

# Antisemitism In Film Comedy In Nazi Germany

**Everything Is Cinema** Richard Brody.2008-05-13 A landmark biography explores the crucial resonances among the life, work, and times of one of the most influential filmmakers of our age. When Jean-Luc Godard wed the ideals of filmmaking to the realities of autobiography and current events, he changed the nature of cinema. Unlike any earlier films, Godard's work shifts fluidly from fiction to documentary, from criticism to art. The man himself also projects shifting images—cultural hero, fierce loner, shrewd businessman. Hailed by filmmakers as a—if not the—key influence on cinema, Godard has entered the modern canon, a figure as mysterious as he is indispensable. In *Everything Is Cinema*, critic Richard Brody has amassed hundreds of interviews to demystify the elusive director and his work. Paying as much attention to Godard's technical inventions as to the political forces of the postwar world, Brody traces an arc from the director's early critical writing, through his popular success with *Breathless*, to the grand vision of his later years. He vividly depicts Godard's wealthy conservative family, his fluid politics, and his tumultuous dealings with women and fellow New Wave filmmakers. *Everything Is Cinema* confirms Godard's greatness and shows decisively that his films have left their mark on screens everywhere.

**Language of the Third Reich** Victor Klemperer.2006-07-01 Victor Klemperer was Professor of French Literature at Dresden University. As a Jew, he was removed from his post in 1935, only surviving thanks to his marriage to an Aryan. Presenting a study of language and its engagement with history, this book draws from Klemperer's conviction that the language of the Third Reich helped to create its culture.

Our Nazis Petra Rau.2013-05-31 Focusing particularly on the British context, this study offers the first analysis of contemporary popular and literary fiction, film, TV and art exhibitions about Nazis and Nazism.

The Pianist Wladyslaw Szpilman.2000-09-02 The memoir that inspired Roman Polanski's Oscar-winning film, which won the Cannes Film Festival's most prestigious prize—the Palme d'Or. Named one of the Best Books of 1999 by the Los Angeles Times. On September 23, 1939, Wladyslaw Szpilman played Chopin's Nocturne in C-sharp minor live on the radio as shells exploded outside—so loudly that he couldn't hear his piano. It was the last live music broadcast from Warsaw: That day, a German bomb hit the station, and Polish Radio went off the air. Though he lost his entire family, Szpilman survived in hiding. In the end, his life was saved by a German officer who heard him play the same Chopin Nocturne on a piano found among the rubble. Written immediately after the war and suppressed for decades, *The Pianist* is a stunning testament to human endurance and the redemptive power of fellow feeling.

**The "Jew" in Cinema** Omer Bartov.2005-01-07 Explores cinematic representations of the Jew from film's early days to the present.

Dead Funny Rudolph Herzog.2011-04-26 In Nazi Germany, telling jokes about Hitler could get you killed. Hitler and Göring are standing on top of the Berlin radio tower. Hitler says he wants to do something to put a smile on the Berliners' faces. Göring says, "Why don't you jump?" When a woman told this joke in Germany in 1943, she was arrested by the Nazis and sentenced to death by guillotine—it didn't matter that her husband was a good German soldier who died in battle. In this groundbreaking work of history, Rudolph Herzog takes up such stories to show how widespread humor was during the Third Reich. It's a fascinating and frightening history: from the suppression of the anti-Nazi cabaret scene of the 1930s, to jokes made at the expense of the Nazis during WWII, to the collections of "whispered jokes" that were published in the immediate aftermath of the war. Herzog argues that jokes provide a hitherto missing chapter of WWII history. The jokes show that not all Germans were hypnotized by Nazi propaganda, and, in taking on subjects like Nazi

concentration camps, they record a public acutely aware of the horrors of the regime. Thus *Dead Funny* is a tale of terrible silence and cowardice, but also of occasional and inspiring bravery.

