



Nazi Retro Film How German Narrative Cinema Remembers The Past

Susan E. Linville



Nazi Retro Film How German Narrative Cinema Remembers The Past:

Nazi-retro Film Robert Charles Reimer, Carol J. Reimer, 1992 In Nazi retro Film How German Narrative Cinema Remembers the Past Robert and Carol Reimer cite the more than 100 German films made since 1946 that like Salomon Perel look back on those years in an effort to comprehend them Since the end of World War II and the collapse of the Third Reich Germans have been trying to come to terms with the legacy bequeathed them by Hitler and the Nazis the Reimers write The essence of the legacy is so powerful that single words convey the hold the past has on the psyche Auschwitz genocide the Holocaust

Historical Dictionary of German Cinema Robert C. Reimer, Carol J. Reimer, 2019-07-15 The History of German film is diverse and multi faceted This volume can only suggest the richness of a film tradition that includes five distinct German governments Wilhelmine Germany the Weimar Republic the Third Reich the Federal Republic of Germany West Germany and the German Democratic Republic East Germany s well as a reunited Germany two national industries Germany and Austria and a myriad of styles and production methods Paradoxically the political disruptions that have produced these distinct film eras as well as and the natural inclination of artists to rebel and create new styles allow for construction of a narrative of German film Disjuncture generates distinct points of separation and yet also highlights continuities between the ruptures This second edition of Historical Dictionary of German Cinema contains a chronology an introduction appendixes and an extensive bibliography The dictionary section has over 200 cross referenced entries on directors actors films cinematographers composers producers and major historical events that greatly affected the direction and development of German cinema This book is an excellent resource for students researchers and anyone wanting to know more about German cinema

The A to Z of German Cinema Robert C. Reimer, Carol J. Reimer, 2010-04-01 German film is diverse and multi faceted its history includes five distinct German governments Wilhelmine Germany the Weimar Republic the Third Reich the Federal Republic of Germany and the German Democratic Republic two national industries Germany and Austria and a myriad of styles and production methods Paradoxically the political disruptions that have produced these distinct film eras as well as the natural inclination of artists to rebel and create new styles allow for the construction of a narrative of German film While the disjuncture generates distinct points of separation it also highlights continuities between the ruptures Outlining the richness of German film The A to Z of German Cinema covers mainstream alternative and experimental film from 1895 to the present through a chronology introductory essay appendix of the 100 most significant German films a bibliography and hundreds of cross referenced dictionary entries on directors actors films cinematographers composers producers and major historical events that greatly affected the direction and development of German cinema The book s broad canvas will lead students and scholars of cinema to appreciate the complex nature of German film

Historical Dictionary of Holocaust Cinema Robert C. Reimer, Carol J. Reimer, 2024-12-19 Some 80 years after the end of World War two and Nazi Germany s attempt to annihilate European Jews and the Jewish culture the story of the Holocaust continues to be

told in novels paintings music sculpture and film Over the past eight decades close to a thousand documentaries narrative shorts and features television miniseries and filmed statements from survivors have confronted the horrors of the past creating a recognizable iconography of persecution suffering and genocide While arguably movies and television have a tendency to overly simply if not trivialize historical events popular culture artists also keep the past from being forgotten Historical Dictionary of Holocaust Cinema Second Edition contains a chronology an introduction and an extensive bibliography The dictionary section has more than 175 cross referenced entries on films directors and historical figures Foreign language experimental and canonical films are included This book is an excellent resource for students researchers and anyone wanting to know more about holocaust cinema

Roads to Dystopia, Sociological Essay on the Post Modern Condition (c) Stanford M. Lyman, 2001 **Violence and American Cinema** John David Slocum, 2001 First Published in 2001 Routledge is an imprint of Taylor Francis an informa company *Peter Lorre, Face Maker* Sarah Thomas, 2012 Thomas film studies Aberystwyth U Wales analyzes the career of Hungarian born actor Lorre 1904 64 in Europe and in Hollywood during the 1930s after he fled Germany She discusses him on the European stage 1922 31 in M Fritz Lang and Hans Beckert 1931 his leading roles in the United States 1935 41 his roles as a supporting actor 1941 46 in Der Verlorene 1951 his final screen roles 1954 64 and in alternative Hollywood media contexts Annotation 2012 Book News Inc Portland OR booknews com **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 Lumi re brothers Workers Leaving the Lumi re Factory 1885 to Michael Moore s Fahrenheit 911 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 **Myth and Masculinity in the Japanese Cinema** Isolde Standish, 2013-11-05 This study argues that in Japanese popular cinema the tragic hero narrative is an archetypal plot structure upon which male genres such as the war retro and yakuza films are based Two central questions in relation to these post war Japanese film genres and historical consciousness are addressed What is the relationship between history myth and memory And how are individual subjectivities defined in relation to the past The book examines the role of the tragic hero narrative as a figurative structure through which the Japanese people could interpret the events of World War II and defeat offering spectators an avenue of exculpation from a foreign imposed sense of guilt Also considered is the fantasy world of the nagare mono drifter or yakuza film It is suggested that one of the reasons for the great popularity of these films in the 1960s and 1970s lay in their ability to offer men meanings that could help them understand the contradictions between the reality of their everyday experiences and the ideological construction of masculinity *Feminism, Film, Fascism* Susan

