

der schuh des manitu

Der Schuh des Manitu: Ein Kultfilm mit Kultstatus in Deutschland

Das deutsche Kino hat im Laufe der Jahre zahlreiche Komödien hervorgebracht, die sowohl das Publikum zum Lachen bringen als auch kulturelle Referenzen setzen. Einer der bekanntesten und beliebtesten Filme in diesem Genre ist Der Schuh des Manitu. Dieser Film, der im Jahr 2001 veröffentlicht wurde, ist eine Parodie auf Westernklassiker und hat sich einen festen Platz in den Herzen der deutschen Kinogänger erobert. In diesem Artikel beleuchten wir die Hintergründe, die Handlung, die Charaktere, die Produktion sowie die Bedeutung von Der Schuh des Manitu im deutschen Film und Kulturgut.

Was ist Der Schuh des Manitu?

Ursprung und Hintergrund

Der Schuh des Manitu ist eine deutsche Komödie, die von Michael Herbig inszeniert wurde. Herbig, bekannt als „Bully“, ist ein vielseitiger Künstler, der sowohl als Schauspieler, Regisseur, Drehbuchautor als auch Produzent tätig ist. Der Film erschien im Jahr 2001 und basiert lose auf den Westernfilmen und -romanen, insbesondere auf den klassischen Spaghetti-Western und den Westernfilmen der 1960er Jahre.

Der Titel Der Schuh des Manitu ist eine Anspielung auf den berühmten Westernklassiker Der Schuh des Manitu (im Original: The Man with No Name) und spielt auf eine humorvolle Weise mit den Klischees des Genres.

Warum ist der Film so beliebt?

Der Film zeichnet sich durch seine humorvolle Umsetzung, seine liebevollen Parodien und die treffenden satirischen Anspielungen auf Western- und Indianerkultur aus. Zudem verbindet er eine spannende Handlung mit viel Witz, absurden Situationen und einem starken Ensemble von Charakteren.

Handlung und Plot-Übersicht

Zusammenfassung der Geschichte

Der Film spielt in den amerikanischen Wildwest-Territorien und folgt der Geschichte des Indianers Abahachi und seines Blutsbruders Ranger. Der Plot dreht sich um den Kampf um einen Schatz, Intrigen, Missverständnisse und eine Vielzahl komischer Situationen.

Hauptcharaktere:

- Abahachi: Ein Indianer, der versucht, seine Ehre wiederherzustellen.
- Ranger: Abahachis treuer Freund und Blutsbruder.
- Santa Maria: Die schöne Edelmänn-Tochter, die im Mittelpunkt verschiedener Handlungsstränge

steht.

- Schlappi: Ein zwielichtiger Betrüger, der den Schatz für sich beansprucht.

Kernpunkte der Handlung:

1. Der Schatz: Ein legendärer Schatz soll den Charakteren Reichtum und Ehre bringen.
2. Doppelspiele: Verschiedene Figuren versuchen, sich gegenseitig auszutricksen.
3. Humorvolle Parodien: Klischees des Western-Genres werden durch absurde Dialoge und Situationen auf die Schippe genommen.
4. Ehre und Freundschaft: Trotz aller Komik steht die Freundschaft zwischen Abahachi und Ranger im Mittelpunkt.

Charaktere und Schauspieler

Die Hauptcharaktere im Überblick

Charakter	Schauspieler	Beschreibung
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Abahachi	Christian Tramitz	Ein Indianer, der vieles auf die leichte Schulter nimmt.
Ranger	Michael Herbig	Abahachis treuer Blutsbruder, stets loyal und mutig.
Santa Maria	Marie Bäumer	Die kluge und mutige Tochter eines reichen Edelmanns.
Schlappi	Christian Tramitz	Der zwielichtige Betrüger, immer auf der Suche nach Profit.

Die Besetzung und ihre Bedeutung

Der humorvolle Einsatz von bekannten deutschen Schauspielern und Komikern trägt wesentlich zum Erfolg des Films bei. Michael Herbig, der die Rolle des Ranger spielt, führte auch Regie und schrieb das Drehbuch, was den Film zu einem persönlichen Projekt machte.

