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“BLACK MOVIES”: GENRE MEMORY OF THE NOIR FILM LANGUAGE IN THE SYSTEM OF AUDIOVISUAL TRANSFORMATIONS (1970s – 2010s)

The issue of “genre memory” in the noir film language is one of the most relevant problems in the modern study of “black” cinema evolution. In spite of the fact that in the recent years, noir has significantly expanded its traditional artistic “cover”, the study of features and ways of its transformation is one of priority vectors of the research. In the context of audiovisual transformations of the early 21st century, noir is represented by at least two genre constructions (post-noir and neo-noir), which also need to be studied in areas related to “diffuseness” of genres and “hybridization” of artistic film language. The main stages of the formation of noir genre paradigm are considered by the authors. These stages are defined and analyzed in the context of tools of artistic film language: compositional and plastic techniques, stylistic solutions and “genre iconography”. Defining three main periods in the development of the “black” cinema, the authors outline its main typical-specific roles, which form various strategies and forms of existence of classical “genre memory” of noir in different systems of cinematic art thinking. Noir showed an extremely high potential for modification, which led to the expressiveness of its subgenre convention. Example of a number of films shows how directors use or borrow traditional aesthetics of noir with the help of expressive means of cinema. In many cases, semiotics of the “black” cinema becomes an object for the search for new artistic and stylistic solutions, which further confirms the genre elasticity of noir. All of the above allows us to state the existence of a kind of “noir” ontology in artistic film tools, which first of all appeals to the lacuna of “genre memory” using particular range of techniques.

Key words: audiovisual art, cinematography, film language, film genre, “black movies”.

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«BLACK MOVIES»: ЖАНРОВА ПАМ'ЯТЬ КІНОМОВИ НУАРУ У СИСТЕМІ АУДІОВІЗУАЛЬНИХ ТРАНСФОРМАЦІЙ (1970-ті – 2010-ті рр.)

Проблема «жанрової пам'яті» в кіномові нуару є однією із найбільш актуальних у сучасному дослідженні еволюції «чорного» кіно. Зважаючи на те, що за останні декілька десятиліть нуар істотно розширив свою традиційну художню «оболонку», вивчення особливостей та шляхів його трансформації становить один з пріоритетних векторів дослідження. В межах аудіовізуальних трансформацій початку XXI століття нуар репрезентований щонайменше двома жанровими конструкціями (пост- та нео-нуар), які також потребують вивчення у контексті проблематики «дифузності» жанрів та «гібридизації» художньої мови кіно. Авторами розглянуті основні етапи формування жанрової парадигми нуару, які визначені та проаналізовані у контексті інструментарію кінематографічної художньої мови: композиційно-пластичних прийомів, стильових рішень та «жанрової іконографії». Визначаючи три основні періоди в розвитку «чорного» кіно, автори окреслюють його основні типово-видові амплуа, які формують різні стратегії та форми існування класичної «жанрової пам'яті» нуару у різних системах кінематографічного художнього мислення. Нуар засвідчив надзвичайно високу здатність до видозмінення, що обумовило потужність його субжанрової конвенції. На прикладі цілої низки кінострічок показано, як через виражальні засоби кінематографу режисери використовують / запозичують традиційну естетику нуару. У багатьох випадках семіотика «чорного» кіно стає об'єктом для пошуку нових художньо-стильових рішень, що зайве підтверджує жанрову еластичність нуару. Усе зазначене дозволяє констатувати існування в художньому інструментарії кіно, свого роду, «нуарної» онтології, яка на рівні використання конкретного кола прийомів звертається, передусім, до лакуни «жанрової пам'яті».

Ключові слова: аудіовізуальне мистецтво, кіномистецтво, кіномова, кіножанр, «black movies».

