

ENTERTAINING

THE THIRD REICH

ILLUSIONS OF WHOLENESS IN NAZI CINEMA



LINDA SCHULTE-SASSE

Entertaining The Third Reich

Dagmar Herzog



Entertaining The Third Reich:

Entertaining the Third Reich Linda Schulte-Sasse, 1996 On Nazi cinema 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.

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 Through contextualized analyses of historical documents and individual films, Weinstein reveals how humor coded hints and traces absences and substitutes in Third Reich film comedy helped spectators imagine an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.

Reworking the German Past Susan G. Figge, Jennifer K. Ward, 2010 Coming to terms with the past has been a preoccupation within German culture and German Studies since the Second World War. In addition, there has been a surge of interest in adaptation of literary works in recent years. Numerous volumes have theorized, chronicled or analyzed adaptations from novel to film, asking how and why adaptations are undertaken and what happens when a text is adapted in a particular historical context. With its focus on adaptation of twentieth century German texts, not only from one medium to another but also from one cultural moment to another, the present collection resides at the intersection of these two areas of inquiry. The ten essays treat a variety of media. Each considers the way in which a particular adaptation alters a story or history for a subsequent audience, taking into

account the changing context in which the retelling takes place and the evolution of cultural strategies for coming to terms with the past The resulting case studies find in the retellings potentially corrective versions of the stories for changing times The volume makes the case that adaptation studies are particularly well suited for tracing Germany's obsessive cultural engagement with its twentieth century history Contributors Elizabeth Baer Rachel Epp Buller Maria Euchner Richard C Figge Susan G Figge Mareike Hermann Linda Hutcheon Irene Lazda Cary Nathenson Thomas Sebastian Sunka Simon Jenifer K Ward Susan G Figge is Professor of German Emeritus at the College of Wooster Ohio and Jenifer K Ward is Associate Provost Cornish College of the Arts Seattle **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 **Continuity and Crisis in German Cinema, 1928-1936** Barbara Hales, Mihaela Petrescu, Valerie Weinstein, 2016 New essays examining the differences and commonalities between late Weimar era and early Nazi era

German cinema against a backdrop of the crises of that time **The Music Libel Against the Jews** Ruth HaCohen, 2012-01-17 This deeply imaginative and wide ranging book shows how since the first centuries of the Christian era gentiles have associated Jews with noise Ruth HaCohen focuses her study on a musical libel a variation on the Passion story that recurs in various forms and cultures in which an innocent Christian boy is killed by a Jew in order to silence his harmonious musicality In paying close attention to how and where this libel surfaces HaCohen covers a wide swath of western cultural history showing how entrenched aesthetic theological assumptions have persistently defined European culture and its internal moral and political orientations Ruth HaCohen combines in her comprehensive analysis the perspectives of musicology literary criticism philosophy psychology and anthropology tracing the tensions between Jewish noise and idealized Christian harmony and their artistic manifestations from the high Middle Ages through Nazi Germany and beyond She concludes her book with a passionate and moving argument for humanizing contemporary soundspaces

Screening Transcendence Robert Dassanowsky, 2018-05-01 During the 1930s Austrian film production companies developed a process to navigate the competing demands of audiences in Nazi Germany and those found in broader Western markets In *Screening Transcendence* film historian Robert Dassanowsky explores how Austrian filmmakers during the Austrofascist period 1933-1938 developed two overlapping industries Aryanized films for distribution in Germany its largest

market and Emigrantenfilm which employed migr and Jewish talent that appealed to international audiences Through detailed archival research in both Vienna and the United States Dassanowsky reveals what was culturally socially and politically at stake in these two simultaneous and overlapping film industries Influenced by French auteurism admired by Italian cinephiles and ardently remade by Hollywood these period Austrian films demonstrate a distinctive regional style mixed with transnational influences Combining brilliant close readings of individual films with thoroughly informed historical and cultural observations Dassanowsky presents the story of a nation and an industry mired in politics power and intrigue on the brink of Nazi occupation

