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	Titolo	Turbulence modeling and vortex dynamics : proceedings of a workshop held at Istanbul, Turkey, 2-6 September 1996 / Olus Boratav ... [et al.] (eds)
	Pubbl/distr/stampa	Berlin : Springer, copyr. 1997
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2.	Record Nr.	UNINA9910450115203321
	Autore	Linville Susan E
	Titolo	Feminism, Film, Fascism : Women's Autobiographical Film in Postwar Germany [[electronic resource]]
	Pubbl/distr/stampa	Austin, TX, USA, : University of Texas Press, 19980401 University of Texas Press
	ISBN	0-292-79972-1
	Descrizione fisica	1 online resource (208 p.)
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Nota di contenuto	Frontmatter -- Contents -- Acknowledgments -- Introduction: Seeing Through the "Postwar" Years -- 1 Kinder, Kirche, Kino: The Optical Politics of Marianne Rosenbaum's Peppermint Peace -- 2 The mother-daughter plot in history: Helma Sanders-Brahm's Germany, Pale Mother -- 3 Self-consuming Images: The Identity Politics of Jutta Brückner's Hunger Years -- 4 Rethinking History: Margarethe von Trotta -- 5 The Autoethnographic aesthetic of Jeanine Meerapfel's Malou -- Epilogue -- Notes -- Filmography -- Bibliography -- Index
Sommario/riassunto	<p>German society's inability and/or refusal to come to terms with its Nazi past has been analyzed in many cultural works, including the well-known books <i>Society without the Father</i> and <i>The Inability to Mourn</i>. In this pathfinding study, Susan Linville challenges the accepted wisdom of these books by focusing on a cultural realm in which mourning for the Nazi past and opposing the patriarchal and authoritarian nature of postwar German culture are central concerns—namely, women's feminist auto/biographical films of the 1970s and 1980s. After a broad survey of feminist theory, Linville analyzes five important films that reflect back on the Third Reich through the experiences of women of different ages—Marianne Rosenbaum's <i>Peppermint Peace</i>, Helma Sanders-Brahm's <i>Germany, Pale Mother</i>, Jutta Brückner's <i>Hunger Years</i>, Margarethe von Trotta's <i>Marianne and Juliane</i>, and Jeanine Meerapfel's <i>Malou</i>. By juxtaposing these films with the accepted theories on German culture, Linville offers a fresh appraisal not only of the films' importance but especially of their challenge to misogynist interpretations of the German failure to grieve for the horrors of its Nazi past.</p>