

American Crime Fiction

[View Online](#)

1.

Poe, Edgar Allan. Tales of mystery and imagination. Ware: Wordsworth Classics; 1993.

2.

Moretti, Franco. 'Clues' from Signs taken for wonders: on the sociology of literary forms. Signs taken for wonders: on the sociology of literary forms. London: Verso; 2005.

3.

Green, Anna Katharine. The Leavenworth case: a lawyer's story [Internet]. Rockville, MD]: Wildside books; Available from: <https://ebookcentral.proquest.com/lib/kentuk/detail.action?docID=717417>

4.

Todorov, Tzvetan. The Typology of Detective Fiction. The poetics of prose. Ithaca, N.Y.: Cornell U.P.; 1977.

5.

Hemingway, Ernest, Fenton, James. The Killers. The collected stories. London: David Campbell; 1995.

6.

Cain, James M. The postman always rings twice. London: Orion; 2005.

7.

Freud, Sigmund, Phillips, Adam. Remembering, Repeating and Working Through. The Penguin Freud reader. London: Penguin; 2006.

8.

Hammett, D. Red harvest. [Place of publication not identified]: Knopf; 1929.

9.

Warshow, Robert. The Gangster as Tragic Hero. The immediate experience: movies, comics, theatre & other aspects of popular culture. Enlarged ed. Cambridge, MA: Harvard University Press; 2001.

10.

Chandler, Raymond. The little sister. London: Penguin in association with Hamish Hamilton; 1955.

11.

Chandler R. The simple art of murder. 1st Vintage Books ed. New York: Vintage Books; 1988.

12.

Schrader, Paul, Jackson, Kevin. Notes on Film Noir. Schrader on Schrader, & other writings. Rev. ed. London: Faber and Faber; 2004.

13.

Himes, Chester B. The real cool killers. London: Penguin; 2011.

14.

Horkheimer, Max, Adorno, Theodor W., Schmid Noerr, Gunzelin. The Culture Industry: Enlightenment as Mass Deception. Dialectic of enlightenment: philosophical fragments. Stanford, Calif: Stanford University Press; 2002.

15.

Ellroy, James. The black dahlia. London: Arrow; 1993.

16.

Auster, Paul, Auster, Paul, Auster, Paul, Auster, Paul. The New York trilogy. London: Faber and Faber; 1987.

17.

McHale, Brian. Constructing postmodernism. London: Routledge; 1992.

18.

Paretsky, Sara. Toxic shock. London: Penguin Books; 1990.

19.

Paretsky, Sara. Chapter 3. Writing in an age of silence. London: Verso; 2007.

20.

Luhr, William. Fargo: Far Removed from the Stereotypes of The Coen brothers Fargo. Cambridge, UK: Cambridge University Press; 2003.

21.

Locke, Attica, Dawsonera. Black water rising [Internet]. London: Serpent's Tail; 2009. Available from:

<http://www.vlebooks.com/vleweb/product/openreader?id=KentUniv&isbn=9781847652645>

22.

Simon D. The escalating breakdown of urban society across the US | Television & radio | The Guardian. 6AD.

23.

Abbott, Megan E. The street was mine: white masculinity in hardboiled fiction and film noir. Basingstoke: Palgrave Macmillan; 2002.

24.

Adorno, Theodor W, Bernstein, Jay M. The culture industry: selected essays on mass culture. London: Routledge; 1991.

25.

Horkheimer, Max, Adorno, Theodor W., Schmid Noerr, Gunzelin. Dialectic of enlightenment: philosophical fragments. Stanford, Calif: Stanford University Press; 2002.

26.

Bailey, Frankie Y. Out of the woodpile: black characters in crime and detective fiction [Internet]. New York: Greenwood; 1991. Available from: <http://www.vlebooks.com/vleweb/product/openreader?id=KentUniv&isbn=9780313064272>

27.

Barone, Dennis. Beyond the red notebook: essays on Paul Auster. Philadelphia: University of Pennsylvania Press; 1995.

28.

