

Shell Shock Cinema explores how the classical German cinema of the Weimar Republic was haunted by the horrors of World War I and the devastating effects of the nations defeat. In this exciting new book, Anton Kaes argues that masterworks such as *The Cabinet of Dr. Caligari*, *Nosferatu*, *The Nibelungen*, and *Metropolis*, even though they do not depict battle scenes or soldiers in combat, engaged the war and registered its tragic aftermath. These films reveal a wounded nation in post-traumatic shock, reeling from a devastating defeat that it never officially acknowledged, let alone accepted. Kaes uses the term shell shock--coined during World War I to describe soldiers suffering from nervous breakdowns--as a metaphor for the psychological wounds that found expression in Weimar cinema. Directors like Robert Wiene, F. W. Murnau, and Fritz Lang portrayed paranoia, panic, and fear of invasion in films peopled with serial killers, mad scientists, and troubled young men. Combining original close textual analysis with extensive archival research, Kaes shows how this post-traumatic cinema of shell shock transformed extreme psychological states into visual expression; how it pushed the limits of cinematic representation with its fragmented story lines, distorted perspectives, and stark lighting; and how it helped create a modernist film language that anticipated film noir and remains incredibly influential today. A compelling contribution to the cultural history of trauma, *Shell Shock Cinema* exposes how German film gave expression to the loss and acute grief that lay behind Weimars sleek facade.

Patrick: *Pilgrim Apostle of Ireland*, *Going Up!* (Great Idea (Tundra Books)), *The Masters Book of Bonsai*, *Textbook of Biostatistics*, *Church Music for Children Year Three Pre Elementary Teacher Book*, *Risky Business: Unlocking Unconscious Biases in Decisions*, Titus Brandsma: *Friar against fascism*, *Monster Files: A Look Inside Government Secrets and Classified Documents on Bizarre Creatures and Extraordinary Animals*,

*Shell Shock Cinema* explores how the classical German cinema of the Weimar Republic was haunted by the horrors of World War I and the the. This book has a special place among the spate of recent works dealing with the legacies of the cataclysmic war that began years ago. Anton Kaes's *Shell Shock Cinema* presents readings of Weimar film in the context of the ravages of World War I. Kaes argues that Weimar film is best understood.

Download Citation on ResearchGate On Jan 1, , Kerstin T. Gaddy and others published *Shell Shock Cinema: Weimar Culture and the Wounds of War* by. Review: *Shell Shock Cinema: Weimar Culture and the Wounds of War* by Anton Kaes; *Weimar Cinema: An Essential Guide to Classic Films of the Era*, ed. *Shell Shock Cinema: Weimar Culture and the Wounds of War*. Karl Christian Fuhrer University of Hamburg. Pages Published online. *Shell Shock Cinema: Weimar Culture and the Wounds of War*. By Anton Kaes. Michael C. Wallo Austin College, USA. Anton Kaes. *Shell Shock Cinema: Weimar Culture and the Wounds of War*. Princeton: Princeton UP, pp. \$ (cloth), ISBN AUGUST 12, ANTON KAES WAS JUST finishing *Shell Shock Cinema: Weimar Culture and the Wounds of War* when I heard him speak at the University of. Review: *Shell Shock Cinema: Weimar Culture and the Wounds of War*. Uploaded by. Thunnis van Oort. This article was downloaded by: [Thunnis van Oort] On. *Shell shock cinema: Weimar culture and the wounds of war*. Responsibility: Anton Kaes. Imprint: Princeton, N.J.: Princeton University Press, c Physical . While this cinema has generated enormous scholarly interest ever since Kaes, *Shell Shock Cinema: Weimar Culture and the Wounds of War*.

*Shell Shock Cinema* by Anton Kaes, , available at Book Depository with free *Shell Shock Cinema: Weimar Culture and the Wounds of War*. SHELL SHOCK CINEMA: WEIMAR

CULTURE AND THE WOUNDS OF WAR The term shell shocked was first used to describe the emotional wounds. The European Legacy, Volume 17, Issue 4, Page , July

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