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American Film Cultureamerica

*Projecting Paranoia*

*Conspiratorial Visions In*

*American Film*

*Cultureamerica*

Therapeutic Revolutions examines the

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evolving relationship between American medicine, psychiatry, and culture from World War II to the dawn of the 1970s. In this richly layered intellectual history, Martin Halliwell ranges from national politics, public reports, and healthcare debates to the ways in which film, literature, and the

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mass media provided cultural channels for shaping and challenging preconceptions about health and illness. Beginning with a discussion of the profound impact of World War II and the Cold War on mental health, Halliwell moves from the influence of work, family, and growing up in the

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Eisenhower years to the critique of institutional practice and the search for alternative therapeutic communities during the 1960s. Blending a discussion of such influential postwar thinkers as Erich Fromm, William Menninger, Erving Goffman, Erik Erikson, and Herbert Marcuse with

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perceptive readings of a range of cultural text that illuminate mental health issues--among them Spellbound, Shock Corridor, Revolutionary Road, and I Never Promised You a Rose Garden--this compelling study argues that the postwar therapeutic revolutions closely

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interlink contrasting discourses of authority and liberation.

The Historical Dictionary of Film Noir is a comprehensive guide that ranges from 1940 to present day neo-noir. It consists of a chronology, an introductory essay, a bibliography, a filmography, and over 400 cross-

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referenced dictionary entries on every aspect of film noir and neo-noir, including key films, personnel (actors, cinematographers, composers, directors, producers, set designers, and writers), themes, issues, influences, visual style, cycles of films (e.g. amnesiac noirs), the

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representation of the city and gender, other forms (comics/graphic novels, television, and videogames), and noir's presence in world cinema. It is an essential reference work for all those interested in this important cultural phenomenon.

Extending narratological analysis to



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media as varied as graphic novels, photography, television, musicals, computer games and advertising, the essays gathered in this volume address some of the most fundamental questions raised by the medial turn in narratology: how can narrative meaning be created in media

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other than language; how do different types of signs collaborate with each other in so-called multimodal works; and what new forms of narrativity are made possible by the emergence of digital media."

Whether it's the rule-defying lifer, the sharp-witted female newshound, or the

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irascible editor in chief, journalists in popular culture have shaped our views of the press and its role in a free society since mass culture arose over a century ago. Drawing on portrayals of journalists in television, film, radio, novels, comics, plays, and other media, Matthew C. Ehrlich and Joe

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Saltzman survey how popular media has depicted the profession across time. Their creative use of media artifacts provides thought-provoking forays into such fundamental issues as how pop culture mythologizes and demythologizes key events in journalism history and how it confronts

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issues of race, gender, and sexual orientation on the job. From Network to The Wire, from Lois Lane to Mikael Blomkvist, Heroes and Scoundrels reveals how portrayals of journalism's relationship to history, professionalism, power, image, and war influence our thinking and the very practice of

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democracy.

America Is Elsewhere

Journalism in the Movies

Noise Channels

Multiplicities in Film and Television

Conspiratorial Visions in American  
Film

The Popular Life of Subliminal

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Are You Watching Closely?

Two key performances by  
Paul Robeson shed light  
on the Cold War era  
Since the assassination  
of John F. Kennedy,

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motion pictures and television productions- some based on historical fact and conjecture, others clearly fanciful- have embraced the idea that conspiracies shape



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many events, hide  
others, and generally  
dictate much of the  
course of modern life,  
often to the  
disadvantage of the  
average person. As a

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result, conspiracy theories have developed into a potent undercurrent in American politics. By the 1990s, it was not unusual to find conspiracies used

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as explanations for a wide range of political events that would otherwise seem to have quite ordinary explanations. Thus, a vast right-wing

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conspiracy was suggested  
as the source of Bill  
Clinton's troubles, just  
as conspiracy-like  
machinations of the  
liberal media were used  
to explain why the

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picture of world events  
did not coincide with  
conservative views. And  
this is to say nothing  
of the bitter arguments  
that still erupt over  
varying explanations for

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the attacks of 9/11.

Regardless of a person's opinion about such claims, what these and many other examples clearly show is that conspiracy-theory

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explanations have  
penetrated mainstream  
American thought. Here,  
author Gordon Arnold  
examines the evolution  
of this cultural climate  
in the United States.

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Conspiracy Theory in  
Film, Television, and  
Politics examines the  
intersection of various  
film and television  
productions in the  
context of unfolding



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political developments.

