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Nota di contenuto	1. Introduction: Surveillance and Terror in Post-9/11 British and American Television -- 2. Captive Viewers: Prisons, Captivity, and Social Control -- 3. Policing, Surveillance, and Terror-- and the Return of Sherlock Holmes -- 4. We Spy: Espionage and the National Intelligence Agency -- 5. Conclusion: The Double Conditioning of Viewers, Surveillance, and Television.
Sommario/riassunto	This interdisciplinary study examines how state surveillance has preoccupied British and American television series in the twenty years since 9/11. Surveillance and Terror in Post-9/11 British and American Television illuminates how the U.S. and U.K., bound by an historical, cultural, and television partnership, have broadcast numerous programs centred on three state surveillance apparatuses tasked with protecting us from terrorism and criminal activity: the prison, the police, and the national intelligence agency. Drawing from a range of

case studies, such as *Sherlock*, *Orange is the New Black* and *The Night Manager*, this book discusses how television allows viewers, writers, and producers to articulate fears about an increased erosion of privacy and civil liberties following 9/11, while simultaneously expressing a desire for a preventative mechanism that can stop such events occurring in the future. However, these concerns and desires are not new; encompassing surveillance narratives both past and present, this book demonstrates how television today builds on earlier narratives about panoptic power to construct our present understanding of government surveillance.

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