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Nota di contenuto	Contents; Acknowledgements; INTRODUCTION: From International 'High Art' to the Parisian Political Melee; CHAPTER ONE: The Cinema of Self-promotion - Patriotic Subtexts in 'Films about Films'; CHAPTER TWO: The Search for National Unity through History; CHAPTER THREE: The Representation of a Modern ChicPeople; CHAPTER FOUR: A Paradox in Anti-Americanism - Public Protest and Visual Ambiguity; CHAPTER FIVE: The Maintenance of Neocolonial Attitudes; CHAPTER SIX: The Persistence of Anti-Semitism; CHAPTER SEVEN: The Cinema and the Extreme Right-wing Undercurrent; Conclusion; Bibliography; Index
Sommario/riassunto	It is often taken for granted that French cinema is intimately connected to the nation's sense of identity and self-confidence. But what do we really know about that relationship? What are the nuances, insider codes, and hidden history of the alignment between cinema and nationalism? Hugo Frey suggests that the concepts of the 'political myth' and 'the film event' are the essential theoretical reference points for unlocking film history. Nationalism and the Cinema in France offers new arguments regarding those connections in the French case, examining national elitism, neo-colonial

