

# Chrono-Urbanism and Single-Night Narratives in Film

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## Abstract

This article examines fictional film narratives from the perspectives of a ‘chrono-urbanism’, concerned with the ways in which cinema maps the unfolding of time in cities. It examines how films treat the urban night – as territory, as one side of a boundary, as a substance which ‘falls’ upon the city. These treatments are explored by examining a limited corpus of ‘single-night narratives’, films whose narratives unfold over a single night. Drawing on a variety of recent texts that trace the history of the night in cities, this article distinguishes between different narrative patterns within which the urban night unfolds and becomes meaningful.

## Territories of the Cinematic Night

This article offers a modest proposal for something like a chrono-urbanism of cinema. I borrow the term ‘chrono-urbanism’ from the French geographer Luc Gwiazdzinski, whose work is centrally concerned with the ways in which city life is shaped by the 24-hour cycles of day and night.<sup>1</sup> By a chrono-urbanism of cinema, I mean an account of the ways in which film, in its various manifestations (as the focus of events both singular and repeated, as an industrial product, and as a narrative machinery) is interwoven with the temporal rhythms of urban life. My own interest here, which occupies the greatest part of this article, is with the ways in which the narratives of feature fiction films use the passage from day to night as an organising principle. I explore film’s relationship to the night through an examination of cases in which that relationship is at its most compressed and explicit: films whose narratives unfold over the course of a single night.

As I write this, film studies is seeing something like a maturation of one of its significant developments since the mid-1990s – the so-called ‘cinematic city’ paradigm. Studies of the relationship between cinema and the city have now splintered into a number of sub-fields: histories of urban film exhibition, gene-

alogies of the 'city film' and its offshoots, interesting work at the intersection of film and architectural studies, scholarly and semi-scholarly work on cities as film locations, and so on. Unexpectedly, given the ways in which the subdivision of fields normally signals a waning of polemic, the notion of the 'cinematic city' has recently been sharply contested, in a lengthy article by Charlotte Brunsdon which linked its rise to neo-liberal calls for the dismantling of traditional disciplines in the humanities and greater 'relevance' for university-based research.<sup>2</sup>

The ascendant interest in the cinematic city during this period is often explained in terms of a broader spatial turn in the humanities and social sciences. However, the presumption that scholarship on cinema's relationship to the city is necessarily spatial in orientation needs qualification. Key examples of this 'cinematic city' discourse have defined their concerns in relation to time and temporality. The rich debate in film studies over the 'modernity thesis' twenty years ago was to a significant degree about cinema as an urban phenomena, but the historical experiences around which that debate turned had mostly to do with such time-oriented concepts as rhythm, attention, speed and so on.<sup>3</sup>

Missing from recent film studies has been any significant take-up of the rich vein of writing about the urban night which has appeared since the mid-1990s. This corpus includes detailed histories of the night (from the early modern period through the present),<sup>4</sup> philosophical or sociological meditations upon the night,<sup>5</sup> elaborate histories of urban illumination (from the perspectives of cultural history, media archaeology and urban design),<sup>6</sup> studies of urban entertainment centred on the night,<sup>7</sup> and theorizations of obscurity and shadows.<sup>8</sup> The limited take-up of this work within English language film studies poses no great mystery. Much of this work is concerned with historical periods prior to the invention of cinema, and a great deal of it is published in languages other than English. Nevertheless, in its concern with the aesthetics of light and shadows, or with notions of the night as world and territory, this work is rich in ideas transposable to the analysis of film narratives.