On Screen and Off Anne Berg, 2022-02-22 On Screen and Off shows that the making of Nazism was a local affair and the Nazi city a product of more than models and plans emanating from Berlin In Hamburg film was key in turning this self styled Gateway to the World into a Nazi city The Nazi regime imagined film as a powerful tool to shape National Socialist subjects In Hamburg those very subjects chanced upon film culture as a seemingly apolitical opportunity to articulate their own ideas about how Nazism ought to work Tracing discourses around film production and film consumption in the city On Screen and Off illustrates how Nazi ideology was envisaged imagined experienced and occasionally even fought over Local authorities in Hamburg from the governor Karl Kaufmann to youth wardens and members of the Hamburg Film Club used debates over cinema to define the reach and practice of National Socialism in the city Film thus engendered a political space in which local activists welfare workers cultural experts and administrators asserted their views about the current state of affairs articulated criticism and praise performed their commitment to the regime and policed the boundaries of the Volksgemeinschaft Of all the championed people s products film alone extended the promise of economic prosperity and cultural preeminence into the war years and beyond the city s destruction From the ascension of the Nazi regime through the smoldering rubble going to the movies grounded normalcy in the midst of rupture

Marketing the Third Reich Nicholas O'Shaughnessy, 2017-09-13 In this fascinating volume Nicholas O Shaughnessy elucidates the phenomenon of the Nazi propaganda machine via the perspective of consumer marketing conceptualising the Reich as a product campaign Building on his acclaimed Selling Hitler 2016 he uses marketing scholarship to show how propaganda and political marketing existed not merely as an instrument of government in Nazi Germany but as the very medium of government itself Marketing the Third Reich explores the insidious connection between a mass culture and a political movement and how the cultures of consumption and politics influence and infect each other consumerised politics and politicised consumption Ultimately its concern is with the engineering of consent the troubling matter of how public opinion can be manufactured and governments elected via sophisticated methodologies of persuasion developed in the consumer economy Nazism functioned as a brand packaging almost everything with persuasive purpose Revealing obvious parallels between Adolf Hitler s use of the living theatre of politics and our present public political dramaturgy between Nazi lies and our post truth the book raises the chilling question was Hitler ahead of his time This radical original in depth study

will be an invaluable resource for all scholars of marketing history political marketing propaganda and history [World Fascism](#) Cyprian Blamires,2006-09-18 This book shows how during the 20th century evils such as totalitarianism tyranny war and genocide became indelibly linked to the fascist cause and examines the enduring and popular appeal of an ideology that has counted princes poets and war heroes among its most fervent adherents From the followers of Hajj Amin Al Husseini the Arab leader who met with Adolf Hitler in November 1942 to the murderous death squads of the Croatian Ustasha to certain members of the British Establishment fascism's heady brew of extreme nationalism and revolutionary violence has attracted followers from across all religions races and classes Now widely reviled fascism became an immensely powerful political force in Western Europe throughout the 1930s and into the 1940s How did civilized nations like Italy Germany Austria and others succumb to an ideology now regarded by the political mainstream as barbarous and beyond the pale [World Fascism A Historical Encyclopedia](#) covers all the key personalities and movements throughout the history of fascism and brings to light some of the ideology's lesser known aspects from Hindu extremists in India to the influential role of certain women in fascist movements How did an ideology which was openly boastful of its belief in violence come to seduce the elites of some of the most civilized nations on earth What can explain fascism's enduring appeal [After the Nazis](#) Michael H. Kater,2023-09-26 A wide ranging insightful history of culture in West Germany from literature film and music to theater and the visual arts After World War II a mood of despair and impotence pervaded the arts in West Germany The culture and institutions of the Third Reich were abruptly dismissed yet there was no immediate return to the Weimar period's progressive ideals In this moment of cultural stasis how could West Germany's artists free themselves from their experiences of Nazism Moving from 1945 to reunification Michael H Kater explores West German culture as it emerged from the darkness of the Third Reich Examining periods of denial and complacency as well as attempts to reckon with the past he shows how all postwar culture was touched by the vestiges of National Socialism From the literature of G nter Grass to the happenings of Joseph Beuys and Karlheinz Stockhausen's innovations in electronic music Kater shows how it was only through the reinvigoration of the cultural scene that West Germany could contend with its past and eventually allow democracy to reemerge [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 *The Oxford History of the Third Reich* Robert Gellately,2023 A thought provoking assessment and documentation of one of the most terrible periods in history the rise and fall of the Nazi Party *The Oxford Illustrated History of the Third Reich* Robert Gellately,2018-02-14 At age thirty in 1919 Adolf Hitler had no accomplishments He was a rootless loner a corporal in a shattered army without money or prospects A little more than twenty years later in autumn 1941 he directed his dynamic forces against the Soviet Union and in December the Germans were at the gates of Moscow and Leningrad At that moment Hitler appeared however briefly to be the most powerful ruler on the planet Given this dramatic turn of events it is little wonder that since 1945 generations of historians keep trying to explain how it all happened This richly illustrated history provides a readable and fresh approach to the complex history of the Third Reich from the coming to power of the Nazis in 1933 to the final collapse in 1945 Using photographs paintings propaganda images and a host of other such materials from a wide range of sources including official documents cinema and the photography of contemporary amateurs foreigners and the Allied armies it distils our ideas about the period and provides a balanced and accessible account of the whole era