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**«BLACK MOVIES»: ЖАНРОВАЯ ПАМЯТЬ КИНОЯЗЫКА НУАРА В СИСТЕМЕ
АУДИОВИЗУАЛЬНЫХ ТРАНСФОРМАЦИЙ
(1970-е – 2010-е гг.)**

Проблема «жанровой памяти» в киноязыке нуара является одной из наиболее актуальных в современном исследовании эволюции «черного» кино. Учитывая, что в последние несколько десятилетий нуар существенно расширил свою традиционную художественную «оболочку», изучение особенностей и путей его трансформации составляет один из приоритетных векторов исследования. В рамках аудиовизуальных трансформаций начала XXI века нуар представлен по меньшей мере двумя жанровыми конструкциями (пост- и нео-нуар), которые также нуждаются в изучении в контексте проблематики «диффузности» жанров и «гибридизации» художественного языка кино. Авторами рассмотрены основные этапы формирования жанровой парадигмы нуара, которые определены и проанализированы в контексте инструментария кинематографического художественного языка: композиционно-пластичных приемов, стиливых решений и «жанровой иконографии». Определяя три основных периода развития «черного» кино, авторы очерчивают его основные типологические амплуа, которые формируют различные стратегии и формы существования классической «жанровой памяти» нуара в различных системах кинематографического художественного мышления. Нуар показал очень высокую способность к видоизменению, что обусловило мощь его субжанровой конвенции. На примере целого ряда кинолент показано, как через выразительные средства кинематографа режиссеры используют/заимствуют традиционную эстетику нуара. Во многих случаях семиотика «черного» кино становится объектом для поиска новых художественно-стилевых решений, что лишней раз подтверждает жанровую эластичность нуара. Все это позволяет констатировать существование в художественном инструментарии кино своего рода, «нуарной» онтологии, которая на уровне использования конкретного круга приемов обращается, прежде всего, к лакуне «жанровой памяти».

Ключевые слова: аудиовизуальное искусство, киноискусство, киноязык, киножанр, «black movies».

Problem statement. The issue of genre transformations of noir and its study as the universal artistic phenomenon is a priority topic at the present stage of consideration of the problem. It is no coincidence that we emphasize the issue of noir transformation, as it is a transitional one in relation to the problem of post- and neo-noir. Therefore, in our opinion, the need to investigate the causes and, most importantly, the mechanisms of noir genesis towards post and neo trends is no less important than the previous task. In the context of this task, we will try to answer the following questions. Why is there an increase in demand for coexistence of both the noir genre and its more modern evolutionary imitators in modern cinema? What exactly caused the emergence of transformational phenomena that changed noir at the present stage of development? Finally, questions of the transformation essence and the nature of evolutionary movements of noir in the system of “multimedia” cinematograph with digital, interactive challenges and changes in the role and meaning of the viewer are extremely important. These questions are currently of great interest.

The purpose and objectives of the publication. The purpose of the work is to identify and research genre features and means of expression of neo-noir and post-noir in the cinema of the late 20th early 21st century. In accordance with the purpose of the article, the range of tasks is defined within the characteristics of noir genre in the history of cinema; study of neo-noir and post-noir evolution; and definition of artistic specificity of these phenomena in cinematography of the early 21st century.

The state of the problem research. First of all, the desire of researchers to explain basic reasons for potential readiness of noir for transformation should be noted. In most cases, scientists tend to explain this readiness by artistic, stylistic [Ponomareva, 2017, p. 10], and genre [Isniuk, 2014, p. 72] features or tendencies to the convergence of artistic language of cinema [Kudryashov, 2016, p. 237]. Gender issues

remain relevant in the language plasticity of noir and post-noir [Sukovataya, 2019, p. 75-76]. The study of the language plasticity of noir and post-noir is one of the most relevant topics [Prohorova, 2018, p. 21]. According to J. Shires: «Some analyses focus on formal and content characteristics (chiaroscuro effects, voiceovers, retrospective narratives, casting types), and view various directors' idiolects as part of the noir movement. Other scholars divide definitional strategies for film noir into semantic approaches, which catalogue core elements, and syntactic approaches, which trace relationships between films» [Shires, 2019, p. 7].

Presentation of the main material.