The chapters follow this story chronologically, showing how screen media have both reflected and shaped the cultural milieu in which

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traumatic events and political controversies have been interpreted with increasing cynicism. The work also reviews the original contexts in which film,

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television, and  
political manifestations  
of conspiracy ideas  
first appeared.

Now in paperback,  
Matthew C. Ehrlich's  
Journalism in the Movies

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is the story of  
Hollywood's depiction of  
American journalism from  
the start of the sound  
era to the present.  
Ehrlich argues that  
films have relentlessly

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played off the image of the journalist as someone who sees through lies and hypocrisy, sticks up for the little guy, and serves democracy. Focusing on

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films about key figures  
and events in  
journalism, including  
Mr. Smith Goes to  
Washington, All the  
President's Men, and The  
Insider, Journalism in

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the Movies presents a unique opportunity to reflect on how movies relate not only to journalism but also American life and democracy.

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Identifies a new genre—misdirection films—and explains its appeal to contemporary producers and audiences.

Are You Watching Closely? is the first



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book to explore the recent spate of "misdirection films," a previously unidentified Hollywood genre characterized by narratives that inspire

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viewers to reinterpret  
them retrospectively.

Since 1990, Hollywood  
has backed more of these  
films than ever before,  
many of which, including  
The Sixth Sense (1999),

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A Beautiful Mind (2001),  
and Inception (2010),  
were both commercial and  
critical successes. Seth  
Friedman examines this  
genre in its  
sociocultural,

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industrial, and  
technological contexts  
to explain why it has  
become more attractive  
to producers and  
audiences. The recent  
popularity of

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misdirection films,  
Friedman argues, is  
linked to new  
technologies that enable  
repeat viewings and  
online discussion, which  
makes it enticing to an

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industry that depends increasingly on the aftermarket, as well as to historically specific cultural developments. That is, in addition to being well suited for

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shifting industrial and technological conditions, these films are appealing because they suggest that it remains possible to know what "actually" occurred

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and who was "really"  
responsible for events  
at a time when it is  
also becoming  
increasingly recognized  
that "truth" is  
relative. Are You



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Watching Closely? shows how Hollywood's effective strategies for these changing circumstances put it at the forefront of a storytelling trend that

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has increasingly become important across media. Through close analyses of how misdirection films have been designed, marketed, and received in relation to

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their contexts, Friedman demonstrates the ways in which they epitomize a kind of narrative experimentation that has become a crucial facet of twenty-first-century

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audiovisual

storytelling.

Intermediality and  
Storytelling

Cycles, Sequels, Spin-  
offs, Remakes, and  
Reboots

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On the Aesthetics of  
Government Secrecy  
Madness in Cold War  
America

The Secret Lives of  
Timothy McVeigh  
American Science Fiction

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Film and Television

Haig and Kitchener in  
Twentieth-Century  
Britain

**How is the American political  
landscape represented in cinema?  
What is the relationship between**

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**Hollywood and Washington? From Arnold Schwarzenegger's rise to the Governorship of California through to the drama of the celebrity-fuelled 2008 Presidential election, Hollywood and politics have never been more intimate. This thoroughly updated and revised**

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**new edition continues to analyse  
the theoretical and conceptual  
relationship of Hollywood to  
national politics and the way film  
content and criticism has aligned  
itself to political culture and  
debate. Chronicling the evolution of  
American political cinema from the**



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1930s, this book explores the genre's symbiotic relationship with the American political culture and history. Through textual analysis of a range of films and television series, Scott provides a critique of current and past developments across several sub-genres,

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including the bio-pic, the election film and documentary. New for this edition\* Analysis of the post-9/11 and Bush era's effect on the American politics and cinema\* In-depth discussion of political documentaries, such as Fahrenheit 9/11 and The Fog of War, as well as

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**films from the 2000s, such as Man  
of the Year and State of Play\*  
Expanded coverage of television  
series from The West Wing,  
through to 24 and John Adams  
Conspiracy Theories in the United  
States and the Middle East is the  
first book to approach conspiracy**

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**theorizing from a decidedly comparative and interdisciplinary perspective. Whereas previous studies have engaged with conspiracy theories within national frameworks only, this collection of essays draws attention to the fact that conspiracist visions are**

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**transnational narratives that travel between and connect different cultures. It focuses on the United States and the Middle East because these two regions of the world are entangled in manifold ways and conspiracy theories are currently extremely prominent in both. The**

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**contributors to the volume are scholars of Middle Eastern Studies, Anthropology, History, Political Science, Cultural Studies, and American Studies, who approach the subject from a variety of different theories and methodologies. However, all of**

