Summary + analysis

Linguistics, English

Summary and Analysis Summary The article begins by introducing various films such as David Lynch's Blue Velvet (1986), Alan Parker's Angel Heart (1987), Bryan Singer's The Usual Suspect (1995), and Curtis Hanson's L. A. Confidential. Various aspects of these films have been described as being noir. For example, in Blue Velvet, Jeffrey is overwhelmed by his curiosity, which causes him to spy on Dorothy, have sadomasochistic sex with her and shoot Frank Booth. All these actions have been described as noir. The authors proceed to state that a film noir is easy to identify just by seeing it. The unique technical features to look out for when identifying a film noir, according to the authors, include the unusual lighting where light and shadow keep opposing, tilted camera angles, and the scene oppositions that are off-center. Film noirs are also characterized by the inversion of customary values and moral ambivalence.

The article further notes that, neo-noir, on the other hand, refers to films that followed the noir classic period. Neo-noir also contains noir sensibility and noir themes. They also have similar characteristics to noir such as disorientation, moral ambivalence, pessimism and alienation. Great examples of neo-noir have also been given by the author. These include movies such as Bonnie and Clyde, China Town, Taxi Driver and Body Heat. The author has also described space, time and subjectivity in neo-noir cinema. Different forms of neo-noir time have been described, including past, present and future neo-noir. The author concludes the article by describing the irreconcilable differences of neo-noir.

Analysis

In my personal analysis of the article, the author's main aim of giving the

examples of movies is to demystify the real meaning of film noir and neo-noir. Hollywood film noir is said to have been generated in the early 1940s and the late 1950s. This leaves a lot to be answered because the author has given many examples of movies that were produced as late as 1995 and 1997. Some of these movies should be referred to as neo-noir because they come after the classic noir period. Also, saying that neo-noir films are better at embodying the noir outlook is confusing because noir films had their own unique characteristics and identifying themes. I believe that there should be a clear distinction between noir films and neo-noir films.

The investigation of philosophical underpinnings and themes of neo-noir films should also be applied to noir films so as to allow the use of movies to explore and explain traditional philosophical ideas of both periods. The authors have tried to demystify noir and neo-noir films by showing that clear differences exist between the two periods of films. These include setting and characters. In more ways than one, neo-noir is seen as a classic extension of noir because the same old classical themes have been naturally extended. The existence of past, present and future nee-noir are a clear indication that neo-noir is a transition from noir and that neo-noir also keeps changing. However, some old themes, features and characteristics will remain the same.