

## From Surrealism to Less-Exquisite Cadavers: Leo Malet and the Evolution of the French Roman Noir (Faux Titre 288)



Les nouveaux mystères de Paris (1954-1959), Leo Malet's fifteen-novel detective series inspired by Eugene Sues nineteenth-century feuilleton, almost achieved the goal of setting a mystery in each of the twenty Parisian arrondissements, with Nestor Burma at the center of the action. In Burma, the detective de choc first introduced in 1943's 120 rue de la gare, Malet, considered the father of the French roman noir, creates a cultural hybrid, bringing literary references and surrealist techniques to a criminal milieu. Michelle Emanuel's groundbreaking study is particularly insightful in its treatment of Malet as a pioneer within the literary genre of the French roman noir while making sure to also focus on his surrealist roots. Against the archetypes of Simenon's Maigret and Christie's Poirot, Burma is brash and streetwise, peppering his speech with colorful and evocative slang. As the reader's tour guide, Burma highlights Paris's forgotten past while providing insight to the Paris of (his) present, referencing both popular culture and contemporary issues. Malet's innovation of setting a noir narrative in France serves as a catalyst for further change in the policier genre in France, including his contemporary Jean Amila, the neo-polar of Jean-Patrick Manchette, and the historical roman noir of Didier Daeninckx.

Table of Contents  
Acknowledgements  
Foreword: Leo Malet's Post-War Paris by Peter Schulman  
Introduction  
Chapter One: Expanding Boundaries  
Chapter Two: Surrealist Traces  
Chapter Three: Nestor Burma, comme tu voudras  
Chapter Four: Supporting Players  
Chapter Five: Paris est Paris, voyez-vous  
Chapter Six: The Apparent Heirs  
Conclusion  
Appendix A: map of Parisian arrondissements with corresponding mysteries from Malet's series  
Appendix B: frequently used slang from Malet's series  
Bibliography

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