

Nazi Film Melodrama

Hitler's Heroines Antje Ascheid.2003 German film-goers flocked to see musicals and melodramas during the Nazi era. Although the Nazis seemed to require that every aspect of ordinary life advance the fascist project, even the most popular films depicted characters and desires that deviated from the politically correct ideal. Probing into the contradictory images of womanhood that surfaced in these films, Antje Ascheid shows how Nazi heroines negotiated the gender conflicts that confronted contemporary women. The careers of Kristina Soderbaum, Lilian Harvey, and Zarah Leander speak to the Nazis' need to address and contain the woman question, to redirect female subjectivity and desires to self sacrifice for the common good (i.e., national socialism). Hollywood's new women and glamorous dames were out; the German wife and mother were in. The roles and star personas assigned to these actresses, though intended to entertain the public in a politically conformist way, point to the difficulty of yoking popular culture to ideology.

Screening Transcendence Robert Dissanowsky.2018-05-01 During the 1930s, Austrian film production companies developed a process to navigate the competing demands of audiences in Nazi Germany and those found in broader Western markets. In *Screening Transcendence*, film historian Robert Dissanowsky explores how Austrian filmmakers during the Austrofascist period (1933-1938) developed two overlapping industries: Aryanized films for distribution in Germany, its largest market, and Emigrantenfilm, which employed émigré and Jewish talent that appealed to international audiences. Through detailed archival research in both Vienna and the United States, Dissanowsky reveals what was culturally, socially, and politically at stake in these two simultaneous and overlapping film industries. Influenced by French auteurism, admired by Italian cinephiles, and ardently remade by Hollywood, these period Austrian films demonstrate a distinctive regional style mixed with transnational influences. Combining brilliant close readings of individual films with thoroughly informed historical and cultural observations, Dissanowsky presents the story of a nation and an industry mired in politics, power, and intrigue on the brink of Nazi occupation.

Nazi Cinema Erwin Leiser.1975

German Cinema Marc Silberman.1995 A historical overview of German film from the silent era to the present, presenting close readings of 14 films from five major historical periods of German cinema. Each chapter analyzes a single film, discussing filmmakers' personal styles, genre, and modes of narration, and looks at the wider contexts of film production and reception including political issues and social change. Films include a Nazi propaganda musical, Ernst Lubitsch's *Passion*, and Wim Wenders' *Paris, Texas*. Includes film credits for each film, bandw photos, and extensive notes. Annotation copyright by Book News, Inc., Portland, OR

Fear Eats the Soul Laura Cottingham.2020 In Rainer Werner Fassbinder's *Fear Eats the Soul* (*Angst Essen Seele Auf*, 1974) Emma (Brigitte Mira), a working-class widow and former member of the Nazi party, marries Ali (El Hedi ben Salem), a much younger Moroccan migrant worker. Set in Munich during the 1970s, the film melds the conventions of melodrama with a radical sensibility to present a portrait of racism and everyday hypocrisy in post-war Germany. It is a film about the way conventional society detests anything and anybody unfamiliar - but also a film about the hopes and limits of love. Intricately directed, beautifully performed, and designed to show Munich life in all its shabby kitschiness, *Fear Eats the Soul* may be Fassbinder's finest film. Laura Cottingham celebrates Fassbinder's achievement, placing *Fear Eats the Soul* in relation to his extraordinarily prolific career in theatre, film and television. Her analysis pulls back the thin curtain that separated his work from his tumultuous life. She also

explores the director's debt to the lush Hollywood melodramas made by fellow German Douglas Sirk, especially *All That Heaven Allows* (1955). In a detailed scene-by-scene analysis, Cottingham shows how Fassbinder managed to combine beauty and tenderness with fierce political critique.