### Frames and Corpus

We may collect much of this thinking about the urban night under the sign of two recently devised neologisms and their associated concepts. One of these is the call by the French anthropologists Galinier, Becquelin *et al.* for a new object of study, which they call 'nocturnicity'.<sup>9</sup> Nocturnicity here designates external and internal transformations in the human subject in which the night is implicated. The study of nocturnicity is offered as an interdisciplinary endeavour, inviting the attention of psychologists, anthropologists and, we assume, those in the humanities. The other neologism takes the form of a thesis, rather than an object: this is the notion of nocturnalization proposed by the historian Craig Koslovsky.<sup>10</sup> In Western societies, Koslovsky suggests, we may identify the movement of more and more practices and activities out of the day and into the night, from the seventeenth century onward. This 'expansion of the legitimate social and symbolic uses of the night' is

the process that Koslovsky names nocturnalization. It includes, for example, the movement of the final meal of each 24-hour cycle later and later into the evening, or the pushing of closing times for theatrical performances in European cities, like Paris, ever closer to midnight in the nineteenth century (see, for a discussion of the latter, Yon).<sup>11</sup>

From 'nocturnicity', the first of these terms, we take the simple authorisation to treat night as a legitimate object of study; the challenge remains of working out its various relationships to cinema. The second term, 'nocturnalisation', presents us with a thesis to be tested rather than an object to be studied. The study of nocturnalisation might analyse long-term shifts in film exhibition across the 24-hour cycle, capturing such developments as the fate of matinees, the rise and fall of 24-hour cinemas or the decline of the television 'late show' as a window for film exhibition. New forms of cinematics, which trace the recurrence of certain features across large numbers of films, might ask whether, in film history, the frequency with which narrative events take place at night has grown, declined or at least shown variation. Subsidiary questions would have to do with the effect of innovations in lighting, camera technology or studio infrastructure (such as those permitting day-for-night shooting) on the popularity of night-time settings. One might examine the impact of certain genre fashions (such as the rise of the hard-boiled detective story, or the decline of the typically day-focused Western) on the prevalence of night-time settings. One might, as well, look at the interaction of cinema with stylistic tendencies in other cultural forms which have developed ways of expressing *nightness* (German expressionism, the jazz nocturne, techno music) and so on. Given the historical ties between processes of nocturnalisation and urbanisation, we might determine whether films centred on night-time events are more likely to unfold in urban settings than those which are not.

Unable to pursue all these questions here, I am concerned, nevertheless, with some of the ways in which film narratives have engaged in self-conscious fashion with the relationship of day to night. In what follows, I look at examples of what might be called single-night narratives – that is, films whose actions take place entirely in the course of one night. These films are far from exhausting cinema's relationship to the night, of course, but the significant number of them suggests that the challenge of the single-night narrative has proved interesting to filmmakers in different places and historical periods. From dozens of possibilities, I have chosen the following twelve films: *Behind Green Lights* (dir. Otto Brower, 1946), *Key Largo* (dir. John Huston, 1948), *The City That Never Sleeps* (dir. John H. Auer, 1953), *Cada quien su vida (To Each His Life)* (dir. Julio Bracho, 1960), *The Exiles* (dir. Ken Mackenzie, 1961), *All Night Long* (dir. Basil Dearden, 1962), *Who's Afraid of Virginia Woolf?* (dir. Mike Nichols, 1966) *Los caifanes (The Outsiders)* (dir. Juan Ibáñez, 1967), *The Warriors* (dir. Walter Hill, 1979), *Toute une nuit* (dir. Chantal Akerman, 1982), *Vendredi soir (Friday Night)* (dir. Claire Denis, 2002), and *Une nuit* (dir. Philippe Lefebvre, 2012).

This list obviously excludes canonical single-night films, such as *American*

*Graffiti* and *After Hours*, and contains no examples from certain genres in which single-night narratives are common (such as mystery or horror films centred on groups of people spending a night in a menacing house). The requirement that these films take place in a single night has been defined loosely enough to include films whose actions begins quite early on the day before that night arrives (such as *Key Largo*) but is strict enough to exclude films which, while the bulk of their action takes place in one night, require several days of narrative action to set up or resolve the plot lines which make their night-time events possible. (An example of the latter is the Mexican-American comedy thriller *One Long Night* from 2007, directed by David Siquieros.)