Produktion und Entstehungsgeschichte

Hinter den Kulissen

Der Schuh des Manitu wurde mit einem relativ niedrigen Budget im Vergleich zu Hollywood-Produktionen gedreht, aber mit viel Liebe zum Detail und Kreativität. Die Dreharbeiten fanden hauptsächlich in Deutschland statt, mit einigen Szenen in den USA, um die authentische Western-Atmosphäre zu schaffen.

Regie und Drehbuch

Michael Herbig, der auch als „Bully“ bekannt ist, führte Regie und war maßgeblich an der Entwicklung des Drehbuchs beteiligt. Sein Ziel war es, eine humorvolle Parodie zu kreieren, die sowohl Western-Fans als auch das allgemeine Publikum anspricht.

Kritiken und Publikumserfolg

Der Film wurde sowohl von Kritikern als auch vom Publikum positiv aufgenommen. Besonders

hervorgehoben wurden die cleveren Parodien, die schauspielerischen Leistungen und die unterhaltsame Handlung. Mit über 11 Millionen Kinobesuchern wurde Der Schuh des Manitu zu einem der erfolgreichsten deutschen Filme überhaupt.

Bedeutung und Einfluss in Deutschland

Kultstatus und Popularität

Der Schuh des Manitu gilt heute als Kultfilm in Deutschland. Seine Zitate, Szenen und Charaktere sind in der deutschen Popkultur verankert. Der Film hat eine Vielzahl an Merchandising-Artikeln, Parodien und Referenzen inspiriert.

Einfluss auf deutsche Komödien

Der Erfolg des Films hat gezeigt, dass deutsche Komödien mit cleveren Parodien und einer guten Portion Humor international konkurrenzfähig sein können. Es hat auch den Weg für weitere erfolgreiche deutsche Komödien geebnet.

Fortsetzungen und Spin-offs

Obwohl Der Schuh des Manitu selbst keinen direkten Nachfolger hat, wurden im Zuge des Erfolgs weitere Projekte von Michael Herbig realisiert, darunter Lissi und der wilde Kaiser und andere Komödien, die seinen humorvollen Stil fortsetzen.

Warum sollte man Der Schuh des Manitu sehen?

Für Fans von Western-Parodien

Der Film bietet eine humorvolle und liebevolle Parodie auf Westernklassiker, die sowohl Western-Liebhaber als auch Comedy-Fans begeistert.

Für Freunde deutschen Humors

Der scharfe, manchmal absurde Humor, die cleveren Dialoge und die bekannten deutschen Schauspieler machen den Film zu einem Must-see für alle, die deutschen Humor schätzen.

Für Kulturliebhaber

Der Schuh des Manitu ist mehr als nur eine Komödie; er ist ein Stück deutscher Popkultur, das die Essenz des deutschen Humors in einem westernartigen Rahmen einfängt.

Fazit

Der Schuh des Manitu ist ein Meilenstein der deutschen Filmkomödie, der durch seine cleveren Parodien, seine liebenswerten Charaktere und seinen Kultstatus beeindruckt. Mit seiner humorvollen

Herangehensweise an das Western-Genre hat er sich einen festen Platz im deutschen Kinoerbe gesichert. Ob als nostalgische Erinnerung oder als neue Entdeckung – dieser Film ist ein Muss für jeden, der deutsches Kino mit Humor schätzt.

Häufig gestellte Fragen (FAQs)

1. Wann wurde Der Schuh des Manitu veröffentlicht?

Der Film kam im Jahr 2001 in die deutschen Kinos.

2. Wer hat Der Schuh des Manitu inszeniert?

Michael Herbig, bekannt als „Bully“, führte Regie.

3. Was ist die Hauptthematik des Films?

Der Film ist eine Parodie auf Westernklassiker, die Humor, Abenteuer und Satire miteinander verbindet.

4. Gibt es eine Fortsetzung?

Direkte Fortsetzungen gibt es nicht, aber der Erfolg hat weitere Projekte von Michael Herbig inspiriert.

5. Warum ist der Film so beliebt?

Aufgrund seines einzigartigen Humors, der cleveren Parodien, der starken Schauspieler und seines Kultstatus in Deutschland.

Abschluss

Der Schuh des Manitu ist mehr als nur eine Komödie; er ist ein kulturelles Phänomen, das die deutsche Filmlandschaft geprägt hat. Mit seinem Humor, seiner Kreativität und seinem Charme bleibt er unvergessen und bietet auch nach Jahren noch viel Freude für neue Generationen von Zuschauern. Wenn Sie noch nicht in den Genuss dieses Kultfilms gekommen sind, sollte es höchste Zeit sein, dieses Meisterwerk zu entdecken!

