

## Dispatches Michael Herr

It's easy to forget there's a war on when the front line is everywhere encrypted in plain sight. Gathered in this book's several chapters are dispatches on the role of photography in a War Universe, a space and time in which photographers such as Hilla Becher, Don McCullin and Eadweard Muybridge exist only insofar as they are a mark of possession, in the sway of larger forces. These photographers are conceptual personae that collectively fabulate a different kind of photography, a paraphotography in which the camera produces negative abyssal flashes or 'endarkenment.' In his Vietnam War memoir, *Dispatches*, Michael Herr imagines a 'dropped camera' receiving 'jumping and falling' images, images which capture the weird indivisibility of medium and mediated in a time of war. The movies and the war, the photographs and the torn bodies, fused and exchanged. Reporting from the chaos at the middle of things, Herr invokes a kind of writing attuned to this experience. Photography in the Middle, eschewing a high theoretical mode, seeks to exploit the bag of tricks that is the dispatch. The dispatch makes no grand statement about the progress of the war. Cultivating the most perverse implications of its sources, it tries to express what the daily briefing never can. Ports of entry in the script we're given, odd and hasty little glyphs, unhelpful rips in the cover story, dispatches are futile, dark intuitions, an expeditious inefficacy. They are bleak but necessary responses to an indifferent world in which any action whatever has little noticeable effect. As luck would have it, *Photography in the Middle* begins with some nasty accidents, and extracts from the wreckage a few lessons learned. Dusting itself off, it ships out and puts up with a bunch of battle scarred, big gun photojournalists in the Holiday Inn of a typical world city. Later, it immerses itself within the leaked files of an enigmatic police cabal which detail the surveillance of conceptual photographers Bernd and Hilla Becher, an operation that even extends to the duo's dreams. Further back in time, in 1897, we are invited to an inflammatory, yet patchily documented public lecture given by the Titan, Muybridge. More than any other, it is William Burroughs, conceived here as a war photographer, who is our tutelary figure, hovering over all these pages in his attempt to map emergent vectors of mediation, ever more intimate forms of control and accelerants of planetary catastrophe. Burro ...

Published in Britain to great acclaim -- a startling, gut-wrenching memoir of war, personal dissolution, and rebirth -- based on the author's experiences in Bosnia. When tragedy strikes Bill Carter's life he finds himself drawn to an unlikely place -- Bosnia, in the midst of its civil war. Searching for meaning in the heart of darkness, he manages to find lodging in an abandoned tower block and sets out getting supplies to the starved, besieged citizens of Sarajevo. It is there that Carter emerges from his stupor. Inspired by a community of people working to bring relief to the city, he daringly enlists the help of music group U2 and its lead singer, Bono, who set up satellite links on the band's Zooropa tour that allowed ordinary citizens of Sarajevo to speak unedited and live on 90-foot television screens to thousands of concertgoers worldwide. Just as Michael Herr's Vietnam memoir *Dispatches* captured the horror of war for the '60s generation, Bill Carter's *Fools Rush In* will be the seminal book for this generation on the visceral and transformative impact of war in our time.

Fresh in his boots and three days in-country, Michael Herr is in a Chinook when a

young soldier across from him is gunned. "It took me a month to lose that feeling of being a spectator to something that was part game, part show." Written in unforgettable and unflinching detail, Herr captures the chaos and fervor of the war and the surreal insanity of life in that singular combat zone. Selected from Dispatches, one of "the best book to have been written about the Vietnam War" (The New York Times Book Review) and an instant classic straight from the front lines. A Vintage Shorts Vietnam Selection. An ebook short.

What Michael Herr's Dispatches was to the Vietnam War, Love Thy Neighbor is to the Bosnian War--a brilliantly observed and deeply felt evocation of war by a writer who witnessed it. The work immediately calls to mind Heller's Catch-22 for its grasp of the absurdity of war, and, for its accurate presentation of the events, Neil Sheehan's A Bright, Shining Lie.