**Dangerous bodies** Marie Mulvey-Roberts.2016-01-01 Through an investigation of the body and its oppression by the church, the medical profession and the state, this book reveals the actual horrors lying beneath fictional horror in settings as diverse as the monastic community, slave plantation, operating theatre, Jewish ghetto and battlefield trench. The book provides original readings of canonical Gothic literary and film texts including *The Castle of Otranto*, *The Monk*, *Frankenstein*, *Dracula* and *Nosferatu*. This collection of fictionalised dangerous bodies is traced back to the effects of the English Reformation, Spanish Inquisition, French Revolution, Caribbean slavery, Victorian medical malpractice, European anti-Semitism and finally warfare, ranging from the Crimean up to the Vietnam War. The endangered or dangerous body lies at the centre of the clash between victim and persecutor and has generated tales of terror and narratives of horror, which function to either salve, purge or dangerously perpetuate such oppositions. This ground-breaking book will be of interest to academics and students of Gothic studies, gender and film studies and especially to readers interested in the relationship between history and literature.

*The Nazi Conscience* Claudia Koonz.2005-11-30 The Nazi conscience is not an oxymoron. In fact, the perpetrators of genocide had a powerful sense of right and wrong, based on civic values that exalted the moral righteousness of the ethnic community and denounced outsiders. Claudia Koonz's latest work reveals how racial popularizers developed the infrastructure and rationale for genocide during the so-called normal years before World War II. Her careful reading of the voluminous Nazi writings on race traces the transformation of longtime Nazis' vulgar anti-Semitism into a racial ideology that seemed credible to the vast majority of ordinary Germans who never joined the Nazi Party.

Challenging conventional assumptions about Hitler, Koonz locates the source of his charisma not in his summons to hate, but in his appeal to the collective virtue of his people, the Volk. From 1933 to 1939, Nazi public culture was saturated with a blend of racial fear and ethnic pride that Koonz calls ethnic fundamentalism. Ordinary Germans were prepared for wartime atrocities by racial concepts widely disseminated in media not perceived as political: academic research, documentary films, mass-market magazines, racial hygiene and art exhibits, slide lectures, textbooks, and humor. By showing how Germans learned to countenance the everyday persecution of fellow citizens labeled as alien, Koonz makes a major contribution to our understanding of the Holocaust. *The Nazi Conscience* chronicles the chilling saga of a modern state so powerful that it extinguished neighborliness, respect, and, ultimately, compassion for all those banished from the ethnic majority.

**Precarious Intimacies** Maria Stehle, Beverly Weber.2020-08-15 Drawing on and responding to the writings of theorists such as Judith Butler, Sara Ahmed, Lauren Berlant, and Lisa Lowe, this book proposes the notion of "precarious intimacies" to navigate a dilemma: how to recognize, affirm, and value love, touch, and care while challenging the racialized and gendered politics in which they are embedded. Twenty-first-century Europe is undergoing dramatic political and economic transformations that produce new forms of transnational contact as well as new regimes of exclusion and economic precarity. These political and economic shifts both circumscribe and enable new possibilities for intimacy. Many European films of the last two decades depict experiences of political and economic vulnerability in narratives of precarious intimacies. In these films, stories of intimacy, sex, love, and friendship are embedded in violence and exclusion, but, as Maria Stehle and Beverly Weber show, the politics of touch and connection also offers avenues to theorize forms of attention and affection that challenge exclusive notions of race, citizenship, and belonging. *Precarious Intimacies* examines the aesthetic strategies that respond to this tension and proposes a politics of interpretation that identifies the potential and possibility of intimacy.

**Jews, Nazis and the Cinema of Hungary** David Frey.2017-02-28 Between 1929 and 1942, Hungary's motion picture industry experienced meteoric growth. It leapt into Europe's top echelon, trailing only Nazi Germany and Italy in feature output. Yet by 1944, Hungary's cinema was in shambles, internal and external forces having destroyed its unification experiments and productive capacity. This original cultural and political history examines the birth, unexpected ascendance, and

wartime collapse of Hungary's early sound cinema by placing it within a complex international nexus. Detailing the interplay of Hungarian cultural and political elites, Jewish film professionals and financiers, Nazi officials, and global film moguls, David Frey demonstrates how the transnational process of forging an industry designed to define a national culture proved particularly contentious and surprisingly contradictory in the heyday of racial nationalism and antisemitism.

