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| Nota di contenuto | Contents; Foreword; Acknowledgments; Introduction; I: Recording and Remembering the Great War; 1 Germaine Dulac's Le Cinema au service de l'histoire (1935); 2 War Changes Everything; 3 An Anti-Archive of World War I; 4 Expressing Pacifist Views through the Recovery of World War I's Silenced Voices in Jean-Jacques Annaud's La victoire en chantant (1976), Bertrand Tavernier's Capitaine Conan (1996), and Jean-Pierre Jeunet's Un long dimanche de fiancailles (2004); II: Women at the Front; 5 Unexpected Heroines in French and American Patriotic War Films; 6 Women's Voices, Memory, and the War 7 "Love and Nothing But"* in La Vie et rien d'autre (Bertrand Tavernier, 1989) and Joyeux Noel (Christian Carion, 2005)III: Interrogating Commemoration: Jean Renoir's La Grande Illusion (1937); 8 "Une memoire de pierre"; 9 Re-remembering the War; 10 The French Aristocracy at War in La Grande Illusion (1937) and La Regle du jeu (1939); 11 "Un homme lui, un heros!"; Index; About the Editors and Contributors |

Sommario/riassunto

Even a century after its conclusion, the devastation of the Great War still echoes in the work of artists who try to make sense of the political, moral, ideological, and economic changes and challenges it spawned. This volume provides the first book-length study of World War I as it is featured in French cinema, from the silent era to contemporary films. Presented in three thematic sections-Recording and Remembering the Great War, Women at the Front, and Interrogating Commemoration-the essays in this volume explore the ways in which French film contributes to the restoration and modification o