The first stage of transformations: "Noirism" as transitional aesthetics between the "classics" of noir and the latest means. Our analysis suggests that a set of artistic stereotypes was formed and began to operate in cinematograph in the late 1950s. It gradually formed appropriate "cinematographic cliché, the image of a hero with internal conflict in the style of noir films" [Reshetylo, 2013, p. 278]. We emphasize that the ability of noir aesthetics to stylize and build mixed forms is important for solving the problems of our research, where classic features of "black cinema" became the basis for expressing the image, artistic idea or creative manifesto of the director, but at the same time they did not play a leading role and did not transform the film into "noir". In our opinion, the tendency to use certain features and properties of noir as a genre and stylistic construction can be considered as the first stage in the evolution of post-phenomena. Their key characteristic was the desire to use certain achievements and genetic traits of noir out of total immersion in noir aesthetics.

The need for such combinations and transformations is explained by a number of reasons. Both the properties of artistic evolution of the genre palette of cinematograph, and the nature of socio-historical changes that dictated new aesthetic demands and posed new artistic issues are among them. Finally, it is important to emphasize that in this period of time noir aesthetics actively manifests itself outside the world of cinema: in graphic design, comics culture, literary creativity, etc. [Fedorovich, 2013, p. 391].

In its classic role, noir film reached its peak in the late 1940s. During this period, filmmakers finally rejected stylistic entourage of the 1930s, which was still relevant to post-war films. First of all, according to researchers, noir in its genre sense began to lose "romantic conventions", preferring stories with a gloomy aesthetic background and considerations of "decay, mania and psychosis" [Kudryashov, 2016, p. 247]. It is in this direction that the newest image of the noir hero is formed. It is a person who not only acutely feels social evils, but is also affected by them. In other words, noir goes to another level of psychologism generalization, which, in our opinion, has become the main reason for significant transformations. After all, it is extremely difficult (if at all possible!) to exist in a narrow genre framework with specifics of visual language and a certain task of expression and at the same time trying to express new issues that require a different type of image, different nature of stage action and more modern stylistic solutions.

Thus, a new phenomenon emerged in the early 1950s. It did not receive its own definition in the history of world cinema, because it did not contain a radically new artistic message. However, the films of this period, which did not want to break completely with the framework of noir aesthetics, still differed from the black-and-white "classics" of the 1940s. Thus, noir, as a type of artistic thinking, still manifested itself in many features, both technical and stylistic. For example, such is the film "Kiss Me to Death" (1955) by R. Aldrich which is also considered some kind of a "point of no return" of noir as a genre. First of all, this film sets new standards of entertainment, which primarily concerned emotional intensity and openness in brutal scenes. For example, the scene of a fight on the steps is the most famous for the degree of further citation. In addition, as noted by researchers, visual solution of the film is "filled with contrasting frames, non-standard shots and angles, curved lines and unusual geometry of space, which works to maintain and enhance emotional tension in the film" [Sklyarova, 2015, p. 64]. For example, the scene of "Hammer's punishment" is constructed in such a way that the geometry of space looks distorted and diagonally asymmetrical, which brings attention to the victim, but emotional component redefines the roles, and the criminal himself looks like an object of "internal" crime [ibid.].

We observe similar techniques of "noir" in the film "Shoot the Pianist" (1960), which also contains many examples of the search for new stylistic features and means of expression, but at the same time shows a clear reluctance to part with "canonical" genre features of classical noir. For example, A. Silver examines the influence of the localization of action in a film on its style. From her point of view: «Stylistically ... films benefit from the isolated or seedy locales, which permit a spare and stark visualization in the manner of «Border Incident» or «On Dangerous Ground». ... The desert locations in «Delusion» permit an arrangement of figures in a landscape that create a sense of otherworldliness or

mirage (the film's original title), of acting out a bad dream without having recourse to optical effects or mood lighting» [Silver, 1996, p. 337].

The second stage of transformations: Neo-noir. First of all, let us emphasize that in the early 1970s, all the problematic issues and unresolved “knots” of contradictions that were typical for the previous period came back with the return of artistic and aesthetic program of noir to cinematograph. For example, T. Leitch, author of the famous book “Crime films” believes that Western film critics in this period of time “invented” certain “one-time terms” (such as “super western” or “neo-noir”) to describe the films that were formed on the basis of several genres or have undergone transformations in the genre sense. However, from his point of view, this new terminology “raised as many problems as it tried to explain through their introduction into use” [Leitch, 2004, p. 6]. In other words declaration of the fact that “noir is back” demonstrated the readiness of both professional film community and audience to a new stage of reflection on values and artistic meanings of the next “image” of noir.

