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American Sniper Genre

Armando José Prats



American Sniper Genre:

The Films of Clint Eastwood Matt Wanat, Leonard Engel, 2018-05-15 The indefatigable Clint Eastwood the great old man of American film is still controversial after all these years Many of the critical essays in this collection focus on Eastwood's 2014 American Sniper a particularly controversial film and a devastating personal account of the horrors of war Additional essays within the collection address his films that deserve more recognition than they have received to date The chapters vary by topic and identify themes ranging from aging race and gender to uses of Western conventions and myth to the subtleties of quieter themes and stylistic choices in Eastwood's body of cinematic work As a collection these essays show that none of these themes account for Eastwood's entire vision which is multifaceted and often contradictory dramatizing complex issues in powerful character driven narratives

Combat Death in Contemporary American Culture Agnieszka Soltysik Monnet, 2020-12-16 Combat Death in Contemporary American Culture Popular Cultural Conceptions of War since World War II explores how war has been portrayed in the United States since World War II with a particular focus on an emotionally charged but rarely scrutinized topic combat death Agnieszka Soltysik Monnet argues that most stories about war use three main building blocks melodrama adventure and horror Monnet examines how melodrama and adventure have helped make war seem acceptable to the American public by portraying combat death as a meaningful sacrifice and by making military killing look necessary and often even pleasurable Horror no longer serves its traditional purpose of making the bloody realities of war repulsive but has instead been repurposed in recent years to intensify the positivity of melodrama and adventure Thus this book offers a fascinating diagnosis of how war stories perform ideological and emotional work and why they have such a powerful grip on the American imagination

Transnational Film and the US Wars in Iraq & Afghanistan Marzena Sokołowska-Paryż, Marek Paryż, 2025-01-15 This book offers insights into diverse non American national perspectives on the US led military interventions in Afghanistan and Iraq within the generic frames of the war film While the best known films about the post 9 11 wars in the Middle East are American productions various other national cinematographies have responded to these conflicts which is not surprising given the fact that international coalitions were formed to support the US military effort However non American war films about these US instigated interventions have received little attention outside their own national contexts This volume fills in the gap in the existing war film criticism by offering insights into how the Afghanistan War 2001 2021 and the Iraq War 2003 2011 have been represented in popular and documentary filmic productions in Iraq Afghanistan Great Britain Germany Denmark Poland Spain and Australia The contributions prove the need for transnationalism as an eye opening perspective on the war film genre by underscoring nationally specific social political and aesthetic differences alongside important correspondences between cultural productions across nations Transnational film and the US wars in Iraq and Afghanistan will be a key resource for scholars and researchers of film studies media and cultural studies film history war studies literary criticism and sociology It was

originally published as a special issue of *Journal of War Culture Studies* *Cinema's Frontline* Cameron Jameson, 2023

Unravel the Legacy How War Films Shape and Reflect our World Ever wondered how the silver screen has mirrored the tumultuous pages of history How does cinema capture the essence of wars that have torn apart nations and rebuilt them Cinema's Frontline War Films from Silent Era to the Modern Day delves deep into the heart of war films revealing the profound ways they have impacted society and been influenced by it in return Take a journey back in time to the silent era where the genre was born and cinema began its portrayal of war Witness the transition from silent black and white portrayals to the technicolor epics of WWII the emotional rawness of Vietnam War films and the technological marvels of modern warfare movies Along the way explore the societal reflections controversies and ethical debates surrounding these films But it's not just about the films It's about the people they represent How has cinema portrayed veterans women and minorities over the decades How have war films aided in healing trauma or fanning the flames of protest This book will provide answers unraveling the intricate relationship between cinema and society From the pioneers of the silent era to the groundbreaking directors of today discover the stories behind the stories on the big screen Dive into Cinema's Frontline War Films from Silent Era to the Modern Day to embark on an enlightening cinematic journey Whether you're a film enthusiast a history buff or someone intrigued by the interplay of art and society this book promises to captivate inform and inspire Secure your passage to a deeper understanding of war films and their indelible mark on culture and consciousness *The Enemy in Contemporary Film* Martin Löschnigg, Marzena Sokołowska-Paryż, 2018-08-21 Culture and conflict inevitably go hand in hand The very idea of culture is marked by the notion of difference and by the creative fraught interaction between conflicting concepts and values The same can be said of all key ideas in the study of culture such as identity and diversity memory and trauma the translation of cultures and globalization dislocation and emplacement mediation and exclusion This series publishes theoretically informed original scholarship from the fields of literary and cultural studies as well as media visual and film studies It fosters an interdisciplinary dialogue on the multiple ways in which conflict supports and constrains the production of meaning on how conflict is represented how it relates to the past and projects the present and how it frames scholarship within the humanities Editors Isabel Capeloa Gil Catholic University of Portugal Lisbon Portugal Paulo de Medeiros University of Warwick UK Catherine Nesci University of California Santa Barbara USA Editorial Board Arjun Appadurai New York University Claudia Benthien Universität Hamburg Elisabeth Bronfen Universität Zürich Bishnupriya Ghosh University of California Santa Barbara Joyce Goggin Universiteit van Amsterdam Lawrence Grossberg University of North Carolina at Chapel Hill Andreas Huyssen Columbia University Ansgar Nünning Universität Gießen Naomi Segal University of London Birkbeck College Marcio Seligmann Silva Universidade Estadual de Campinas Antônio Sousa Ribeiro Universidade de Coimbra Roberto Vecchi Università di Bologna Samuel Weber Northwestern University Liliane Weissberg University of Pennsylvania Christoph Wulf FU Berlin Longxi Zhang City University of Hong Kong **Transnationalism and**