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**them share the fundamental assumption that conspiracy theories must not be dismissed out of hand or ridiculed. Usually wrong and frequently dangerous, they are nevertheless articulations of and distorted responses to needs and anxieties that must be taken**

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**seriously. Focusing on individual case studies and displaying a high sensitivity for local conditions and the cultural environment, the essays offer a nuanced image of the workings of conspiracy theories in the United States and the Middle East.**



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**This study conceives the literary and cinematic category of 'noir' as a way of understanding the defining conflict between authenticity and consumer culture in post-World War II America. It analyses works of fiction and film in order to argue that both**

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**contribute to a 'noir tradition' that is initiated around the end of World War II and continues to develop and evolve in the present.**

**Beginning in the 1950s, alleged sightings of unidentified flying objects in Canadian skies bred tension between the state and its**

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**citizens. While the public demanded to know more about the phenomenon, government officials appeared unconcerned and unresponsive. Suspicion of government deepened among certain sectors of Canadian society in the decades that followed,**

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**leading to demands for greater public transparency and a new kind of citizen activism. In Search for the Unknown Matthew Hayes uncovers the history of the Canadian government's investigations into reports of UFOs, revealing how these reports were handled,**

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deflected, and defended from 1950 to the 1990s. During this period Canadians filed more than 5,000 reports of UFO sightings – many with striking descriptions and illustrations – with branches of government and law enforcement. Although the government

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**conducted some exploratory studies, officials were unable to solve the mystery of UFOs or provide satisfactory answers about their alleged existence, and they soon declared the matter closed. Dissatisfied citizens responded by taking matters into their own**

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**hands, starting UFO clubs and  
civilian investigation groups, and  
accusing the government of a  
cover-up. A mutual mistrust  
developed between citizens who  
were suspicious of their  
government and officials who  
dismissed their fears and anxieties.**

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**This provided fertile ground for anti-authoritarian attitudes and the cultivation of conspiracy theories. In an era of political division, and amid heightened awareness of states' responsibilities for their citizens, Search for the Unknown reveals the challenges that**



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**governments face in responding to  
public anxieties and preserving  
trust in public institutions.**

**Thomas Pynchon**

**Media Spectacle**

**Mad America**

**Glitch and Error in Digital Culture**

**Remembrance, Representation and**

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**Appropriation**

**A World in Chaos**

**Film Noir and American Citizenship**

**During the Second World**

**War hundreds of Hollywood**

**filmmakers under the**

**command of the legendary**

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**director John Ford enlisted  
in the OSS to produce  
training, reconnaissance and  
propaganda films. This  
wartime bond continued into  
the post-war period, when a  
number of studios produced**

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**films advocating the  
creation of a permanent  
peacetime successor to the  
OSS: what became the  
Central Intelligence Agency.  
By the 1960s however,  
Hollywood's increasingly**

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**irreverent attitude towards  
the CIA reflected a growing  
public anxiety about  
excessive US government  
secrecy. In Secrecy's  
Shadow provides the first  
comprehensive history of**

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**the birth and development  
of Hollywood's relationship  
with American intelligence.  
It takes an interdisciplinary  
approach, synthesizing  
literatures and  
methodologies from**

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**diplomatic history, film  
studies and cultural theory,  
and it presents new  
perspectives on a number of  
major filmmakers including  
Darryl F. Zanuck, Alfred  
Hitchcock and John Ford.**

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**Based on research  
conducted in over 20  
archival repositories across  
the United States and UK, In  
Secrecy's Shadow explores  
the revolution in the  
relationship between**

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**Hollywood and the secret state, from unwavering trust and cooperation to extreme scepticism and paranoia, and demonstrates the debilitating effects of secrecy upon public trust in**

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**government and the  
stability of national memory.  
This provocative book  
reveals how Hollywood films  
reflect our deepest fears  
and anxieties as a country,  
often recording our political**

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**beliefs and cultural  
conditions while  
underscoring the darker side  
of the American way of life.  
American Science Fiction  
Film and Television presents  
a critical history of late 20th**

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**Century SF together with an  
analysis of the cultural and  
thematic concerns of this  
popular genre. Science  
fiction film and television  
were initially inspired by the  
classic literature of H.G.**

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**Wells and Jules Verne. The potential and fears born with the Atomic age fuelled the popularity of the genre, upping the stakes for both technology and apocalypse. From the Cold War through**

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**to America's current War on  
Terror, science fiction has  
proved a subtle vehicle for  
the hopes, fears and  
preoccupations of a nation  
at war. The definitive  
introduction to American**

