

1. Record Nr.	UNINA9910816125103321
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Titolo	No place like home : locations of Heimat in German cinema // Johannes von Moltke
Pubbl/distr/stampa	Berkeley, : University of California Press, 2005
ISBN	1-282-76319-9 1-4237-1490-3 9786612763199 0-520-93859-3 1-59875-535-8
Edizione	[1st ed.]
Descrizione fisica	1 online resource (319 p.)
Collana	Weimar and now ; ; 36
Classificazione	AP 50300
Disciplina	791.43/6552
Soggetti	Heimatfilme - History and criticism Motion pictures - Germany - History
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Front matter -- Contents -- Illustrations -- Acknowledgments -- Introduction -- Part I. Roots -- Part II. Routes -- Part III. Retrospects -- Notes -- Bibliography -- Index
Sommario/riassunto	This is the first comprehensive account of Germany's most enduring film genre, the Heimatfilm, which has offered idyllic variations on the idea that "there is no place like home" since cinema's early days. Charting the development of this popular genre over the course of a century in a work informed by film studies, cultural history, and social theory, Johannes von Moltke focuses in particular on its heyday in the 1950's, a period that has been little studied. Questions of what it could possibly mean to call the German nation "home" after the catastrophes of World War II are anxiously present in these films, and von Moltke uses them as a lens through which to view contemporary discourses on German national identity.