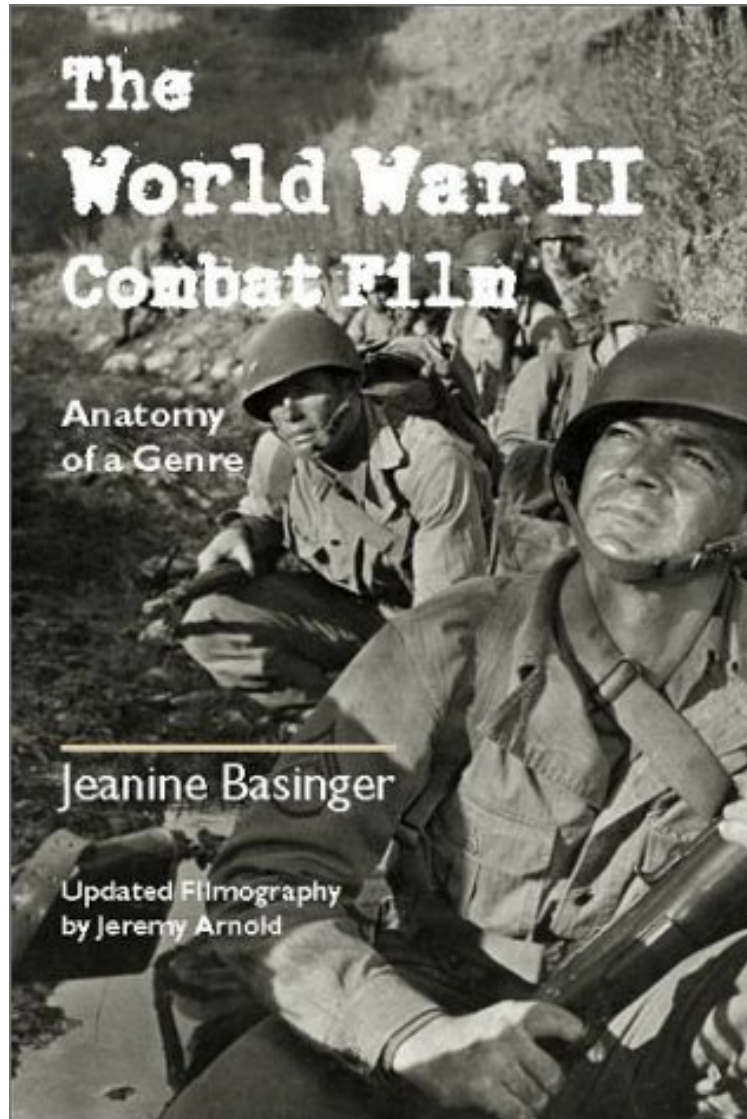


(Download ebook) The World War II Combat Film: Anatomy of a Genre

## The World War II Combat Film: Anatomy of a Genre

*Jeanine Basinger*

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**Jeanine Basinger : The World War II Combat Film: Anatomy of a Genre** before purchasing it in order to gage whether or not it would be worth my time, and all praised The World War II Combat Film: Anatomy of a Genre:

0 of 0 people found the following review helpful. Interesting, informative, but repetitiveBy FleetboatFollowing the development of the WWII combat film as a "genre" this book explains the origin and evolution of the cinematic features that characterize these movies. The chronological organization is helpful as is the discussion of how changes in the structure of the films (and maturation of the style) reflect contemporary societal changes and attitudes. Although

readable and not overly academic, it is repetitive with many similar phrases, sentences, paragraphs appearing in multiple sections, something I found annoying. 0 of 0 people found the following review helpful. Five Stars By cecelia salvator I just started the book, so far very good 2 of 2 people found the following review helpful. One of the best. By Steven Daedalus It's a thoughtful and perceptive book. Jeanine Bassinger, a film professor in a Midwestern university, sat through innumerable movies made about the military, beginning in the early years of film. What a burden, to sit through so many hours of Abbott and Costello training-camp movies. But she's a persistent researcher and a bright one too, although she doesn't own a computer. She develops a typology of combat films. (1) The early years of World War II defined the combat genre. Lots of preaching and explaining why we were fighting the war. The enemy were "bandy legged monkeys" and so on. (2) The genre is solidified, so to speak, in the middle years of the war. The conventions are now taken for granted. There will be a diverse group of varied ethnicities -- a Jew from Brooklyn, a farmer from North Dakota, a stern but fair leader, etc. No one asks why the war is being fought. (3) A more realistic refining of the genre, such as "The Story of G.I. Joe." A lot of mud, some complaints about the service and the way it's run, and the men fear for their lives. The prose style is deliciously free of theoretical tar babies. She doesn't carry on about European intellectual fads. It's all as plain and American as apple pie, so it's easy to understand. I can't quite get over how she's packed so much information -- and all of it engaging -- into a book covering such a vast collection of pieces drawn from vernacular culture.

One of America's most renowned film scholars, Jeanine Basinger, offers a revealing, perceptive and highly readable look at the combat film. Discussing over one thousand movies, Basinger covers in-depth the key examples of the genre and uses them to define the meaning of genre itself. From *Bataan* to *Battleground* to *The Dirty Dozen* to *Saving Private Ryan*, the book traces the evolution of the combat genre, as its recurring characters, plots and events are used and reused over time. There is also a section outlining what happens when women replace men in combat and when the subject is treated as comedy. First published in 1986, this updated and expanded edition of the book contains a new introduction, a new chapter on *Saving Private Ryan* and an updated filmography. This is an essential text for anyone seriously interested in genre, movies, and with 38 photographs, as much a treat to look at as it is to read.

From *Library Journal* In singling out World War II combat films from war films in general, Basinger argues that these films about heroes who lead mixed ethnic groups toward combat objectives constitute a separate genre with clear origins and a discernable evolution. From beginnings in such films as *Wake Island* and *Bataan*, which established their conventions, Basinger identifies four additional stages through which the films moved as their generic conventions were inflected in response to Korea, the Cold War, and Vietnam. While Basinger's detailed analyses of individual films gives her argument great specificity, she dodges tougher questions about the forces behind generic change. Primarily for specialists. Marshall Deutelbaum, English Dept., Purdue Univ., W. Lafayette, Ind. Copyright 1986 Reed Business Information, Inc. "A solid title for public and academic film collections." *Library Journal*