Imperialism Hervé Mayer, David Roche, 2022-04-05 While Western films can be seen as a mode of American exceptionalism they have also become a global genre Around the world Westerns exemplify colonial cinema driven by the exploration of racial and gender hierarchies and the progress and violence shaped by imperialism Transnationalism and Imperialism Endurance of the Global Western Film traces the Western from the silent era to present day as the genre has circulated the world Contributors examine the reception and production of American Westerns outside the US alongside the transnational aspects of American productions and they consider the work of minority directors who use the genre to interrogate a visual history of oppression By viewing Western films through a transnational lens and focusing on the reinterpretations appropriations and parallel developments of the genre outside the US editors Herv Mayer and David Roche contribute to a growing body of literature that debunks the pervasive correlation between the genre and American identity Perfect for media studies and political science Transnationalism and Imperialism reveals that Western films are more than cowboys they are a critical intersection where issues of power and coloniality are negotiated

Tough Ain't Enough Lester D. Friedman, David Desser, 2018-06-29 No detailed description available for Tough Ain't Enough

Destructive Sublime Tanine Allison, 2018-06-25 The American popular imagination has long portrayed World War II as the good war fought by the greatest generation for the sake of freedom and democracy Yet combat films and other war media complicate this conventional view by indulging in explosive displays of spectacular violence Combat sequences Tanine Allison argues construct a counter narrative of World War II by reminding viewers of the war's harsh brutality Destructive Sublime traces a new aesthetic history of the World War II combat genre by looking back at it through the lens of contemporary video games like Call of Duty Allison locates some of video games glorification of violence disruptive audiovisual style and bodily sensation in even the most canonical and seemingly conservative films of the genre In a series of case studies spanning more than seventy years from wartime documentaries like The Battle of San Pietro to fictional reenactments like The Longest Day and Saving Private Ryan to combat video games like Medal of Honor this book reveals how the genre's aesthetic forms reflect and influence how American culture conceives of war nation and representation itself

Studying The Hurt Locker Terence McSweeney, 2019-07-02 In this vibrant and dynamic book length study drawing on a broad tapestry of research Terence McSweeney offers an exploration of The Hurt Locker 2009 its stylistic and narrative devices its cultural impact its reception and its relationship to the genre of the war film McSweeney places the film in a richly textured historical political and industrial context arguing that The Hurt Locker is part of a long tradition of films about American wars that play a considerable role in how audiences come to understand the conflicts that they depict Thus films about a nation's wars are never only a movie but rather should be considered a cultural battleground themselves on which a war of representation is waged

The American Civil War and the Hollywood War Film John Trafton, 2016-04-29 Throughout film history war films have been in constant dialogue with both previous depictions of war and contemporary debates and technology War

films remember older war film cycles and draw upon the resources of the present day to say something new about the nature of war The American Civil War was viscerally documented through large scale panorama paintings still photography and soldier testimonials leaving behind representational principles that would later inform the development of the war film genre from the silent era up to the present This book explores how each of these representational modes cemented different formulas for providing war stories with emotional content **American Militarism on the Small Screen** Anna