Culture in Nazi Germany Michael H. Kater. 2019-05-21 "A much-needed study of the aesthetics and cultural mores of the Third Reich . . . rich in detail and documentation." (Kirkus Reviews) Culture was integral to the smooth running of the Third Reich. In the years preceding WWII, a wide variety of artistic forms were used to instill a Nazi ideology in the German people and to manipulate the public perception of Hitler's enemies. During the war, the arts were closely tied to the propaganda machine that promoted the cause of Germany's military campaigns. Michael H. Kater's engaging and deeply researched account of artistic culture within Nazi Germany considers how the German arts-and-letters scene was transformed when the Nazis came to power. With a broad purview that ranges widely across music, literature, film, theater, the press, and visual arts, Kater details the struggle between creative autonomy and political control as he looks at what became of German artists and their work both during and subsequent to Nazi rule. "Absorbing, chilling study of German artistic life under Hitler" —The Sunday Times "There is no greater authority on the culture of the Nazi period than Michael Kater, and his latest, most ambitious work gives a comprehensive overview of a dismally complex history, astonishing in its breadth of knowledge and acute in its critical perceptions." —Alex Ross, music critic at The New Yorker and author of *The Rest is Noise* Listed on Choice's Outstanding Academic Titles List for 2019 Winner of the Jewish Literary Award in Scholarship

The History of German Literature on Film Christiane Schönfeld. 2023-06-15 This book tells the story of German-language literature on film, beginning with pioneering motion picture adaptations of *Faust* in 1897 and early debates focused on high art as mass culture. It explores, analyzes and contextualizes the so-called 'golden age' of silent cinema in the 1920s, the impact of sound on adaptation practices, the abuse of literary heritage by Nazi filmmakers, and traces the role of German-language literature in exile and postwar films, across ideological boundaries in divided Germany, in New German Cinema, and in remakes and movies for cinema as well as television and streaming services in the 21st century. Having provided the narrative core to thousands of films since the late 19th century, many of German cinema's most influential masterpieces were inspired by canonical texts, popular plays, and even children's literature. Not being restricted to German adaptations, however, this book also traces the role of literature originally written in German in international film productions, which sheds light on the interrelation between cinema and key historical events. It outlines how processes of adaptation are shaped by global catastrophes and the emergence of nations, by materialist conditions, liberal economies and capitalist imperatives, political agendas, the mobility of individuals, and sometimes by the desire to create reflective surfaces and, perhaps, even art. Commercial cinema's adaptation practices have foregrounded economic interest, but numerous filmmakers throughout cinema history have turned to German-language literature not simply to entertain, but as a creative contribution to the public sphere, marking adaptation practice, at least potentially, as a form of active citizenship.

A Not So Foreign Affair Andrea Slane. 2001-05-22 In *A Not So Foreign Affair* Andrea Slane investigates the influence of images of Nazism on debates about sexuality that are central to contemporary American political rhetoric. By analyzing an array of films, journalism, scholarly theories, melodrama, video, and propaganda literature, Slane describes a common rhetoric that emerged during the 1930s and 1940s as a means of distinguishing "democratic sexuality" from that ascribed to Nazi Germany. World War II marked a turning point in the cultural rhetoric of democracy, Slane claims, because it intensified a preoccupation with the political role of private life and pushed sexuality to the center of democratic discourse. Having created tremendous anxiety—and fascination—in American culture, Nazism became associated with promiscuity, sexual perversion and the destruction of the family. Slane reveals how this particular imprint of fascism is used in progressive as well as conservative imagery and language to further their domestic agendas and shows how our cultural engagement with Nazism reflects the inherent tension in democracy between the value of

diversity, individual freedoms national identity, and notions of the common good. Finally, she applies her analysis of wartime narratives to contemporary texts, examining anti-abortion, anti-gay, and anti-federal rhetoric, as well as the psychic life of skinheads, censorship debates, and the contemporary fascination with incest. An invaluable resource for understanding the language we use—both visual and narrative—to describe and debate democracy in the United States today, *A Not So Foreign Affair* will appeal to those interested in cultural studies, film and video studies, American studies, twentieth century history, German studies, rhetoric, and sexuality studies.

The Collapse of the Conventional Jaimey Fisher, Brad Prager. 2010 Analyzes a diverse body of films and investigates the renaissance that has taken place in German cinema since the turn of the twenty-first century.

Veit Harlan Frank Noack. 2016-04-08 Veit Harlan (1899-1964) was one of Germany's most controversial and loathed directors. The first English-language biography of the notorious director, Veit Harlan presents an in-depth portrait of the man who is arguably the only Nazi filmmaker with a distinct authorial style and body of work.