Hundreds of memoirs, novels, plays, and movies have been devoted to the American war in Vietnam. In spite of the great variety of media, political perspectives and the degrees of seriousness with which the war has been treated, Katherine Kinney argues that the vast majority of these works share a single story: that of Americans killing Americans in Vietnam. Friendly Fire, in this instance, refers not merely to a tragic error of war, it also refers to America's war with itself during the Vietnam years. Starting from this point, this book considers the concept of "friendly fire" from multiple vantage points, and portrays the Vietnam age as a crucible where America's cohesive image of itself is shattered--pitting soldiers against superiors, doves against hawks, feminism against patriarchy, racial fear against racial tolerance. Through the use of extensive evidence from the film and popular fiction of Vietnam (e.g. Kovic's Born on the Fourth of July, Didion's Democracy, O'Brien's Going After Cacciato, Rabe's Sticks and Bones and Streamers), Kinney draws a powerful picture of a nation politically, culturally, and socially divided, and a war that has been memorialized as a contested site of art, media, politics, and ideology.

Linda Polman's We Did Nothing: Why the truth doesn't always come out with the UN goes in is an eye-opening account of peace-keeping operations across the globe. In recent years our newspapers and televisions have brought us stories of the failure of the UN to keep the peace in the modern world. How often have our journalists, our politicians and charity workers turned around and accused the UN of weakness in the face of violence? During the 1990s Polman visited UN peacekeeping missions in Somalia, Haiti and Rwanda to try to understand how resolutions are made and how the peace is lost. The result is this extraordinary, disturbing and utterly compelling book. We Did Nothing shows what the resolutions mean for the people who must live in these battle fields, and for the UN soldiers who are sent to bring order to the terrifying chaos. 'A small classic of man's inhumanity to man' Sunday Telegraph 'One of the most affecting pieces of writing about man's inhumanity this side of Primo Levi' Guardian 'What Michael Herr's Dispatches was to war in the era of Vietnam, this is to the peace keeping era of the nineties' Evening Standard Linda Polman has been a freelance journalist for Dutch radio, television and newspapers. Since the publication of her book in Holland Polman has lectured to government, military and academic audiences throughout the region. She currently lives in Sierra Leone.

This four-volume reference work surveys American literature from the early 20th century to the present day, featuring a diverse range of American works and authors

and an expansive selection of primary source materials. Bringing useful and engaging material into the classroom, this four-volume set covers more than a century of American literary history—from 1900 to the present. Twentieth-Century and Contemporary American Literature in Context profiles authors and their works and provides overviews of literary movements and genres through which readers will understand the historical, cultural, and political contexts that have shaped American writing. Twentieth-Century and Contemporary American Literature in Context provides wide coverage of authors, works, genres, and movements that are emblematic of the diversity of modern America. Not only are major literary movements represented, such as the Beats, but this work also highlights the emergence and development of modern Native American literature, African American literature, and other representative groups that showcase the diversity of American letters. A rich selection of primary documents and background material provides indispensable information for student research. Covers significant authors, as well as those neglected by history, and their works from major historical and cultural periods of the last century, including authors writing today. Situates authors' works not only within their own canon but also with the historical and cultural context of the U.S. more broadly. Positions primary documents after specific authors or works, allowing readers to read excerpts critically in light of the entries. Examines literary movements, forms, and genres that also pay special attention to multi-ethnic and women writers.

More than 500 alphabetically arranged entries by more than 200 expert contributors overview the complex relationship between literature and politics.

In 1988 Artyom Borovik marched with the Russian forces into Afghanistan, earning a medal for his 'valour in battle'. He returned home to write this extraordinary account of the terror, helplessness and despair of waging war in a foreign land against an unseen enemy for unclear purposes. Calling to mind Michael Herr's Dispatches, Artyom Borovik's classic account of 'Russia's Vietnam' was both a critical and popular success on its initial publication in 1989. In 1988 Artyom Borovik marched with the Russian forces into Afghanistan, earning a medal for his 'valor in battle'. He returned home to write this extraordinary account of the terror, helplessness and despair of waging war in a foreign land against an unseen enemy for unclear purposes. The *New York Times* compared Borovik's book to Michael Herr's *Dispatches* about the Vietnam War, although Borovik shows that what the Russian soldiers had to go through during the Soviet invasion of Afghanistan was even worse than Vietnam. Douglas Cruikshank of *Salon* has praised Borovik's book as 'a classic work of war correspondence' which remains affecting to read decades afterward. Map and photographs.

