

**Post-9/11
HORROR**
IN AMERICAN CINEMA

KEVIN J. WETMORE

Parallel Lines Post 9 11 American Cinema

Katie Barnett



Parallel Lines Post 9 11 American Cinema:

Parallel Lines Guy Westwell, 2014-10-21 *Parallel Lines* describes how post 9 11 cinema from Spike Lee's *25th Hour* 2002 to Kathryn Bigelow's *Zero Dark Thirty* 2012 relates to different and competing versions of US national identity in the aftermath of the September 11th terrorist attacks. The book combines readings of individual films *World Trade Center* *United 93* *Fahrenheit 9 11* *Loose Change* and cycles of films depicting revenge conspiracy torture and war with extended commentary on recurring themes including the relationship between the US and the rest of the world narratives of therapeutic recovery questions of ethical obligation. The volume argues that post 9 11 cinema is varied and dynamic registering shock and upheaval in the immediate aftermath of the attacks displaying capacity for critique following the Abu Ghraib prisoner abuse scandal mid decade and seeking to reestablish consensus during Obama's troubled second term of office.

American Cinema in the Shadow of 9/11 Terence McSweeney, 2016-12-05 *American Cinema in the Shadow of 9 11* is a ground breaking collection of essays by some of the foremost scholars writing in the field of contemporary American film. Through a dynamic critical analysis of the defining films of the turbulent post 9 11 decade the volume explores and interrogates the impact of 9 11 and the War on Terror on American cinema and culture. In a vibrant discussion of films like *American Sniper* 2014 *Zero Dark Thirty* 2012 *Spectre* 2015 *The Hateful Eight* 2015 *Lincoln* 2012 *The Mist* 2007 *Children of Men* 2006 *Edge of Tomorrow* 2014 and *Avengers: Age of Ultron* 2015 noted authors Geoff King Guy Westwell John Shelton Lawrence Ian Scott Andrew Schopp James Kendrick Sean Redmond Steffen Hantke and many others consider the power of popular film to function as a potent cultural artefact able to both reflect the defining fears and anxieties of the tumultuous era but also shape them in compelling and resonant ways.

Parallel Lines Guy Westwell, 2014-10-21 *Parallel Lines* describes how post 9 11 cinema from Spike Lee's *25th Hour* 2002 to Kathryn Bigelow's *Zero Dark Thirty* 2012 relates to different and competing versions of US national identity in the aftermath of the September 11 terrorist attacks. The book combines readings of individual films *World Trade Center* *United 93* *Fahrenheit 9 11* *Loose Change* and cycles of films depicting revenge conspiracy torture and war with extended commentary on recurring themes including the relationship between the US and the rest of the world narratives of therapeutic recovery questions of ethical obligation. The volume argues that post 9 11 cinema is varied and dynamic registering shock and upheaval in the immediate aftermath of the attacks displaying capacity for critique following the Abu Ghraib prisoner abuse scandal mid decade and seeking to reestablish consensus during Obama's troubled second term of office.

Fascism and Millennial American Cinema Leighton Grist, 2018-05-31 This book examines a spate of American films released around the turn of the millennium that differently address the actuality or possibility of domestic fascism within the USA. The films discussed span a diversity of forms genres and production practices and encompass low and medium budget studio and independent releases such as *American History X* *Stir of Echoes* and *The Believer* star and/or auteur vehicles such as *The Siege* *Fight Club* and *American Beauty* and high

budget high concept science fiction films and franchises such as Starship Troopers Minority Report the Matrix and X Men trilogies and the Star Wars prequels Central to the book is the detailed analysis of the films which is contextualized historically in relation to a period that saw the significant rise of the far Right The book concordantly affords a wider insight into fascism and its various manifestations and how such have been and continue to be registered within American cinema

