

1. Record Nr.	UNINA9910963012403321
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Titolo	Crime films // Thomas Leitch
Pubbl/distr/stampa	Cambridge ; ; New York, : Cambridge University Press, 2002
ISBN	9780511036286 0511036280 9781107128064 1107128064 9780511040283 0511040288 9780511148538 0511148534 9780511556180 0511556187 9780511606458 0511606451 9780511051517 0511051514
Edizione	[1st ed.]
Descrizione fisica	384p : 79ill. ; ; 228cm
Collana	Genres in American cinema
Disciplina	791.43/655
Soggetti	Detective and mystery films - United States - History and criticism Gangster films - United States - History and criticism Police films - United States - History and criticism Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 05 Oct 2015).
Nota di bibliografia	Filmography: p. 341-357. Includes bibliographical references (p. 331-339) and index.
Nota di contenuto	Cover; Half-title; Series-title; Title; Copyright; Dedication; Contents; Illustrations; Acknowledgments; 1 The Problem of the Crime Film; 2 Historical and Cultural Overview; 3 Critical Overview; 4 Fury and the Victim Film; 5 The Godfather and the Gangster Film; 6 Double Indemnity and the Film Noir; 7 Basic Instinct and the Erotic Thriller; 8

Murder on the Orient Express, Blue Velvet, and the Unofficial-Detective Film; 9 Chinatown and the Private-Eye Film; 10 Bullitt and the Police Film; 11 Reversal of Fortune and the Lawyer Film; 12 Fargo and the Crime Comedy
13 Conclusion: What Good Are Crime Films? Notes; Selected Bibliography; Filmography/Videography; Index

Sommario/riassunto

This book surveys the entire range of crime films, including important subgenres such as the gangster film, the private eye film, film noir, as well as the victim film, the erotic thriller, and the crime comedy. Focusing on ten films that span the range of the twentieth century, Thomas Leitch traces the transformation of the three leading figures that are common to all crime films: the criminal, the victim and the avenger. Analyzing how each of the subgenres establishes oppositions among its ritual antagonists, he shows how the distinctions among them become blurred throughout the course of the century. This blurring, Leitch maintains, reflects and fosters a deep social ambivalence towards crime and criminals, while the criminal, victim and avenger characters effectively map the shifting relations between subgenres, such as the erotic thriller and the police film, within the larger genre of crime film that informs them all.