This book explores the memorializing practices of American veterans of the Vietnam War at several of the most significant contemporary sites of memory in the United States and Vietnam. These sites include veterans' memoirs, museum exhibits, replicas of the National Vietnam Veterans Memorial, and tourism to Vietnam. Because war memorializing has, since the late 1960s, shifted focus from national soul searching to personal identity and recovery, I emphasize how contemporary narratives of the war, shaped more by memory than by history, often are detached from the specific history of the war and its political controversies. Drawing on trauma and cultural memory scholarship, as well as empirical data gathered during field research in the U.S. and Vietnam, the author examines how veterans' memorializing practices have become increasingly individualized, commodified, and conservative since the early 1980s.

By 1969, following the French defeat at Dien Bien Phu, over 500,000 US troops were 'in country' in Vietnam. Before America's longest war had ended with the fall of Saigon in 1975,

450,000 Vietnamese had died, along with 36,000 Americans. The Vietnam War was the first rock 'n' roll war, the first helicopter war with its doctrine of 'airmobility', and the first television war; it made napalm and the defoliant Agent Orange infamous, and gave us the New Journalism of Michael Herr and others. It also saw the establishment of the Navy SEALs and Delta Force. At home, America fractured, with the peace movement protesting against the war; at Kent State University, Ohio National Guardsmen fired on unarmed students, killing four and injuring nine. Lewis's compelling selection of the best writing to come out of a war covered by some truly outstanding writers, both journalists and combatants, includes an eyewitness account of the first major battle between the US Army and the People's Army of Vietnam at Ia Drang; a selection of letters home; Nicholas Tomalin's famous 'The General Goes Zapping Charlie Cong'; Robert Mason's 'R&R', Studs Terkel's account of the police breaking up an anti-war protest; John Kifner on the shootings at Kent State; Ron Kovic's 'Born on the Fourth of July'; John T. Wheeler's 'Khe Sanh: Live in the V Ring'; Pulitzer Prize-winner Seymour Hersh on the massacre at My Lai; Michael Herr's 'It Made You Feel Omni'; Viet Cong Truong Nhu Tang's memoir; naval nurse Maureen Walsh's memoir, 'Burning Flesh'; John Pilger on the fall of Saigon; and Tim O'Brien's 'If I Die in a Combat Zone'.

Hundreds of memoirs, novels, plays, and movies have been devoted to the American war in Vietnam. In spite of the great variety of mediums, political perspectives and the degrees of seriousness with which the war has been treated, Katherine Kinney argues that the vast majority of these works share a single story: that of Americans killing Americans in Vietnam. Friendly Fire, in this instance, refers not merely to a tragic error of war, it also refers to America's war with itself during the Vietnam years. Starting from this point, this book considers the concept of "friendly fire" from multiple vantage points, and portrays the Vietnam age as a crucible where America's cohesive image of itself is shattered--pitting soldiers against superiors, doves against hawks, feminism against patriarchy, racial fear against racial tolerance. Through the use of extensive evidence from the film and popular fiction of Vietnam (i.e. Kovic's Born on the Fourth of July, Didion's Democracy, O'Brien's Going After Cacciato, Rabe's Sticks and Bones and Streamers), Kinney draws a powerful picture of a nation politically, culturally, and socially divided, and a war that has been memorialized as a contested site of art, media, politics, and ideology.

Dramatizes the life of the influential newspaper columnist, including his early career in vaudeville

A comprehensive reference guide to English and American literature, including biographical information on writers, and discussions on literary genres, themes and styles.