Another focus on terminology is connected with particular attention to films that drew relevant artistic images, critical stereotypes, and visual similarities to cinematic features of speech that characterized the noir of the 1940s and 1950s. It was at the stage of neo-noir formation that the question of what exactly an updated film was became a significant issue. T. Leitch, for example, reflects on the relationship between concepts of “criminal genre” as a separate “zone of meaning” and neo-noir as a certain “umbrella term”, which hides a whole “collection of different genres” [Leitch, 2004, p. 2].

A special role in the revival of noir in a new role belongs to American cinematograph and, accordingly, to cultural, historical and social circumstances that determined artistic and intellectual environment of those days [Sukovataya, 2019, p. 75]. According to researchers, for the United States it is a time of discussions about “continuous civilization” and the feeling of illness to the “erosion of the spirit” and inner need to think about the meaning of life. For example, K. van Spenkeren noted that the 1980s are an era of selfishness, when people suffer more from their own personal needs and pay much less attention to serious social problems”. In turn, this led to common artistic features of neo-noir and its artistic integrity. Despite the fact that researchers are not ready to define it within the limits of genre considerations, as a stylistic phenomenon and a stable typology of characteristics of broadcasting (means of expression, methods of film frame construction, etc.) neo-noir quickly entered the lexicon of cinematographic art.

1970s are characterized by the growth of attention to certain genre stereotypes, which in the vast majority “are gathered” by the newest “black” cinema [Filonenko, p. 27-28]. Emergence of a new form of representation of the theme and atmosphere of “noirism”, in particular its cyclical nature should be considered as a novelty aspect.

In the 1970s, great interest in noir films and at the same time rapid formation of neo-noir filmography especially in the United States gave rise to another feature that characterizes “black cinema” as a phenomenon capable of transformation. These are primarily remakes of classic noir and the development of new products based on once popular films. It should be noted that this is not so much a problem of repetition, but a new stage in rethinking the genre, which in new circumstances acquired many characteristics that did not exist in the 1940s and 1950s. The film “Postman Calls Twice” with such a double aesthetic nature can be one of the most interesting examples of this phenomenon.

American film critic C. Verevis believes that it is more correct to call this phenomenon noir cycles and emphasizes its organic nature for the atmosphere of the 1970s – 1980s, which largely needed ideological and aesthetic demand in “classical” period of noir. The researcher distinguishes two lines within neo-noir cycles, conditionally calling them revisionist (neo-noir of the 1970s, which sought to view key characteristics of the genre and resort to their revision); and formal (postmodern, which formed its own products, invoking “classical” genre canons and referring to improvised “citation” and “collage”). It is important to emphasize that, according to the researcher such “noir cycles” were based not only on commercial repetition of popular and working stories, but also on the repetition of existing text structures. The audience of neo-noir films still remembered the film text and literary prototypes of classical noir, and could interpret “general structure” of new films broader. First of all, two most successful cycles of the 1980s: “The Postman...” and “Body Heat” are the proof of this fact. They showed that the viewer was aware of critical considerations and contexts that were demonstrated as neo-noir [Verevis, 2006, p. 106]. Both films became one hundred percent revisionist and significantly influenced the construction of neo-noir as an artistic phenomenon of its time.

We also emphasize that the emergence of full-scale cycles in neo-noir was due to purely socio-cultural reasons, including the emergence and awareness of the threat of AIDS, which was considered as

one of the manifestations of “immorality” in human behavior. At the same time, from a technical point of view, according to American researchers, “explosive” entry of home video into everyday screen culture in the US and Western Europe was important. It offered a new quality of emotional contemplation of the product (intimacy, zonality, privacy) [Leitch, 2004, p. 147]. In other words, neo-noir is not only filmed, but also viewed and perceived differently, within other life and social situations. For example, the principle of conditional personification of evil should be mentioned as a typical feature. It appears as a characteristic of artistic, stylistic and aesthetic significance in many films of this time [Arnett, 2020, p. 35]. The immoral act, in contrast to its classic reading in noir genre as an adventurous, extraordinary action, becomes personally ordinary and begins to express the hero as a “seeking man.” Being on the verge of transformation is almost the main artistic and emotional theme, almost a refrain of a number of films experimenting with the latest features of neo-noir style (“Dance of the Vampires”, 1967, “Rosemary's Baby”, 1968, Chinatown, 1974), etc. [Hakimzyanova, 2018, pp. 184-185].