Bedore P. Dime Novels and the Roots of American Detective Fiction [Internet]. Basingstoke: Palgrave Macmillan; 2013. Available from: <http://www.vlebooks.com/vleweb/product/openreader?id=KentUniv&isbn=9781137288653>

29.

Bell, Kevin. *Ashes taken for fire: aesthetic modernism and the critique of identity*. London: University of Minnesota Press; 2007.

30.

Benjamin, W. *Illuminations*; translated by H Zohn, edited and with an introduction by H Arendt. [Place of publication not identified]: Fontana-Collins; 1973.

31.

Bennett, Tony. *Popular fiction: technology, ideology, production, reading*. London: Routledge; 1990.

32.

Bertens, Johannes Willem, Haen, Theo d'. *Contemporary American crime fiction*. Houndmills, Basingstoke: Palgrave; 2001.

33.

Breu, Christopher. *Hard-boiled masculinities*. London: University of Minnesota Press; 2005.

34.

Brooks, Peter. *Reading for the plot: design and intention in narrative*. Oxford: Clarendon Press; 1984.

35.

Brown, Mark. *Paul Auster*. Manchester: Manchester University Press; 2007.

36.

Cassuto, Leonard. *Hard-boiled sentimentality: the secret history of American crime stories*. Chichester: Columbia University Press; 2009.

37.

Chandler, Raymond. Notebooks. First Edition. New York: ECCO P.,U.S; 1976.

38.

MacShane, F. Selected Letters of Raymond Chandler. [Place of publication not identified]: Columbia University Press;

39.

Chandler, Raymond. The Raymond Chandler Papers: Selected Letters and Non-fiction 1909-1959. New edition. London: Penguin Books Ltd; 2001.

40.

Christopher, Nicholas. Somewhere in the night: film noir and the American city. London: Free Press; 1997.

41.

Clarens, C. Crime movies from Griffith to the Godfather and beyond. [Place of publication not identified]: Secker & Warburg; 1980.

42.

Cline S. Dashiell Hammett: Man of Mystery. New York, NY: Skyhorse Publishing; 2014.

43.

Cochran, David. America noir: underground writers and filmmakers of the postwar era. London: Smithsonian Institution Press; 2000.

44.

Collins, Jim. Uncommon cultures: popular culture and post-modernism. New York:

Routledge; 1989.

45.

Copjec, Joan. *Shades of noir: a reader*. London: Verso; 1993.

46.

Frank, Lawrence, Dawsonera. *Victorian detective fiction and the nature of evidence: the scientific investigations of Poe, Dickens, and Doyle* [Internet]. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan; 2003. Available from: <http://www.vlebooks.com/vleweb/product/openreader?id=KentUniv&isbn=9781403919328>

47.

Denning, M. *Mechanic accents; dime novels and working-class culture in America*. [Place of publication not identified]: Verso; 1987.

48.

Doane, Mary Ann. *Femmes fatales: feminism, film theory, psychoanalysis*. London: Routledge; 1991.

49.

Docherty, Brian. *American crime fiction: studies in the genre*. New York: St. Martin's Press; 1988.

50.

Dussere E. *America Is Elsewhere: The Noir Tradition in the Age of Consumer Culture*. New York: Oxford University Press Inc; 2013.

51.

Effron, Malcah. *The millennial detective: essays on trends in crime fiction, film and television, 1990-2010*. Jefferson, N.C.: McFarland; 2011.

52.

Powell, Steven. *Conversations with James Ellroy*. Jackson, [Miss.]: University Press of Mississippi; 2012.

53.

Evans, Mary. *The imagination of evil: detective fiction and the modern world* [Internet]. London: Continuum; 2009. Available from: <https://ebookcentral.proquest.com/lib/kentuk/detail.action?docID=476529>

54.

Faison, Stephen E. *Existentialism, film noir, and hard-boiled fiction*. Amherst, NY: Cambria Press; 2008.

55.

Fine, David M. *Imagining Los Angeles: a city in fiction*. Reno: University of Nevada Press; 2004.

56.