E. Linville, 2010-01-01 German society's inability and/or refusal to come to terms with its Nazi past has been analyzed in many cultural works including the well-known books *Society without the Father* and *The Inability to Mourn*. In this pathfinding study Susan Linville challenges the accepted wisdom of these books by focusing on a cultural realm in which mourning for the Nazi past and opposing the patriarchal and authoritarian nature of postwar German culture are central concerns: namely women's feminist autobiographical films of the 1970s and 1980s. After a broad survey of feminist theory Linville analyzes five important films that reflect back on the Third Reich through the experiences of women of different ages: Marianne Rosenbaum's *Peppermint Peace*, Helma Sanders-Brahms's *Germany Pale Mother*, Jutta Brückner's *Hunger Years*, Margarethe von Trotta's *Marianne and Juliane*, and Jeanine Meerapfel's *Malou*. By juxtaposing these films with the accepted theories on German culture Linville offers a fresh appraisal not only of the films' importance but especially of their challenge to misogynist interpretations of the German failure to grieve for the horrors of its Nazi past.

Representing the "good German" in Literature and Culture After 1945 Pól Ó Dochartaigh, Christiane Schönfeld, 2013 Essays analyzing postwar literary, cultural, and historical representations of good Germans during the Second World War and the Nazi period. In the aftermath of the Second World War both the allied occupying powers and the nascent German authorities sought Germans whose record during the war and the Nazi period could serve as a counterpoint to the notion of Germans as evil. That search has never really stopped. In the past few years we have witnessed a burgeoning of cultural representations of this other kind of Third Reich citizen: the good German as opposed to the committed Nazi or genocidal maniac. Such representations have highlighted individuals' choices in favor of dissenting behavior, moral truth, or at the very least civil disobedience. The good German's counterhegemonic practice cannot negate or contradict the barbaric reality of Hitler's Germany but reflects a value system based on humanity and an other ideal community. This volume of new essays explores postwar and recent representations of good Germans during the Third Reich, analyzing the logic of moral behavior, cultural and moral relativism, and social conformity found in them. It thus draws together discussions of the function and reception of Good Germans in Germany and abroad. Contributors: Eoin Bourke, Manuel Bragança, Maeve Cooke, Kevin De Ornellas, Sabine Egger, Joachim Fischer, Coman Hamilton, Jon Hughes, Karina von Lindeiner, Strasky, Alexandra Ludewig, Pól Ó Dochartaigh, Christiane Schönfeld, Matthias Uecker. Pól Ó Dochartaigh is Professor of German and Dean of the Faculty of Arts at the University of Ulster, Northern Ireland. Christiane Schönfeld is Senior Lecturer in German and Head of the Department of German Studies at Mary Immaculate College, University of Limerick.

Camp Fabio Cleto, 1999 The complete guide to camp: an anthology of the best writing on its history and current theory in cultural studies and lesbian and gay studies.

"Getting History Right" Mark Wolfgram, 2011 Collective memory, politics, and culture. Victims and perpetrators: the view from the East. Victims and perpetrators: the view from the West. Collaboration and resistance. Blood and redemption. Division and unity. A revolutionary people unites itself. Defeat and liberation ending the war. Conclusion. Mourning loss and the difficulty of remembering.

Appendix Charts and chart notes Filmography **Lethal Repetition** Richard Dyer,2019-07-25 Serial killing is an extremely rare phenomenon in reality that is none theless remarkably widespread in the cultural imagination Moreover despite its rarity it is also taken to be an expression of characteristic aspects of humanity masculinity or our times Richard Dyer investigates this paradox focusing on the notion at its heart seriality He considers the aesthetics of the repetition of nastiness and how this relates to the perceptions and anxieties that images of serial killing highlight in the societies that produce them Shifting the focus away from the US which is often seen as the home of the serial killer Lethal Repetition instead examines serial killing in European culture and cinema ranging from Scandinavia to the Mediterranean and from Britain to Romania Spanning all brows of cinema including avant garde art mainstream and trash Dyer provides case studies on Jack the Ripper the equation of Nazism with serial killing and the Italian giallo film to explore what this marginal and uncommon crime is being made to mean on European screens *Projecting the Holocaust into the Present* Lawrence Baron,2005-11-01 Most Holocaust scholars and survivors contend that the event was so catastrophic and unprecedented that it defies authentic representation in feature films Yet it is precisely the extremity of the Final Solution and the issues it raised that have fueled the cinematic imagination since the end of World War II Recognizing that movies reach a greater audience than eyewitness historical or literary accounts Lawrence Baron argues that they mirror changing public perceptions of the Holocaust over time and place After tracing the evolution of the most commonly employed genres and themes in earlier Holocaust motion pictures he focuses on how films from the 1990s made the Holocaust relevant for contemporary audiences While genres like biographical films and love stories about doomed Jewish Gentile couples remained popular they now cast Jews or non Jewish victims like homosexuals in lead roles more often than was the case in the past Baron attributes the recent proliferation of Holocaust comedies and children s movies to the search for more figurative and age appropriate genres for conveying the significance of the Holocaust to generations born after it happened He contends that thematic shifts to stories about neo Nazis rescuers survivors and their children constitute an expression of the continuing impact the Holocaust exerts on the present The book concludes with a survey of recent films like Nowhere in Africa and The Pianist **The Bloomsbury Companion to Religion and Film** William L. Blizek,2013-01-17 Originally published as the The Continuum Companion to Religion and Film this Companion offers the definitive guide to study in this growing area Now available in paperback the Bloomsbury Companion to Religion and Film covers all the most pressing and important themes and categories in the field areas that have continued to attract interest historically as well as topics that have emerged more recently as active areas of research Twenty nine specifically commissioned essays from a team of experts reveal where important work continues to be done in the field and provide a map of this evolving research area Featuring chapters on methodology religions of the world and popular religious themes as well as an extensive bibliography and filmography this is the essential tool for anyone with an interest in the intersection between religion and film *Light Motives* Randall Halle,Margaret McCarthy,2003 Light