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**science fiction, this book is  
also the first study to  
analyze SF across both film  
and TV. Throughout, the  
discussion is illustrated with  
critical case studies of key  
films and television series,**

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**including The Day the Earth  
Stood Still, Planet of the  
Apes, Star Trek: The Next  
Generation, The X-Files, and  
Battlestar Galactica.**

**Through an analysis of films  
such as American Beauty,**



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**Blade Runner, Natural Born Killers, and Thelma and Louise, Carl Boggs and Thomas Pollard explore the historical and theoretical shift from the long era of modernity to an emergent**

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**postmodernity and examine  
its intersection with film  
culture.**

**Politics in Popular Movies  
American Politics in  
Hollywood Film  
After Hitchcock**

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**Cultural Paranoia, New  
Technologies, and the  
Contemporary Hollywood  
Misdirection Film  
Projecting Paranoia  
Medicine, Psychiatry, and  
American Culture,**

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**1945-1970**

**The Image of the Journalist  
in Popular Culture**

With sequels, prequels,  
remakes, spin-offs, or copies of  
successful films or franchises  
dominating film and television

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production, it sometimes seems as if Hollywood is incapable of making an original film or TV show. These textual pluralities or multiplicities—while loved by fans who flock to them in droves—tend to be dismissed by

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critics and scholars as markers  
of the death of high culture.

Cycles, Sequels, Spin-offs,  
Remakes, and Reboots takes  
the opposite view, surveying a  
wide range of international media  
multiplicities for the first time to

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elucidate their importance for audiences, industrial practices, and popular culture. The essays in this volume offer a broad picture of the ways in which cinema and television have used multiplicities to streamline the

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production process, and to capitalize on and exploit viewer interest in previously successful and/or sensational story properties. An impressive lineup of established and emerging scholars talk seriously about



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forms of multiplicity that are rarely discussed as such, including direct-to-DVD films made in Nigeria, cross-cultural Japanese horror remakes, YouTube fan-generated trailer mash-ups, and 1970s animal

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revenge films. They show how considering the particular bonds that tie texts to one another allows us to understand more about the audiences for these texts and why they crave a version of the same story (or

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character or subject) over and over again. These findings demonstrate that, far from being lowbrow art, multiplicities are actually doing important cultural work that is very worthy of serious study.

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Lord Kitchener and Lord Haig are two monumental figures of the First World War. Their reputations, both in their lifetimes and after their deaths, have been attacked and defended, scrutinized and contested. They

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have been depicted in film, print and public memorials in Britain and the wider world, and new biographies of both men appear to this day. The material representations of Haig and Kitchener were shaped, used

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and manipulated for official and popular ends by a variety of groups at different times during the twentieth century. The purpose of this study is not to discover the real individual, nor to attack or defend their

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reputations, rather it is an exploration of how both men have been depicted since their deaths and to consider what this tells us about the nature and meaning of First World War commemoration. While Haig's

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representation was more  
contested before the Second  
World War than was Kitchener's,  
with several constituencies trying  
to fashion and use Haig's  
memory - the Government, the  
British Legion, ex-servicemen



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themselves, and bereaved families - it was probably less contested, but overwhelmingly more negative, than Kitchener's after the Second World War. The book sheds light on the notion of 'heroic' masculinity - questioning,

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in particular, the degree to which the image of the common soldier replaced that of the high commander in the popular imagination - and explores how the military heritage in the twentieth century came into

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collision with the culture of modernity. It also contributes to ongoing debates in British historiography and to the larger debates over the social construction of memory, the problematic relation between

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what is considered 'heritage' and 'history', and the need for historians to be sensitive and attentive to the interconnections between heritage and history and their contexts.

Brings to light the critical role of

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noise and error in the creative  
potential of digital culture

The first comprehensive history  
of conspiracies and conspiracy  
theories in the United States. \*

Over 300 A-Z entries on various  
events, ideas, and persons, as

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well as crucial supporting and refuting evidence, and competing explanations for the origins, history, and popularity of this mode of political thought \*

Primary documents from organizations promoting

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conspiracy theories \*

Contributions from over 100  
international scholars with a full  
range of historical expertise \*

Separate section containing  
about 100 illustrative extracts  
covering the full range of

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American history, each with a  
brief headnote placing it in  
context

Conspiracy Theories in the  
United States and the Middle  
East

Visual Paranoia in Rear Window,



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Blow-Up and The Truman Show  
Monitoring Contemporary Films  
and Television Programs  
The OSS and CIA in Hollywood  
Cinema 1941-1979  
Conspiracy Theory in Film,  
Television, and Politics