### Varieties of the Single-Night Narrative

The corpus of single-night narrative films offers a number of variations. The broadest distinction is between (a) films about a social space, like a bar, a dining room, or a public institution, in which a group is assembled for a night, or to which series of people arrive; and (b) films in which one or more characters venture through the night in order to reach home or another destination. Examples of the first of these categories include *Behind Green Lights* (which takes place in a police station), *Key Largo* (an isolated hotel), *Cada Quien Su Vida* (a lower-class bar in Mexico City on New Year's Eve), *All Night Long* (a party featuring socialites and jazz musicians), and *Who's Afraid of Virginia Woolf?* (an intimate dinner party). As examples of the second category, we offer *The City That Never Sleeps* (which follows a police officer who gets into trouble and then seeks to extricate himself), *The Exiles* (a group of Native Americans in Los Angeles seeking fun and comradeship), *Los caifanes* (a bourgeois couple finding their way home from a party), *The Warriors* (a youth gang from Coney Island seeking to get home from a gang rally gone wrong in the Bronx), *Toute une nuit* (a group of people in Brussels seeking romance), *Vendredi Soir* (a woman diverted from her seemingly stable life into a night of encounters and adventure), and *Une nuit* (a morality squad detective travelling through the Parisian night as his partner and the audience attempt to divine his own moral status).

Films of the first group are often about the creation of forms of community or interpersonal intimacy, which are held up as different from those possible or likely during the day. Typically, the restriction of action to a single space serves to force the elaboration of complex relationships between characters, while a night-time setting encourages encounters presumed to be different from those that occur during the more routinised patterns of the day. *Behind Green Lights* is set in a police station, with its comings-and-goings of strangers, of those arrested, those in distress and those employed to service both. The momentum of the film's narrative is towards new kinds of alliances based in generosity and understanding. *Key Largo*, its script marked by a lingering war-time progressivism, tests and reorganises its characters, by film's end, along the boundary between a democratic integrity and a self-interested, pre-war dishonesty. *Cada quien su vida*, with its

disadvantaged characters seeking to overcome isolation at the year's end, moves towards the creation of solidarities and forms of tolerance even as the narrative must expel, by night's end, those characters who are unable to participate in these new states.

In their emphasis on a stable space of action, these films form part of what the literary scholar Roy R. Male once called 'cloistral fictions': narratives in which one or more characters intrude upon a setting in which they undergo a number of tests of character and ability.<sup>12</sup> For Male, the cloistral fiction should be seen, in literary-historical terms, as an inversion of the picaresque structure, in which characters venture through a landscape in a 'quest for identity'.<sup>13</sup> 'Picaresque' designates a tradition too specific to adequately encompass the second of our categories, but in those single-night narratives that feature a journey, some form of self-knowledge is a predictable ingredient of narrative resolution. *The City That Never Sleeps* centres on an individual tempted by infidelity and corruption who comes, in the course of an eventful night, to recover his integrity. *Los caifanes* is in large measure about the ways in which night-time encounters with lower-class intellectuals produce a rupture in the relationship of a married bourgeois couple. In *The Warriors*, the surviving members of the eponymous gang return to Coney Island with their horizons widened and a new, tested sense of their own strength. The central character in *Vendredi soir* reaches night's end with a renewed sense of life's possibilities; the cop at the centre of *Une nuit* is finally forced, at dawn, to confront the consequences of his actions. In two of these itinerary-centred films, *The Exiles* and *Toute une nuit*, there is little of this arrival at self-knowledge or resolution, largely because both films offer themselves as diagnoses of repeating patterns in which particular populations are ensnared.

We may further distinguish cinematic treatments of the night in terms of the ways in which night is rendered metaphorical. In thinking about single-night narratives in cinema, at least four instances of metaphorisation come quickly to mind. In the first, the night is treated as matter or substance; it is given texture and weight. In the second, the night is seen as bringing (and 'containing') new forms of knowledge, what we might call night-time epistemologies. These often involve ethical systems distinct from those of the day. In the third instance of metaphorisation, the night is seen as on the far side of a boundary – as a frontier to be reached, evaded or transgressed. This sense of the night is nicely captured in the title of a book by the French geographer Luc Gwiazdzinski, *La nuit, dernière frontière de la ville* (*Night, The Last Frontier of the Day*) (2005). In the fourth and most general instance of metaphorisation, the night is spatialised: it figures as a territory. Each of these instances of metaphorisation is discussed in turn.