Fine, David. *Los Angeles in Fiction: A Collection of Essays*. Revised edition. Albuquerque, N.M.: University of New Mexico Press; 1995.

57.

Freud, Sigmund, Phillips, Adam. *Remembering, Repeating and Working Through*. The Penguin Freud reader. London: Penguin; 2006.

58.

Freud, Sigmund, Phillips, Adam. *From the History of an Infantile Neurosis*. The Penguin Freud reader. London: Penguin; 2006.

59.

Gale RL. A Dashiell Hammett companion. Westport, Conn: Greenwood Press; 2000.

60.

Geherin, David. The American private eye: the image in fiction. New York: F. Ungar Pub. Co; 1985.

61.

Gosselin, Adrienne Johnson. Multicultural detective fiction: murder from the 'other' side. New York: Garland Pub; 1999.

62.

Halttunen, Karen. Murder most foul: the killer and the American Gothic imagination. Cambridge, Mass: Harvard University Press; 1998.

63.

Hammett, Dashiell, Layman, Richard, Rivett, Julie M. Selected letters of Dashiell Hammett, 1921-1960. Washington, D.C.: Counterpoint; 2001.

64.

Metress, Christopher. The critical response to Dashiell Hammett. Westport, Conn: Greenwood Press; 1994.

65.

Haut, Woody, Haut, Woody, Haut, Woody. Heartbreak and Vine: the fate of hardboiled writers in Hollywood. [London]: Serpent's Tail; 2002.

66.

Haut, Woody. Neon noir: contemporary American crime fiction. 1st ed. London: Serpent's Tail; 1999.

67.

Haut, Woody. Pulp culture: hardboiled fiction and the Cold War. London: Serpent's Tail; 1995.

68.

Hawkins, Harriett. Classics and trash: traditions and taboos in high literature and popular modern genres. London: Harvester Wheatsheaf; 1990.

69.

Higginson, Pim. The noir Atlantic: Chester Himes and the birth of the francophone African crime novel. Liverpool: Liverpool University Press; 2011.

70.

Hilfer, Anthony Channell. The crime novel: a deviant genre. 1st ed. Austin: University of Texas Press; 1990.

71.

Hiney, Tom. Raymond Chandler: a biography. London: Vintage; 1998.

72.

Hoffmann J. Philosophies of crime fiction. Harpenden: No Exit; 2013.

73.

Horsley, Lee, Dawsonera. Twentieth-century crime fiction [Internet]. Oxford: Oxford University Press; 2005. Available from:
<http://www.vlebooks.com/vleweb/product/openreader?id=KentUniv&isbn=9780191557897>

74.

Howe, Alexander N. *It didn't mean anything: a psychoanalytic reading of American detective fiction*. Jefferson, N.C.: McFarland & Co; 2008.

75.

Irons GH. *Feminism in women's detective fiction*. Buffalo: University of Toronto Press; 1995.

76.

Irwin, John T. *The mystery to a solution: Poe, Borges, and the analytic detective story*. Baltimore, Md: Johns Hopkins University Press; 1994.

77.

Kennedy, Liam, Shapiro, Stephen. *The wire: race, class, and genre*. Ann Arbor, [Mich.]: University of Michigan Press; 2012.

78.

Klein, Kathleen Gregory. *The woman detective: gender & genre*. Urbana: Univ. of Illinois P.; 1988.

79.

Knight, Stephen. *Crime Fiction Since 1800: Detection, Death, Diversity*. 2nd Revised edition. Palgrave Macmillan;

80.

Knight, Stephen Thomas. *Form and ideology in crime fiction*. London: Macmillan; 1980.

81.

Kopley, Richard. *Edgar Allan Poe and the Dupin mysteries* [Internet]. 1st ed. New York: Palgrave Macmillan; 2008. Available from: <https://ebookcentral.proquest.com/lib/kentuk/detail.action?docID=455319>

82.

LeMenager S. *Living Oil: Petroleum Culture in the American Century*. New York: Oxford University Press Inc; 2014.

83.

Lovell, Jarret S. *Good cop, bad cop: mass media and the cycle of police reform*. Monsey, New York: Willow Tree; 2003.

