From Polan, Dana. “*Chinatown*: Politics as Perspective, Perspective as Politics.” In *The Cinema of Roman Polanski: Dark Spaces of the World*. Ed. John Orr and Elzbieta Ostrowska. London & New York: Wallflower Press, 2006. 110.

“In contrast, by its borrowing of its overall narrative structure from the tradition of the hard-boiled detective story, *Chinatown* appears to gain an expansiveness that is unavailable to Polanski’s other films of personal investigation. This expansiveness is first of all, geographic: the modern detective, often in his car, traverses the city, moving across social classes, linking up disparate and often seemingly incommensurate sites and uncovering the links—of power, of money, of politics—that connect them. Investigative mobility is a central legacy of the hard-boiled form. That the modern detective is a latter-day picaro who adventures out in the city to map its meaning, is especially clear in the novels of Raymond Chandler and his self-appointed protégé Ross MacDonald. *Chinatown* comes very clearly from this tradition, the moment in which Jack Gittes (Jack Nicholson) finds the mangled body of Ida Sessions (Diane Ladd) in a bungalow seeming a direct troping off similar scenes in both Chandler and MacDonald. The hard-boiled detective is a cartographer, who finds that the spaces of the city are not random but are traversed by networks of class, power and privilege. In more recent works like Walter Mosley’s *Devil in a Blue Dress* and the film made of it (Carl Franklin, 1995) race is added to class, and here the detective’s journey is also a crossing of racial boundaries.”