

1. Record Nr.	UNINA9910450782603321
Autore	Gormley Paul
Titolo	The new-brutality film [[electronic resource] ] : race and affect in contemporary Hollywood cinema // Paul Gormley
Pubbl/distr/stampa	Bristol, UK, : Intellect, 2005
ISBN	1-280-47699-0 9786610476992 1-84150-926-4
Descrizione fisica	1 online resource (222 p.)
Disciplina	791.43655 791.436552
Soggetti	Motion pictures - Social aspects - California - Los Angeles Violence in motion pictures Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. 195-202) and index.
Nota di contenuto	Front Cover; Contents; Acknowledgements; Introduction; Chapter One - Naive Imitations: Falling Down, the Crisis of the Action-Image and Cynical Realism; Chapter Two - Gangsters and Gangstas: Boyz N the Hood, and the Dangerous Black Body; Chapter Three - Gangsters and Gangstas Part Two: Menace II Society and the Cinema of Rage 1; Chapter Four - Miming Blackness: Reservoir Dogs and 'American Africanism'; Chapter Five - Trashing Whiteness: Pulp Fiction, Se7en, Strange Days and Articulating Affect; Conclusion; Bibliography; Filmography; Index
Sommario/riassunto	The 1990's saw the emergence of a new kind of American cinema, which this book calls the "new brutality film." Violence and race have been at the heart of Hollywood cinema since its birth, but the new brutality film was the first kind of popular American cinema to begin making this relationship explicit. The rise of this cinema coincided with the rebirth of a long neglected strand of film theory, which seeks to unravel the complex relations of affect between the screen and the viewer. This book analyses and connects both of these developments, arguing that films like Falling Down, Reservoir Dogs,

