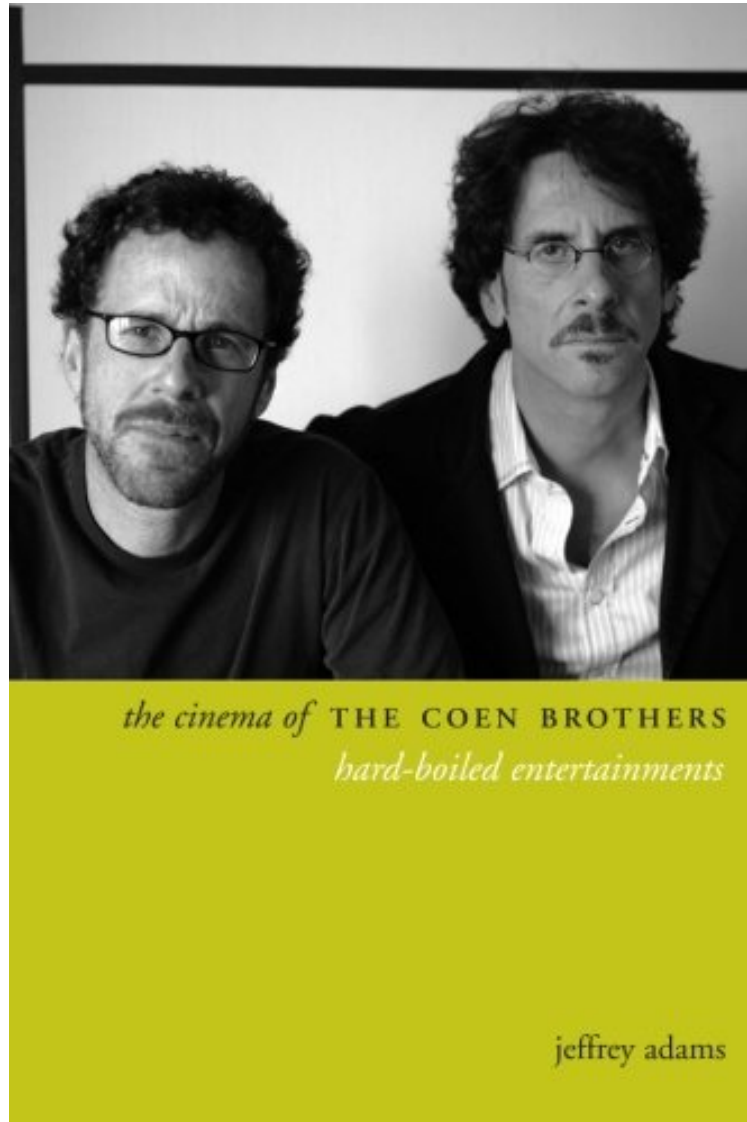


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The Cinema of the Coen Brothers: Hard-Boiled Entertainments (Directors' Cuts)

Jeffrey Adams

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#498333 in Books Jeffrey Adams 2015-07-14 2015-07-14 Original language: English PDF # 1 9.21 x .51 x 6.141, 1.00 #File Name: 0231174616240 pages The Cinema of the Coen Brothers Hard Boiled Entertainments Directors Cuts | File size: 38.Mb

Jeffrey Adams : The Cinema of the Coen Brothers: Hard-Boiled Entertainments (Directors' Cuts) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Cinema of the Coen Brothers: Hard-Boiled Entertainments (Directors' Cuts):

1 of 1 people found the following review helpful. Five Stars By AlexGreat in depth analysis of much of the Coens

filmography. Definitely helpful for my Coen brothers film class. 0 of 6 people found the following review helpful. I cant express enough how stupid his theories are
By Customer
If you are buying this book you are probably doing so because it is a requirement for Jeffery Adams class at UNCG. I am not writing this as a spiteful student, I am writing this because I am trying to spare anyone who reads this book, which is nothing but Jeffery Adams bizarre theories. His theories are bizarre and condescending to anyone he does not consider to be an intellectual- which is most people. What is most aggravating is that Jeffery Adams theories are not supported by any evidence what so ever. He often contradicts what the Coen brothers themselves say in interviews, in order to support his own theory. The Coen Brothers would not approve of this book nor Jeffery Adams. His theory of homosexual overtones, in all of the Coen brothers films, is offensive to everyone in the homosexual community. I cant express enough how stupid his theories are. If two male characters sit in a car together, or punch each other or if a male character has a girls name, by his theory those characters are Homosexual. Which is offensive because thats not what homosexuality is. But Adam asserts that these things are obvious to the well-educated and if it isnt obvious to you then youre too dumb. Again, these theories would be fine, if they were supported by any evidence at all and if Adams didnt criticize any other interpretations. The Coen brothers themselves say that they want people to enjoy their movies with their own interpretations and to not over-analyze them. Jeffery Adams goes against that and holds his own opinions and theories above everything else. Please buy a different book and if youre taking this class please drop it- Jeffery Adams was the worst teacher I ever had simply because he is soooo pretentious and refused to validate anyones ideas nor does he treat people with a decent amount of respect.

The films of the Coen brothers have become a contemporary cultural phenomenon. Highly acclaimed and commercially successful, over the years their movies have attracted increasingly larger audiences and spawned a subculture of dedicated fans. Shunning fame and celebrity, Ethan and Joel Coen remain maverick filmmakers, producing and directing independent films outside the Hollywood mainstream in a unique style combining classic genres like film noir with black comedy to tell off-beat stories about America and the American Dream. This study surveys Oscar-winning films, such as *Fargo* (1996) and *No Country for Old Men* (2007), as well as cult favorites, including *O Brother, Where Art Thou?* (2000) and *The Big Lebowski* (1998). Beginning with *Blood Simple* (1984), it examines major themes and generic constructs and offers diverse approaches to the Coens' enigmatic films. Pointing to the pulp fiction of Dashiell Hammett, James M. Cain, and Raymond Chandler, the study appreciates the postmodern aesthetics of the Coens' intertextual creativity.

A thorough examination.... Recommended. (Choice)
About the Author
Jeffrey Adams is associate professor at the University of North Carolina, Greensboro. He is the editor of *Mrike's Muses: Critical Essays on Eduard Mrike and Mimetic Desire: Narcissism in German Literature from Romanticism to Postmodernism*.