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Nota di contenuto	Front matter -- 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 Sander-Brahm's Germany, pale mother -- 3 Self-consuming Images: The Identity Politics of Jutta Brückner's Hunger Years -- 4 Retrieving History: Margarethe von Trotta -- 5 The Autoethnographic aesthetic of Jeanine Meerapfel's Malou -- Epilogue -- Notes -- Filmography -- Bibliography -- Index
Sommario/riassunto	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 *Peppermint Peace*, Helma Sanders-Brahms's *Germany, Pale Mother*, Jutta Brückner's *Hunger Years*, Margarethe von Trotta's *Marianne and Juliane*, and Jeanine Meerapfel's *Malou*. 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.