Frequently Asked Questions

Was ist 'Der Schuh des Manitu'?

'Der Schuh des Manitu' ist eine deutsche Comedy-Filmparodie, die von Michael Herbig inszeniert wurde und im Jahr 2001 veröffentlicht wurde.

Welche Charaktere sind in 'Der Schuh des Manitu' prominent vertreten?

Zu den Hauptcharakteren gehören Abahachi, Ranger Sam Hawkens, der Bösewicht Santa Maria und die Indianerhäuptlinge, die alle humorvoll dargestellt werden.

Was macht 'Der Schuh des Manitu' zu einem Kultfilm in Deutschland?

Der Film kombiniert parodistische Elemente, bekannte Western-Motive und deutsche Comedy, was ihn zu einem beliebten und kultigen Film für viele Zuschauer macht.

Gibt es eine Fortsetzung oder ähnliches zu 'Der Schuh des Manitu'?

Ja, es gibt einen Nachfolger namens 'Traumschiff Surprise – Periode 1', der ebenfalls von Michael Herbig stammt und den gleichen humorvollen Stil pflegt.

Welche bekannten Schauspieler sind in 'Der Schuh des Manitu' zu sehen?

Der Film stars u.a. Michael Herbig, Christian Tramitz, Sky Du Mont und Mirco Nontschew.

Warum ist 'Der Schuh des Manitu' so beliebt bei deutschen Zuschauern?

Der Film verbindet humorvolle Parodien deutscher und amerikanischer Westernklassiker mit bekannten Comedy-Schauspielern, was für viele Zuschauer nostalgisch und unterhaltsam ist.

Welche Themen werden in 'Der Schuh des Manitu' humorvoll behandelt?

Der Film parodiert Themen wie Western-Klischees, Indianer- und Cowboy-Mythen sowie typische Abenteuergeschichten, immer mit viel Humor und Ironie.

Wie wurde 'Der Schuh des Manitu' bei Kritik und Publikum aufgenommen?

Der Film war sowohl bei Kritikern als auch beim Publikum äußerst beliebt und gilt heute als einer der erfolgreichsten deutschen Komödien aller Zeiten.

Was bedeutet der Titel 'Der Schuh des Manitu'?

Der Titel ist eine humorvolle Anspielung auf den 'Manitu', ein indianischer Geist oder Gott, kombiniert mit einem absurden Bezug auf einen Schuh, was typisch für den parodistischen Stil des Films ist.

Wo kann man 'Der Schuh des Manitu' heute ansehen?

Der Film ist auf verschiedenen Streaming-Plattformen verfügbar, sowie auf DVD und Blu-ray erhältlich.

Additional Resources

Der Schuh des Manitu: A Hilarious Parody that Defines a Genre

Since its release in 2001, *Der Schuh des Manitu* has become a cult classic in German cinema, renowned for its sharp humor, memorable characters, and clever parody of Western and adventure film genres. Directed by Michael Herbig, also known as "Bully," this film stands out as a masterful comedy that blends slapstick, satire, and parody to create an entertaining experience that has captivated audiences across Germany and beyond. In this review, we will explore various aspects of the film, including its plot, humor style, performances, technical elements, cultural impact, and overall reception.

Overview and Plot Summary

Der Schuh des Manitu is set in the American Old West, a parody of classic Western tropes and film clichés. The story centers around the naive but good-hearted cowboy, Abahachi, who is the leader of a Apache tribe. Abahachi's life takes a humorous turn when he and his friend, Ranger, embark on a quest to retrieve a stolen treasure and confront the villainous Indian-hating bandit, Sam Hawken, among other colorful characters.

The plot is intentionally exaggerated and filled with absurd scenarios, such as misunderstandings, slapstick chases, and over-the-top confrontations. While the narrative follows familiar Western motifs—such as treacherous treachery, alliances, and showdowns—the film's real strength lies in its parody of these conventions, often turning them on their head for comic effect.