A Modernist Cinema Scott W. Klein, Michael Valdez Moses. 2021-10-01 In *A Modernist Cinema*, sixteen distinguished scholars in the field of the New Modernist Studies explore the interrelationships among modernism, cinema, and modernity. Focusing on several culturally influential films from Europe, America, and Asia produced between 1914 and 1941, this collection of essays contends that cinema was always a modernist enterprise. Examining the dialectical relationship between a modernist cinema and modernity itself, these essays reveal how the movies represented and altered our notions and practices of modern life, as well as how the so-called crises of modernity shaped the evolution of filmmaking. Attending to the technical achievements and formal qualities of the works of several prominent directors - Giovanni Pastrone, D. W. Griffith, Sergei Eisenstein, Fritz Lang, Alfred Hitchcock, F. W. Murnau, Carl Theodore Dreyer, Dziga Vertov, Luis Buñuel, Yasujiro Ozu, John Ford, Jean Renoir, Charlie Chaplin, Leni Riefenstahl, and Orson Welles - these essays investigate several interrelated topics: how a modernist cinema represented and intervened in the political and social struggles of the era; the ambivalent relationship between cinema and the other modernist arts; the controversial interconnection between modern technology and the new art of filmmaking; the significance of representing the mobile human body in a new medium; the gendered history of modernity; and the transformative effects of cinema on modern conceptions of temporality, spatial relations, and political geography.

Ministry of Illusion Eric Rentschler. 1996-10 Overview of Nazi cinema

Light Motives Randall Halle, Margaret McCarthy. 2003 Critics rarely associate popular film with German cinema, despite the international success of such films as *Das Boot* (1981), *The Never-Ending Story* (1984), *Run, Lola, Run* (1998), and recent German comedies, all representing a rich body of work outside the parameters of high culture. This very success compels the authors of *Light Motives* to take an unprecedented look at German popular film across the historical spectrum and to challenge the tendency among critics to divvy up German film, like Germans themselves, into the Good and the Bad. Together the essays reexamine popular film production along with larger cultural, historical, and political meanings suggested by the term popular. Most critical accounts have focused on the golden era of Weimar film and the New German Cinema of the 1960s and 70s leaving much of popular film by the wayside. This volume attributes the division to such sources as Frankfurt School dictates, Goethe Haus film offerings, and state-funded film production during the 1970s, which promoted high-culture art films to broadcast the success of West German democratization. The essays challenge the traditional shape of German film history, while offering in-depth analyses of films that have until now been beyond the pale of critical attention. What emerges is a *Never-Ending Story* of oft-repeated obsessions, overlapping generic forms, omnipresent or subtle nods to Hollywood, and myriad political concerns irreducible to a unified message or aesthetic form—all bearing witness to the vibrancy of German culture.

East German Film and the Holocaust Elizabeth Ward. 2021-04-01 East Germany's ruling party never officially acknowledged responsibility for the

crimes committed in Germany's name during the Third Reich. Instead, it cast communists as both victims of and victors over National Socialist oppression while marginalizing discussions of Jewish suffering. Yet for the 1977 Academy Awards, the Ministry of Culture submitted Jakob der Lügner – a film focused exclusively on Jewish victimhood that would become the only East German film to ever be officially nominated. By combining close analyses of key films with extensive archival research, this book explores how GDR filmmakers depicted Jews and the Holocaust in a country where memories of Nazi persecution were highly prescribed, tightly controlled and invariably political.

Nazi Propaganda Films Rolf Giesen.2015-09-11 Hitler and the Nazis saturated their country with many types of propaganda to convince the German citizenry that the Nazi ideology was the only ideology. One type of propaganda that the Nazis relied on heavily was cinematic. This work focuses on Nazi propaganda feature films and feature-length documentaries made in Germany between 1933 and 1945 and released to the public. Some of them were Staatsauftragsfilme, films produced by order of and financed by the Third Reich. The films are arranged by subject and then alphabetically, and complete cast and production credits are provided for each. Short biographies of actors, directors, producers, and other who were involved in the making of Nazi propaganda films are also provided.

