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In six essays written especially for this volume, The Godfather trilogy is reexamined from a variety of perspectives. Providing original analyses on the form and significance of Coppola's achievement, they demonstrate how the filmmaker revised the conventions of the American crime film in the Vietnam era, his treatment of the capitalism of the criminal underworld and its inherent violence, the power struggles within Hollywood over the film, and the contribution of opera to the epic force and cinematic style of Coppola's vision of an American criminal dynasty.

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