84.

Luhr, William. *The Coen brothers Fargo*. Cambridge, UK: Cambridge University Press; 2003.

85.

McCann, Sean. *Gumshoe America: hard-boiled crime fiction and the rise and fall of New Deal liberalism*. Durham, N.C.: Duke University Press; 2000.

86.

McHale, Brian. *Constructing postmodernism*. London: Routledge; 1992.

87.

McCracken, Scott. *Pulp: reading popular fiction*. Manchester, New York: Manchester University Press; 1998.

88.

MacShane, Frank. *The life of Raymond Chandler*. Boston, Mass: G.K. Hall; 1986.

89.

Madden, David. *Tough guy writers of the thirties*. Carbondale: Feffer & Simons; 1968.

90.

Madden, D. James M Cain. [Place of publication not identified]: Twayne;

91.

Mandel, Ernest. *Delightful murder: a social history of the crime story*. London: Pluto Press; 1984.

92.

Margolies, Edward, Fabre, Michel. *The several lives of Chester Himes*. Jackson: University Press of Mississippi; 1997.

93.

Marling, William. *Raymond Chandler*. Boston, Mass: Twayne Publishers; 1986.

94.

Marling, William. *The American roman noir: Hammett, Cain, and Chandler*. Athens, Ga: University of Georgia Press; 1995.

95.

Martin, Brendan, Dawsonera. *Paul Auster's postmodernity* [Internet]. London: Routledge; 2007. Available from:
<https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://sid.kent.ac.uk/shibboleth&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203937518>

96.

Merivale, Patricia, Sweeney, Susan Elizabeth. *Detecting texts: the metaphysical detective story from Poe to postmodernism*. Philadelphia: University of Pennsylvania Press; 1999.

97.

Messent, Peter B. *Criminal proceedings: the contemporary American crime novel*. London: Pluto; 1997.

98.

Miller, Vivien M. L., Oakley, Helen. *Cross-cultural connections in crime fictions*. Basingstoke: Palgrave Macmillan; 2012.

99.

Mizejewski, Linda. *Hardboiled & high heeled: the woman detective in popular culture* [Internet]. London: Routledge; 2004. Available from: <http://library.kent.ac.uk/cgi-bin/resources.cgi?url=http://www.kentuk.ebib.com/patron/FullRecord.aspx?p=183005>

100.

Moore, Lewis D. *Cracking the hard-boiled detective: a critical history from the 1920s to the present*. Jefferson, N.C.: McFarland & Co; 2006.

101.

Moretti, Franco. *Signs taken for wonders: essays in the sociology of literary forms*. Rev. ed. London: Verso; 1988.

102.

Most, Glenn W., Stowe, William W. *The poetics of murder: detective fiction and literary theory*. 1st ed. London: Harcourt Brace Jovanovich; 1983.

103.

Mu

hleisen, Susanne, Matzke, Christine. *Postcolonial postmortems: crime fiction from a transcultural perspective*. Amsterdam: Rodopi; 2006.

104.

Muller, Gilbert H. Chester Himes. Boston, Mass: Twayne Publishers; 1989.

105.

Munby, Jonathan. Public enemies, public heroes: screening the gangster from Little Caesar to Touch of Evil. Chicago: University of Chicago Press; 1999.

106.

Munt, Sally. Murder by the book?: feminism and the crime novel. London, New York: Routledge; 1994.

107.

Naremore, James. More than night: film noir in its contexts. Berkeley: University of California Press; 1998.

108.

Nickerson, Catherine Ross. The Cambridge companion to American crime fiction [Internet]. New York: Cambridge University Press; 2010. Available from:
http://library.kent.ac.uk/cgi-bin/resources.cgi?url=http://cco.cambridge.org/login2%3Fdest%3D%252Fbook%253Fid%253Dccol9780521199377_CCOL9780521199377

109.

Nyman, Jopi. Men alone: masculinity, individualism, and hard-boiled fiction. Amsterdam: Rodopi; 1997.

110.