Popular Cinema of the Third Reich Sabine Hake.2001 Too often dismissed as escapist entertainment or vilified as mass manipulation, popular cinema in the Third Reich was in fact sustained by well-established generic conventions, cultural traditions, aesthetic sensibilities, social practices, and a highly developed star system—not unlike its Hollywood counterpart in the 1930s. This pathfinding study contributes to the ongoing reassessment of Third Reich cinema by examining it as a social, cultural, economic, and political practice that often conflicted with, contradicted, and compromised the intentions of the Propaganda Ministry. Nevertheless, by providing the illusion of a public sphere presumably free of politics, popular cinema helped to sustain the Nazi regime, especially during the war years. Rather than examining Third Reich cinema through overdetermined categories such as propaganda, ideology, or fascist aesthetics, Sabine Hake concentrates on the constituent elements shared by most popular cinemas: famous stars, directors, and studios; movie audiences and exhibition practices; popular genres and new trends in set design; the reception of foreign films; the role of film criticism; and the representation of women. She pays special attention to the forced coordination of the industry in 1933, the changing demands on cinema during the war years, and the various ways of coming to terms with these filmic legacies after the war. Throughout, Hake's findings underscore the continuities among Weimar, Third Reich, and post-1945 West German cinema. They also emphasize the codevelopment of German and other national cinemas, especially the dominant Hollywood model.

Hitler's Heroines Antje Ascheid.2003 The brightest stars in fascist films.

"The Lives of Others" and Contemporary German Film Paul Cooke.2013-06-26 This volume offers the first book-length academic investigation of Florian Henckel von Donnersmarck's Oscar-winning film *The Lives of Others* (2006). The aim of this edited collection is twofold. On the one hand, it offers new insight into one of the most successful German films of the past two decades, placing *The Lives of Others* within its wider historical, political, aesthetic and industrial context. On the other, it offers this group of scholars, which includes many of the leading international figures in the field, opportunity to make a series of interventions on the state of contemporary German film and German film studies.

The Nazi Past in Contemporary German Film Axel Bangert.2014 From intimate portrayals of ordinary Germans and Nazi leaders to immersive spectacles of war and defeat, this study argues that, since 1990, German film has focused on portraying the Nazi past from within.

Continuity and Crisis in German Cinema, 1928-1936 Barbara Hales,Mihaela Petrescu,Valerie Weinstein.2016 New essays examining the differences and commonalities between late Weimar-era and early Nazi-era German cinema against a backdrop of the crises of that time.

The German Cinema Book Tim Bergfelder,Erica Carter,Deniz Göktürk,Claudia Sandberg.2020-02-20 This comprehensively revised, updated and

significantly extended edition introduces German film history from its beginnings to the present day, covering key periods and movements including early and silent cinema, Weimar cinema, Nazi cinema, the New German Cinema, the Berlin School, the cinema of migration, and moving images in the digital era. Contributions by leading international scholars are grouped into sections that focus on genre; stars; authorship; film production, distribution and exhibition; theory and politics, including women's and queer cinema; and transnational connections. Spotlight articles within each section offer key case studies, including of individual films that illuminate larger histories (Heimat, Downfall, The Lives of Others, The Edge of Heaven and many more); stars from Ossi Oswalda and Hans Albers, to Hanna Schygulla and Nina Hoss; directors including F.W. Murnau, Walter Ruttmann, Wim Wenders and Helke Sander; and film theorists including Siegfried Kracauer and Béla Balázs. The volume provides a methodological template for the study of a national cinema in a transnational horizon.

Nazi Films in America, 1933-1942 Harry Waldman.2008-09 Offers a history of German films shown in America from the founding of the Nazi government to America's involvement in the war. This book examines the major filmmakers and distributors who kept the German film industry alive during the rule of Hitler and the Third Reich.

A New History of German Cinema Jennifer M. Kapczynski,Michael David Richardson.2012 A dynamic, event-centered exploration of the hundred-year history of German-language film.

German Ways of War Jaimey Fisher.2022-08-12 German Ways of War explores the production of novel spaces and evocation of new affects in the war-film genre between the 1910s and 2000s. Beyond the conventional pairing of visibility and violence, war films combine mobility, landscape, territory, scales, and topological networks into affective geographies that interweave narratively-generated affect, space, and political processes.

ReFocus: The Films of Teuvo Tulio Henry Bacon.2020-07-06 This is the first English-language collection on this innovative director, exploring Tulio's unique style and the extent and effect of his obsessive recirculation of story elements and stylistic patterns in his work.