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vigilantes

Canada's UFO Files and the  
Rise of Conspiracy Theory

Alfred Hitchcock is arguably the most famous director to have ever made a film. Almost single-handedly he turned the suspense thriller into one of the

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most popular film genres of all time, while his Psycho updated the horror film and inspired two generations of directors to imitate and adapt this most Hitchcockian of movies. Yet while much scholarly and popular attention has focused on the director's oeuvre, until now there has been no extensive

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study of how Alfred Hitchcock's films and methods have affected and transformed the history of the film medium. In this book, thirteen original essays by leading film scholars reveal the richness and variety of Alfred Hitchcock's legacy as they trace his shaping influence on particular films,

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filmmakers, genres, and even on film criticism. Some essays concentrate on films that imitate Hitchcock in diverse ways, including the movies of Brian de Palma and thrillers such as True Lies, The Silence of the Lambs, and Dead Again. Other essays look at genres that have been influenced by

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Hitchcock's work, including the 1970s paranoid thriller, the Italian giallo film, and the post-Psycho horror film. The remaining essays investigate developments within film culture and academic film study, including the enthusiasm of French New Wave filmmakers for Hitchcock's work, his

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influence on the filmic representation of violence in the post-studio Hollywood era, and the ways in which his films have become central texts for film theorists.

For many people, the cinematic vigilante has been shaped by Charles Bronson's character in *Death Wish*

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and its sequels. But screen vigilantes have taken many guises, from Old West lynch mobs and rogue police officers to rape-avengers and military-trained equalizers. This book recounts the varied representations of such characters in films like *The Birth of a Nation*, which celebrated the violence



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of the Ku Klux Klan, and Taxi Driver, Falling Down and You Were Never Really Here, in which the vigilante impulse was symptomatic of mental instability. Also considered is the extent to which fictional vigilantism functions as social commentary and to what degree it is simply stoking

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popular fears.

How much insider trading occurred in the days leading up to 9-11? How compromised is the evidence against alleged hijackers? Why were there no military interceptions? To what extent does the testimony of more than five hundred firefighters differ from official

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reports of what happened at the World Trade Center buildings that day? How inseparably connected are Western covert operations to al-Qaeda? How is Islamophobia used to sustain US imperialism? What was the 9-11 Commission? With contributions from Nafeez Mosaddeq Ahmed, Four

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Arrows, David Ray Griffin, Jay Kolar, David MacGregor, Diana Ralph, Kevin Ryan, and Bryan Sacks, this path-breaking work examines 9-11 and its background, showing how much remains unknown and where further investigation and debate is needed. Shows how politics and aesthetics

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merge in American film noirs made between the late 1930s and the mid-1950s; their oft-noted uncanniness betrays the fear that un-American foes lurk within the homeland.

The National Security Sublime  
Surveillance on Screen

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Movies and a Post-9/11 America

Race, Madness, Activism

A Comparative Approach

Swift Viewing

Prudent and Perilous

***Uses satirical parodies of  
screenplays and political  
blogs to reveal the cracks***

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*in our post-9/11 American*

*psyche.*

*This book tells the story of  
how madness came to play a  
prominent part in America's  
political and cultural  
debates. It argues that  
metaphors of madness rise to*

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***unprecedented popularity  
amidst the domestic  
struggles of the early Cold  
War and become a pre-eminent  
way of understanding the  
relationship between  
politics and culture in the  
United States. In linking***



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*the individual psyche to  
society, psychopathology  
contributes to issues  
central to post-World War II  
society: a dramatic  
extension of state power,  
the fate of the individual  
in bureaucratic society, the*

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*political function of emotions, and the limits to admissible dissent. Such vocabulary may accuse opponents of being crazy. Yet at stake is a fundamental error of judgment, for which madness*

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*provides welcome metaphors  
across US diplomacy and  
psychiatry, social movements  
and criticism, literature  
and film. In the process,  
major parties and whole  
historical eras, literary  
movements and social groups*

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*are declared insane.*

*Reacting against violence at  
home and war abroad,  
countercultural authors  
oppose a sane madness to  
irrational  
reason—romanticizing the  
wisdom of the schizophrenic*

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*and paranoia's superior insight. As the Sixties give way to a plurality of lifestyles an alternative vision arrives: of a madness now become so widespread and ordinary that it may, finally, escape pathology.*

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*During the mid-1990s, the  
O.J. Simpson murder trial  
dominated the media in the  
United States and were  
circulated throughout the  
world via global  
communications networks. The  
case became a spectacle of*

