

11. Lisa Regazzoni, *Campi di vittime e controcampi politici. Il dittico di Clint Eastwood sulla battaglia di Iwo Jima*

In his two films on Iwo Jima, Clint Eastwood not only achieved the all-worthy representation of the battle from two opposite and conflicting perspectives, namely the American and the Japanese one. Moreover, deconstructing political propaganda and military chauvinism, false myths and symbols, the director got hold of the shared humanity on both fronts to show how private soldiers were in fact the real victims of war, both from a political and from a military point of view. The peculiar use of montage in some scenes of the two films conveys a few important ideas on the contribution that narrative cinema can make to historical understanding. Despite the merits, Eastwood though yields to another myth, which is much more embedded in the American collective memory, that is the myth according to which the conquest of Iwo Jima, regardless of the very high losses, was «useful» and helped saving the lives of many American aviators.