

Port of Shadows

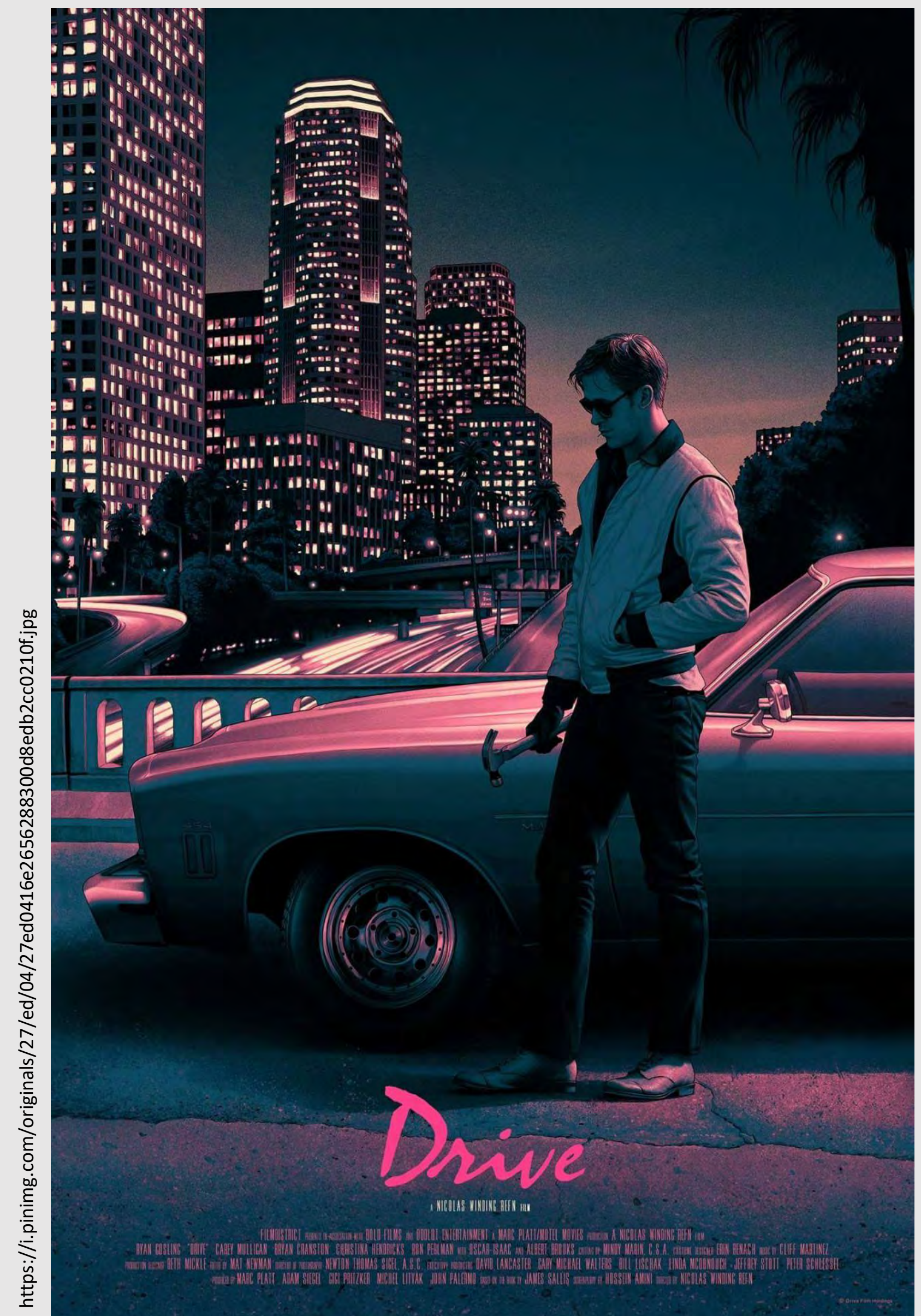
- Director: Marcel Carné
- Jean Gabin is the desperate soldier on the run.
- Takes the typical noir setting and fills it with a fog that is a metaphor for the characters' desperation.
- Every character wants to shed their real identity to take on a fabricated one that projects the way they each view themselves.
- In a moment of rage, Jean reveals his true identity to Nelly, and because of it he loses the girl, and his life.

Poetic Realism in *Drive* and *Port of Shadows*

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- **Research Idea:** Take a 1930s French Film and a modern American film to examine Poetic Realism
- **Method:** A rhetorical analysis of the filmmaking, performances, and the staples of the genre.
- **Findings:** That poetic realism, above all, is a mood or atmosphere that a film creates. *Drive* benefits more from being classified as a modern poetic-realist film than a neo-noir.
- **Relevance:** The term poetic realism should be used in film classification for modern films, instead of saving it for a specific era of film.



Drive

- Director: Nicolas Winding Refn
- Ryan Gosling is the lonely driver with no name.
- A neo-noir setting that uses its vibrant colors to enhance the idea of the audience witnessing Driver's fairy-tale.
- Driver views himself as the white knight of his own story, even donning a mask to commit murder so that the blood is not on his hands.
- The story of the Scorpion and the Frog