

I.B. TAURIS

# FILM PROPAGANDA

SOVIET RUSSIA AND NAZI GERMANY



RICHARD TAYLOR

# Film Propaganda Soviet Russia And Nazi Germany

**Helena Duffy**



## **Film Propaganda Soviet Russia And Nazi Germany:**

*Film Propaganda* Richard Taylor, 1979      **Film Propaganda** Richard Taylor, 1949      *Film Propaganda* Richard Taylor, 1998 In this substantially revised and enlarged edition of *Film Propaganda* Richard Taylor examines how the respective governments of Soviet Russia and Nazi Germany exploited the cinema's potential for mass propaganda      **The Visual Arts in Germany, 1890-1937** Shearer West, 2000 This work provides an introduction to the visual arts in Germany from the early years of German unification to World War II The study is an analysis of painting sculpture graphic art design film and photography in relation to a wider set of cultural and social issues that were specific to German modernism It concentrates on the ways in which the production and reception of art interacted with and was affected by responses to unification conflict between left and right political factions gender concerns contemporary philosophical and religious ideas the growth of cities and the increasing importance of mass culture      The Film as Propaganda Melvin Novikoff, 1960      **A Social History of the Media** Asa Briggs, Peter Burke, 2009 This volume explores the history of the different means of communication in the West from the invention of printing to the Internet It discusses issues from the importance of oral and manuscript communication to the development of electronic media      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      **Stalinist Cinema and the Production of History** Evgeny Dobrenko, 2008-03-05 This book explores how Soviet film worked with time the past and memory It looks at Stalinist cinema and its role in the production of history Cinema's role in the legitimization of Stalinism and the production of a new Soviet identity was enormous Both Lenin and Stalin saw in this most important of arts the most effective form of propaganda and organisation of the masses By

examining the works of the greatest Soviet filmmakers of the Stalin era Sergei Eisenstein Vsevolod Pudovkin Grigori Kozintsev Leonid Trauberg Fridrikh Ermler the author explores the role of the cinema in the formation of the Soviet political imagination

**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

**The Dictators: Hitler's Germany, Stalin's Russia** Richard Overy, 2006-01-17 A book of great importance it surpasses all others in breadth and depth Commentary If the past century will be remembered for its tragic pairing of civilized achievement and organized destruction at the heart of darkness may be found Hitler Stalin and the systems of domination they forged Their lethal regimes murdered millions and fought a massive deadly war Yet their dictatorships took shape within formal constitutional structures and drew the support of the German and Russian people In the first major historical work to analyze the two dictatorships together in depth Richard Overy gives us an absorbing study of Hitler and Stalin ranging from their private and public selves their ascents to power and consolidation of absolute rule to their waging of massive war and creation of far flung empires of camps and prisons The Nazi extermination camps and the vast Soviet Gulag represent the two dictatorships in their most inhuman form Overy shows us the human and historical roots of these evils

**Hitler and Film** Bill Niven, William John Niven, 2018-01-01 An exposé of Hitler's relationship with film and his influence on the film industry A presence in Third Reich cinema Adolf Hitler also personally financed ordered and censored films and newsreels and engaged in complex relationships with their stars and directors Here Bill Niven offers a powerful argument for reconsidering Hitler's fascination with film as a means to further the Nazi agenda In this first English

language work to fully explore Hitler's influence on and relationship with film in Nazi Germany the author calls on a broad array of archival sources Arguing that Hitler was as central to the Nazi film industry as Goebbels Niven also explores Hitler's representation in Third Reich cinema personally and through films focusing on historical figures with whom he was associated and how Hitler's vision for the medium went far beyond straight propaganda He aimed to raise documentary film to a powerful art form rivaling architecture in its ability to reach the masses **Hollywood's Cold War** Tony