Motives undertakes a long overdue critical reassessment of German popular cinema challenging the traditional view of German film history and offering new ways to think about popular cinema in general

Interrogating Trauma Mick Broderick, Antonio Traverso, 2013-09-27 Throughout the past century traumatic experiences have been re enacted frequently by evolving media and art forms Now there is a significant body of theory across academic disciplines focused on the representation of cataclysmic European and US historical events However less critical attention has been devoted to the representation of havoc outside the West even though depictions of Third World disasters saturate contemporary media and art around the globe This book considers traumatic histories internationally in a broad range of creative arts and visual media representations Deploying diverse applications of the conventional theories of trauma it examines the theoretical limitations at the same time as considering alternative methodologies Interrogating Trauma is concerned with the examination of the concept of trauma and how it is often unproblematically used to theorise the cultural representation of disaster and atrocity It offers a theorisation of trauma in order to reappraise the relationship between cultural representation and the socio historical processes which are marked by violence conflict and suffering This book was published as a special issue of Continuum Journal of Media and Cultural Studies

The Oxford Handbook of Holocaust Studies Peter Hayes, John K. Roth, 2012-11-22 Few scholarly fields have developed in recent decades as rapidly and vigorously as Holocaust Studies At the start of the twenty first century the persecution and murder perpetrated by the Nazi regime have become the subjects of an enormous literature in multiple academic disciplines and a touchstone of public and intellectual discourse in such diverse fields as politics ethics and religion Forward looking and multi disciplinary this handbook draws on the work of an international team of forty seven outstanding scholars The handbook is thematically divided into five broad sections Part One Enablers concentrates on the broad and necessary contextual conditions for the Holocaust Part Two Protagonists concentrates on the principal persons and groups involved in the Holocaust and attempts to disaggregate the conventional interpretive categories of perpetrator victim and bystander It examines the agency of the Nazi leaders and killers and of those involved in resisting and surviving the assault Part Three Settings concentrates on the particular places sites and physical circumstances where the actions of the Holocaust s protagonists and the forms of persecution were literally grounded Part Four Representations engages complex questions about how the Holocaust can and should be grasped and what meaning or lack of meaning might be attributed to events through historical analysis interpretation of texts artistic creation and criticism and philosophical and religious reflection Part Five Aftereffects explores the Holocaust s impact on politics and ethics education and religion national identities and international relations the prospects for genocide prevention and the defense of human rights

The Freest Country in the World Stephen Brockmann, 2023 Shows that while the GDR is generally seen as and mostly was an oppressive and unfree country from late 1989 until autumn 1990 it was the freest country in the world the dictatorship had disappeared while the welfare system remained Stephen Brockmann s new

book explores the year 1989 1990 in East Germany arguing that while the GDR is generally seen as and was for most of its forty years an oppressive and unfree country from autumn 1989 until the autumn of 1990 it was the freest country in the world since the dictatorship had disappeared while the welfare system remained That such freedom existed in the last months of the GDR and was a result of the actions of East Germans themselves has been obscured Brockmann shows by the now standard description of the collapse of the GDR and the reunification of Germany as a triumph of Western democracy and capitalism Brockmann first addresses the culture of 1989 1990 by looking at various media from that final year particularly film documentaries He emphasizes punk culture and the growth of neo Nazism and the Antifa movement factors often ignored in accounts of the period He then analyzes three later semiautobiographical novels about the period He devotes chapters to dramatic films dealing with German reunification made relatively soon after the event and to more recent film and television depictions of the period respectively The final chapter looks at monuments and memorials of the 1989 1990 period and a conclusion considers the implications of the book s findings for the present day

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