Massive geopolitical shifts and dramatic developments in computerization and biotechnology are heralding the transformation from the modern to the postmodern age. We are confronted with altered modes of work, communication, and entertainment; new postindustrial and political networks; novel approaches to warfare; genetic engineering; and even cloning. This compelling book explores the challenges to theory, politics, and human identity that we face on the threshold of the third millennium. It follows on the success of Best and Kellner's two previous books: Postmodern Theory, acclaimed as the best critical introduction to the field, and The Postmodern Turn, which provides a powerful mapping of postmodern developments in the arts, politics, science, and theory. In The Postmodern Adventure, Best and Kellner analyze a broad array of literary, cultural, and political phenomena--from fiction, film, science, and the Internet, to globalization and the rise of a transnational image culture. They use the best of modern and postmodern perspectives to illuminate contemporary life and to strive for a just and viable future. Gold Medal Winner in Philosophy--ForeWord Magazine's Book of the



A screenwriter and author of *Dispatches* provides a firsthand portrait of his friend and colleague, Stanley Kubrick, describing the life and career of the legendary director, dispelling myths about him, and reflecting on his seminal influence on the world of filmmaking. Reprint.

It's easy to forget there's a war on when the front line is everywhere encrypted in plain sight. Gathered in this book's several chapters are dispatches on the role of photography in a War Universe, a space and time in which photographers such as Hilla Becher, Don McCullin and Eadweard Muybridge exist only insofar as they are a mark of possession, in the sway of larger forces. These photographers are conceptual personae that collectively fabulate a different kind of photography, a paraphotography in which the camera produces negative abyssal flashes or 'endarkenment.' In his Vietnam War memoir, *Dispatches*, Michael Herr imagines a 'dropped camera' receiving 'jumping and falling' images, images which capture the weird indivisibility of medium and mediated in a time of war. The movies and the war, the photographs and the torn bodies, fused and exchanged. Reporting from the chaos at the middle of things, Herr invokes a kind of writing attuned to this experience. *Photography in the Middle*, eschewing a high theoretical mode, seeks to exploit the bag of tricks that is the dispatch. The dispatch makes no grand statement about the progress of the war. Cultivating the most perverse implications of its sources, it tries to express what the daily briefing never can. Ports of entry in the script we're given, odd and hasty little glyphs, unhelpful rips in the cover story, dispatches are futile, dark intuitions, an expeditious inefficacy. They are bleak but necessary responses to an indifferent world in which any action whatever has little noticeable effect. As luck would have it, *Photography in the Middle* begins with some nasty accidents, and extracts from the wreckage a few lessons learned. Dusting itself off, it ships out and puts up with a bunch of battle scarred, big gun photojournalists in the Holiday Inn of a typical world city. Later, it immerses itself within the leaked files of an enigmatic police cabal which detail the surveillance of conceptual photographers Bernd and Hilla Becher, an operation that even extends to the duo's dreams. Further back in time, in 1897, we are invited to an inflammatory, yet patchily documented public lecture given by the Titan, Muybridge. More than any other, it is William Burroughs, conceived here as a war photographer, who is our tutelary figure, hovering over all these pages in his attempt to map emergent vectors of mediation, ever more intimate forms of control and accelerants of planetary catastrophe. Burroughs believed that it was necessary to both keep pace with and formulate new vectors, vectors that might act as intersections with a nonhuman outside. Photography has an agency of its own, one that scrambles the patterns and refrains of mediation upon which human life is based, glitching the human and provoking relations with external coordinates. With Burroughs, and other inspirations such as J.G. Ballard, Georges Bataille, Tom McCarthy and Eugene Thacker, our notion of the dispatch does not offer positive knowledge of something that we can reconcile with existing rational explanations, but rather the revelation of a night side, our redundancy in a photography that suspends all operations in a general blindness.

Newark, Newark -- Declaration of Independence -- An education in intensity -- "Walked out on the platinum!" or New York, New York -- Portnoy : let it rip! -- Jewish wheaties -- Travels with Kafka -- Supercarnal productions -- Thinking in straight lines -- "Psychoanalysis and laxatives" or democracy in America -- Quintet or the Jersey style

-- Coda: "It's a miserable life".