German Cinema - Terror and Trauma Thomas Elsaesser.2013-10-30 In German Cinema - Terror and Trauma Since 1945, Thomas Elsaesser reevaluates the meaning of the Holocaust for postwar German films and culture, while offering a reconsideration of trauma theory today. Elsaesser argues that Germany's attempts at mastering the past can be seen as both a failure and an achievement, making it appropriate to speak of an ongoing 'guilt management' that includes not only Germany, but Europe as a whole. In a series of case studies, which consider the work of Konrad Wolf, Alexander Kluge, Rainer Werner Fassbinder, Herbert Achterbusch and Harun Farocki, as well as films made in the new century, Elsaesser tracks the different ways the Holocaust is present in German cinema from the 1950s onwards, even when it is absent, or referenced in oblique and hyperbolic ways. Its most emphatically absent presence might turn out to be the compulsive afterlife of the Red Army Faction, whose acts of terror in the 1970s were a response to—as well as a reminder of—Nazism's hold on the national imaginary. Since the end of the Cold War and 9/11, the terms of the debate around terror and trauma have shifted also in Germany, where generational memory now distributes the roles of historical agency and accountability differently. Against the background of universalized victimhood, a cinema of commemoration has, if anything, confirmed the violence that the past continues to exert on the present, in the form of missed encounters, retroactive incidents, unintended slippages and uncanny parallels, which Elsaesser—reviving the full meaning of Freud's Fehlleistung—calls the parapractic performativity of cultural memory.

Nazi Cinema's New Women Jana Francesca Bruns.2002

Cultural History Through a National Socialist Lens Robert Charles Reimer.2000 This collection of essays offers a view of Nazi Germany through an analysis of twenty films. These represent a sampling of the period's directors and reflect the film medium's major genres. For in spite of the control that Goebbels's film industry exercised over all aspects of filmmaking in the Third Reich, the films reveal an individuality that belies

subsuming them under any one rubric or containing them within any one theory. Films such as *Hitlerjunge Quex*, *Die groe Liebe*, and *Auf Wiedersehen Franziska* represent the Nazi film industry's efforts to propagandize through entertainment. Others such as *Immensee*, *Kleider machen Leute*, and *Der Schimmelreiter* reveal an attempt to expropriate Germany's rich literary past for the regime. These literary adaptations and films like *Gl ckskinder*, *La Habanera*, and *Der Kaiser von Kalifornien* today seem void of Nazi ideology if viewed outside the context of Nazism. Yet another film, *Der ewige Jude*, shocks us with its virulent anti-Semitism and hateful propaganda almost sixty years after its release. All of the films treated, regardless of their fame or notoriety or the level of commitment of their directors to the Nazi cause, played an important role in a cinema that not only represents the dreams and lives of the citizens of the Third Reich, but influenced them as well. Robert C. Reimer is professor of German at the University of North Carolina, Charlotte.

Nazi Cinema as Enchantment Mary-Elizabeth O'Brien.2006 Explores how entertainment cinema served everyday fascism in Nazi Germany. Hitler's regime not only terrorized its citizens; it also seduced them, offering stability, a traditional value system, a sense of belonging, and hope of a better standard of living. Nazi cinema was part of this seduction, expressing positive social fantasies and promoting the enchantment of reality, so that one would want to share in the dream at any price. This interdisciplinary study, based on exhaustive research in German archives, examines how thirteen films from five genres - the historical musical, the foreign adventure film, the home-front film, the melodrama, and the problem film - enchanted audiences and enacted shared stories that can tell us much about how family, community, history, the nation, and the war were imagined in Nazi Germany. Mary-Elizabeth O'Brien is Professor of German at Skidmore College.

Film in the Third Reich David Stewart Hull.

Indelible Shadows Annette Insdorf.2003 Table of contents

Hollywood and Hitler, 1933-1939 Thomas Doherty.2013-04-02 Between 1933 and 1939, representations of the Nazis and the full meaning of Nazism came slowly to Hollywood, growing more ominous and distinct only as the decade wore on. Recapturing what ordinary Americans saw on the screen during the emerging Nazi threat, Thomas Doherty reclaims forgotten films, such as *Hitler's Reign of Terror* (1934), a pioneering anti-Nazi docudrama by Cornelius Vanderbilt Jr.; *I Was a Captive of Nazi Germany* (1936), a sensational true tale of a Hollywood girl in Naziland!; and *Professor Mamlock* (1938), an anti-Nazi film made by German refugees living in the Soviet Union. Doherty also recounts how the disproportionately Jewish backgrounds of the executives of the studios and the workers on the payroll shaded reactions to what was never simply a business decision. As Europe hurtled toward war, a proxy battle waged in Hollywood over how to conduct business with the Nazis, how to cover Hitler and his victims in the newsreels, and whether to address or ignore Nazism in Hollywood feature films. Should Hollywood lie low, or stand tall and sound the alarm? Doherty's history features a cast of charismatic personalities: Carl Laemmle, the German Jewish founder of Universal Pictures, whose production of *All Quiet on the Western Front* (1930) enraged the nascent Nazi movement; Georg Gyssling, the Nazi consul in Los Angeles, who read the Hollywood trade press as avidly as any studio mogul; Vittorio Mussolini, son of the fascist dictator and aspiring motion picture impresario; Leni Riefenstahl, the Valkyrie goddess of the Third Reich who came to America to peddle distribution rights for *Olympia* (1938); screenwriters Donald Ogden Stewart and Dorothy Parker, founders of the Hollywood Anti-Nazi League; and Harry and Jack Warner of Warner Bros., who yoked anti-Nazism to patriotic Americanism and finally broke the embargo against anti-Nazi cinema with *Confessions of a Nazi Spy* (1939).

