

1. Record Nr.	UNINA9910780326603321
Autore	Hake Sabine <1956->
Titolo	Popular cinema of the Third Reich [[electronic resource] /] / Sabine Hake
Pubbl/distr/stampa	Austin, TX, : University of Texas Press, 2001
ISBN	0-292-79830-X
Edizione	[1st ed.]
Descrizione fisica	1 online resource (289 p.)
Disciplina	791.43/0943/09043
Soggetti	National socialism and motion pictures Motion pictures - Germany - History
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references (p. [263]-265) and index.
Nota di contenuto	Frontmatter -- CONTENTS -- Preface -- 1. Popular Cinema, National Cinema, Nazi Cinema -- 2. Made in 1933 -- 3. Cinema, Set Design, and the Domestication of Modernism -- 4. At the Movies -- 5. Stars -- 6. Detlef Sierck and Schlußakkord (Final Chord, 1936) -- 7. The Foreign and the Familiar -- 8. The Annexation of an Imaginary City -- 9. The Power of Thought -- 10. A Question of Representation -- 11. The Legacies of the Past in the Cinema of Postwar Reconstruction -- Notes -- Select Bibliography -- Index of German Titles and Names
Sommario/riassunto	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.