Humor Style and Comedy Elements

Der Schuh des Manitu is primarily a parody, utilizing various comedic techniques to generate laughs. Its humor can be broadly categorized into the following:

- **Satire and Parody:** The film lampoons Western classics like *The Good, the Bad and the Ugly*, *Django*, and other genre staples, exaggerating their clichés for comedic effect.
- **Slapstick and Physical Comedy:** The film features numerous slapstick moments, from pratfalls to exaggerated fights, which are executed with timing and flair.
- **Language and Wordplay:** Clever dialogues, puns, and humorous miscommunications abound, often poking fun at language stereotypes.
- **Character-Based Humor:** Over-the-top characterizations, such as the cowardly ranger and the villainous yet comical bandit, provide consistent sources of humor.

Pros:

- Consistent comedic timing and delivery.
- Witty dialogues and clever parody elements.
- Physical comedy that appeals to a wide audience.

Cons:

- Some humor may be considered dated or overly reliant on stereotypes.
- Puns and wordplay might not translate well for non-German audiences.

Characters and Performances

The film boasts a memorable cast, most notably Michael Herbig himself as Abahachi, and Christian Tramitz as Ranger. Their performances bring the characters vividly to life, balancing caricature with authenticity.

Main Characters:

- Abahachi: The naive and well-meaning hero, often caught in absurd situations.
- Ranger: The cowardly yet loyal sidekick, providing much of the comic relief.
- Sam Hawken: The flamboyant bandit with a penchant for dramatic flair.
- Santa Maria: A comical Indian princess with a sassy attitude.

Performance Highlights:

- Michael Herbig's portrayal of Abahachi is both humorous and endearing, capturing the innocence and foolishness of his character.
- Christian Tramitz as Ranger delivers comedic timing and physicality that make him a standout.
- Supporting characters, including the villains and secondary heroes, are exaggerated for comic effect but remain memorable.

Pros:

- Solid performances that enhance the humor.
- Characters are archetypal yet distinctive, aiding in parody.

Cons:

- Some characters rely heavily on stereotypes, which can be problematic.
- The humor sometimes leans into caricature rather than depth.

Technical Aspects and Production

Despite being a comedy, *Der Schuh des Manitu* features competent technical execution. The film employs bright, colorful cinematography reminiscent of Western landscapes, with exaggerated set pieces and costumes that contribute to the parody tone.

Features:

- Use of traditional Western motifs like desert landscapes, cowboy attire, and saloons, all intentionally exaggerated.
- Creative use of special effects for comedic scenes, such as exaggerated explosions or slapstick mishaps.
- Sound design and score that parody Western soundtracks, often with humorous twists.

Pros:

- Visually engaging with vibrant set pieces.
- Effective use of parody in cinematography and costume design.

Cons:

- Some effects may seem intentionally cheesy, but this is likely deliberate.
- Limited use of innovative camera work, focusing more on comedy than visual experimentation.

Cultural Impact and Reception

Der Schuh des Manitu achieved massive commercial success in Germany, becoming one of the highest-grossing German films of all time at its release. Its popularity can be attributed to its broad humor, cultural references, and nostalgic nods to Western films that resonated with German audiences.

Cultural Significance:

- The film solidified Michael Herbig's reputation as a leading comedy filmmaker.
- It sparked a wave of Western parodies and inspired subsequent comedic works.
- The film's catchphrases and characters entered popular culture, often quoted in social contexts.

Reception:

- Critics praised the film for its humor and entertainment value, though some noted that the parody sometimes bordered on cliché.
- Audience reviews highlight the film's rewatchability and its ability to unite viewers with its humor.
- Some critics pointed out that the humor is very much rooted in German pop culture, which might limit its appeal internationally.

Pros:

- Highly successful at the box office.
- Enduring popularity and cultural presence.
- Appeals to a broad demographic.

Cons:

- Humor may not translate well internationally.
- Some viewers might find the parody predictable or repetitive.

Comparison with Other Parody Films

Der Schuh des Manitu can be compared to other parody and comedy films globally, such as Mel Brooks' Blazing Saddles or the Scary Movie series. Like these, it employs satire, slapstick, and cultural references to entertain.

Unique Aspects:

- Its focus on German pop culture and Western film clichés gives it a distinctive identity.
- The film balances parody with genuine affection for the genre, making it more than just mockery.

Pros:

- Successful blending of homage and parody.
- Cultural specificity adds charm and authenticity.

Cons:

- May lack the universal appeal of more globally recognized parodies.
- Could be seen as insular to non-German audiences.