Imitation of Life Douglas Sirk.1991 Douglas Sirk (Claus Detler Sierck) was born in Hamburg, Germany, in 1900. He made nine films before fleeing Nazi Germany, eventually coming to America. His best-known films, made during the 1950s--all of them melodramas--were *Magnificent Obsession*, *All That Heaven Allows*, *The Tarnished Angels*, *Written on the Wind*, and *Imitation of Life* (made in 1958, released in 1959). This volume includes the

complete continuity script of the film, critical commentary and published reviews, interviews with the director, and a filmography and bibliography. It also includes an excellent introduction by Lucy Fischer.

A Companion to German Cinema Terri Ginsberg, Andrea Mensch. 2012-02-13 A Companion to German Cinema A Companion to German Cinema regards the shifting terrain of German filmmaking and film studies against their larger social contexts with twenty-two newly commissioned essays by well-established and younger scholars in the field. While several of these focus on classic topics such as Weimar cinema, Fifties cinema, New German Cinema and its legacy, and Holocaust film, the collection is distinguished by its focus on new developments and the innovative light they may shed on earlier practices. A Companion to German Cinema includes essays on Berlin Film, Neue Heimat Film, New Comedy, post-Wall documentaries, the post-Wende RAF genre, and Rabenmutter imagery, as well as on the persistently overlooked and under-theorized Indianerfilme, post-AIDS documentaries, sexploitation films, and new multicultural and transnational films produced in Germany under the auspices of the European Union. Organized into three "movements" representing the significance of these developments for their aesthetic theorization, A Companion to German Cinema challenges its readers to address critical gaps in the field with the aim of opening it further onto new terrains of intellectual engagement.

Feeling Revolution Anna Toropova. 2020-05-20 Stalin-era cinema was designed to promote emotional and affective education. The filmmakers of the period were called to help forge the emotions and affects that befitted the New Soviet Person - ranging from happiness and victorious laughter, to hatred for enemies. Feeling Revolution shows how the Soviet film industry's efforts to find an emotionally resonant language that could speak to a mass audience came to centre on the development of a distinctively 'Soviet' cinema. Its case studies of specific film genres, including production films, comedies, thrillers, and melodramas, explore how the genre rules established by Western and prerevolutionary Russian cinema were reoriented to new emotional settings. 'Sovietising' audience emotions did not prove to be an easy feat. The tensions, frustrations, and missteps of this process are outlined in Feeling Revolution, with reference to a wide variety of primary sources, including the artistic council discussions of the Mosfil'm and Lenfil'm studios and the Ministry of Cinematography. Bringing the limitations of the Stalinist ideological project to light, Anna Toropova reveals cinema's capacity to contest the very emotional norms that it was entrusted with crafting.