With his first book, American Literature and the Experience of Vietnam, Philip Beidler offered a pioneering study of the novels, plays, poetry, and "literature of witness" that sprang from the United States involvement in the Vietnam War. Reviewing the book, the journal American Literature declared, "[It is] more than just an introductory act. It also sets forth what are sure to be lasting types of American literary response to Vietnam, and of the scholarly response to the emerging literature of the war." In Re-Writing America, Beidler charts the ongoing achievements of the men and women who first gained public notice as Vietnam authors and who are now recognized as major literary interpreters of our national life and culture at large. These writers--among them Tim O'Brien, Philip Caputo, Winston Groom, David Rabe, John Balaban, Robert Stone, Michael Herr, Gloria Emerson, and Frances Fitzgerald--have applied in their later efforts, says Beidler, "many of the hard-won lessons of literary sense-making learned in initial works attempting to come explicitly to terms with Vietnam." Beidler argues that the Vietnam authors have done much to reenergize American creative writing and to lead it out of the poststructuralist impasse of texts as endless critiques of language, representation, and authority. With their direct experience of a divisive and frustrating war--"a war not of their own making but of the making of politicians and experts, a war of ancient animosities that cost nearly everything for those involved and settled virtually nothing"--these writers in many ways resemble the celebrated generation of poets and novelists who emerged from World War I. Like their forebears of 1914-18, those of the Vietnam generation have undertaken a common project of cultural revision: to "re-write America," to create an art that, even as it continues to acknowledge the war's painful memory, projects that memory into new dimensions of mythic consciousness for other--and better--times. Beidler fills his book with detailed, illuminating analyses of the writers' works, which, as he notes, have moved across an almost infinite range of subject, genre, and mode. From David Rabe, for example, have come innovative plays in which overt statements on the traumas of Vietnam (The Basic Training of Pavlo Hummel, Streamers) have made way for broader commentaries on sex, power, and violence in American life (In the Boom Boom Room, HurlyBurly). Winston Groom has moved from Better Times Than These, a rather traditional (even anachronistic) war novel, to further reaches of rambunctious humor in Forrest Gump. And journalist Michael Herr, whose Dispatches memorably defined a Vietnam landscape at once real and hallucinatory, carried his vision into collaborations on the films Apocalypse Now and Full Metal Jacket. As Beidler notes, the immense price that Vietnam exacted from the American soul continues to draw a plethora of interpretations and depictions. Vietnam authors remind us, in Tim O'Brien's words, of "the things they carried." But as Beidler makes clear, they now command us not only to remember but to imagine new possibilities as well.

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the Vietnam War as “a work of fiction”. The author states in the beginning of his book: “Except for a few details regarding the author’s own life, all the incidents, names and characters are imaginary”. Critics refer Things to Postmodernism. Dispatches, however, is not fiction: Michael Herr covered the war for 2 years (1967-69) for the Esquire magazine and in 1978, the year of the publication, Dispatches was nominated for the National Book Award for nonfiction (Bonn 28). The critics label Dispatches as New Journalism: “Michael Herr’s Dispatches is the work of a war correspondent, but it is not journalism in the ordinary sense of the word, i.e. an objective, detached reporting of the “facts”. Instead it is a work of the so-called New Journalism, a hybrid form that, in typical postmodern fashion, blurs traditional genre distinctions. (...) The New Journalism abandons all pretense of impersonal objectivity instead an intense, substituting subjectivity that (...) also employs such devices of fiction as characterization, flashbacks and interior monologue” (Carpenter 36/37). This term paper deals with the depiction of the Vietnam War in Dispatches and Things, with a special focus on the depiction of violence and the everyday life of the soldiers. Because of the fact that the books are different in style and narrative transmission, I will put briefly some emphasis on those aspects in the beginning. 1.2 Thesis statement Both writers depict the war without moral purposes, showing as well the negative features of the war (death, terror, fear, brutalization, deadening, etc.) as the properties of war which could be regarded as “positive” (a thrilling and seductive experience, comradeship, “beauty”/“majesty” of the war).

In this project I consider the process of narrative construction in Vietnam War memoirs and oral histories, with special emphasis on Michael Herr's Dispatches, and I examine the interaction between traditional narrative norms and the irregularities of the Vietnam War. Beginning with an exploration of the unique nature of war stories, I discuss the difficulty of communicating the war experience. I then explore the interplay of public accusation with authorial confession and justification, arguing that the desire to explain the particular conditions of the war informs not only the content but also the language and structure of the texts.

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