Froula, Stacy Takacs, 2016-03-17 Anna Froula is Associate Professor of Film Studies in the Department of English at East Carolina University USA Stacy Takacs is Associate Professor and Director of American Studies at Oklahoma State University USA *Hollywood's Imperial Wars* Armando José Prats, 2024-04-16 When the Vietnam War punctured the myth of American military invincibility Hollywood needed a new kind of war movie The familiar triumphal narrative was relegated to history and with it the heroic legacy that had passed from one generation to the next for more than two hundred years How Hollywood helped create and instill the American myth of heroic continuity and how films revised that myth after the Vietnam War is what Armando José Prats explores in *Hollywood's Imperial Wars* The book offers a new way of understanding the cultural and historical significance of Vietnam in relation to Hollywood's earlier representations of Americans at war from the mythic heroism of a film like *Sands of Iwo Jima* to the rupture of that myth in films such as *The Deer Hunter* *Apocalypse Now* and *Platoon* As early as the mid 1940s Prats suggests fears aroused by the Cold War were stirring anxieties about sustaining the heroic myth anxieties reflected in the insistent aggressive patriotism in films of the period In this context Prats considers the immeasurable cultural importance of John Wayne the cinematic apotheosis of wartime valor and righteousness whose patriotism was nonetheless deeply compromised by his not having served in World War II Prats reveals how historical and cultural anxieties emerge in well known Vietnam movies in which characters inspired by the heroes of the Second World War are denied the heroic legacy of their fathers American war movies in Prats's analysis were forever altered by the loss in Vietnam Even movies like *American Sniper* that exalt war heroes are marked as much by the failure of the heroic tropes of old Hollywood war movies as by the tragic turn of actual historical events Tracing what Prats calls the anxiety of legacy through the films of the World War II and post Vietnam War periods this book offers a new way of looking at both the Hollywood war movie and the profound cultural shifts it reflects and refracts [Through the Crosshairs](#) Roger

Stahl, 2018-06-21 Now that it has become so commonplace we rarely blink an eye at camera footage framed by the crosshairs of a sniper's gun or from the perspective of a descending smart bomb But how did this weaponized gaze become the norm for depicting war and how has it influenced public perceptions *Through the Crosshairs* traces the genealogy of this weapon's eye view across a wide range of genres including news reports military public relations images action movies video games and social media posts As he tracks how gun camera footage has spilled from the battlefield onto the screens of everyday civilian life Roger Stahl exposes how this raw video is carefully curated and edited to promote identification with military weaponry

rather than with the targeted victims He reveals how the weaponized gaze is not only a powerful propagandistic frame but also a prime site of struggle over the representation of state violence **Gorgeous War** Tim Blackmore,2019-10-29

Gorgeous War argues that the Nazis used the swastika as part of a visually sophisticated propaganda program that was not only modernist but also the forerunner of contemporary brand identity When the United States military tried to answer Nazi displays of graphic power it failed In the end the best graphic response to the Nazis was produced by the Walt Disney Company Using numerous examples of US and Nazi military heraldry Gorgeous War compares the way the American and German militaries developed their graphic and textile design in the interwar period The book shows how social and cultural design movements like modernism altered and were altered by both militaries It also explores how nascent corporate culture and war production united to turn national brands like IBM Coca Cola and Disney into multinational corporations that had learned lessons on propaganda and branding that were being tested during the Second World War What is the legacy of apparently toxic signs like the swastika The answer may not be what we hoped Inheritors of the post Second World War world increasingly struggle to find an escape from an intensely branded environment to find a place in their lives that is free of advertising and propaganda This book suggests that we look again at how it is our culture makes that struggle into an appealing Gorgeous War **Thinking about Movies** Peter Lehman,William Luhr,2018-10-30 A complete introduction to

analyzing and enjoying a wide variety of movies for film students and movie lovers alike Thinking About Movies Watching Questioning Enjoying Fourth Edition is a thorough overview of movie analysis designed to enlighten both students and enthusiasts and heighten their enjoyment of films Readers will delve into the process of thinking about movies critically and analytically and find how doing so can greatly enhance the pleasure of watching movies Divided roughly into two parts the book addresses film studies within the context of the dynamics of cinema before moving on to a broader analysis of the relationship of films to the larger social cultural and industrial issues informing them This updated fourth edition includes an entirely new section devoted to a complete analysis of the film adaptation of The Girl with the Dragon Tattoo along with many in depth discussions of important films such as Citizen Kane and Silence of the Lambs The chapter on television integrates a major expansion distinguishing between television in the digital era of the convergence of the entertainment and technology industries in comparison to the era of broadcast analogue television The final chapter places film within the current context of digital culture globalization and the powerful rise of China in film production and exhibition The authors clearly present various methodologies for analyzing movies and illustrate them with detailed examples and images from a wide range of films from cult classics to big budget award winning movies This helps viewers see new things in movies and also better understand and explain why they like some better than others Thinking About Movies Watching Questioning Enjoying Fourth Edition is ideal for film students immersed in the study of this important contemporary medium and art form as well as students and readers who have never taken a class on cinema before **The Hell of War Comes Home** Owen W. Gilman