Nazi Film Melodrama Laura Heins. 2013-09-16 Cultural productions in the Third Reich often served explicit propaganda functions of legitimating racism and glorifying war and militarism. Likewise, the proliferation of domestic and romance films in Nazi Germany also represented an ideological stance. Rather than reinforcing traditional gender role divisions and the status quo of the nuclear family, these films were much more permissive about desire and sexuality than previously assumed. Focusing on German romance films, domestic melodramas, and home front films from 1933 to 1945, Nazi Film Melodrama shows how melodramatic elements in Nazi cinema functioned as part of a project to move affect, body, and desire beyond the confines of bourgeois culture and participate in a curious modernization of sexuality engineered to advance the imperialist goals of the Third Reich. Offering a comparative analysis of Nazi productions with classical Hollywood films of the same era, Laura Heins argues that German fascist melodramas differed from their American counterparts in their negative views of domesticity and in their use of a more explicit antibourgeois rhetoric. Nazi melodramas, film writing, and popular media appealed to viewers by promoting liberation from conventional sexual morality and familial structures, presenting the Nazi state and the individual as dynamic and revolutionary. Some spectators objected to the eroticization and modernization of the public sphere under Nazism, however, pitting Joseph Goebbels' Ministry of Propaganda against more conservative film audiences in a war over the very status of domesticity and the shape of the family. Drawing on extensive archival research, this perceptive study highlights the seemingly contradictory aspects of gender representation and sexual morality in Nazi-era cinema.

Nostalgia After Nazism Heidi M. Schlipphacke.2010 *Nostalgia After Nazism* is a compelling, sophisticated entry in the growing field of German and Austrian memory studies. It introduces into German studies a nuanced set of tools drawn from the broad panoply of contemporary theory and sets those voices onto the broader historical landscape of post-World War II confrontations between the West's recent history and its present. The result is a highly readable, impeccably documented volume that joins the best of literary history and close readings to a broad spectrum of theoretical models. *Nostalgia After Nazism* offers an exemplary model for cultural scholarship after the supposed 'end of theory,' recapturing how theory, history, and the texts of culture are mutually illuminating.---Katherine Arens, The University of Texas at Austin --

The New German Cinema Caryl Flinn.2004 This study of New German cinema identifies different styles of historical remembrance in which music participates. It concentrates on how listeners are urged to interact with difference - including Germany's difficult past - rather than try to 'master' or 'get past' it.

Antisemitism in Film Comedy in Nazi Germany Valerie Weinstein.2019-03-05 Today many Germans remain nostalgic about classic film comedies created during the 1930s, viewing them as a part of the Nazi era that was not tainted with antisemitism. In *Antisemitism in Film Comedy in Nazi Germany*, Valerie Weinstein scrutinizes these comic productions and demonstrates that film comedy, despite its innocent appearance, was a critical component in the effort to separate Jews from Germans physically, economically, and artistically. Weinstein highlights how the German propaganda ministry used directives, pre- and post-production censorship, financial incentives, and influence over film critics and their judgments to replace Jewish wit with a slower, simpler, and more direct German humor that affirmed values that the Nazis associated with the Aryan race. Through contextualized analyses of historical documents and individual films, Weinstein reveals how humor, coded hints and traces, absences, and substitutes in Third Reich film comedy helped spectators imagine an abstract Jewishness and a German identity and community free from the former. As resurgent populist nationalism and overt racism continue to grow around the world today, Weinstein's study helps us rethink racism and prejudice in popular culture and reconceptualize the relationships between film humor, national identity, and race.

Sacrificing Childhood Julie K. deGraffenried.2014-11-18 During the Soviet Union's Great Patriotic War, from 1941 to 1945, as many as 24 million of its citizens died. 14 million were children ages fourteen or younger. And for those who survived, the suffering was far from over. The prewar Stalinist vision of a "happy childhood" nurtured by a paternal, loving state had given way, out of necessity. What replaced it—the dictate that children be prepared to sacrifice everything, including childhood itself—created a generation all too familiar with deprivation, violence, and death. The experience of these children, and the role of the state in shaping their narrative, are the subject of this book, which fills in a critical but neglected chapter in the Soviet story and in the history of World War II. In *Sacrificing Childhood*, Julie deGraffenried chronicles the lives of the Soviet wartime children and the uses to which they were put—not just as combatants or workers in factories and collective farms, but also as fodder for propaganda, their plight a proof of the enemy's depredations. Not all Soviet children lived through the war in the same way; but in the circumstances of a child in occupied Belarus or in the Leningrad blockade, a young deportee in Siberia or evacuee in Uzbekistan, deGraffenried finds common threads that distinguish the child's experience of war from the adult's. The state's expectations, however, were the same for all children, as we see here in children's mass media and literature and the communications of party organizations and institutions, most notably the Young Pioneers, whose relentless wartime activities made them ideal for the purposes of propaganda. The first in-depth study of where Soviet children fit into the history of the war, *Sacrificing Childhood* also offers an unprecedented view of the state's changing expectations for its children, and how this figured in the nature and direction of post-war Soviet society.

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