

2. In what ways can *Out of the Past* be defined as a film noir? Can film noir be classified as a genre?

This view is challenged by Damico who claims that visual style of noir is iconography, thus making it a genre²⁴.

At the heart of all this, there are some defining features of film noir that make it possible to be categorised as a genre because it constituted most likely cohesive set 'orientations, conventions and expectations'²⁵. Film noir is regarded as a genre by Foster Hirsch as the title of the film itself is the generic identification²⁶ Indeed, film noir is not a movement of a post-war period since *Against All Odds (Taylor Hackford, USA, 1984)* was a remake of *Out of the Past* and *The Policeman Always Rings Twice (Tony Garnett, USA, 1946)* was also made again in 1981, *The Policeman Always Rings Twice (Bob Rafelson, USA, 1981)*.

In conclusion, *Out of the Past* is classic film noir in a way that it has recurring visual marks of noir²⁷ and the time it was made. Following the decades of historical developments, film noir has fulfilled the genre social function where it was centrally concerned with social groups, particularly women, and the genre stories with iconography portray the women menacing the integrity's way of life²⁸.

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²⁴ Damico, James p. 54 (1978) 'Film Noir in Modest Proposal', Jane Root 'Film Noir', in Pam Cook (ed.), *The Cinema Book*, (3rd Edition, BFI,2008) p.307

²⁵ Krutnik, op cit. p.18

²⁶ Halliday, Jon p.78 (1971) 'Sirk on Sirk', in Frank Krutnik *In a Lonely Street: Film Noir, Genre, Masculinity*, (Routledge, 1991), p.18

²⁷ Schrader, Paul pp.11-12 (1972), 'Notes on film noir', Jane Root 'Film Noir', in Pam Cook (ed.), *The Cinema Book*, (3rd Edition, BFI,2008) p.306

²⁸ Bordwell, op cit. p.336