

| | |
|-------------------------|---|
| 1. Record Nr. | UNINA9910461474703321 |
| Autore | Evangelista Matthew <1958-> |
| Titolo | Gender, nationalism, and war : conflict on the movie screen / / Matthew Evangelista [[electronic resource]] |
| Pubbl/distr/stampa | Cambridge : , : Cambridge University Press, , 2011 |
| ISBN | 1-107-22038-6 1-139-06364-2 1-283-11135-7 9786613111357 1-139-07599-3 0-511-74004-2 1-139-07826-7 1-139-07025-8 1-139-08055-5 1-139-08282-5 |
| Descrizione fisica | 1 online resource (xiii, 289 pages) : digital, PDF file(s) |
| Disciplina | 791.42/6581 |
| Soggetti | Women in motion pictures War films - History and criticism Sex role in motion pictures Nationalism in motion pictures Political violence in motion pictures Men in motion pictures Women - Political activity Violence in women |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Title from publisher's bibliographic system (viewed on 05 Oct 2015). |
| Nota di bibliografia | Includes bibliographical references and index. |
| Nota di contenuto | Preface -- Virginia Woolf's purse -- Algeria : a world constructed out of ruins -- Yugoslavia : archetype or anomaly? -- Chechnya : virgins, mothers, and terrorists -- Quebec : oui, no, or femme -- 'To live to see better times' : gender, nationalism, sovereignty, equality -- Sequel : gender and nationalist violence on film. |

Sommario/riassunto

Virginia Woolf famously wrote 'as a woman I have no country', suggesting that women had little stake in defending countries where they are considered second-class citizens, and should instead be forces for peace. Yet women have been perpetrators as well as victims of violence in nationalist conflicts. This unique book generates insights into the role of gender in nationalist violence by examining feature films from a range of conflict zones. In *The Battle of Algiers*, female bombers destroy civilians while men dress in women's clothes to prevent the French army from capturing and torturing them. *Prisoner of the Mountains* shows a Chechen girl falling in love with her Russian captive as his mother tries to rescue him. Providing historical and political context to these and other films, Matthew Evangelista identifies the key role that economic decline plays in threatening masculine identity and provoking the misogynistic violence that often accompanies nationalist wars.