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*race, gender, class and violence, bringing in elements of domestic melodrama, crime drama and legal drama. According to this fascinating new book, the Simpson case was just one example of what the*

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*author calls 'media  
spectacle' - a form of media  
culture that puts  
contemporary dreams,  
nightmares, fantasies and  
values on display. Through  
the analysis of several such  
media spectacles - including*



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*Elvis, The X Files, Michael Jordan, and the Bill Clinton sex scandals - Doug Kellner draws out important insights into media, journalism, the public sphere and politics in an era of new technologies. In this*

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*excellent follow up to his  
best selling Media Culture,  
Kellner's fascinating new  
volume delivers an  
informative read for  
students of sociology,  
culture and media.*

*How is affective experience*

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*produced in the cinema? And how can we write a history of this experience? By asking these questions, this study by Hauke Lehmann aims at rethinking our conception of a critical period in US film history – the New*

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***Hollywood: as a moment of crisis that can neither be reduced to economic processes of adaption nor to a collection of masterpieces. Rather, the fine-grained analysis of core films reveals the power***

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*of cinematic images to  
affect their audiences – to  
confront them with the new.  
The films of the New  
Hollywood redefine the  
divisions of the classical  
genre system in a radical  
way and thereby transform*

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*the way spectators are addressed affectively in the cinema. The study describes a complex interplay between three modes of affectivity: suspense, paranoia, and melancholy. All three, each in their own way, implicate*

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*spectators in the deep-seated contradictions of their own feelings and their ways of being in the world: their relations to history, to society, and to cultural fantasy. On this basis, Affect Poetics of the New*

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*Hollywood projects an original conception of film history: as an affective history which can be re-written up to the present day.*

*Paul Robeson and the Cold War Performance Complex*



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***Affect Poetics of the New  
Hollywood  
Conspiracy Theories in  
American History  
Influence, Imitation, and  
Intertextuality  
Aberration in the Heartland  
of the Real***

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American Film Culture  
***Politics and Popular Culture  
Projecting the End of the  
American Dream: Hollywood's  
Visions of U.S. Decline***

*In recent years we have  
seen a continuation and  
perhaps even acceleration*

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*in the trend of popular culture having a discernible effect on politics. From The Daily Show to candidates' use of Facebook and MySpace, politics have opened up to*

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*new technologies as we  
come online for the next  
generation. Our political  
world has become  
popularized, or our  
popular world has become  
politicized in a new way,*

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*facilitated by the  
entertainment media and  
new technologies. This  
volume's authors attempt  
to make sense of the  
changing political popular  
world through a series of*

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*interdisciplinary essays  
that explore the  
ramifications of popular  
cultural depictions of  
politics drawing on  
literature in a variety of  
fields: political science,*

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*history, literature, fine  
arts and communications.*

*We explore three major  
phenomena in a politicized  
popular culture. First, we  
explore the role that the  
entertainment media play*

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*in understanding politics.  
What is interesting about  
our fictional political  
worlds is we are allowed,  
as a people, to consider  
different political ideals  
without the baggage of our*



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last vote or our ideology.  
We can step outside  
ourselves and challenge  
the way we think on  
particular issues. Second,  
we explore the real world  
of politics as it has been

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shaped over the last  
century of new technology.  
As powerful a medium  
television proved to be to  
politics, the latest  
technological  
breakthroughs have proved

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to be a paradigmatic  
shift. From Twitter to  
Facebook, our politicians  
are able to keep in almost  
constant contact with  
their constituencies,  
which has vast

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*implications for the way  
political discourse will  
progress. Third, we  
explore what happens when  
the real world and media  
collide. Entertainment  
media change their*

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messages when major  
political events happen  
such as the case when  
spymaster tropes were  
forced to evolve when 9/11  
changed the international  
dynamic. Robert Ludlum's

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*Jason Bourne series had to be conceptualized on film in a new way after this event. The more connected our political world and our popular world become, and given the trends, we*

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American Film Culture

can only assume they will  
become increasingly  
intertwined, the more  
important it is for us to  
understand how these  
connections affect the  
world. This volume is a

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*powerful pass at  
comprehending all that is  
happening across the  
politicized popular world.  
In Otherness in Hollywood  
Cinema, Michael Richardson  
argues that the Hollywood*



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system has been the only national cinema with the resources and inclination to explore images of others through stories set in exotic and faraway places. He traces many of

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*the ways in which  
Hollywood has constructed  
otherness, and discusses  
the extent to which those  
images have persisted and  
conditioned today's  
understanding. Hollywood*