**Caging Skies** Christine Leunens.2019-08-06 The inspiration for the major film *Jojo Rabbit* by Taika Waititi An avid member of the Hitler Youth in 1940s Vienna, Johannes Betzler discovers his parents are hiding a Jewish girl named Elsa behind a false wall in their home. His initial horror turns to interest—then love and obsession. After his parents disappear, Johannes is the only one aware of Elsa's existence in the house and he alone is responsible for her fate. Drawing strength from his daydreams about Hitler, Johannes plans for the end of the war and what it might mean for him and Elsa. The inspiration for the major film *Jojo Rabbit* by Taika Waititi, *Caging Skies*, sold in over twenty countries, is a work of rare power; a stylistic and storytelling triumph. Startling, blackly comic, and written in Christine Leunens's gorgeous, muscular prose, this novel, her U.S. debut, is singular and unforgettable.

**Film in the Third Reich** David Stewart Hull.

**The Changing Face of Evil in Film and Television** .2007-01-01 The popular media of film and television surround us daily with images of evil - images that have often gone critically unexamined. In the belief that people in ever-increasing numbers are turning to the media for their understanding of evil, this lively and provocative collection of essays addresses the changing representation of evil in a broad spectrum of films and television programmes. Written in refreshingly accessible and de-jargonised prose, the essays bring to bear a variety of philosophical and critical perspectives on works ranging from the cinema of famed director Alfred Hitchcock and the preternatural horror films *Halloween* and *Friday the 13th* to the understated documentary *Human Remains* and the television coverage of the immediate post-9/11 period. *The Changing Face of Evil in Film and Television* is for anyone interested in the moving-image representation of that pervasive yet highly misunderstood thing we call evil.

*German Catholicism at War, 1939-1945* Thomas Brodie.2018-10-04 *German Catholicism at War* explores the mentalities and experiences of German Catholics during the Second World War. Taking the German Home Front, and most specifically, the Rhineland and Westphalia, as its core focus *German Catholicism at War* examines Catholics' responses to developments in the war, their complex relationships with the Nazi regime, and their religious practices. Drawing on a wide range of source materials stretching from personal letters and diaries to pastoral letters and Gestapo reports, Thomas Brodie breaks new ground in our understanding of the Catholic community in Germany during the Second World War.

*The Years of Extermination* Saul Friedlander.2009-10-06 Establishes itself as the standard historical work on Nazi Germany's mass murder of Europe's Jews. . . . An account of unparalleled vividness and power that reads like a novel. . . . A masterpiece that will endure. — *New York Times Book Review* *The Years of Extermination*, the completion of Saul Friedländer's major historical opus on Nazi Germany and the Jews, explores the convergence of the various aspects of the Holocaust, the most systematic and sustained of modern genocides. The enactment of the German extermination policies that resulted in the murder of six million European Jews depended upon many factors, including the cooperation of local authorities and police departments, and the passivity of the populations, primarily of their political and spiritual elites. Necessary also was the victims' willingness to submit, often with the hope of surviving long enough to escape the German vise. In this unparalleled work—based on a vast array of documents and an overwhelming choir of voices from diaries, letters, and memoirs—the history of the Holocaust has found its definitive representation.

*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.

Rethinking Jewishness in Weimar Cinema Barbara Hales, Valerie Weinstein. 2020-11-01 The burgeoning film industry in the Weimar Republic was, among other things, a major site of German-Jewish experience, one that provided a sphere for Jewish "outsiders" to shape mainstream culture. The chapters collected in this volume deploy new historical, theoretical, and methodological approaches to understanding the significant involvement of German Jews in Weimar cinema. Reflecting upon different conceptions of Jewishness - as religion, ethnicity, social role, cultural code, or text - these studies offer a wide-ranging exploration of an often overlooked aspect of German film history.