Shaw,2007-09-19 Hollywood's Cold War

**Women and Martyrdom in Stalinist War Cinema** Mozghan

Samadi,2024-04-03 The key question asked in this book is how did Stalinist war cinema present Soviet women's resistance against the Nazi forces during World War II This book challenges those scholarly works which support the idea of the compatibility of femininity and combat under Stalinism Despite the Soviet regime's claim of being opposed to any religious heritage this book reveals how Stalinist cinema drew on Russian religious tradition and culture in the creation of cinematic representations of Soviet women during WWII Further the book shows how the adoption of Russian cultural and religious heritage in Soviet war cinema served Stalinist collective identity construction policies and state citizen relations In so doing this study contributes to a range of fields within Russian and Soviet studies including gender studies cinema studies Soviet modernity and the study of identity construction and state nation relations Whilst this book is aimed at researchers and academics it provides a supplementary source for undergraduate and postgraduate students of Soviet Russian studies **A**

**Companion to Russian Cinema** Birgit Beumers,2016-05-17 A Companion to Russian Cinema provides an exhaustive and carefully organised guide to the cinema of pre Revolutionary Russia of the Soviet era as well as post Soviet Russian cinema edited by one of the most established and knowledgeable scholars in Russian cinema studies The most up to date and thorough coverage of Russian Soviet and post Soviet cinema which also effectively fills gaps in the existing scholarship in the field This is the first volume on Russian cinema to explore specifically the history of movie theatres studios and educational institutions The editor is one of the most established and knowledgeable scholars in Russian cinema studies and contributions come from leading experts in the field of Russian Studies Film Studies and Visual Culture Chapters consider the arts of scriptwriting sound production design costumes and cinematography Provides five portraits of key figures in Soviet and Russia film history whose works have been somewhat neglected **The Means to Kill** Gerrit Dworok, Frank

Jacob,2015-11-12 Throughout human history technological innovation has functioned as a driver of civilization and inspired many people's belief in progress When it comes to warfare where technology is applied with a cruel and deadly logic a nuanced view is needed From siege engines to drones innovation has often served a less enlightened aim elimination of the enemy This collection of new essays from specialists in military history examines the interdependence between war and technology from a number of regional perspectives [The Contemporary History Handbook](#) Brian Brivati, Julia

Buxton, Anthony Seldon,1996 This guide should be useful to those studying and researching modern history International and

up to date it covers sources and controversies in the subject area and includes a section of useful addresses The volume is divided into three main sections which together comprise a reference work for contemporary historians The Concise Routledge Encyclopedia of the Documentary Film Ian Aitken, 2013 This reference work explores the history of the documentary film It discusses individual films and filmmakers examines national and regional filmmaking traditions elaborates on production companies organizations festivals and institutions explores themes issues and representations and describes various styles techniques and technical issues International Film Musical Corey K Creekmur, 2012-01-17 This is the first comparative consideration of the musical's role within national cinema traditions While the musical is one cinema's few genuinely international genres it has often functioned as an explicitly local or national form drawing upon distinct traditions understood as native rather than international Simultaneously musicals from around the world have often imitated Hollywood models resulting in their easy dismissal as culturally impure and demonstrating the creative and ideological tension between promoting and abandoning traditional cultural forms and styles This productive tension between local and global elements lies at the heart of international film musicals which typically acknowledge the dominant Hollywood model while claiming their own cultural specificity 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 Bela Balázs The volume provides a methodological template for the study of a national cinema in a transnational horizon **World War II in Andreï Makine's Historiographic Metafiction** Helena Duffy, 2018-04-17 Can it be ever possible to write about war in a work of fiction asks a protagonist of one of Makine's strongly metafictional and intensely historical novels Helena Duffy's World War II in Andre Makine's Historiographic Metafiction redirects this question at the Franco Russian author's fiction itself by investigating its portrayal of Soviet involvement in the struggle against Hitler To write back into the history of the Great Fatherland War its unmourned victims invalids Jews POWs women or starving Leningraders is the self acknowledged ambition of a novelist committed to the postmodern empowerment of those hitherto silenced by dominant historiographies Whether Makine succeeds at giving voice to those whose suffering jarred with the triumphalist narrative of the war concocted by Soviet authorities is the central

concern of Duffy s book

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