American Cinema and Cultural Diplomacy Thomas J. Cobb, 2020-07-25 This book contends that Hollywood films help illuminate the incongruities of various periods in American diplomacy From the war film Bataan to the Revisionist Western The Wild Bunch cinema has long reflected US foreign policy's divisiveness both directly and allegorically Beginning with the 1990s presidential drama The American President and concluding with Joker's allegorical treatment of the Trump era this book posits that the paradigms for political reflection are shifting in American film from explicit subtexts surrounding US statecraft to covert representations of diplomatic disarray It further argues that the International Relations theorist Walter Mead's concept of a US polity dominated by contesting beliefs or a kaleidoscope permeates these changing paradigms This synergy reveals a cultural milieu where foreign policy fissures are increasingly encoded by cinematic representation The interdisciplinarity of this focus renders this book pertinent reading for scholars and students of American Studies Film Studies and International Relations along with those generally interested in Hollywood filmmakers and foreign policy

The Routledge Companion to Cinema & Gender Kristin Hole, Dijana Jelača, E. Kaplan, Patrice Petro, 2016-11-10 Comprised of 43 innovative contributions this companion is both an overview of and intervention into the field of cinema and gender The essays included here address a variety of geographical contexts from an analysis of cinema Islam and women and television under Eastern European socialism to female audience reception in Nigeria to changing class and race norms in Bollywood dance sequences A special focus is on women directors in a global context that includes films and filmmakers from Asia Africa Australia Europe North and South America The collection also offers a solid overview of feminist contributions to thinking on genre from the chick flick to the action or Western film to film noir and the slasher Readers will find contributions on a variety of approaches to spectatorship reception studies and fandom as well as transnational approaches to star studies and essays addressing the relationship between feminist film theory and new media Other topics include queer and trans cinema eco cinema and the post human Finally readers interested in the history of film will find essays addressing the methodological dimensions of feminist film history essays on silent and studio era women in film and histories of female filmmakers in a variety of non Western contexts Fictional television and American politics Jack

Holland, 2019-07-19 This book explores the relationship between fictional television and American world politics in the period from 9 11 through to the presidency of Donald J Trump This period comprises a second golden age for fictional TV The book therefore explores some of the best TV of all time across two decades of heightened political controversy Springsteen as Soundtrack Caroline Madden, 2020-02-12 A catalog nearly fifty years in the making Bruce Springsteen's music remains

popular and a frequent subject of study yet little critical attention has been given to its inclusion in film and television This book examines a selection of films and TV shows from the 1980s to the present including *Mask* *High Fidelity* *The Sopranos* and *The Wrestler* that feature Springsteen's music on the soundtrack Relating his thematic preoccupations with religion the Vietnam War the promise of the open road economic disparity and blue collar malaise his songs color narrative and articulate the inner lives of characters This book explores the many on screen contexts of Springsteen's work from *Greetings from Asbury Park N J* to *Springsteen on Broadway* Horror and Science Fiction Cinema and Society Martin Harris, 2024-09-02 Examining how horror and science fiction films from the 1950s to the present invent and explore fictional us versus them scenarios this book analyzes the different ways such films employ allegory and or satire to interrogate the causes and consequences of increasing polarization in American politics and society Starting with the killer ants film with an anti communist subtext *Them* 1954 and concluding with Jordan Peele's social horror film with revenge seeking homicidal doppelgangers *Us* 2019 Martin Harris highlights social and political contexts contemporary reviews and responses and retrospective evaluations to show how American horror and science fiction films reflect and respond to contemporary conflicts marking various periods in U S history from post WWII to the present including those concerning race gender class faith political ideology national identity and other elements of American society *Horror and Science Fiction Cinema and Society* draws upon cinematic sociology to provide a resourceful approach to American horror and science fiction films that integrates discussion of plot construction and character development with analyses of the thematic uses of conflict guiding readers understanding of how filmmakers create otherworldly confrontations to deliver real world social and political commentary