Jr., 2018-02-09 Owen W Gilman Jr stresses the US experience of war in the twenty first century and argues that wherever and whenever there is war there will be imaginative responses to it especially the recent wars in Afghanistan and Iraq Since the trauma of September 11 the experience of Americans at war has been rendered honestly and fully in a wide range of texts creative nonfiction and journalism film poetry and fiction These responses Gilman contends have packed a lot of power and measure up even to World War II s literature and film Like few other books Gilman s volume studies these new texts among them Kevin Powers s debut novel *The Yellow Birds* and Phil Klay s short stories *Redeployment* along with the films *The Hurt Locker* *American Sniper* and *Billy Lynn s Long Halftime Walk* For perspective Gilman also looks at some touchstones from the Vietnam War Compared to a few of the big Vietnam books and films this new material has mostly been read and watched by small audiences and generated less discussion Gilman exposes the circumstances in American culture currently preventing literature and film of our recent wars from making a significant impact He contends that Americans inclination to demand distraction limits learning from these compelling responses to war in the past decade According to Gilman where there should be clarity and depth of knowledge we instead face misunderstanding and the anguish endured by veterans betrayed by war and our lack of understanding

Mammoth Book of Best New SF 28 Gardner Dozois, 2015-10-01 For decades now Gardner Dozois has been presenting his annual selection of the very best of recently published SF stories both by outstanding up and coming writers and undisputed masters of the genre It has been voted Year s Best Anthology by the readers of *Locus* magazine an unparalleled eighteen times and remains the definitive anthology for both diehard sci fi fans and newcomers to the genre Without fail Dozois pinpoints the previous year s most exciting and ambitious science fiction showcasing truly exceptional contemporary writing Contributors include Pavel Amnuel Paolo Bachigalupi Jessica Barber Elizabeth Bear Lauren Beukes Chaz Brenchley Karl Bunker J r me Cigut D J Cockburn Aliette de Bodard Cory Doctorow Greg Egan Timons Esaias Paul Graham Raven James Patrick Kelly Ellen Klages Nancy Kress Jay Lake Rich Larson Ken Liu Ian McDonald Mary Anne Mohanraj Susan Palwick Gareth L Powell Robert Reed Alastair Reynolds Adam Roberts Karl Schroeder Vandana Singh Allen M Steele Michael Swanwick Rachel Swirsky Lavie Tidhar Peter Watts The *Mammoth Book of Best New SF 28* includes as ever Dozois s extensive recommended reading guide and his illuminating and incisive summation of the year in science fiction Praise for previous editions Quantity as well as quality every piece is a treasure The Times For more than a quarter century Gardner Dozois s *Mammoth Book of Best New SF* has defined the field It is the most important anthology not only annually but overall Charles N Brown publisher of *Locus* The most respected editor in the field George R R Martin New authors rub shoulders with old hands and strong work from relative novices Hannu Rajaniemi and Lavie Tidhar suggest that SF s future is as bright as ever Financial Times This annual compilation of the previous year s best short stories and novellas together with a comprehensive summation of the state of the genre and an extensive honourable mentions list has become an institution over the past three decades Guardian *Monstrous Fantasies* Leila K.

Norako,2024-08-15 *Monstrous Fantasies* asks why medieval romances reimagining the crusades ending in a Christian victory circulated in England with such abundance after the 1291 Muslim reconquest of Acre the last of the Latin crusader states in the Holy Land and what these texts reveal about the cultural anxieties of late medieval England Leila K Norako highlights the impact that the Ottoman victory and subsequent massacre of Christian prisoners at the battle of Nicopolis in 1396 had on intensifying the popularity of what she calls recovery romance These two episodes inspired a sense of urgency over the fate of the Holy Land and of Latin Christendom itself resulting in the proliferation of romances in which crusading English kings like Richard I and anachronistic legends like King Arthur not only reconquered Jerusalem but committed genocidal violence against the Muslims These romances which as Norako argues also influenced Geoffrey Chaucer's *Canterbury Tales* conjure fantasies of an ascendant global Christendom by rehearsing acts of conquest and cultural annihilation that were impossible to realize in the late Middle Ages Emphasizing the tension in these texts between nostalgia and anticipation that fuels their narrative momentum *Monstrous Fantasies* also explores how the cultural desires for European and Christian hegemony that recovery romances versified were revived in the wake of the so called wars on terror in the twenty first century in such films as *Kingdom of Heaven* and *American Sniper* **American Grand Strategy under Obama** Georg Löffmann,2017-07-03

Introduction Reimagining grand strategy Filming hegemony Hollywood and the Manichean script of geopolitics Competing visions for America popular discourses of grand strategy on The New York Times best sellers list The American grand strategy debate in international relations Think tanks and the Washington consensus on hegemony Strategic vision national security defense policy and the geopolitics of military pre eminence The Obama doctrine vision for change Conclusion

Hold It Real Still Lawrence P. Jackson,2022-09-20 The author examines actor Clint Eastwood's influence on the Western film as a genre as well as how that genre continues to operate into the twenty first century as an ideological channel for ideas about race and imperialism

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