### The Night as Matter

Night, says the French film theorist Caroline Renard, is a *matière-temps*: a matter/time, an articulation of matter and time.<sup>14</sup> The night is matter in the way in which it is so often given substance: we say that night falls, we drive *through* the night,

we refer to a particular night as heavy. This sense of the night as substance clearly has something to do with the notion of darkness as substantial, as thickness, as blanket. In 1850, George Foster spoke of a 'thick veil of night descending on the American city'.<sup>15</sup> The poet Louis Aragon wrote of the modern, illuminated city in excessively material terms as 'a sheet-metal monster pierced by countless knives'.<sup>16</sup>

In single-night narratives, the beginnings of films are often devoted to filling in the diegetic world with the substance of night. This is the case, for example, in Claire Denis's film *Vendredi soir*, in which the settling in of night happens slowly, as if the urban backdrop of the film is slowly being filled in. In Caroline Renard's words, the work of night 'resides in its capacity to make forms disappear, to erase them from space, to devour them. Tied to an aesthetic of soft erasure and brutal disappearance, night possesses, in the realm of story-telling (musical, literary or cinematic), its own time. It is a *matière-temps* which erodes the real and leads to its loss'.<sup>17</sup> In the Mexican film *Los caifanes* we see night come in to rub away populations and the material culture of everyday life, so that the film may focus on a key set of human interactions. Elizabeth Bronfen speaks of night's erasure of materiality in relation to key works of modernist writing, invoking Maurice Blanchot's description of the 'vanishing material world' of night-time.<sup>18</sup> One of the conventions of the single-night narrative is that, with the arrival at morning, the substance of night recedes to reveal the world as tawdry or cluttered with reminders of everyday banalities. This is particularly the case in the final scenes of *Who's Afraid of Virginia Woolf?* and *Une nuit*.

### The Night as a Way of Knowing

The notion of night-time knowledges or epistemologies breaks along two broad lines of thinking. In one of these, the night is bound up with the conflict between reason and superstition. In her book *Night Passages: Philosophy, Literature and Film*, Elizabeth Bronfen argues that enlightened reason requires that night be both inside and outside it. Night must be outside of reason, expelled, in so far as it embodies those elements of the superstition and irrational which challenge rationality. At the same time, night must be kept inside rationality, as that haunting force which it must constantly transform into reason.<sup>19</sup>

It is in relation to the long-standing association of night with the irrational that the political status of the night becomes murky, even contradictory. To return to Bronfen again:

The night may be considered conservative in the sense that it harbors an earlier magical thinking that modernity, with its trust in the light of progress, seeks to surmount. Yet it is also revolutionary in the spirit of Romanticism, because the world destruction that its darkness performs whenever sunlight disappears is also the precondition for the creation of new worlds, whether benign or malign. In other words, the night is both archaic and fragile: its meanings rest on its associations with

an unchanging magic counterposed to the busy progress of the day; but because the night may forever undo the day it is a constant reminder of the possibility of change.<sup>20</sup>

The revolutionary character of night in films is often evident in the ways in which the new solidarities produced in the night serve to challenge class structure and other forms of institutionalised oppression. To be out in cities deep in the night is already to have transgressed the normal rules of behaviour; and characters in night-time narratives often discover ethical worlds marked as different from those of the day and thus expressive of possibility. In *Cada quien su vida*, for example, most of the characters assembled for a New Year's Eve party in a bar are of low social status, but the film is attentive to minor differences in social hierarchy and reveals forms of snobbery that run through a seemingly homogeneous group. The work of the narrative here, as in *Behind Green Lights* or *All Night Long* is to test the residual prejudices of the day in narrative contexts (those of night) which temporarily disconnect them from their roots in routine and seemingly self-evident truth.