The Political Thriller in Contemporary American Cinema Krešimir Bobaš, 2025-06-30 *The Political Thriller in Contemporary American Cinema* examines how political thriller films de construct and reflect the sociopolitical realities of the second half of the twentieth century as well as the first two decades of the twenty first century The book highlights the convergence between the cinematic narrative its underlying political discourse and the audience's perception of it Through a critical lens it analyzes how contemporary films utilize characterization narrative and suspense to examine topics of governance malfeasance and power dynamics By referring to films such as *The Manchurian Candidate* *Zero Dark Thirty* and *Snowden* this book traces the evolution of the political thriller questioning how its narratives mirror issues such as covert operations the erosion of democracy and governmental surveillance In turn the conspiratorial and underlying paranoid nature of these films serves as a reflection of societal anxieties and a metaphorization of the levers of power in America's modern day democracy Consequently this book serves as a contribution to the growing body of research on political cinema and the way it simultaneously reflects and shapes political life through its role as a sociocultural phenomenon In doing so it invites readers to further delve into the exploration of these films which represent complex commentaries on the structures of corporations media and the military that are predominant in contemporary American society and cinema *Spaces of*

Surveillance Susan Flynn, Antonia Mackay, 2017-08-22 In a world of ubiquitous surveillance watching and being watched are the salient features of the lives depicted in many of our cultural productions This collection examines surveillance as it is portrayed in art literature film and popular culture and makes the connection between our sense of self and what is seen In our post panoptical world which purports to proffer freedom of movement technology notes our movements and habits at every turn Surveillance seeps out from businesses and power structures to blur the lines of security and confidentiality This unsettling loss of privacy plays out in contemporary narratives where the selves we create are troubled by surveillance This collection will appeal to scholars of media and cultural studies contemporary literature film and art and American studies

Race, War, and the Cinematic Myth of America Eric Trenkamp, 2022-03-09 In this book Eric Trenkamp addresses a question that many American cinema fans may have asked themselves over the past 20 years why is everything superheroes now Although it might be easy to dismiss Hollywood's last two decades of comic book movies as nothing more than overly simplified morality tales the reality is much more complex The pervasiveness of the comic book genre throughout American culture Trenkamp argues perpetuates a subtextual myth about what it means to be an American in the contemporary world At the core of this myth is the image of who Hollywood considers to be the ideal American hero the White male savior This book explores the evolution of this ever changing image of White superiority in American cinema which can be traced from the earliest silent Westerns through decades of war films and up to the modern day comic book genre Through provocative and engaging analysis of a wide variety of Hollywood films Trenkamp demonstrates the industry's history of popularizing White supremacy and the ways in which these films can act as propaganda to support various dehumanizing U S policies both abroad and at home Scholars of film studies comic studies genre studies American studies race studies pop culture and history will find this book particularly useful

Fathers on Film Katie Barnett, 2020-02-06 The father is an enduring and iconic figure in Hollywood cinema and in the 1990s narratives of redemptive fatherhood featured prominently in some of the decade's most popular films like Kindergarten Cop 1990 Mrs Doubtfire 1993 Jurassic Park 1993 and The Lion King 1994 Interpreting such films through the lens of feminist and queer theory along with masculinity studies and psychoanalysis Katie Barnett offers an insightful and interdisciplinary discussion of cinematic fathers Barnett reveals that the father figure is often portrayed as one that invests in and is part of a discourse of reproductive futurism This plays out across a range of genres including rom coms fantasy sci fi drama and disaster By exploring both blockbuster and more low budget films of the 1990s Barnett explores the figure of the father against the crisis of masculinity in the United States and indeed more globally at this time

September 11, 2001 as a Cultural Trauma Christine Muller, 2017-01-20 This book investigates the September 11 2001 attacks as a case study of cultural trauma as well as how the use of widely distributed easily accessible forms of popular culture can similarly focalize evaluation of other moments of acute and profoundly troubling historical change The attacks confounded the traditionally dominant narrative of the American Dream which has persistently and pervasively featured