Nickerson, Catherine Ross. The web of iniquity: early detective fiction by American women. Durham, N.C.: Duke University Press; 1998.

111.

O'Brien, Geoffrey. Hardboiled America: lurid paperbacks and the masters of noir. Expanded ed. New York: Da Capo Press; 1997.

112.

Ousby, Ian. *The crime and mystery book: a reader's companion*. London: Thames and Hudson; 1997.

113.

Panek, LeRoy. *The American police novel: a history*. Jefferson, N.C.: McFarland; 2003.

114.

Panek L. *Reading early Hammett: a critical study of the fiction prior to the Maltese Falcon*. Jefferson, N.C.: McFarland & Company; 2004.

115.

Paretsky, Sara. *Writing in an age of silence*. London: Verso; 2007.

116.

Pepper, Andrew. *The contemporary American crime novel: race, ethnicity, gender, class*. Edinburgh: Edinburgh University Press Ltd; 2000.

117.

Phillips, Gene D. *Creatures of darkness: Raymond Chandler, detective fiction, and film noir*. Lexington: University Press of Kentucky; 2000.

118.

Pittard, Christopher. *Purity and contamination in late Victorian detective fiction*. Farnham: Ashgate; 2011.

119.

Plain, Gill. *Twentieth-century crime fiction: gender, sexuality, and the body*. Edinburgh:

Edinburgh University Press; 2001.

120.

Cain, James M., McCoy, Horace, Anderson, Edward, Fearing, Kenneth, Gresham, William Lindsay, Woolrich, Cornell. Crime novels: American noir of the 1930s and 40s. Robert, Polito, editor. New York: Library of America; 1997.

121.

Thompson, Jim, Highsmith, Patricia, Willeford, Charles Ray, Goodis, David, Himes, Chester B. Crime novels: American noir of the 1950s. Robert, Polito, editor. New York: Library of America; 1997.

122.

Porter, Dennis. The pursuit of crime: art and ideology in detective fiction. London: Yale University Press; 1981.

123.

Priestman, Martin. The Cambridge companion to crime fiction [Internet]. Cambridge: Cambridge University Press; 2003. Available from:
http://library.kent.ac.uk/cgi-bin/resources.cgi?url=http://cco.cambridge.org/login2%3Fdest%3D%252Fbook%253Fid%253Dccol0521803993_CCOL0521803993

124.

Priestman, Martin, British Council. Crime fiction from Poe to the present. Plymouth: Northcote House in association with The British Council; 1998.

125.

Priestman, Martin. Detective fiction and literature: the figure on the carpet. New York: St. Martin's Press; 1991.

126.

Reddy, Maureen T. *Sisters in crime: feminism and the crime novel*. New York: Continuum; 1988.

127.

Reddy, Maureen T. *Traces, codes, and clues: reading race in crime fiction*. London: Rutgers University Press; 2003.

128.

Rhodes, Chip. *Politics, desire, and the Hollywood novel*. Iowa City: University of Iowa Press; 2008.

129.

Rzepka, Charles J. *Detective fiction*. Cambridge: Polity Press; 2005.

130.

Rzepka, Charles J., Horsley, Lee. *A companion to crime fiction* [Internet]. Chichester, U.K.: Wiley-Blackwell; 2010. Available from: <https://ebookcentral.proquest.com/lib/kentuk/detail.action?docID=480446>

131.

Scaggs, John. *Crime fiction*. London: Routledge; 2005.

132.

Schwartz, Richard B. *Nice and noir: contemporary American crime fiction*. Columbia: University of Missouri Press; 2002.

133.

Silet, Charles L. P. *The critical response to Chester Himes*. Westport, Conn: Greenwood Press; 1999.

134.

Silver, Alain, Ursini, James. Film noir reader 2. 1st Limelight ed. New York: Limelight Editions; 1999.

135.

Skinner, Robert E. Two guns from Harlem: the detective fiction of Chester Himes. Bowling Green, Ohio: Bowling Green State University Popular Press; 1989.

136.

Slotkin, Richard. Regeneration through violence: the mythology of the American frontier, 1600-1860. Middletown, Conn: Wesleyan University Press;

137.