It is worth paying special attention to the development of chronotopia of films. The dialogue of space and time receives two central components within neo-noir. In our opinion, they should be considered as typical and specific (that is those that characterize neo-noir as a subtype of cinema art). The first is related to an interesting pattern, which T. Bakina calls “images of the past that coexist with objects and processes of the present” [Bakina, 2014, p. 13]. We call this property “modernity in a conditional way.”

For example, it is precisely this kind of visual chronotopia is used in the film “Body Heat” (L. Kasdan, 1981). It not only corresponds to formal image of modernity (events seem to take place in early 1980s), but also emphasizes violation of the line between “what happened” and “what is now” by all possible means. Many critics have pointed to the fact that this film is partly a reference to the plot of classic cinema in noir genre (“Double Indemnity”, directed by B. Wilder, 1944). However, purely plot parallels are not important within the comparison of these two products, because the greatest closeness is formed not within narrative or script, but in the system of artistic vision and perception of the event story line. F. Jamison emphasizes that the film is deliberately designed as a demonstration of “timeless space”. The director achieves this effect with inclusion of a number of mechanisms that also characterize neo-noir as a phenomenon in cinematic language of its time.

First, it is a technique of temporal dissonance, which is formed on the basis of “a whole set of allusions to various mythological constructions of mass culture.” Graphic explication of titles made in Art Deco style is the first hint. It sets time-space tone of the action, which involuntarily becomes older than it really is. Then the viewer gradually gets acquainted with visual space of the film, which in itself is an absolute allusion to cinematic aesthetics of noir of the 1940s: “visual style of the film (contrasting lighting, chiaroscuro, night shooting, atypical angles, etc.) provokes a parallel with noir films.” Eventually, allusions become metaphorical and gradually turn into artistic and stylistic generalizations, which finally testify that “clothes of heroes, interiors and objects are gradually losing touch with modern world”, and “musical accompaniment with jazz compositions completes nostalgic image of the past” [ibid]. As a result, the viewer is faced with the need to believe in the possibility of action within the “past in the present”, when technologically and objectively the world around is in the eighties, but “everything is secretly arranged to block these immediate signs of modernity and create perception as a nostalgic work, as a story that unfolds in indefinite nostalgic past, in eternal thirties” [Bakina, 2014, p. 13].

A similar design of the chronotope is recorded in the film “Blade Runner”. As P. Liv notes, in visual design this work “catapults” the viewer to the “darkness of the 1940 s”, which is expressed in an interesting amalgam of futuristic modeling with retro style. For example, this applies equally to fashion design and object-spatial utensils, which are sometimes “populist” vulnerable in the sense of flirting with the world of the 1940s (and over time with narrative and visual conventions of classical noir). However, in our opinion, unlike many other neo-noir films “Blade Runner” is a kind of “time capsule” in the sense of combining the rhythms of past and present in one spatial node. It has three parallel topoi: past, present viewer and an imaginary future. For example, the lighting of streets and premises has repeatedly been in the spotlight of critics, which is a combination of aesthetics of kerosene lamps, neon and futuristic TV advertising structures [Leitch, 2004, p. 173]. Semiotic use of rain and water, both visually and audibly is equally interesting in the context of chronotopic vision. As the action of the film takes place back in 2019, “urban jungle” of Los Angeles becomes an arena of eco-shift. Constant rain and fog turn from a means of expression of classic noir to a characteristic feature of the plot. Within this world, the atmosphere itself is in tune with general dominant emphasis of “black” films [ibid.].

The next property, which also describes neo-noir as an independent phenomenon, follows from the nature of its dialogue with noir, as a specific genre that can be shown through a set of formed, constantly existing features and characteristics. In this aspect, it seems logical to emphasize plot-narrative construction of films, which are involuntarily captured by noir conventions in order to follow a certain aesthetic “fairway”.