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 Balazs The volume provides a methodological template for the study of a national cinema in a transnational horizon *Nazism* Neil Gregor, 2000 The Nazi regime was a regime of unparalleled destructiveness Nazism presents both key texts from some of the most innovative and challenging of more recent studies and extracts from the older historiography

of the origins nature impact and legacy of the National Socialist regime It suggests both the need to re read and re consider much forgotten or ignored texts from earlier generations of commentators and the possibility of considering afresh the structure style of rule and consequences of National Socialism in the context provided by the end of the cold war The texts connect the experiences of the Jewish and non Jewish victims of Nazi aggression and genocide links the fates of the victims with analysis of the perpetrators and stresses the consequences of this unprecedented collapse in civilised values for post war Germany and the world

Sexuality and German Fascism Dagmar Herzog, 2005 this volume makes a significant contribution to the field of German history allowing experts in the field as well as researchers in other areas a forceful immersion into the workings and deployment of sexual categories and policies during and following the Third Reich There is little doubt that it will become a standard text for teaching and future research Sexuality instead they emphasize the interrelationships between incitement to sexual activity and persecution and mass murder Dagmar Herzog is Professor of History at the Graduate Center City University of New York and the author of Sex after Fascism Memory and Morality in Twentieth Century Germany Princeton 2004 and Intimacy and Exclusion Religious Politics in Pre revolutionary Baden Princeton 1996

Hitler and Nazi Germany Jackson J. Spielvogel, David Redles, 2020-05-05 Hitler and Nazi Germany A History is a brief but comprehensive survey of the Third Reich based on current research findings that provides a balanced approach to the study of Hitler s role in the history of the Third Reich The book considers the economic social and political forces that made possible the rise and development of Nazism the institutional cultural and social life of the Third Reich World War II and the Holocaust World War II and the Holocaust are presented as logical outcomes of the ideology of Hitler and the Nazi movement This new edition contains more information on the Kaiserreich Imperial Germany as well as Nazi complicity in the Reichstag Fire and increased discussion of consent and dissent during the Nazi attempt to create the ideal Volksgemeinschaft people s community It takes a greater focus on the experiences of ordinary bystanders perpetrators and victims throughout the text includes more discussion of race and space and the final chapter has been completely revised Fully updated the book ensures that students gain a complete and thorough picture of the period and issues Supported by maps images and thoroughly updated bibliographies that offer further reading suggestions for students to take their study further the book offers the perfect overview of Hitler and the Third Reich

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 contributes 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

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