



# Nazi Cinema

**Jana F. Bruns**



## **Nazi Cinema:**

**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

***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

**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 **Ministry of Illusion**

Eric Rentschler,1996-10-01 Eric Rentschler argues that cinema in the Third Reich emanated from a Ministry of Illusion and not from a Ministry of Fear His analysis of the sophisticated media culture of this period demonstrates in an unprecedented way the potent and destructive powers of fascination and fantasy **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 **Nonfiction Film**

Richard Barsam,1992-11-22 Richard Barsam has given us as comprehensive a study of the origins and development of the nonfiction mode in motion pictures as we are ever likely to have in one volume He draws on all the major written sources and many which are little known and he shares with us many eloquent descriptions of the films themselves giving us a valuable textbook Richard Dyer MacCann superb work Historical Journal of Film Radio and Television **The Concise Cinegraph**

ans-Michael Bock,,im Bergfelder,2009-09-01 This comprehensive guide is an ideal reference work for film specialists and enthusiasts First published in 1984 but continuously updated ever since CineGraph is the most authoritative and comprehensive encyclopedia on German speaking cinema in the German language This condensed and substantially revised English language edition makes this important resource available to students and researchers for the first time outside its German context It offers a representative historical overview through bio filmographical entries on the main protagonists from the beginnings to the present day Included are directors and actors writers and cameramen composers and production designers film theorists and critics producers and distributors inventors and manufacturers An appendix includes short introductory essays on specific periods and movements such as Early Film Weimar Nazi Cinema DEFA New German Cinema and German film since unification as well as on cinematic developments in Austria and Switzerland Sections that crossreference names around specific professional groups and themes will prove equally invaluable to researchers

**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

**Hitler and Nazi Germany** Jackson J. Spielvogel,2016-09-16 This text is based on current research findings and is written for students and general readers who want a deeper understanding of this period in German history It provides a balanced approach in examining Hitler s role in the history of the Third Reich and includes coverage of the economic social and political forces that made the rise and growth of Nazism possible the institutional cultural and social life of the Third Reich the Second World War and the Holocaust

**Film and Nationalism** Alan Larson Williams,2002 This text examines the ways in which cinema has been considered an arena of conflict and interaction between nations and nationhood

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