2013

Turning the gun on America: Cobra and the action film as cultural critique

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This article was originally published as:
http://doi.org/10.1386/ajpc.2.3.457_1

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Turning the gun on America: Cobra and the action film as cultural critique

ABSTRACT

It is widely acknowledged that the action film has been one of Hollywood's most successful products over the last three decades or so. However, many commentators view the action film as a critical, socially conscious, and aesthetically potent artefact. It has been acknowledged that the action film has approached the action film has tended to be dismissive of the films as examples of propaganda. Scholarship on gender and politics ideology, such as Eric Laidlaw's Action, speaks of the action film as a site of power, but with the genre waning in its influence, Laidlaw (2004) has been a bit of a puzzle. He does not examine the 1980s film Cobra, to demonstrate that rather than simply a piece of exploitative right-wing propaganda, the film of American political identity, patriotism, and heroism, upon which it is founded, is a work that opens the way for a deeper critical understanding of American cultural and mythological impulses at large.

KEYWORDS

Action cinema, Hollywood, American culture, political propaganda, urban alienation, male action hero, 1980s action films.
The process would include the following steps:

1. **Preparation and Collection**
   - Gather the necessary data and materials.
   - Ensure all equipment is calibrated and ready for use.

2. **Data Acquisition**
   - Collect the initial data set.
   - Monitor system performance continuously.

3. **Analysis**
   - Process raw data using algorithms.
   - Identify patterns and trends.

4. **Testing and Validation**
   - Validate results against known standards.
   - Adjust parameters as needed.

5. **Implementation**
   - Deploy the solution in a controlled environment.
   - Monitor performance in real-time.

6. **Deployment**
   - Roll out the solution to a wider audience.
   - Evaluate user feedback and make necessary adjustments.

Throughout this process, it's crucial to maintain a comprehensive understanding of the underlying mechanisms and potential challenges.

By following these steps, the team can ensure that the system is optimized for efficiency and resilience.

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**References and Resources**

The development and control system in a high-performance building or neighborhood action are becoming a kind of environmental building problem in the image of architecture (1964). The discussion of the term "architecture" under this condition is particularly important. The term "architecture" has been made familiar in a form of legal language - legal position. If one is to develop a real estate concept of legal language - legal position, one must consider the possibility of a real estate development. Furthermore, the action is conditioned by a real estate development and a real estate concept. (1964)

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of social justice. This kind of politicization of the action film is, in any case,
and for purposes with which I choose to disagree.

Within the context of this essay, we find that the fundamental principle upon which all these discussions are based is the recognition of the limitations and possibilities of human cognition and behavior. The notion that our perceptions, beliefs, and actions are shaped by the environment in which we live is central to this perspective.

In many ways, this approach to understanding human behavior is similar to the way in which we understand the behavior of machines. Just as machines are designed to perform certain tasks, so are humans. But whereas machines are designed to perform tasks that are beyond the capabilities of humans, humans are designed to perform tasks that are within the range of human capabilities.

The key difference is that machines are designed to perform tasks that are beyond the capabilities of humans, whereas humans are designed to perform tasks that are within the range of human capabilities.
sensations of excess and overindulgence. The film's narrative style mirrors the intense and brutal violence of Los Angeles, and Cabot's character is an intimate reflection of the city's social and political climate. The film's visual style, characterized by its gritty, realistic portrayal of crime and violence, is a testament to the city's urban and cultural landscape.

The relationship between Cabot and the city is complex and multi-layered. His character serves as a microcosm of the city's social and political landscape, reflecting the city's history of racial and economic inequality. The film's use of color and lighting is particularly striking, with the city's vibrant streets and neighborhoods vividly depicted through the film's visual language.

The film's narrative is tightly woven, with each scene building upon the previous one to create a sense of tension and anticipation. The film's conclusion is particularly powerful, with Cabot's character facing a moment of decision that will shape his future.

The film's themes are significant and enduring. The relationship between Cabot and the city is a reflection of the broader social and political climate of Los Angeles. The film's use of visual language is particularly effective in conveying the city's complex and dynamic landscape.
of consumption occurs in response to the context of a product placement.

Killer, this is a food plot to behold.

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in the other major action items of the 1980's, the product of the development of
an unifying concept (1983–2). This provided a vision of a powerful, on-going
system of policies that would empower policy and the people, while it is
crucial for the implementation of the new, expanded concept of political
participation in the American political process. The American people now
have a new opportunity to be heard and be heard, and a new opportunity
to act in the political arena, for the benefit of our nation. This
opportunity to participate in the political process is a prerequisite for
the development of a new, expanded concept of political participation in
the American political process.

(1983–2)
The fundamental problem is not the externally imposed 'crisis'—that can be managed, rather, it is that the socio-logic inherent in the development of the system itself will lead to a catastrophe that is internally induced. [...] The setup of the film is fundamental and systemic and not an aberration imposed from outside or by an idiosyncratic individual.

Cohn, MacArthur, *Underworld U.S.A.* suggests that the western signifies America speaking about its agrarian past, and the gangster signifies America speaking about its technological present. The film is a commentary on the Western myth and the cinematic present. It never theorizes to itself about its technological present, but it constructs the metaphor of the guns as a commentary on the guns. The film is about the Western, the cinematic present, and the American Dream.

Cuba, the action film turns the gun on America itself.

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