Overall Evaluation and Final Thoughts

Der Schuh des Manitu stands out as a landmark in German comedy cinema. Its clever parody of Western clichés, combined with memorable characters and a playful tone, makes it an enduring favorite. While it may not aim for deep storytelling or innovative filmmaking, its primary goal—entertaining through humor—is achieved spectacularly.

Strengths:

- Consistently funny with clever parody elements.
- Well-executed performances and characterizations.
- Visually appealing with vibrant set pieces.

Weaknesses:

- Humor rooted heavily in cultural references, limiting international accessibility.
- Some stereotypes and caricatures could be viewed as problematic.

Final Verdict:

For fans of comedy, Western parodies, or German cinema, Der Schuh des Manitu is a must-watch. Its blend of humor, nostalgia, and satire creates a delightful cinematic experience that has stood the test of time. Whether you're a dedicated film buff or simply looking for a good laugh, this film offers a delightful journey into parody that is both entertaining and culturally significant.

In conclusion, *Der Schuh des Manitu* exemplifies how parody can serve as both entertainment and cultural commentary. Its success showcases the potential of comedy to unite audiences through shared humor and nostalgia, making it a true gem in the landscape of film comedy.

Der Schuh Des Manitu

der schuh des manitu: *Der Schuh des Manitu* Michael Herbig, 2001

der schuh des manitu: *German Film* Deutsche Kinemathek – Museum für Film und Fernsehen, 2024-10-23 Comprehensive German film history German Film. From the Archives of the Deutsche Kinemathek offers a captivating journey through the history of German cinema, from the earliest moving images of 1895 to the present day. This richly illustrated volume opens the Deutsche Kinemathek's archives, illuminating the artistic, technical, political, and social developments that have shaped German film. In twelve chapters, over 420 essays tell the stories of both celebrated and lesser-known films, paying tribute to the creativity of the many personalities who continue to shape German cinema. Featuring more than 2,700 items—from unpublished photographs to historic film posters—the book provides a unique look into a vital cultural heritage. The Deutsche Kinemathek, one of the world's leading institutions for preserving audiovisual history, safeguards this piece of German film legacy for future generations. A must-have for film enthusiasts, history buffs, and fans of German cinema. From the archives of the Deutsche Kinemathek A thoughtfully edited and beautifully produced heavyweight The standard reference on German film history The DEUTSCHE KINEMATHEK is one of the world's leading institutions for the collection, preservation, and presentation of audio-visual heritage. Hundreds of thousands of objects are permanently preserved in its archives and are available for research into film and television history. In addition to scripts, photos, posters, costumes and designs, the collection also includes film equipment. The Kinemathek curates film series and exhibitions and restores and digitizes films. Its diverse activities, including installations, publications, educational formats, and conferences, encourage visitors to discover the world of moving images.

der schuh des manitu: *German Film. Volume 11: 2000-2009* Deutsche Kinemathek – Museum für Film und Fernsehen, 2024-10-23 This e-book is part of a twelve-volume series documenting the history of German film from its beginnings in 1895 to the present day using the collection holdings of the Deutsche Kinemathek. Each volume in ePUB format focuses on a decade and offers a concise overview of the cinematic masterpieces and milestones of that era, highlights famous films and films to be rediscovered, and pays tribute to the cinema, its audience and the creative minds behind the diversity of German film. The complete work, which comprises over 2,700 objects from all areas of the collection and spans 130 years, is also available as a printed book and as a PDF in German and English. The DEUTSCHE KINEMATHEK is one of the world's leading institutions for the collection, preservation, and presentation of audio-visual heritage. Hundreds of thousands of objects are permanently preserved in its archives and are available for research into film and television history. In addition to scripts, photos, posters, costumes and designs, the collection also includes film equipment. The Kinemathek curates film series and exhibitions and restores and digitizes films. Its diverse activities, including installations, publications, educational formats, and conferences, encourage visitors to discover the world of moving images.