optimism and belief in a just world that affirms and rewards self determination This shattering of a worldview fundamental to mainstream experience and cultural understanding in the United States has manifested as a cultural trauma throughout popular culture in the first decade of the twenty first century Popular press oral histories literary fiction television and film are among the multiple ubiquitous sites evidencing preoccupations with existential crisis vulnerability and moral ambivalence with fate no win scenarios and anti heroes now pervading commonly told and readily accessible stories Christine Muller examines how popular culture affords sites for culturally traumatic events to manifest and how readers viewers and other audiences negotiate their fallout *Disappearing War* Christina Hellmich, 2017-02-03 The battles fought in the name of the war on terror have re ignited questions about the changing nature of war and the experience of war for those geographically distant from its real world consequences What is missing from our highly mediated experience of war What are the intentional and unintentional processes of erasure through which the distortion happens What are their consequences Cinema is a key site at which questions about our highly mediated experience of war can be addressed or more significantly elided Looking at a range of films that have provoked debate from award winning features like Zero Dark Thirty and American Sniper to documentaries like Kill List and Dirty Wars as well as at the work of visual artists like Harun Farocki and Omer Fast this book examines the practices of erasure in the cinematic representation of recent military interventions Drawing on representations of war related death dying and bodily damage this provocative collection addresses what is missing in existing scholarly responses to modern warfare in film studies as well as in politics and international relations

An Investigative Cinema Fabrizio Cilento, 2018-07-17 This book traces the development of investigative cinema whose main characteristic lies in reconstructing actual events political crises and conspiracies These documentary like films refrain from a simplistic reconstruction of historical events and are mainly concerned with what does not immediately appear on the surface of events Consequently they raise questions about the nature of the truth promoted by institutions newspapers and media reports By highlighting unanswered questions they leave us with a lack of clarity and the questioning of documentation becomes the actual narrative Investigative cinema is examined in relation to the historical conjunctures of the economic miracle in Italy the simultaneous decolonization and reordering of culture in France the waves of globalization and neoliberalism in post dictatorial Latin America and the post Watergate post 9 11 climate in US society Investigative cinema is exemplified by the films Salvatore Giuliano The Battle of Algiers The Parallax View Gomorrah Zero Dark Thirty and Citizenfour **Approximation** Stella Bruzzi, 2020-04-30 In our era of fake news Stella Bruzzi examines the dynamism that results from reusing and reconfiguring raw documentary data documents archive news etc in creative ways Through a series of individual case studies this book offers an innovative framework for understanding how in our century film and media texts frequently represent reality and negotiate the instabilities of truth by approximating factual events rather than merely representing them through juxtaposing disparate often colliding perspectives of history and factual events Covering areas

such as true crime politics and media the book analyses the fluidity and instability of truth arguing that approximation is more prevalent now in our digital age and that its conception is a result of viewers accidental or unconscious connections and interventions Original and thought provoking Approximation provides students and researchers of media film and cultural studies a deeper insight into our understanding and acceptance of what truth really means today

Performing Hysteria Johanna Braun ,2020-11-16 We seem to be living in hysterical times A simple Google search reveals the sheer bottomless well of hysterical discussions on diverse topics such as the metoo movement Trumpianism border wars Brexit transgender liberation Black Lives Matter COVID 19 and climate change to name only a few Against the backdrop of such recent deployments of hysteria in popular discourse particularly as they emerge in times of material and hermeneutic crisis Performing Hysteria re engages the notion of hysteria Performing Hysteria rigorously mines late 20th and early 21st century primarily visual culture for signs of hysteria The various essays in this volume contribute to the multilayered and complex discussions that surround and foster this resurgent interest in hysteria covering such areas as art literature theatre film television dance crossing such disciplines as cultural studies political science philosophy history media disability race and ethnicity and gender studies and analysing stereotypical images and representations of the hysteric in relation to cultural sciences and media studies Of particular importance is the volume s insistence on taking the intersection of hysteria and performance seriously