Why?: Explaining the Holocaust Peter Hayes. 2017-01-17 Featured in the PBS documentary, *The US and the Holocaust* by Ken Burns, Lynn Novick and Sarah Botstein Superbly written and researched, synthesizing the classics while digging deep into a vast repository of primary sources. —Josef Joffe, *Wall Street Journal* Why? explores one of the most tragic events in human history by addressing eight of the most commonly asked questions about the Holocaust: Why the Jews? Why the Germans? Why murder? Why this swift and sweeping? Why didn't more Jews fight back more often? Why did survival rates diverge? Why such limited help from outside? What legacies, what lessons? An internationally acclaimed scholar, Peter Hayes brings a wealth of research and experience to bear on conventional views of the Holocaust, dispelling many misconceptions and challenging some of the most prominent recent interpretations.

**The Holocaust in American Film** Judith E. Doneson. 1987 Discusses the way films have increased public awareness of the Holocaust. *the great dictator*, *Cabaret*, *Julia*, *The pawnbroker*, as well as the NBC Mini-Series, *Holocaust*, are discussed at length. Also discusses *The diary of Anne Frank*.

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.

Film and the Holocaust Aaron Kerner. 2011-05-05 A sweeping survey of how global filmmakers have treated the subject of the Holocaust.

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).

*Nazi Films in America, 1933-1942* Harry Waldman.2020-08-05 From 1933 until America's entry into World War II in 1941, nearly 500 Nazi films were shown in American theaters, accounting for nearly half of all foreign language film imports during the period. These poorly disguised propaganda films were produced by Germany's top studios and featured prominent pro-German and Nazi actors, directors and technicians. The films were replete with overt and covert anti-Jewish imagery and themes, but in spite of this obvious intent to use the medium to justify Nazi ascendancy, viewers and film critics from such prominent publications as the New York Times, Variety, the Washington Post and the Chicago Times consistently overlooked the films' anti-Semitic message, dubbing them harmless entertainment. This is the complete history of German films shown in America from the founding of the Nazi government to America's involvement in the war. Summaries, descriptions and discussions of these almost 500 films serve to examine the major filmmakers and distributors who kept the German film industry alive during the rule of Hitler and the Third Reich. Special emphasis is placed on films directly commissioned by Joseph Goebbels, head of the German Ministry for the Enlightenment of the People and Propaganda and the man directly responsible for ensuring that the anti-Semitic ideology of the new regime was reflected in all films produced after January 30, 1933. Rarely seen photographs and illustrations complete an in-depth study of the Nazi use of this global medium.

**Film Professionals in Nazi-Occupied Europe** Pavel Skopal, Roel Vande Winkel.2021-08-23 This book analyses the film industries and cinema cultures of Nazi-occupied countries (1939-1945) from the point of view of individuals: local captains of industry, cinema managers, those working for film studios and officials authorized to navigate film policy. The book considers these people from a historical perspective, taking into account their career before the occupation and, where relevant, pays attention to their post-war lives. The perspectives of these historical agents" contributes to an understanding of how top-down orders and haphazard signals from the occupying administration were moulded, adjusted and distorted in the process of their translation and implementation. This edited collection offers a more dynamic and less deterministic approach to research on the international expansion of Third-Reich cinema in World War Two; an approach that strives to balance the role of individual agency with the structural determinants. The case studies presented in this book cover the territories of Belgium, Czechoslovakia, France, the Netherlands, Norway, Poland and the Soviet Union.