Genre and stylistic searches within the framework of neo-noir have brought to life several important characteristics of general nature of “noir” aesthetics. According to T. Leitch, they became apparent only at the stage of noir rethinking as a genre and “black” film philosophy as a system of specific screen broadcasting. The researcher identifies three main features. In his opinion they are common to noir features of the 1970s – 1980s.

The first problem is related to the definition of a criminal film as a normative field of perception. This refers to the so-called problem of normality of crime, which is an element of screen action and a part of the film narrative. By definition, a crime is a deviation from the norm, a violation of ordinary work of society. However, noir films invariably view crime as a normal phenomenon “even when they observe how it undermines public order” [Leitch, 2004, p. 13].

The second problem that defines the range of key features of neo-noir is the conditionality of moral conflict that develops between standards of norm and abnormality and in fact, it is the quintessence of dramatic nature of neo-noir. However, these reflections contain an obvious collision, the solution of which is the search of an answer to the question: “when exactly a cinematic crime is a metaphor for a moral dilemma, social upheaval or ideological criticism, and when a crime is just a crime?” [Leitch, 2004, p. 13]. In other words, how exactly a viewer can recognize the author's assessment of the director or screenwriter in conventions of film epics and distinguish it from actual negative action as such? Where crime is the basis for corresponding “emotions”, and where it is “just a crime”? From our point of view, this dilemma is present in almost all screenplays of neo-noir films of the late 1970s – 1980s, showing the constancy and consistency of directors' appeal to such considerations.

The third problem describes neo-noir narrative as a static construction that is unable to exist not only outside the aesthetics of “black” cinema, but also outside its formal features. For example, in fact, the circle of so-called stock characters describes a classic and rather fixed set of narrative points of view and sub-conventions. As T. Leitch notes, any criminal story in its pathos assumes three main roles: the criminal who commits a crime, a suffering victim and a revenger or detective who investigates the collision, seeking to restore social (personal, family, etc.) balance [Leitch, 2004, p. 13]. One of the most important artistic stereotypes of noir, the image of a fatal woman is closely connected with the last feature. In this case, within neo-noir, there was a “consistent expansion of the classics convention”, which primarily manifested itself in the search for new features of fatalism [Kudryashov, 2016, p. 250].

The third stage of transformations: Post-noir. At the turn of the 1980s and 1990s, “noir” aesthetics experienced another rise, this time it is associated not only with socio-cultural features and general genesis of cinema, but also with complication of artistic space. The challenge of multimedia in the early 1990s acquired the features of a systemic and artistically important effect that determined the evolution of many genres and styles of that time. With regard to cinematograph, continuing public demand for neo-noir with changing vector of its development should be noted. In contrast to previous stage of transformation post-noir aesthetics began in the space of experimentation with sub-genres, individual elements of film style and new phenomena brought by interactive means of communication and multimedia environment.

Thus, in our opinion, general deconstruction of classical canon of “black” films, which complicates their systematization and genre analysis is one of the most expressive features of post-noir, which characterizes the features of new stylistic vector of the development. For example, the researcher N. Agranovskiy tries to determine the genre specificity of the film “Game with Fire” (directed by D. Hopper, 1990), which is considered one of the most typical films of the transition stage from neo to post-noir: “the film is characterized by increased eroticism, which gives some critics reason to define its genre as an erotic thriller. However, we are more inclined to define it as neo-noir, which has also been used by critics in relation to this film. The reason is that feeling of fatal mistake, hopelessness and doom is the strongest emotional focus of the picture. And certainly, the iconography of the film is radically different from classical Hollywood noir, but its atmosphere reveals a certain identity” [Agranovskiy, 2011, p. 51]. As we can see, on the example of this film N. Agranovskiy states differences, especially in “iconography” in relation to classical noir period. But, according to the researcher simultaneous preservation of the

atmosphere and central idea outweighs all other features that traditionally served as the base of “noir” aesthetics.

