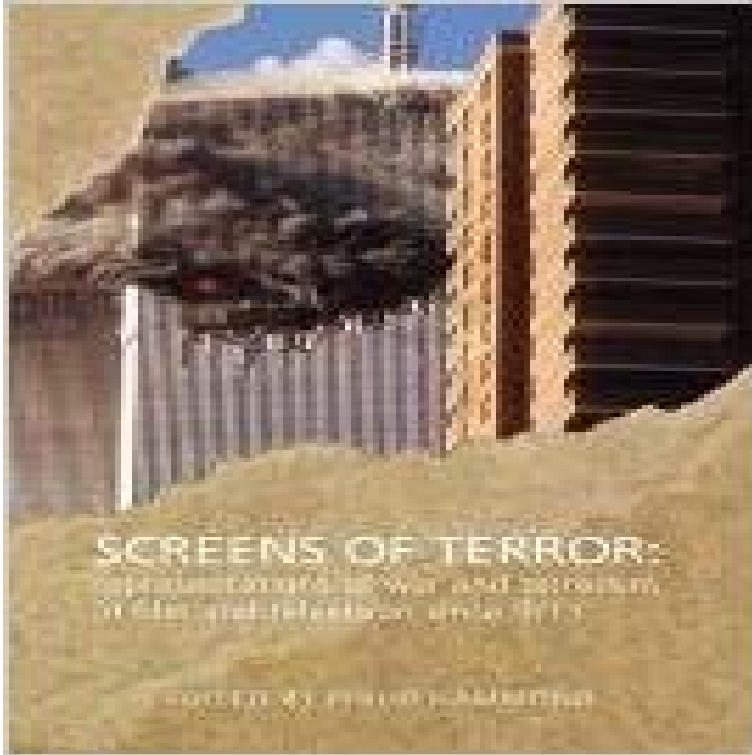


Screens of Terror: Representations of War and Terrorism in Film and Television since 9/11



No other collection to date has so acutely, intelligently and coherently demonstrated the inseparability of information, entertainment, policy and public perception as prime vectors of war on terror discourses and sensibilities as these are represented in Hollywood products. If I had to choose a single source to interrogate the limitless suffusion throughout Hollywood texts of Hegemonic gaze and subjectivity - regardless of genre, whether critical or mainstream - it would be Screens of Terror. - Oliver Boyd-Barrett, Professor of Journalism & Telecommunications, Bowling Green State University

A compelling and timely interrogation of contemporary images of terror, this book has much to offer everyday consumers of popular films and television, be they students or casual readers. - Cynthia Weber, Professor of International Relations, University of Sussex

Right from the first moment, the 11 September 2001 attacks and the war on terror were closely associated with film and media. In an effort to re-brand US foreign policy, Washington consulted with the advertising and PR industries and within days of 9/11 - itself often described as being like a movie - also consulted Hollywood. It seemed that film-makers might be about to cooperate with a major, long-term propaganda offensive, harking back to the films of the early Cold War era or even those of World War Two. Screens of Terror examines whether such expectations have been borne out. It asks: How far have the film and TV industries been supportive of the war on terror and how far have they been critical of it? How has the war film genre developed since 9/11? How have other popular genres responded to the war on terror? How have film and TV represented the enemy Other and the Western Self? Ten years on, this volume brings together European and North American scholars working in politics and international

relations as well as in literature, film, media and cultural studies to take stock and assess the shape and significance of the post-9/11 cultural moment. Edited by Philip Hammond, Professor of Media and Communications and head of the Centre for Media and Culture Research at London South Bank University. With contributions from: Matthew Alford Martin Barker Graham Barnfield Michael Frank Brigitte Nacos Jack Holland Hugh Ortega Breton Joe Parker Fran Pheasant-Kelly Rebekah Sinclair Mark Straw Liane Tanguay Guy Westwell Bernd Zywiez

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