**Berlin Cabaret** Peter JELAVICH.2009-06-30

*Gangsters vs. Nazis* Michael Benson.2022-04-26 The stunning true story of the rise of Nazism in America in the years leading to WWII—and the fearless Jewish gangsters and crime families who joined forces to fight back. With an intense cinematic style, acclaimed nonfiction crime author Michael Benson reveals the thrilling role of Jewish mobsters like Bugsy Siegel in stomping out the terrifying tide of Nazi sympathizers during the 1930s and 1940s. Goodreads Top Nonfiction of 2022 As Adolph Hitler rose to power in 1930s Germany, a growing wave of fascism began to take root on American soil. Nazi activists started to gather in major American cities, and by 1933, there were more than one-hundred anti-Semitic groups operating openly in the United States. Few Americans dared to speak out or fight back—until an organized resistance of notorious mobsters waged their own personal war against the Nazis in their midst. Gangland-style. . . . In this thrilling blow-by-blow account, acclaimed crime writer Michael Benson uncovers the shocking truth about the insidious rise of Nazism in America—and the Jewish mobsters who stomped it out. Learn about: \* Nazi Town, USA: How one Long Island community named a street after Hitler, decorated buildings with swastikas, and set up a camp to teach US citizens how to goosestep. \* Meyer Lansky and Murder Inc.: How a Jewish mob accountant led fifteen goons on a joint family mission to bust heads at a Brown Shirt rally in Manhattan. \* Fritz Kuhn, “The Vest-Pocket Hitler”: How a German immigrant spread Nazi propaganda through the American Bund in New York City—with 70 branches across the US. \* Newark Nazis vs The Minutemen: How a Jewish resistance group, led by a prize fighter and bootlegger for the mob, waged war on the Bund in the streets of Newark. \* Hitler in Hollywoodland: How Sunset Strip kingpin Mickey Cohen knocked two Brown Shirts’ heads together—and became the West Coast champion in the mob’s war on Nazis. Packed with surprising, little-known facts, graphic details, and unforgettable personalities, *Gangsters vs. Nazis* chronicles the mob’s most ruthless tactics in taking down fascism—inspiring ordinary Americans to join them in their fight. The book culminates in one of the most infamous events of the pre-war era—the 1939 Nazi rally in Madison Square Garden—in which law-abiding citizens stood alongside hardened criminals to fight for the soul of a nation. This is the story of the mob that’s rarely told—one of the most fascinating chapters in American history and American organized crime.

**Anton Walbrook** James Downs.2021 «James Downs presents a fascinating and meticulously researched biography of a.

*The Merchant of Venice* William Shakespeare.1889

**The Mortal Storm** Phyllis Bottome.1998 An anti-fascist novel acclaimed on both sides of the Atlantic, *The Mortal Storm* was Phyllis Bottome's dramatic warning against the warmongering, antisemitic and misogyny of the Nazis. Highlighting Bottome's prolific writing career and lifelong humanitarian activism, *The Mortal Storm* pits the developing political and feminist consciousness of Freya Roth against the Nazi machine that will destroy the fabric of her family and nation.

**Not a Movement of Dissidents** Christie Miedema.2019-06-03

*Heidegger's Black Notebooks* Andrew J. Mitchell,Peter Trawny.2017-09-05 From the 1930s through the 1970s, the philosopher Martin Heidegger kept a running series of private writings, the so-called Black Notebooks. The recent publication of the Black Notebooks volumes from the war years have sparked international controversy. While Heidegger’s engagement with National Socialism was well known, the Black Notebooks showed for the first time that this anti-Semitism was not merely a personal resentment. They contain not just anti-Semitic remarks, they show Heidegger incorporating basic tropes of anti-Semitism into his philosophical thinking. In them, Heidegger tried to assign a philosophical significance to anti-Semitism, with “the Jew” or “world Judaism” cast as antagonist in his project. How, then, are we to engage with a philosophy that, no matter how significant, seems contaminated by anti-Semitism? This book brings together an international group of scholars from a variety of disciplines to discuss the ramifications of the Black Notebooks for philosophy and the humanities at large. Bettina Bergo, Robert Bernasconi, Martin Gessmann, Sander Gilman, Peter E. Gordon, Hans Ulrich Gumbrecht, Michael Marder, Eduardo Mendieta, Richard Polt, Tom Rockmore, Peter Trawny, and Slavoj Žižek discuss issues including anti-Semitism in the Black Notebooks and

Heidegger's thought more broadly, such as German conceptions of Jews and Judaism, Heidegger's notions of metaphysics, and anti-Semitism's entanglement with Heidegger's views on modernity and technology, grappling with material as provocative as it is deplorable. In contrast to both those who seek to exonerate Heidegger and those who simply condemn him, and rather than an all-or-nothing view of Heidegger's anti-Semitism, they urge careful reading and rereading of his work to turn Heideggerian thought against itself. These measured and thoughtful responses to one of the major scandals in the history of philosophy unflinchingly take up the tangled and contested legacy of Heideggerian thought.

**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.

*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.