Soitos, Stephen F. The blues detective: a study of African American detective fiction. Amherst: University of Massachusetts Press; 1996.

138.

Sim, Stuart. Irony and crisis: a critical history of postmodern culture. Cambridge: Icon; 2002.

139.

Simon, David. Homicide: a year on the killing streets. Edinburgh: Canongate; 2009.

140.

Skenazy P. James M. Cain. New York: Continuum; 1989.

141.

Srebnick, Amy Gilman. The mysterious death of Mary Rogers: sex and culture in nineteenth-century New York. New York: Oxford University Press; 1997.

142.

Sussex, Lucy. Women writers and detectives in nineteenth-century crime fiction: the mothers of the mystery genre [Internet]. Basingstoke, Hampshire: Palgrave Macmillan; 2010. Available from: <https://ebookcentral.proquest.com/lib/kentuk/detail.action?docID=652342>

143.

Symons, J. Bloody murder: from the detective story to the crime novel: a history. [Place of publication not identified]: Faber & Faber;

144.

Tani, S. The doomed detective: the contribution of the detective novel to postmodern American and Italian fiction. [Place of publication not identified]: Southern Illinois U.P.; 1984.

145.

Telotte, J. P. Voices in the dark: the narrative patterns of film noir. Urbana: University of Illinois Press; 1989.

146.

Thompson, Jon. Fiction, crime, and empire: clues to modernity and postmodernism. Urbana: University of Illinois Press; 1993.

147.

Todorov, Tzvetan. The poetics of prose. Ithaca, N.Y.: Cornell U.P.; 1977.

148.

Trotter D. 'Theory and Detective Fiction'. Critical Quarterly [Internet]. 1991;33(2). Available from: http://df7sm3xp4s.search.serialssolutions.com/?C=Critical Quarterly&s=AC_T_B&V=1.0&L=DF7SM3XP4S&submit=Find&C=&S=SC&N=10

149.

Van Deburg, William L. Hoodlums: Black villains and social bandits in American life. Chicago: University of Chicago Press; 2004.

150.

Van Dover, J. Kenneth. The critical response to Raymond Chandler. London: Greenwood Press; 1995.

151.

Van Dover, J. Kenneth. Making the detective story American: Biggers, Van Dine and Hammett and the turning point of the genre, 1925-1930 [Internet]. Jefferson, N.C.: McFarland; 2010. Available from:
<https://ebookcentral.proquest.com/lib/kentuk/detail.action?docID=530072>

152.

Wager, Jans B. Dangerous dames: women and representation in the Weimar street film and film noir. Athens, Ohio: Ohio University Press; 1999.

153.

Walton, Priscilla L., Jones, Manina. Detective agency: women rewriting the hard-boiled tradition. Berkeley: University of California Press; 1999.

154.

Wandtke, Terrence R. The amazing transforming superhero!: essays on the revision of characters in comic books, film and television. Jefferson, N.C.: McFarland & Co; 2007.

155.

Werner, James V., Dawsonera. American flaneur: the cosmic physiognomy of Edgar Allan Poe [Internet]. London: Routledge; 2004. Available from:
<http://www.vlebooks.com/vleweb/product/openreader?id=KentUniv&isbn=9780203492826>

156.

Willett, Ralph. *The naked city: urban crime fiction in the USA*. Manchester: Manchester University Press; 1996.

157.

Williams, John. *Into the badlands*. London: Paladin; 1991.

158.

Wilson, Christopher P. *Cop knowledge: police power and cultural narrative in twentieth-century America*. Chicago: University of Chicago Press; 2000.

159.

Winston, Robert Paul, Mellerski, Nancy C. *The public eye: ideology and the police procedural*. London: Macmillan; 1992.

160.

Wolfe, Peter. *Something more than night: the case of Raymond Chandler*. Bowling Green, Ohio: Bowling Green State University Popular Press; 1985.

161.

Worthington, Heather. *Key concepts in crime fiction*. New York: Palgrave Macmillan; 2011.