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Film Noir

The phrase *film noir* illustrate a kind of movie that is extremely dark in its view. *Noir* is French word, which means 'black', and around 1940, the film noir established itself in theater scene. Film critics coined this term just after World War II. Film noir is a French brand on the American film occurrence. The French noted the association between American movies in the forties and “roman noir” a literature, which indicate dark literature; and film noir indicating black film. Although the term was rarely applied in film production, French critics found its use during the noir age. Currently, the term is in use across the world although in a very much-debated subject.

Characteristics of *film noir*

The major feature of Film noir lies in its visual style. The films, conventionally were black and white, and had a tendency to take account of remarkable shadows and stark contrast. Several of these movies were shot on scene in cities, and shooting during night was ordinary. Also ordinary to be noted in any noir film are shade of venetian blinds, dutch angles use, shooting on low angles, and large angle lenses.

Another common feature lies in the films setting. The movie has a tendency of revolving around faulty and frantic characters in a merciless world. The feature of crime, typically killing, is a factor of all movies noir, frequently sparked by envy, bribery, or gluttony. The films have some conventional characters for example hard-edged detectives, corrupt policemen femmes fatales, envious husbands, insurance agents) well-known locations (San Francisco Los Angeles, or New York, or), and typical storyline (detective stories, heist films, court films).

Morality is another feature of film noir. Morals of these films do not tend to be straightforward black and white decisions, in connection with the previously mentioned existing influence. Frequently, characters can stick to a total ethical goal; although they are keener to let "ends justify the means"

Outlook is another characteristic of a these films. Film noir is at its center cynical. It normally speaks stories of people wrapped in a situation they did not want to be. It creates, motivated against random hardhearted fate, and typically fated. Nearly all film noir plots comprise the hard-edged, disappointed man and the hazardous femme fatale.

Casablanca is not a Film Noir

Bogart typical *Casablanca* holds almost every single aspect that a film noir ought to have but amusingly; almost no record of typical film noirs is included. Even though no two groups are expected to concur on accurately what basics are essential to comprise telling a film as noir, the majority fans of the genre would most likely discover little to disagree concerning this judgment.

The principal moods of typical film noir were estrangement, downhearted, cheerlessness, cynicism, regret, negativity, desperation, vagueness, moral corruption, wickedness, guiltiness, and fear. A swift summary of *Casablanca* establishes that of those aspects lacks.

Film noir is mainly prominent for its cinematic appearance: black and white picture making, sensitive use of darkness and shade, and unclear, Expressionist production. Evidently, *Casablanca* was filmed in black and white and entails efficient application of shade, particularly in the significant scenes taking place in afterhours at Rick's café. Conversely, one would be pushed to explain the movie as Expressionistic. It is an intensely film with realism, directed in an about walker mode with modest in the mode of odd angles or camera progress. While the unclear appearance of most film noirs is projected as a sign of the deformation of principles and morals that compel the characters in the tale, conceivably this may be why *Casablanca* is hardly ever referred to as film noir.

That the depiction of visual style of *Casablanca* does not provide to intensify the moral uncertainty ought not to be puzzled with the thought that the movie does not have essentials of uncertain morality. Conversely Rick Blaine major in the film as the most disappointed and actually amoral foremost character. Renault character is usually regarded as still further amoral and disheartened. The story tells of a woman who is the reason for Rick's disappointment and though no one must forever take the case that Ilsa must be regarded a femme fatale, she depict sufficient of the darkness in her to be eligible as female having a deep logic of disappointment and not just a small puzzlement concerning her morals. Also, of course, reasonably evidently mainly of the additional non-Nazi characters show symbols of moral uncertainty. Naturally, the

Nazis symbolize the wickedness in the world. Consequently, *Casablanca* is then not regarded as a film noir just as its director decided to shoot scene with no use of a slanted camera.

Underneath the disastrous loving triangle that drive *Casablanca* is the tale of an impartial isolationist, a proud man assert his aversion to fix his neck out for any person except himself. Nowadays it can come as a shock to a lot of spectators of the film that America was basically impartial toward the war in Europe still as late as 1941. Rick Blaine is the epitome of that America; an impartial witness who later realizes that he cannot to care just for himself. The tale is clean misinformation as it sets him in the place of choosing amid his own self-interested wants and the dignified requirements of struggling for the betterment of the humanity. He has to link in the basis or else encounter the hope of not having an additional *Casablanca* to conceal in. *Casablanca* In retrospect, is not anything short of a wonder in the mode it radiantly escapes revolving into a clumsy message film, and that it can typically be barred from the film noir segment down at the confined movie store.

It is nearly not possible to envision any film noir ever made pending so dangerously close to being twisted into a message film as *Casablanca*. The message ending most film noirs is that nothing can change; it is absolutely pessimistic. In addition, it is this pessimism that is the aspect depicted by Dirks is absent from *Casablanca*. Although there is the moral ambiguity associated with Rick Blaine at the start and even with the existence of actual wickedness in the appearance of the Nazis around him and in spite of the existence the entire aspects - estrangement guilt, fear -the ending of *Casablanca* seize out hope. It is not an ending that is a happy one since film noirs normally end with the dreadful demise of bad guys and the fine guys succeeding and they do not encounter the similar confrontation to considering as *Casablanca*.

The crisis to some extent seems to be that still when Rick is at his nearly all disillusionment and alienation and the film is at the state of bleak-the picture when Rick laments the reality that his was the one joint for gin on the earth that Ilsa stroll into-there is still no cynicism to be established. The Nazis seem to be are the awful guys and what is inferior, is that they are actual bad guys doing actual awful work yet as the film was being created. Until now there is no logic of distressed trepidation that the Nazis could succeed; definitely not the types of negative fear that the McCarthyite fascists or Commies in America could win that permeate later in film noir. It is rather attractive; in actuality that the cynicism is better that repression could win in America than that America couldn't overcome the fascist intimidation from abroad. In summation it is clearer that *Casablanca* is not regarded as film noir. It entails at least as lots of important basics of film noir as *Sweet Smell of Success*, while not including at least as lots of essentials of film noir as *Touch of Evil*.

Works cited

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