**Hitler's First Hundred Days** Peter Fritzsche.2021 The story of how Germans came to embrace the Third Reich. Germany in early 1933 was a country ravaged by years of economic depression and increasingly polarized between the extremes of left and right. Over the spring of that year, Germany was transformed from a republic, albeit a seriously faltering one, into a one-party dictatorship. In *Hitler's First Hundred Days*, award-winning historian Peter Fritzsche examines the pivotal moments during this fateful period in which the Nazis apparently won over the majority of Germans to join them in their project to construct the Third Reich. Fritzsche scrutinizes the events of the period - the elections and mass arrests, the bonfires and gunfire, the patriotic rallies and anti-Jewish boycotts - to understand both the terrifying power that the National Socialists came to exert over ordinary Germans and the powerful appeal of the new era that they promised.

**Look Who's Back** Timur Vermes.2015-05-05 HE'S BACK AND HE'S FUHRIOUS! Desperately funny . . . An ingenious comedy of errors. --Janet Maslin, *The New York Times* Satire at its best. --*Newsweek* Thrillingly transgressive. --*The Guardian* A NEW YORK TIMES SUMMER READING PICK In this record-breaking bestseller, Timur Vermes imagines what would happen if Adolf Hitler reawakened in present-day Germany: YouTube stardom. Adolf Hitler wakes up on a patch of open ground, alive and well. It's the summer of 2011 and things have changed--no Eva Braun, no Nazi party, no war. Hitler barely recognizes his beloved Fatherland, filled with immigrants and run by a woman. People certainly recognize him--as a flawless impersonator who refuses to break character. The unthinkable happens, and the ranting Hitler goes viral, becomes a YouTube star, gets his own TV show, and people begin to listen. But the Führer has another program with even greater ambition in mind--to set the country he finds in shambles back to rights. With daring humor, *Look Who's Back* is a perceptive study of the cult of personality and of how individuals rise to fame and power in spite of what they preach.

**Germans and Jews** George Lachmann Mosse.1971

**The Shoah on Screen** Anne-Marie Baron.2006-01-01 This publication considers how cinema, as a major modern art form, has covered topics relating to the Holocaust in documentaries and fiction, historical reconstructions and more symbolic films, focusing on the question of realism in ethical and artistic terms. It explores a range of issues, including whether cinema is an appropriate method for informing people about the Holocaust compared to other media such as CD-ROMs, video or archive collections; whether it is possible to inform and appeal to the emotions without being explicit; and how the medium can nurture greater sensitivity among increasingly younger audiences which have

been inured by the many images of violence conveyed in the media. Films discussed include Schindler's List, Life is Beautiful, The Pianist, Sophie's Choice, Shoah, Au revoir les enfants, The Great Dictator and To Be or Not to Be.

Walt Disney Marc Eliot.1995 This biography of the man behind the magic reconciles the private 'monster' with the artistic genius of popular culture by showing that the disturbing problems of his own life provided the rich, dark side of the animated movies.

*Contemporary Jewish Reality in Germany and Its Reflection in Film* Claudia Simone Dorchain,Felice Naomi Wonenberg.2012-12-06 The notion of "self" and "other" and its representation in artwork and literature is an important theme in current cultural sciences as well as in our everyday life in contemporary Western societies. Moreover, the concept of "self" and "other" and its imaginary dichotomy is gaining more and more political impact in a world of resurfacing ideology-ridden conflicts. The essays deal with Jewish reality in contemporary Germany and its reflection in movies from the special point of view of cultural sciences, political sciences, and religious studies. This anthology presents challengingly new insights into topics rarely covered, such as youth culture or humor, and finally discusses the images of Jewish life as realities still to be constructed.

**Nazism and Neo-nazism in Film and Media** Charles Jason Peter Lee,Jason Lee.2018 This timely book takes an original transnational approach to the theme of Nazism and neo-Nazism in film, media, and popular culture, with examples drawn from mainland Europe, the UK, North and Latin America, Asia, and beyond. This approach fits with the established dominance of global multimedia formats, and will be useful for students, scholars, and researchers in all forms of film and media. Along with the essential need to examine current trends in Nazism and neo-Nazism in contemporary media globally, what makes this book even more necessary is that it engages with debates that go to the very heart of our understanding of knowledge: history, memory, meaning, and truth.

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