Even as their narratives work to generate new forms of knowledge of self and other, single-night stories also offer claims about the appropriate way in which to know a city. Films that take place in night-time urban settings usually begin in one of two ways, each of which proposes a manner of knowing the city. One of these ways of knowing is panoramic: in an opening shot, the city is seen from above, often as night falls. The city is captured in as much of its entirety as is possible, with the implicit promise that the film will reveal the workings of the city as a whole or seek out representative microcosms of dramatic action. The multiple mini episodes of *Toute une nuit* work to build up a totalising view of the city already promised in the opening shot of the city's skyline.

The other manner of knowing the city is labyrinthine; a film begins somewhere within the urban night and follows itineraries whose larger context and ultimate purpose are slowly unravelled. In the corpus studied here, *The City That Never Sleeps* offers the most panoramic of beginnings, with a wide view of the Chicago skyline and a voice-over narration whose reverberating ghostliness is meant to speak for the city as a whole. *Vendredi soir*, which opens amid the clutter of an apartment on moving day, is at the furthest reach of the labyrinthine, leaving us to wait until the camera looks out of a window at the descending night before we acquire a sense of orientation. *Behind Green Lights*, *Cada quien su vida*, *Toute une nuit* and *Une nuit* all begin with expansive shots of city skylines, before moving to ground-level points of narrative initiation. *All Night Long* opens at the level of its central characters, but works panoramic views into its opening minutes. Even the highly cloistral *Who's Afraid of Virginia Woolf?* opens, high in the sky, with an image of the moon, then descends through an expanded, slightly panoramic view of campus buildings before settling into the restricted space of the central characters' house. A distinctive feature of *Los caifanes* and *The Warriors* is that both deny us the panoramic view which would help us situate or relativise the fate of each film's protagonists. It is fitting, then, that these are the only films in the corpus

that are about characters being lost in the city. (For *The Warriors*, this absence of a panoramic vantage point was believed to produce a crisis of legibility for viewers, which a new edition of the film sought to overcome with intertitles and drawings telling us the location of the action.)

### The Night as Frontier

In 1995, the Quebec geographer Luc Bureau wrote that '[t]he law hesitates before the night as before a half-open door'.<sup>21</sup> This image suggests both the fear of the night, as a territory entered only with caution, and the alterity of the night, as that life-world in which the law's applicability is not certain. In either case, the passage into night is the crossing of a frontier in which the status and application of justice change. As Luc Gwiazdzinski has suggested, 'In the nocturnal city, the individual is not able to fully enjoy his or her rights as citizen.' The passage from day to night produces, in Gwiazdzinski's terms, a 'discontinuous citizenship', analogous to the crossing of conventional borders.<sup>22</sup> This discontinuity is rendered complex in films like *The Warriors* and *Los caifanes*, where the night sets official versions of the law against alternate codes of justice or inverts the daytime sense of who is rightfully inhabiting the city and who should be seen as an intruder within it.

*Une nuit* deploys the sense of the night as legal frontier very explicitly. The lead character is a corrupt cop, at home in the backrooms of bars meting out his own kind of justice. He crosses into the night at the beginning of every shift, picked up and driven around by a driver assigned by the Parisian vice squad. At the end of the film's titular night we learn that this night's driver was from the Internal Affairs section of the Parisian police, sent to gather evidence of his misdoings. As dawn arrives, she reveals her identity and he is led away in handcuffs.

In *Une Nuit*, as in so many single-night narratives, we have the sense of the night handing over its characters, now transformed, to the day. In *Who's Afraid of Virginia Woolf*, day sneaks in as a revelation of the horrors that have been unleashed in the night, and of the need to face their consequences. In *Cada quien su vida*, day waits outside the enclosed lower-class bar as the time-space in which people will return to their responsibilities. In *The Warriors*, day is the chronotope that signals the destination in a journey. In *Los caifanes* dawn is the moment at which the lessons learned in the night are fully grasped and acted upon. The literary theorist Gérard Genette once wrote that the night gives us the day (and then takes it away).<sup>23</sup> The passage from night to day in night-time narratives often conveys the sense that the night has exhausted its possibilities for freedom or transgression and requires the day to arrive with its renewed sense of order. In contrast, images of the night taking away the day are usually less punctual and produce a weaker sense of a frontier dividing the two. As noted, a common practice is to show night sneaking in, imperceptibly erasing the day, as night-time narratives slowly assemble their constitutive parts and move forward in the manner typical of narrative beginnings.

