Philosophy of Film Noir and Pop Culture"  
By Teresa I absolutely loved this audiobook and that would likely be because I love film noir. This was a wonderful overview and look at how it became popular. This is a gem for any movie buff who enjoys the genre. Even if film noir isn't someone's favorite genre, I think the philosophy itself is interesting in every way. Definitely recommended. Jack Chekijian narrates this audiobook with style and it goes well with the book. He makes this a winning combination of author/narrator. He speaks clearly and is one of my favorite narrators. Audiobook received in exchange for an honest review.

A drifter with no name and no past, driven purely by desire, is convinced by a beautiful woman to murder her husband. A hard-drinking detective down on his luck becomes involved with a gang of criminals in pursuit of a priceless artifact. The stories are at once romantic, pessimistic, filled with anxiety and a sense of alienation, and they define the essence of film noir. Noir emerged as a prominent American film genre in the early 1940s, distinguishable by its use of unusual lighting, sinister plots, mysterious characters, and dark themes. From *The Maltese Falcon* (1941) to *Touch of Evil* (1958), films from this classic period reflect an atmosphere of corruption and social decay that attracted such accomplished directors as John Huston, Alfred Hitchcock, Billy Wilder, and Orson Welles. *The Philosophy of Film Noir* is the first volume to focus exclusively on the philosophical underpinnings of these iconic films. Drawing on the work of diverse thinkers, from the French existentialist Albert Camus to the Frankfurt school theorists Max Horkheimer and Theodor Adorno, the volume connects film noir to the philosophical questions of a modern, often nihilistic, world. Opening with an examination of what constitutes noir cinema, the book interprets the philosophical elements consistently present in the film's themes such as moral ambiguity, reason versus passion, and pessimism. The contributors to the volume also argue that the essence and elements of noir have fundamentally influenced movies outside of the traditional noir period. Neo-noir films such as *Pulp Fiction* (1994), *Fight Club* (1999), and *Memento* (2000) have reintroduced the genre to a contemporary audience. As they assess the concepts present in individual films, the contributors also illuminate and explore the philosophical themes that surface in popular culture. A close examination of one of the most significant artistic movements of the twentieth century, *The Philosophy of Film Noir* reinvigorates an intellectual discussion at the intersection of popular culture and philosophy.

From Publishers Weekly  
When Nietzsche declared "God is dead," little did he know he was helping to launch a new cinematic genre characterized by shady characters and seamy plotlines involving fallen women, murder and betrayal. But noir is inevitably more than just stylish filmmaking or the marriage between American hard-boiled fiction and German expressionism, according to the philosophers, film historians and English professors who contributed to this book: film noir "challenged widespread assumptions about material and moral progress" and represents a "systematic deconstruction of the American Dream." Examining classic noir films and books by writers such as Albert Camus,

Dashiell Hammett and James Cain, contributors discuss essence of film noir as reflecting a sense of disenchantment, "inversion of traditional values" and the "spiritual defeat of modernity." In her essay on *The Maltese Falcon*, Deborah Knight draws the distinction between the emotionally conflicted detective Sam Spade and his more detached predecessor, Sherlock Holmes. Philosophy professor Steven Sanders sifts through existentialist texts and classic noir films to find the meaning of life, while several contributors weigh in on themes of morality and *Pulp Fiction* gets a deep scholarly massage from Conard. Dense and intriguing, the book suggests noir is best perceived as a slightly warped mirror held up to contemporary society. Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. "A satisfying book, as each of the authors brings a unique perspective to the discussion and they are able to isolate, identify, and explain some of the more subtle aspects of a genre which, on the surface, seems all about gangsters and pretty girls who done somebody wrong." *Blogcritics* "Explores the philosophical underpinnings of movies from the classical noir period and . . . suggests that films aren't noir merely because they share a consistent tone, or certain visual conventions, with the likes of *The Maltese Falcon* , *The Postman Always Rings Twice* , and *Double Indemnity* ." *Boston Globe* "The essays work both as solid primers into philosophy, stretching from Aristotle to Schopenhauer, and as lucid excursions into the genre's dark, mean streets. . . . A fascinating, readable, and provocative book. . . . Highly recommended." *Choice* "An intellectually seductive, hard-boiled romp through a world of moral murkiness, femme fatales, and desperately lonely protagonist." Eric Bronson, editor of *Baseball and Philosophy* "The collection aims to achieve two goals: to introduce genuine philosophical problems and film noir characteristics, while providing sufficiently in-depth discussion that those familiar with either philosophical methods or film noir will not find the material too elementary. Although facing a difficult task, Conard has put together a collection that succeeds in both respects." *Intertexts* "Dense and intriguing, the book suggests noir is best perceived as a slightly warped mirror held up to contemporary society." *Publishers Weekly* "An excellent book, giving readers a very good sense of the rich philosophical resources in film noir." Thomas Hibbs, author of *Shows About Nothing* "This collection of essays, delving into the films and elucidating their philosophical depths, is challenging and engaging. Read it and prepare to be provoked." Les Reid, *Philosophy Now* About the Author Mark T. Conard, assistant professor of philosophy at Marymount Manhattan College in New York City, is the editor of many books, including *The Philosophy of Neo-Noir* and *The Philosophy of Martin Scorsese*.