

1. Record Nr.	UNISA996248202203316
Autore	Flinn Caryl
Titolo	The new German cinema : music, history, and the matter of style // Caryl Flinn
Pubbl/distr/stampa	Berkeley, : University of California Press, c2004
ISBN	9786612359705 0-520-93715-5 1-59734-773-6 1-282-35970-3
Edizione	[1st ed.]
Descrizione fisica	1 online resource (332 p.)
Disciplina	791.43/657
Soggetti	Motion picture music - Germany - History and criticism Motion pictures - Germany
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 -- Acknowledgments -- Introduction: "Strategies Of Remembrance" -- 1. Mourning, Melancholia, And "New German Melodrama" -- 2. Modernism's Aftershocks: Peer Raben's Film Music For Fassbinder -- 3. Kluge's Assault On History: Trauma, Testimony, And Difference In The Patriot -- 4. Undoing Act 5: History, Bodies, And Operatic Remains: Kluge's The Power Of Emotion -- 5. Restaging History With Fantasy: Body, Camp, And Sound In The Films Of Treut, Ottinger, And Von Praunheim -- 6. Introjecting Kitsch: Werner Schroeter, Music, And Alterity -- Coda: Working The Pieces -- Notes -- Index
Sommario/riassunto	When New German cinema directors like R. W. Fassbinder, Ulrike Ottinger, and Werner Schroeter explored issues of identity-national, political, personal, and sexual-music and film style played crucial roles. Most studies of the celebrated film movement, however, have sidestepped the role of music, a curious oversight given its importance to German culture and nation formation. Caryl Flinn's study reverses this trend, identifying styles of historical remembrance in which music participates. Flinn concentrates on those styles that urge listeners to interact with difference-including that embodied in Germany's difficult

history-rather than to "master" or "get past" it. Flinn breaks new ground by considering contemporary reception frameworks of the New German Cinema, a generation after its end. She discusses transnational, cultural, and historical contexts as well as the sexual, ethnic, national, and historical diversity of audiences. Through detailed case studies, she shows how music helps filmgoers engage with a range of historical subjects and experiences. Each chapter of *The New German Cinema* examines a particular stylistic strategy, assessing music's role in each. The study also examines queer strategies like kitsch and camp and explores the movement's charged construction of human bodies on which issues of ruination, survival, memory, and pleasure are played out.