### The Night as Territory

Ideas of the night as world, as territory, have a long history. In part, this is simply through the various forms of spatialisation which have gathered around night. Night is easily understood as a circumscribed, territorial phenomenon, with its distinctive practices, sensory features and characteristic sites of narrative action (like night-clubs). In particular, the sense of night as territory has come with the recognition that night has its own populations, personality types and distinctive forms of behaviour. Georg Simmel argued that city nights in the modern world hastened the creation of eccentricity, through the ways in which people at night came to be dislodged from their professional or familial roles and experimented with other, usually unconventional forms of behaviour (discussed in Delattre).<sup>24</sup> Films like *The Warriors*, which map the population of New York as a series of stylised subcultures who only come out at night capture this relationship between the eccentric and the nocturnal. *Behind Green Doors* and *Cada quien su vida* both offer an image of eccentric night worlds marked by extravagant displays of personality and challenges to conventionality. So-called 'yuppie crisis' films of the 1980s, such as *After Hours* or *Desperately Seeking Susan*, which set a repressed middle-class individual adrift in the big city at night, organised their narratives as sequences of encounters with nocturnal eccentricity. If the urban night, as Armengaud *et al.* suggest, is an 'identitarian landscape'<sup>25</sup> night-time film narratives mobilise such landscapes as territories to be crossed and as richly varied repertoires of identity to be exploited.

### Conclusion

Two European social scientists, Jean-Yves Boulin and Ulrich Mückenberger, have suggested that those who study urban life provide an account of city populations in terms of the manner in which they inhabit time.<sup>26</sup> We should, they argue, consider social relationships not simply in terms of their distribution across space, but also according to their organisation in time, in the ways in which they produce 'temporal communities'. Single-night narratives, or any films in which night is central, have long presented us with a rich variety of temporal communities, from the busy night-worlds of the backstage musical through the transgressive forms of individuality encountered in the yuppie crisis film. These groups, differentiated along the lines of genre, period and stand as implicit statements about the sorts of community possible or probable in the night.

A chrono-urbanism of cinema would have, as one of its concerns, the ways in which different versions of the social bond are distributed throughout the 24-hour cycle in narrative cinema. The paternalistic police station in *Behind Green Doors* accommodates social variety in a manner different from the bar in *Cada quien su vida*, or the street in *The Warriors*; in the last two, night-time characters must work out the terms of their coexistence outside of any institutional guarantees of safety or common citizenship. In *All Through the Night*, *Los caifanes* and *The*

*Exiles*, characters must construct new alliances amid those residues of their lives which remain after nights of intense destructiveness. If the movement of feature-film narratives is still, most of the time, directed at producing a final image of people belonging together, single-night narratives mobilise the passage from night to day to endow these final images with the air of inevitability.