Constant pedaling of sexuality, as an image of both female and male characters should be mentioned as such “artistic cement” that binds together various qualities and stylistic features of “black” cinema. However, a special game with gender, sexual attraction and morality is a distinctive feature of post-noir, where the relationship between man and woman is often used to unfold the theme of self-destruction of the hero or heroine, or both of them at the same time [Nelyubin, 2013, p. 137].

It is interesting to emphasize that this property manifests itself not only at the level of artistic and emotional decisions that have a sphere of expression in the film narrative. Researchers note that post-noir can change the specifics of techniques and means of expression, which should change the very system of artistic generalization by visual and sound methods. An attempt to define post-noir as a set of stylistic methods united by the property of a specific sound “dominant” is an example of how the research goal and focus on solving certain problems changes the perception of genre boundaries and specifics of noir aesthetics. Thus, according to O. Fedorchenko, the difference between a thriller, noir and, for example, a western is not only visually but also audibly tangible. Therefore, from her point of view, post-noir is a kind of “thriller with a marked audiovisual dominance” [Fedorchenko, 2014, p. 314-315].

Such considerations, which are on the verge of narrative and semantic analysis (that is, refer to the study of narrative and textology of cinema, and to the system of visual meanings and means) only reinforce the impression that post-noir is a transformational branch of classical noir rather than its newest version.

For example, creative work of American director D. Lynch, who repeatedly turned to “noir” aesthetics, is quite clear evidence of this fact. Thus, his film “Blue Velvet” (1986), which is mostly classified as “noir with all the traditional components” from a linear detective story, to a hero trapped in moral maxims has many features that not so much refer to canonical characteristics of “black” cinema, but they resort to their deconstruction. The film contains so many semiotic “zones” that in some cases it is no longer perceived as a whole product. Thus, as J. Lure notes, in terms of genre and stylistic characteristics, “Blue Velvet” is rather a “postmodern camp noir”, which combines “aesthetics of tabloid novels and soap operas with preserved element of unconsciousness, slightly veiled by Lynch.” In a broader context, it is a kind of postmodern “game with noir”, which has “elements of melodrama, thriller and a taste of the author's phantasmagoria” [Lure, 2013, p. 34-35].

Conclusions. Our analysis allows us to distinguish three stages in the genesis of transformations of “classical” noir.

The first stage continues in the 1950s – early 1960s. The tendency to use certain features and properties of noir as a genre and style is its main manifestation. A key characteristic of this stage was the desire to use certain achievements and genetic traits of noir out of total immersion into “classical” noir aesthetics. Noir, while remaining in the genre system reaches another level of generalization of psychologism, which, in our opinion, has become the main reason for significant transformations. After all, it is extremely difficult (if at all possible!) to exist in a narrow genre framework with specifics of visual language and a certain task of expression and at the same time to express new issues that require a different type of image, different nature of stage action and more modern stylistic solutions. That is why films of this period, which did not want to break completely with the framework of noir aesthetics, still differed from the black-and-white “classics” of the 1940s.

The second stage is associated with the emergence of neo-noir phenomenon of (1970s – 1980s). Another attention to “black” cinema arose at the rise of the popularity of relevant artistic images, stereotypes of critical evaluation. Such attention expressed visual resemblance to cinematic features of speech that were typical to noir of the 1940s and 1950s. It was at the stage of neo-noir formation that the question of what exactly an updated film was became important.

Separately, it should be emphasized that a special role in the revival of noir in a new role belongs to American cinema and, accordingly, to cultural, historical and social circumstances that determined artistic and intellectual environment of those times in the United States.

All these features have led to the fact that neo-noir is not only filmed, but also viewed and perceived differently, within other life and social circumstances.

The third stage begins at the turn of the 1980s and 1990s, when “noir” aesthetics is experiencing another rise. This time it is associated not only with social and cultural features and general genesis of cinema, but also with complication of artistic space. The challenge of multimedia in the early 1990s

acquired the features of a systemic and artistically important property that determined the evolution of many genres and styles of that time.

Post-noir aesthetics, in contrast to previous stage of transformation, continues in the space of experimentation with sub-genres, individual elements of film style and new phenomena brought to the screen culture by interactive means of communication and multimedia environment.

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