History and Story in the American Political Thriller Film Pablo Castrillo Maortua,2023-08-29 In this book Pablo Castrillo Maortua analyzes the emergence of the political thriller in Hollywood at a time of angst and turmoil in the United States The Cold War the nuclear age domestic and international scandals and an increasingly deceitful political culture catalyzed a filmmaking current that would gradually develop its own narrative form and aesthetics into a new genre Castrillo Maortua explores the dramatic identity and design of the American political thriller tracking the close correlation between the evolution of the genre and the history of the United States from the Cuban Missile Crisis to the 9 11 terrorist attacks and the ensuing War on Terror Ultimately the author demonstrates how the American political thriller defies Hollywood conventions and cultural presuppositions with an entertaining yet critical view of the state of politics Scholars of film studies screenwriting and genre theory will find this book of particular interest

Invisibilities of Political Torture Berenike Jung,2020-07-06 Examines the ways in which moving images can help us better understand factual political tortureExamines role of images and film in mis understanding of tortureOffers synergised knowledge through comparative angle exploring differences and continuities of torture cases which were documented to vastly different extentsIncludes key popular movies independent films as well as serial televisionCombines serious film analysis with ethical political questions and historically and theoretically informed researchExpands on the latest developments of comparative media scholarship and integrates the nostalgic material and affective e turn e Academic work on the subject of torture tends to mirror public debates on its presumed utility to focus on its historically correct representation or on profilmic structures of identification

This book moves beyond these ideologically charged questions to explore how contemporary films have responded to a growing popular distrust in visual evidence when referencing factual cases of torture. Two case studies, the United States around 2004 and Chile from 1973 until the end of the dictatorship, provide either an abundance or lack of such visual evidence. Drawing on films and television series such as *Zero Dark Thirty* (2012), *NO* (2012), *Homeland* (2011), and *Los 80* (2008),¹⁴ amongst many others, this book analyses the visible components of torture but also its invisibilities. By casting a wider net on the definition of torture, the author promotes a radical theoretical reframing of our concept of torture and suggests that audiovisual products can help broaden our comprehension of torture as an event which includes collective and emotional dimensions and long-term social effects.

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Table of Contents Parallel Lines Post 9 11 American Cinema

1. Understanding the eBook Parallel Lines Post 9 11 American Cinema
 - The Rise of Digital Reading Parallel Lines Post 9 11 American Cinema
 - Advantages of eBooks Over Traditional Books
2. Identifying Parallel Lines Post 9 11 American Cinema
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Parallel Lines Post 9 11 American Cinema
 - User-Friendly Interface
4. Exploring eBook Recommendations from Parallel Lines Post 9 11 American Cinema
 - Personalized Recommendations
 - Parallel Lines Post 9 11 American Cinema User Reviews and Ratings
 - Parallel Lines Post 9 11 American Cinema and Bestseller Lists
5. Accessing Parallel Lines Post 9 11 American Cinema Free and Paid eBooks
 - Parallel Lines Post 9 11 American Cinema Public Domain eBooks
 - Parallel Lines Post 9 11 American Cinema eBook Subscription Services
 - Parallel Lines Post 9 11 American Cinema Budget-Friendly Options

6. Navigating Parallel Lines Post 9 11 American Cinema eBook Formats
 - ePub, PDF, MOBI, and More
 - Parallel Lines Post 9 11 American Cinema Compatibility with Devices
 - Parallel Lines Post 9 11 American Cinema Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Parallel Lines Post 9 11 American Cinema
 - Highlighting and Note-Taking Parallel Lines Post 9 11 American Cinema
 - Interactive Elements Parallel Lines Post 9 11 American Cinema
8. Staying Engaged with Parallel Lines Post 9 11 American Cinema
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Parallel Lines Post 9 11 American Cinema
9. Balancing eBooks and Physical Books Parallel Lines Post 9 11 American Cinema
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Parallel Lines Post 9 11 American Cinema
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Parallel Lines Post 9 11 American Cinema
 - Setting Reading Goals Parallel Lines Post 9 11 American Cinema
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Parallel Lines Post 9 11 American Cinema
 - Fact-Checking eBook Content of Parallel Lines Post 9 11 American Cinema
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements

- Interactive and Gamified eBooks

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