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was from the beginning teeming with people who had experienced cultural displacement. Coaxing the finest talents from around the world and needing to produce films with an

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*almost universal appeal,  
Hollywood confounded  
American insularity while  
simultaneously presenting  
a vision of 'America' to  
the world. The book  
examines a range of genres*

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*from the perspective of  
otherness, including the  
Western, film noir, and  
zombie movies. Films  
discussed include Birth of  
a Nation, The New World,  
The Searchers, King Kong,*

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*Apocalypse Now, Blade Runner, Jaws, and Dead Man. Erudite and highly informed, this is a sweeping survey of how the American film industry has portrayed the foreign and*

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*the exotic.*

*Drawing on the rapidly  
developing field of  
surveillance studies, this  
book examines television  
shows and films—including  
Lost, Survivor, Minority*

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*Report, Enemy of the State, and Nineteen Eighty-Four—that shape our experience of surveillance, both as watchers and as those being watched.*



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*Against the backdrop of recent postmodern discourse on cultural theory, Eva Schwarz provides a gripping analysis of the concept of what she describes as*

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*visual paranoia. Her study is based on a detailed analysis of three films: Alfred Hitchcock's Rear Window (USA, 1954), Michelangelo Antonioni's Blow-up (GB, 1966) and*

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*Peter Weir's The Truman Show (USA, 1998). The starting point of all three analyses is the representation of the postmodern media and information age as an*

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*incisive culture of the  
visual, which coincides  
with the general socio-  
political trend of  
cultural paranoia, the  
roots of which are to be  
found in American politics*

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*and society of the late  
1940s and which has since  
permeated Anglo-American  
culture. The discourse on  
the truthfulness of  
images, the reality of  
visual representations and*

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*the visual as such forms  
the context out of which  
the theory of the  
development of visual  
paranoia arises. While  
other paranoia films,  
usually thrillers or*

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*science fiction films,  
concern themselves with  
the sociopolitical  
manifestation of cultural  
paranoia, the three films  
chosen for Schwarz's study  
focus on the fundamental*

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*crisis of the visual as  
such, from scopophilic  
paranoia in Rear Window to  
photographic paranoia in  
Blow-Up, culminating in  
the scopophobic  
manifestation of visual*



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*paranoia in The Truman Show. The once valid saying, "seeing is believing", can no longer be taken for granted. In postmodern times, the visual cannot be trusted*

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*any more.*

*Dark Borders*

*Search for the Unknown*

*History, Film History and  
Cinephilia*

*The Hidden History of 9/11*

*Otherness in Hollywood*

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*Cinema*

*Heroes and Scoundrels  
Social Crisis and the Rise  
of Postmodern Cinema*

Acland looks back at the strange  
history of subliminal seduction: a  
theory first propagated in the late

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1950s by marketing researcher James Vicary, who claimed that movie audiences bought more refreshments if advertising messages too quick to be noticed were inserted into movies. The study was soon proven false, but

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that hasn't kept the concept from having a long afterlife in the popular imagination.

Why do recent depictions of government secrecy and surveillance so often use images suggesting massive size and scale:

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gigantic warehouses, remote black sites, numberless security cameras? Drawing on post-War American art, film, television, and fiction, Matthew Potolsky argues that the aesthetic of the sublime provides a privileged window into

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the nature of modern intelligence, a way of describing the curiously open secret of covert operations. The book tracks the development of the national security sublime from the Cold War to the War on Terror, and places it in a long

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history of efforts by artists and writers to represent political secrecy.

Since the fall of the Berlin Wall, there has been a proliferation of German historical films. These productions have earned



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prestigious awards and succeeded at box offices both at home and abroad, where they count among the most popular German films of all time. Recently, however, the country's cinematic take on history has seen a significant new

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development: the radical style, content, and politics of the New German Cinema. With in-depth analyses of the major trends and films, this book represents a comprehensive assessment of the historical film in today's Germany.

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Challenging previous paradigms, it takes account of a postwar cinema that complexly engages with various historiographical forms and, above all, with film history itself.

Popular movies can be surprisingly

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smart about politics - from the portentous politics of state or war, to the grassroots, everyday politics of family, romance, business, church and school. Politics in Popular Movies analyses the politics in many well-known films

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across four popular genres: horror, war, thriller and science fiction.

