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Sabine Hake

Popular Cinema *of the* Third Reich

Popular Cinema Of The Third Reich

Julia Timpe



Popular Cinema Of The Third Reich:

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

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

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 gro e Liebe* *Tanz auf dem Vulkan* *Damals* *Die Degenhardts* *Opfergang* *Kautschuk* *Robert und Bertram* *Verklungene Melodie* *Frauen f r Golden Hill* *Das Leben kann so sch n 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 *Cinemas of the World* James Chapman, 2004-06-03 The cinema has been the pre eminent popular art form of the 20th century In *Cinemas of the World* James Chapman examines the relationship between film and society in the modern world film as entertainment medium film as a reflection of national cultures and preoccupations film as an instrument of propaganda He also explores two interrelated issues that have recurred throughout the history of cinema the economic and cultural hegemony of Hollywood on the one hand and on the other the attempts of film makers elsewhere to establish indigenous national cinemas drawing on their own cultures and societies Chapman examines the rise to dominance

of Hollywood cinema in the silent and early sound periods He discusses the characteristic themes of American movies from the Depression to the end of the Cold War especially those found in the western and film noir genres that are often used as vehicles for exploring issues central to us society and politics He looks at national cinemas in various European countries in the period between the end of the First World War and the end of the Second which all exhibit the formal and aesthetic properties of modernism The emergence of the so called new cinemas of Europe and the wider world since 1960 are also explored Chapman is a tough thinking original writer an engaging excellent piece of work David Lancaster Film and History

Becoming a Nazi Town David Imhoof,2013-10-03 Local cultural activities played a key role in altering Germany's political landscape between the world wars

Twentieth-Century Music and Politics Pauline Fairclough,2016-02-17 When considering the role music played in the major totalitarian regimes of the century it is music's usefulness as propaganda that leaps first to mind But as a number of the chapters in this volume demonstrate there is a complex relationship both between art music and politicised mass culture and between entertainment and propaganda Nationality self other power and ideology are the dominant themes of this book whilst key topics include music in totalitarian regimes music as propaganda music and national identity migr communities and composers music's role in shaping identities of self and other and music as both resistance to and instrument of oppression Taking the contributions together it becomes clear that shared experiences such as war dictatorship colonialism exile and emigration produced different yet clearly inter related musical consequences

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

The Third Reich Martin Kitchen,2014-01-14 The twelve years of the Third Reich casts a dark shadow over history Fierce debates still rage over many of the hows whys and wherefores of this perplexing period Leading expert on German history Martin Kitchen provides a concise accessible and provocative account of Nazi Germany It takes into account the political social economic and cultural ramifications and sets it within the context of the times while pointing out those areas that still defy our understanding This lively account addresses major issues such as

the reasons for Hitler's extraordinary popularity his hold over the German people even when all seemed lost the role of ideology the cooption of the elites and the descent into war for race and space culminating in the horrors of the holocaust

Nazi Cinema's New Women Jana F. Bruns, 2009-04-27 This book examines the careers of three of Nazi cinema's preeminent movie actresses painting a unique portrait of mass entertainment and stardom under Nazi rule Bruns uses undiscovered sources and a new approach which integrates visual analysis within a thorough political and social context to trace how the Nazis tried to use films and stars to build National Socialism This analysis focuses on female stars an important but largely unexplored area because they were mostly responsible for Nazi cinema's spectacular commercial success and political failure Challenging earlier studies which view Nazi cinema as an effective propaganda instrument that helped turn Germans into devoted Aryan mothers and tough warriors the book shows that the Nazi regime's liaison with the cinema was ambivalent Films failed to disseminate a coherent political message and to Nazify German society However they helped the regime maintain power by diverting people's attention from the brutality of Hitler's rule and eventually from impending defeat

Antisemitism in Film Comedy in Nazi Germany Valerie Weinstein, 2020-03-04 How party propagandists worked behind the scenes to create unspoken racist messages in the German culture even in the most lighthearted of movies Today many Germans look back fondly on 1930s film comedies viewing them as a part of the Nazi era that was not tainted with antisemitism Here 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

Encyclopedia of the Documentary Film 3-Volume Set Ian Aitken, 2013-10-18 The Encyclopedia of the Documentary Film is a fully international reference work on the history of the documentary film from the Lumière brothers Workers Leaving the Lumière Factory 1885 to Michael Moore's Fahrenheit 9/11 2004 This Encyclopedia provides a resource that critically analyzes that history in all its aspects Not only does this Encyclopedia examine individual films and the careers of individual film makers it also provides overview articles of national and regional documentary film history It explains concepts and themes in the study of documentary film the techniques used in making films and the institutions that support their production appreciation and preservation

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 contribute 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.

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. This dynamic event-centered anthology offers a new understanding of the hundred-year history of German language film from the earliest days of the Kintopp to contemporary productions like *The Lives of Others*. Each of the more than eighty essays takes a key date as its starting point and explores its significance for German film history, pursuing its relationship with its social, political and aesthetic moment. While the essays offer ample temporal and topical spread, this book emphasizes the juxtaposition of famous and unknown stories, granting attention to a wide range of cinematic events. Brief section introductions provide a larger historical and film historical framework that illuminates the essays within it, offering both scholars and the general reader a setting for the individual texts and figures under investigation. Cross-references to other essays in the book are included at the close of each entry, encouraging readers not only to pursue familiar trajectories in the development of German film but also to trace particular figures and motifs across genres and historical periods. Together, the contributions offer a new view of the multiple intersecting narratives that make up German language cinema. The constellation that is thus established challenges unidirectional narratives of German film history and charts new ways of thinking about film historiography more broadly. Jennifer Kapczynski is Associate Professor of German at Washington University St. Louis and Michael Richardson is Associate Professor of German at Ithaca College.

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