### Notes

- 1 Luc Gwiazdzinski, 'Quel temps est-il? Eloge du chrono-urbanisme', *Vues sur la ville* 30 (2013): 2.
- 2 Charlotte Brunson, 'The Attractions of the Cinematic City', *Screen* 53, 3 (2012): 209–27.
- 3 Core texts include Leo Charney and Vanessa R. Schwartz (eds), *Cinema and the Invention of Modern Life*, Berkeley: University of California Press, 1995; David Bordwell, 'La Nouvelle Mission de Feuillade; or, What Was Mise-en-Scène?' *The Velvet Light Trap* 37 (1996): 10–29; Benjamin Singer, *Melodrama and Modernity: Early Sensational Cinema and its Contexts*, New York: Columbia University Press, 2001; Laurent Guido, *L'Age du rythme*, Paris: Payot, 2007.
- 4 Joachim Schlor, *Nights in the Big City*, translated by Pierre Gottfried Imhof and Dafydd Rees Roberts, London: Reaktion Books, 1998; Simon Delattre, *Les douze heures noires: La nuit à Paris au xixe siècle*, Paris: Albin Michel, 2003; Alain Cabantous, *Histoire de la nuit XVIIe–XVIIIe siècle*, Paris: Fayard, 2009; Craig Koslovsky, *Evening's Empire: A History of the Night in Early Modern Europe*, Cambridge: Cambridge University Press, 2011; Peter C. Baldwin, *In the Watches of the Night: Life in the Nocturnal City, 1820–1930*. Chicago: University of Chicago Press, 2012.
- 5 Luc Bureau, *Géographie de la nuit*, Montréal: Hexagone, 1995; Elisabeth Bronfen, *Night Passages: Philosophy, Literature, and Film*, New York: Columbia University Press, 2013; Luc Gwiazdzinski, *La Nuit, dernière frontière de la ville*, Tour d'Aigues: Editions de l'aube, 2005.
- 6 Alain Montandon (ed.), *Promenades nocturnes*, Paris: L'Harmattan, 2009; Marc Armengaud, Matthias Armengaud and Alessandra Cianchetta, *Nightscapes/Paisajes nocturnos/Nocturnal Landscapes*, Barcelona: Editorial Gustavo Gili, 2009; Roger Narboni, *Les éclairages des villes: Vers un urbanisme nocturne*, Infolio, France: Gollion, 2012.
- 7 Marc AWP/Armengaud, *Paris la nuit: Chroniques nocturnes*, Paris: Pavillon de l'Arsenal, Picard, 2013; Véronique Willemin, *Les secrets de la nuit. Enquête sur 50 ans de liaisons dangereuses: argent, sexe, police, politique, réseaux*, Paris: Flammarion, 2014; Jake Yuzna (ed.), *The Fun: The Social Practice of Nightlife in NYC*, New York: Powerhouse Books, 2013.
- 8 Max Milner, *L'Envers du visible: Essai sur l'ombre*, Paris: Seuil, 2005; Murielle Gagnebin (ed.), *L'Ombre de l'Image*, Seyssel: Champ Vallon, 2002; William Chapman Sharpe, *New York Nocturne: The City After Dark in Literature, Painting, and Photography*, Princeton: Princeton University Press, 2008.
- 9 Jacques Galinier, Aurore Monod-Becquelin et al., 'Anthropology of the Night: Cross-Disciplinary Investigations', *Current Anthropology* 51 (2010): 819–47.
- 10 Koslovsky, *Evening's Empire*, p. 1.
- 11 Jean-Claude Yon, 'Des théâtres dans la nuit', *Le magasin du xixe siècle* 30 (2013): 47.

- 12 Roy R. Male, *Enter, Mysterious Stranger: American Cloistral Fiction*, Norman, OK: University of Oklahoma Press, 1979, p. 10.
- 13 *Ibid.*, p. 5.
- 14 Caroline Renard, 'La nuit: durée, espace, noir', *Cinergon* 8/9 (1999/2000): 49.
- 15 G. G. Foster and S. M. Blumin, *New York by Gas-light and Other Urban Sketches*, Berkeley: University of California Press, 1990, p. 1.
- 16 Louis Aragon, *Paris Peasant*, Boston: Exact Change, 1994, p. 41.
- 17 Renard, 'La nuit: durée, espace, noir', 49 (my translation).
- 18 Bronfen, *Night Passages*, p. 402.
- 19 *Ibid.*, pp. 15–16.
- 20 *Ibid.*, p. 179.
- 21 Bureau, *Géographie de la nuit*, p. 75.
- 22 Gwiazdzinski, *La Nuit*.
- 23 Gérard Genette, 'Le jour, la nuit', *Cahiers de l'AIEF* 20 (1968): 165.
- 24 Delattre, *Les douze heures noires*, p. 178.
- 25 Armengaud *et al.*, *Nightscares*, p. 147.
- 26 Jean-Yves Boulouin and Ulrich Mückenberger, 'Temps de la ville et qualité de vie', *Best: Etudes Européennes sur le temps* 1 (1999).