

# Nosferatu. Revista de cine (Donostia Kultura)

Título:  
Abstracts

Autor/es:  
Nosferatu

Citar como:  
Nosferatu (2000). Abstracts. Nosferatu. Revista de cine. (32):84-85.

Documento descargado de:  
<http://hdl.handle.net/10251/41184>

Copyright:  
Reserva de todos los derechos (NO CC)

La digitalización de este artículo se enmarca dentro del proyecto "Estudio y análisis para el desarrollo de una red de conocimiento sobre estudios fílmicos a través de plataformas web 2.0", financiado por el Plan Nacional de I+D+i del Ministerio de Economía y Competitividad del Gobierno de España (código HAR2010-18648), con el apoyo de Biblioteca y Documentación Científica y del Área de Sistemas de Información y Comunicaciones (ASIC) del Vicerrectorado de las Tecnologías de la Información y de las Comunicaciones de la Universitat Politècnica de València.

Entidades colaboradoras:



**donostiakultura.com**



# Abstracts

## FILM NOIR: THREE DECADES, TWO JUDGMENTS AND ONE DREAM:

*Antonio Santamarina*

Three film noir pictures - *Fury* (1936), *The Woman in the Window* (1944) and *Anatomy of a Murder* (1959)- set the stage for the author to take a look at the relationship between this film genre and the law over a period of three decades. From the widespread violation of legality to the self-interested use of the law, first on the part of the Roosevelt administration in the Thirties and later by the Republican administration in the Fifties, the text examines the effects this violation has made on film noir. At the same time, it explores the perception provided by noir films of the law, rights and legal professionals. An image that has varied with the genre's changing trends (gangster, prison or social justice pictures, pure film noir, etc.) and which, generally speaking, use a good amount of detail to situate us in a specific time.

## JUSTICE AND RACISM: WITH REGARD TO SERGEANT RUTLEDGE AND TO KILL A MOCKINGBIRD

*José Antonio Navarro*

Antonio José Navarro analyses the contradictions and paradoxes in the relationship between justice and racism in Hollywood filmmaking. His work is based on two representative films *Sergeant Rutledge* (John Ford, 1960) and *To Kill a Mockingbird* (Robert Mulligan, 1962). Both pictures revolve around themes which are still very valid today, but which have no easy answer: the questionable way the courts operate, the fragile ethics of laws, the cultural and sexual collision between whites and blacks. In sum, racism in the North American society, assumed a priori to be liberal and democratic.

## THE WESTERN, A GENRE WITHOUT JUSTICE:

*Quim Casas*

Justice was Utopian in the Far West. Many are the pictures that describe it as a gunslinger's paradise; but there are numerous underlying themes in the Western genre: the dilemma between professional gunmen and law abiding peace-makers (with the law failing overwhelmingly); the relationship between two companions who find themselves on either side of the law; corrupt judges, constables, and sheriffs who set up their own unique way of carrying out the law; and laws bearing no resemblance to established norms (eye for an eye and lynching). All of these stories merely underline the failure of the law in favour of those who felt it preferable to take law into their own hands.

## LOSING ONE'S MIND: THE COMEDY OPPOSITE TO LAW:

*Ricardo Aldarondo*

Supported by a number of memorable titles throughout film history, this article attempts to show that there is room for humour even in trial movies. The war between the sexes and the long process of matrimonial confrontation are orchestrated with a comical note (seen from the point of view of the leading actress) in *Adam's Rib* (George Cukor, 1949), the most emblematic courtroom comedy. With an apparently innocent and tender sense of humour, in *La vida por delante* Fernando Fernán-Gómez (1958) subverts the foundations of the legal system, using the most basic of filmmaking mechanisms: body-language and representation, all for the purpose of dismantling the legal system. Billy Wilder, on the other hand, in his film *The Fortune Cookie* (1966) describes the tricks used by lawyers in their ruthless struggle for survival, and fraud in courtrooms that have no room whatsoever for justice.

## SEVERAL WAYS OF TAKING THE LAW INTO ONE'S OWN HANDS:

*Jesús Angulo*

Six brief sketches in the way of flashes illustrate some of the ways of taking the law in one's own hands. The common denominator is ranking the "law of nature", theorised by Thoreau, above the written law.

We start off with the law gone wild in a heavily armed Western society, represented by *Johnny Guitar* (Nicholas Ray, 1953); next is the figure of a righteous cop, in a way the offspring of the Western gunslinger, seen in the charismatic character Harry Callahan, played by Clint Eastwood; the third flash is the image of a visionary who decides to take on the role of avenger in order to redeem a society he deems corrupt. Here Travis Bickley (Robert de Niro) is protagonist in *Taxi Driver* (Martin Scorsese, 1976); the next glimpse takes us to the work of Fritz Lang, who grappled with the consequences of the lynch law through two masterpieces: *M* (1931) and *Fury* (1936); lynching in its purest, most violent and irrational state, is seen in one of Arthur Penn's best films: *The Chase* (1966); and finally, the last of these six brief images sets us out on a monster hunt, a search for the creature we all keep at a distance, refusing to recognise it as our own worst face, this time reflected by one of the great classics of horror cinema: *Doctor Frankenstein* (James Whale, 1931).

## JUDGMENTS AND CINEMA: HISTORY OF THE DIEGESIS:

*Mario Onaindia*

The author of this article seeks to explain why there are so many American trial pictures. By means of analysing the origin of a trial and a story he tries to show that a storyteller's discourse is the same as a lawyer's address: for both of them the listener is of utmost importance; they both organise and build the story's objective information according to the effect they want to cause in the listener. The enormous influence that tragedy has on the practice of lawyers and its effect on juries was detected by Hollywood tycoons, who said that in trial movies the norms of tragedy had to be observed; the more the listener was involved, the better the possibilities for success. Therefore, they did everything possible in pictures of this type to make sure the lawyer's address to the jury, in which he would explain the entire series of events, not only served to provoke a change in the behaviour of the jury, but also in the filmgoer himself.