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Sabine Hake

Popular Cinema *of the* Third Reich

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Popular Cinema of the Third Reich Sabine Hake, 2010-01-01 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

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Literature and Film in the Third Reich Karl-Heinz Schoeps, 2004 This book is the first survey in English of literature and film in Nazi Germany It treats not only works

sympathetic to National Socialism but also works of the so called Inner Emigration of the resistance and those written in prisons and concentration camps Much of this literature is not easily accessible in German and not available at all in English translation Historical and ideological context is provided in chapters covering influential works of the time such as Alfred Rosenberg s *The Myth of the Twentieth Century* and Houston Stewart Chamberlain s *The Foundations of the Nineteenth Century* Schoeps also analyzes Nazi cultural policies fascist histories of literature and the role of German studies and Germanists in the Nazi movement A major section of the book is devoted to film then a relatively new medium of communication whose propaganda value was clearly recognized by Goebbels the minister for propaganda and president of the Reich s Chamber of Culture One of the most interesting areas of research in recent years is the relationship between Hitler s cultural commissars in particular Goebbels and the literature and film production of the Nazi years This book is based on the revised and expanded second German edition *Literatur im Dritten Reich 1933 1945* but has again been revised and expanded especially the chapter on film and Nazi policies toward the film industry The chapter on cultural policies has also been expanded to include Himmler s efforts to meddle in this area New also are sections dealing with Jewish entertainers in concentration camps for example Kurt Gerron and activities of the Jewish Cultural League Karl Heinz Schoeps is professor of German at the University of Illinois at Urbana Champaign

The History of German Literature on Film
 Christiane Schönfeld, 2023-06-15 A 2024 CHOICE OUTSTANDING ACADEMIC TITLE 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

Nazi-Organized Recreation and Entertainment in the Third Reich Julia Timpe, 2017-03-01 This book explores the activities of the Nazi regime s vast

leisure programme Shortly after coming to power in Germany it began a large scale undertaking to bring happiness and a good life to so called Aryan Germans carried out by the Nazi leisure organization Kraft durch Freude Julia Timpe traces Kraft durch Freude s practices and propaganda from 1933 through the Second World War and analyses Nazi organized sports classes entertainment events and beautification campaigns for industrial sites and the countryside as well as Kraft durch Freude s activities in entertaining German soldiers and concentration camp guards Contributing to newer scholarship which focuses on the integratory force of the Nazi promise of a unified racial community of all Aryan Germans this book highlights that Kraft durch Freude s everyday production of joy was central to Nazism closely connected to the destructive side of the Third Reich and ultimately a major reason for Nazism s success among the German population **The Third Reich**

Sourcebook Anson Rabinbach, Sander L. Gilman, 2013 This book is a collection of documents mostly translated from the German that covers the entire Third Reich from the beginnings of National Socialism in Munich in 1919 through the rise of Nazism in the 1930s and ultimately the defeat of the Third Reich It is wide ranging covering the core doctrine of anti-Semitism education German youth women and marriage science health the Church literature visual arts music the body industry sports and the resistance **A Critical History of German Film** Stephen Brockmann, 2010 A history of German film dealing with individual films as works of art has long been needed Existing histories tend to treat cinema as an economic rather than an aesthetic phenomenon earlier surveys that do engage with individual films do not include films of recent decades This book treats representative films from the beginnings of German film to the present Providing historical context through an introduction and interchapters preceding the treatments of each era s films the volume is suitable for semester or year long survey courses and for anyone with an interest in German cinema The films The Student of Prague The Cabinet of Dr Caligari The Last Laugh Metropolis The Blue Angel M Triumph of the Will The Great Love The Murderers Are among Us Sun Seekers Trace of Stones The Legend of Paul and Paula Solo Sunny The Bridge Young T rless Aguirre The Wrath of God Germany in Autumn The Marriage of Maria Braun The Tin Drum Marianne and Juliane Wings of Desire Maybe Maybe Not Rossini Run Lola Run Good Bye Lenin Head On The Lives of Others Stephen Brockmann is Professor of German at Carnegie Mellon University and past President of the German Studies Association 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 *Dietrich's Ghosts* Erica Carter, 2019-07-25 This text looks at the star system under the Third Reich Following the experiments of Weimar much of cinema after 1933 became part of a wider Nazi backlash against modernism in all its forms This study contributes to contemporary debates concerning the historical study of film spectatorship

Nazi Cinema as Enchantment

Mary-Elizabeth O'Brien, 2006 The Nazi regime did not merely terrorize its citizens into submission it also seduced them by offering stability a traditional value system a sense of belonging and hope of a better standard of living Nazi cinema's popularity rested on its ability to express positive social fantasies and promote the enchantment of reality so that one would want to share in the dream at any price This is an interdisciplinary study written for scholars and students in the fields of film studies German studies history critical studies and political science that explores how cinema participated in the larger framework of everyday fascism The book examines how five film 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 The book analyzes thirteen motion pictures many of which are not well known to English speaking audiences *Wunschkonzert* *Die große Liebe* *Tanz auf dem Vulkan* *Damals* *Die Degenhardts* *Opfergang* *Kautschuk* *Robert und Bertram* *Verklungene Melodie* *Frauen für Golden Hill* *Das Leben kann so schön sein* *Der verzauberte Tag* and *Via Mala* Based on exhaustive research in German archives the book examines in addition to the films themselves articles from the propaganda ministry's official organ *Der deutsche Film* daily trade sheets fan magazines and even studio press packages for individual stars and films Mary Elizabeth O'Brien is Professor of German at Skidmore College Saratoga Springs New York

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Table of Contents Popular Cinema Of The Third Reich

1. Understanding the eBook Popular Cinema Of The Third Reich
 - The Rise of Digital Reading Popular Cinema Of The Third Reich
 - Advantages of eBooks Over Traditional Books
2. Identifying Popular Cinema Of The Third Reich
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Popular Cinema Of The Third Reich
 - User-Friendly Interface
4. Exploring eBook Recommendations from Popular Cinema Of The Third Reich
 - Personalized Recommendations
 - Popular Cinema Of The Third Reich User Reviews and Ratings
 - Popular Cinema Of The Third Reich and Bestseller Lists
5. Accessing Popular Cinema Of The Third Reich Free and Paid eBooks
 - Popular Cinema Of The Third Reich Public Domain eBooks
 - Popular Cinema Of The Third Reich eBook Subscription Services
 - Popular Cinema Of The Third Reich Budget-Friendly Options

6. Navigating Popular Cinema Of The Third Reich eBook Formats
 - ePub, PDF, MOBI, and More
 - Popular Cinema Of The Third Reich Compatibility with Devices
 - Popular Cinema Of The Third Reich Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Popular Cinema Of The Third Reich
 - Highlighting and Note-Taking Popular Cinema Of The Third Reich
 - Interactive Elements Popular Cinema Of The Third Reich
8. Staying Engaged with Popular Cinema Of The Third Reich
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Popular Cinema Of The Third Reich
9. Balancing eBooks and Physical Books Popular Cinema Of The Third Reich
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Popular Cinema Of The Third Reich
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Popular Cinema Of The Third Reich
 - Setting Reading Goals Popular Cinema Of The Third Reich
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Popular Cinema Of The Third Reich
 - Fact-Checking eBook Content of Popular Cinema Of The Third Reich
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements

- Interactive and Gamified eBooks

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