## **Contents**

Acknowledgments — xiii		
A Shell-Shocked Face: Prologue — 1		
1	Repair Work on the Sense of Commonality —— 9	
1.1	A Snapshot of History: Three War Films at the Turn of the	
	Century —— 9	
	SAVING PRIVATE RYAN: the sentimental scene of commemorating	
	war <b>—— 11</b>	
	WINDTALKERS: the first American – conceived in the plural —— 15	
	THE THIN RED LINE: the singular face —— 21	
1.2	Richard Rorty and the Pursuit of Happiness —— 29	
	Picking up the thread again —— 29	
	A feeling for the communal: sense of commonality —— 30	
	Poetic making, political acting —— 33	
	Describing and redescribing: the plurality of modes of media	
	experience —— 35	
1.3	Poetic Calculation and Political Critique: A Film-analytical	
	Comparison —— 37	
	APOCALYPSE NOW: a new architecture of cinematic spaces —— 38	
	PLATOON: the melody of psychic consonance —— 43	
	Genre films as cultural practice —— 45	
1.4	Propaganda, Avant-garde, and Genre Films —— 48	
	A comparative case study —— 48	
	TAG DER FREIHEIT: the media technology of fusion —— 51	
	PRELUDE TO WAR: "What put us in the uniform?" —— 56	
	Genre films and democracy — 64	
	The constitutive conflict —— 65	
	Film analysis as a poetology of film —— <b>70</b>	
2	The Poetology of Genre Films —— 73	
2.1	Stanley Cavell's Genre Theory —— 73	
	Types and individualities —— 73	
	Genres as media of a shared perception of the world ——75	
	The historicity of genre cinema —— 77	
2.2	On the Critique of the Poetics of Genre —— <b>80</b>	
	Classical and post-classical — 80	

	Taxonomies of rule-governed poetics —— 82
	A mode of industrial production —— 85
	A mode of representation —— <b>86</b>
	A mode of aesthetic experience — 89
2.3	Modes and Modalities (Gledhill) —— 91
	Beyond the taxonomies of rule-governed poetics — 93
	Genre and affect dramaturgy —— 96
	The historical dynamic of poetic making —— 98
	The Hollywood war film as a paradigmatic object —— 101
2.4	What is a Poetics of Affect? —— 101
	Approaches from cognitive psychology: appraisal —— 104
	Mood cues —— <b>106</b>
	Emotion, feeling, affect —— 108
	A reflexive feeling (Dewey) —— 110
	Spectator feeling —— 113
2.5	Expressive Movement: A Methodological Concept —— 115
	Expressive movement as temporal form —— 118
	The war film and the historical dynamic of genre cinema —— 123
	Pathos scenes: The affect-dramaturgical framework of the
	Hollywood war film —— 127
	Genre history and history —— 135
3	The Emergence of the War Film Genre: A Construction of its
	Poetological Origins —— 139
3.1	Genre and Film Document —— 139
	Found footage —— 139
	The experiential space of war films —— 146
3.2	Document and Propaganda —— 153
	december 7th —— <b>154</b>
	The affect-dramaturgical concept —— 155
	Staged reminiscence rather than historical document —— 158
	The face of the invisible enemy —— 161
	Contradictory perceptual politics —— 163
3.3	The Media Practice of Military Collectivization —— 164
	The affect rhetoric of THE BATTLE OF MIDWAY —— 164
	Sentimental pathos versus military pathos —— 168
	Feigning and falsifying: historical knowledge —— 171
	Sentiment versus document —— 174
	What does the film document document? —— 176

3.4	Affective Mobilization —— 178
	Affect dramaturgies in the range of action and melodrama — 179
	GUNG HO!: The mobilization film —— 180
	The transformation of needy individuals into soldiers —— 183
	Peripety: switching from action to melodrama —— 185
	Fighting spirit and the willingness to suffer: a dramaturgical
	comparison — 189
	BATAAN: the pathos of the victim in military collectivization —— 192
	Audiovisual composition and the affective dynamic —— 193
	The apotheosis: fusion of separated visual spaces —— 199
	The emergence of the genre from the perception politics of war
	films — 203
3.5	On the Historicity of Film Images —— 206
	A succession of automatic world projections
	(Cavell once again) — 208
	The split in perception in the act of viewing films —— 210
	A specific temporality of film images —— 215
	WITH THE MARINES AT TARAWA: a memory image on film —— 216
	The even-tempered registering gaze —— 217
	Elegy of remembering —— 219
	Physical presence rather than action —— 221
	The horror: forms of paranoid perception —— 224
	Narrative enclosure —— 225
	Film memory —— 228
4	Genre and History —— 233
4.1	John Ford's THEY WERE EXPENDABLE: The Matrix of a
4.1	New Genre —— 233
	Back to genre films —— 233
	An affect-dramaturgical analysis —— 235
	Act I: dissolution and initiation — 240
	Act II: phantasmagorias of love and death —— <b>246</b>
	Act III: the cycle of separation and reformation —— 252
	Act IV: the memory image —— 256
4.2	Cultural Memory and Confabulations of Memory —— 260
4.2	
	Reconstruction of a much-discussed term — 262  The relation of memory and political identity (Assmann) 263
	The relation of memory and political identity (Assmann) — 263
	Confedence of moments 260
	Confabulations of memory — 269
	Celebration and ritual —— <b>270</b>

4.3 Interlocking Affects: SANDS OF IWO JIMA — 272 The disillusionment of the feeling for military community — 273 The ramifying of affects — 277 Making history — 280 Genre theory as a poetology of producing history — 284 Commemorating the Dead and Community — 288 4.4 A WALK IN THE SUN: a requiem — 288 The formal vocabulary of political sensibility (Koselleck) — 292 The talk of war and the myth of community — 294 THE STEEL HELMET: the perspective of the dead — 296 The miracle of survival — 300 THE BIG RED ONE: an image of annihilation — 302 The community of survivors — 304 4.5 The Irresolvable Conflict — 307 The irate taxi driver — 308 Celebrating war: JARHEAD - 313 Military communitization: FULL METAL JACKET — 318 The immortal body: the corps — 322 The heroic epic: PATTON — 326 The present of military communities — 330 Genre and Sense of Commonality: An Epilogue — 333 The Pixelated Revolution — 333 THE WAR TAPES - 335 REDACTED - 338 Moral judgments and transformations in genre poetics — 340 A new figure of victim — 342 The sensus communis and aesthetic judgment — 344 Sensus communis as sense of commonality (Arendt) — 347 Genre cinema as a space of experiencing competing senses of the communal — 349 Bibliography — 353 Name index --- 367 Film index — 369 Subject index — 371