

Oriental And Postmodern Elements In Moulin Rouge

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die arbeit analysiert baz luhrmanns film moulin rouge 2001 vor dem hintergrund postmoderner und orientalischer stilmittel in literatur und film moulin rouge ist nach strictly ballroom 1992 und william shakespeare s romeo and juliet 1996 das letzte werk in luhrmanns red curtain trilogy charakterisierend f r diese art des filmschaffens ist dass der fokus auf der art der erz hlung bzw der erz hlform liegt und nicht prim r auf ihrem inhalt moulin rouge verkn pft elemente des amerikanischen musicals der 40er und 50er jahre mit europ ischen charthits der 1990er und erz htechniken aus bollywood filmen dabei spielt er mit postmodernen und poststrukturalistischen ph nomenen wie intertextualit t mehreren erz hlebenen sowie der selbstreflexivit t der figuren als auch der geschichte der film ist laut bunt und hektisch kitsch oder kunst oder beides das bleibt eine frage des geschmacks

effective remediation of polluted environments is a priority in both eastern and western countries in the u s and europe remediation costs generally exceed the net economic value of the land as a result scientists and engineers on both sides of the atlantic have aggressively tried to develop novel technologies to meet regulatory standards at a fraction of the costs in situ remediation shows considerable promise from both technical and economic perspectives in situ technologies that deploy natural attenuating agents such as humic substances hs may be even more cost effective numerous studies have shown humics capable of altering both the chemical and the physical speciation of the ecotoxins and in turn attenuate potential adverse environmental repercussions furthermore the reserves of inexpensive humic materials are immense which suggests hs portend great promise as inexpensive amendments to mitigate the environmental impacts of ecotoxins and as active agents in remediation to elucidate emerging concepts of humics based remediation technologies we organized the nato advanced research workshop arw entitled use of humates to remediate polluted environments from theory to practice held on september 23 29 2002 in zvenigorod russia see the web site mgumus chem msu ru arw

the agony of france is written in three parts in a thematic style to enable easy referencing both for the student of history and the general reader the first part deals with the defeat of france in 1940 examining scholarship over the last seventy years in order to extrapolate the major factors the second part explores vichy france the political collaboration and the various shades of collaborationism from the criminal and dedicated to that of sheer survival this part looks at the problems of a modern western democratic society suffering under a military occupation the role of the french church during this period and the appalling circumstances surrounding anti semitism the third part explores the nature of french resistance the role of de gaulle and finishes with the postwar recriminations and trials unlike many anglo saxon histories this book adopts a more sympathetic attitude towards the french plight and examines the nature of de gaulle s myth building that france liberated itself the book demonstrates that historical mythology is part of every country s history when seeking its own redemption from the past it will be of use to the student of history as well as a wider readership interested in the circumstances surrounding vichy rule in france

after hollywood and tin pan alley s iron grip on the movie musical began to slip in the face of pop s cultural dominance many believed that the musical genre entered a terminal decline and finally wore itself out by the 1980s though the industrial model of

the musical was disrupted by the emergence of pop the hollywood musical has not gone extinct many hollywood productions from the 1960s to the present have revisited the forms and conventions of the classic musical except instead of drawing from showtunes and jazz standards they employ the styles and iconography of pop alberto mira offers a new account of how pop music revolutionized the hollywood musical he shows that while the hollywood system ceased producing large scale traditional musicals different pop strains disco rock n roll doo wop glam and hip hop renewed the genre giving it a new life while the classical musical presented a world light on conflict defined by theatricality and where effortless talent can shine through the introduction of pop spurred musicals to address contemporary social and political conditions mira traces the emergence of a new set of themes such as the painful hard work depicted in dirty dancing 1987 the double edged fandom of velvet goldmine 1998 and the racial politics of dreamgirls 2006 to explore why the hollywood musical has found renewed relevance

inhaltssangabe introduction the show will be a magnificent opulent tremendous stupendous gargantuan bedazzlement a sensual ravishment it will be spectacular spectacular zidler is right that is what moulin rouge is spectacular zidler the impresario of the moulin rouge tries to sell the bohemian play spectacular spectacular which toulouse and christian present to the duke however moulin rouge is spectacular spectacular and vice versa the duke is the maharajah christian is the penniless sitar player and satine is the beautiful courtesan luhrmann s latest work is loud colorful fast postmodern a melodrama and a musical and it is about love opinions are much divided over this film and many critics wonder if it is just bad taste and kitsch or an ingenious piece of film art in other words it is an original baz luhrmann until today the australian director produced three movies which he calls the red curtain trilogy he started with strictly ballroom in 1992 followed by william shakespeare s romeo and juliet in 1996 and ended with moulin rouge in 2001 luhrmann calls his way of filmmaking a theatricalized cinema style baz luhrmann definitely is a unique and versatile character however if his film is art or trash remains a matter of opinion luhrmann himself disassociates from any categorization in the sense of low culture and high art taking into account that back in time shakespeare was also considered as popular culture in the same way as operas were the lowest form of culture at their peak times he counters his critics and their objections die story ist dünn und simpel with doch gerade das ist eine konvention des musicals aber auch der oper mit ausnahme von wagner aber eigentlich zieht auch wagner nur einen dünnen plot in die länge the other often expressed criticism that his latest work is a direct assault on eyes ears and expectations able and hard to exceed in terms of kitsch he only defies with the credo that persönlicher geschmack ist der feind der kunst moulin rouge is a mélange of film music and dance set in 1899 but with contemporary music it is a work of extremes everything in this film seems to scream anything goes nevertheless luhrmann follows a concept nothing in this film happens accidentally but it is his own style luhrmann s red curtain style comprises several distinct storytelling choices he uses a rather simple story based on a well known

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