The book's aims are to appreciate specific movies and their shared forms, to understand their political engagements and to provoke some insightful conversations. The

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means are loosely related 'film takes' that venture ambitious, playful and engaging arguments on political styles encouraged by recent films. Politics in Popular Movies shows how conspiracy films expose oppressive systems; it

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explores how various thrillers prefigured American experiences of 9/11 and shaped aspects of the War on Terror; how some horror films embrace new media, while others use ultra-violence to spur political action; it argues that a

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popular genre is emerging to examine non-linear politics of globalisation, terrorism and more. Finally it analyses the ways in which sci-fi movies reflect populist politics from the Occupy and Tea Party movements, rethink the



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political foundations of current  
societies and even remake our  
cultural images of the future.

Rhetorical Takes on Horror, War,  
Thriller, and Sci-Fi Films

Private Justice in Popular Cinema

Therapeutic Revolutions

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This Is a Picture and Not the World  
Suspense, Paranoia, and  
Melancholy  
Historical Dictionary of Film Noir  
Screening Trafficking  
This book examines film  
and media representations

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of the social, political,  
and economic issue of  
human trafficking, one of  
the most dramatic  
challenges of today's  
globalized world.  
Productively combining

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field work at NGOs in  
South Eastern Europe,  
social science data  
discussion, and analysis  
of Western and East  
European anti-trafficking  
film and media and their

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reception in the United States and in the Balkans, Hashamova uncovers the tension between the global flow of trafficking images and their local comprehension. The

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detailed critical analysis  
of documentaries, feature  
films, video clips, and  
NGOs' media materials and  
their varied spectators'  
responses explores the  
flaws of these products

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and the ideological  
structures that define  
them and their audiences.  
Acknowledging the uneven  
quality and potential  
impact of all films and  
media products, the book,

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guided by trauma theory,  
concludes with an analysis  
of their effectiveness and  
ability to shock the  
viewer and create a  
citizen who is ready to  
take action against



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trafficking. The book seeks to explain why, despite the attention to the problem, communities continue to grapple with indifference, denial, and turning a blind eye to the

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existence of trafficking.  
Screening Trafficking:  
Prudent and Perilous  
offers fresh insights to  
readers interested in  
human trafficking and its  
representations as well as

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politymakers who are  
invested in well-informed  
decisions.

Now available in  
paperback, this is a  
comprehensive study of the  
most influential figure in

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postwar American literature. Over a writing career spanning more than fifty years, Thomas Pynchon has been at the forefront of America's engagement with postmodern

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literary possibilities. In chapters that address the full range of Pynchon's career, from his earliest short stories and first novel, *V.*, to his most recent work, this book

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offers highly accessible  
and detailed readings of a  
writer whose work is  
indispensable to  
understanding how the  
American novel has met the  
challenges of

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postmodernity. The authors discuss Pynchon's relationship to literary history, his engagement with discourses of science and utopianism, his interrogation of

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imperialism and his  
preoccupation with the  
paranoid sensibility.  
Invaluable to Pynchon  
scholars and to everyone  
working in the field of  
contemporary American



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fiction, this study explores how Pynchon's complex narratives work both as exuberant examples of formal experimentation and as serious interventions in the

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political health of the  
nation.

A wide-ranging and  
idiosyncratic look at  
sixty years of politics  
and film that uncovers how  
American movies have

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mirrored and even  
challenged anxieties and  
paranoid perceptions  
embedded in American  
society since the start of  
the Cold War. The first  
book to take a sweeping

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look at 60 years of film  
and analyze them  
thematically.

Presenting startling new  
biographical details about  
Timothy McVeigh and  
exposing stark

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contradictions and errors contained in previous depictions of the "All-American Terrorist," this book traces McVeigh's life from childhood to the Army, throughout the plot

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to bomb the Alfred P. Murrah Federal Building and the period after his 1995 arrest until his 2001 execution. McVeigh's life, as Dr. Wendy Painting describes it, offers a

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backdrop for her  
discussion of not only  
several intimate and  
previously unknown details  
about him, but a number of  
episodes and circumstances  
in American History as

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well. In *Aberration in the Heartland*, Painting explores Cold War popular culture, all-American apocalyptic fervor, organized racism, contentious politics,



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militarism, warfare,  
conspiracy theories,  
bioethical controversies,  
mind control, the media's  
construction of villains  
and demons, and  
institutional secrecy and

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cover-ups. All these stories are examined, compared, and tested in Aberration in the Heartland of the Real, making this book a much closer examination into

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the personality and life  
of Timothy McVeigh than  
has been provided by any  
other biographical work  
about him

An Encyclopedia

Postwall German Cinema

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The Noir Tradition in the  
Age of Consumer Culture  
In Secrecy's Shadow