der schuh des manitu: *International Westerns* Cynthia J. Miller, A. Bowdoin Van Riper, 2013-11-21 The Western tradition, with its well-worn tropes, readily identifiable characters, iconic landscapes, and evocative soundtracks, is not limited to the United States. Western, or Western-inspired films have played a part in the output of numerous national film traditions, including Asia, Central and Eastern Europe, and Latin America. In *International Westerns: Re-Locating the Frontier*, Cynthia J. Miller and A. Bowdoin Van Riper have assembled a collection of

essays that explore the significance and meanings of these films, their roots in other media, and their reception in the national industries which gave them form. Among the questions that the volume seeks to answer are: What do Westerns not made in the U.S. reveal? In what ways do they challenge or support the idea of national literatures and cinemas? How do these films negotiate nation, narrative, and genre? Divided into five sections, the twenty essays in this volume look at films from a wide range of national cinemas, such as France (The Adventures of Lucky Luke), Germany (Der Schuh des Maitu), Brazil (O Cangaceiro), Eastern Europe (Lemonade Joe), and of course, Asia (Sukiyaki Western Django). Featuring contributions from a diverse group of international scholars—often writing about Westerns adapted to their own national traditions—these essays address such matters as competing national film traditions, various forms of satire and comedy based on the Western tradition, the range of cultural adaptations of the traditional Western hero, the ties between the nation-state and the outlaw, and Westerns in a variety of unanticipated guises. Representing a broader look at global Westerns than any other single volume to date—and featuring more than 70 illustrations—International Westerns will be of interest to scholars of film, popular culture, and cultural history.

der schuh des manitu: The Euro-Western Lee Broughton, 2016-06-22 The Western has always been inextricably linked to the USA, and studies have continually sought to connect its historical development to changes in American society and Hollywood innovations. Focusing new critical attention on films produced in Germany, Italy and Britain, this timely book offers a radical rereading of the evolutionary history of the Western and brings a vital international dimension to its study. Lee Broughton argues not only that European films possess a special significance in terms of the genre's global development, but also that many offered groundbreaking and progressive representations of traditional Wild West 'Others': Native Americans, African Americans and so-called 'strong women'. European Westerns investigates how the histories of Germany, Italy and Britain - and the idiosyncrasies of their respective national film industries - influenced representations of the self and 'Other', shedding light on the broader cultural, historical and political contexts that shaped European engagement with the genre.

der schuh des manitu: The Cinema Book Bloomsbury Publishing, 2019-07-25 The Cinema Book is widely recognised as the ultimate guide to cinema. Authoritative and comprehensive, the third edition has been extensively revised, updated and expanded in response to developments in cinema and cinema studies. Lavishly illustrated in colour, this edition features a wealth of exciting new sections and in-depth case studies. Sections address Hollywood and other World cinema histories, key genres in both fiction and non-fiction film, issues such as stars, technology and authorship, and major theoretical approaches to understanding film.

der schuh des manitu: The Middle Ages on Television Meriem Pagès, Karolyn Kinane, 2015-04-07 The 21st century has seen a resurgence of popular interest in the Middle Ages. Television in particular has presented a wide and diverse array of medieval offerings. Yet there exists little scholarship on television medievalism. This collection fills the gap with 10 new essays focusing on the depiction of the Middle Ages in popular culture and questioning the role of television in shaping our ideas about past and present. The contributors emphasize the need for scholars of medievalism to pay attention to its manifestations on the small screen. The essays cover quite a range of topics, including genre, gender and sexuality. The series covered are Game of Thrones, Merlin, Full Metal Jousting, Joan of Arcadia, Tudors, Camelot and Mists of Avalon. Instructors considering this book for use in a course may request an examination copy [here](#).

der schuh des manitu: A New History of German Cinema Jennifer M. Kapczynski, Michael David Richardson, 2012 A dynamic, event-centered exploration of the hundred-year history of German-language film. This dynamic, event-centered anthology offers a new understanding of the hundred-year history of German-language film, from the earliest days of the Kintopp to contemporary productions like The Lives of Others. Each of the more than eighty essays takes a key date as its starting point and explores its significance for German film history, pursuing its relationship with its social, political, and aesthetic moment. While the essays offer ample temporal

and topical spread, this book emphasizes the juxtaposition of famous and unknown stories, granting attention to a wide range of cinematic events. Brief section introductions provide a larger historical and film-historical framework that illuminates the essays within it, offering both scholars and the general reader a setting for the individual texts and figures under investigation. Cross-references to other essays in the book are included at the close of each entry, encouraging readers not only to pursue familiar trajectories in the development of German film, but also to trace particular figures and motifs across genres and historical periods. Together, the contributions offer a new view of the multiple, intersecting narratives that make up German-language cinema. The constellation that is thus established challenges unidirectional narratives of German film history and charts new ways of thinking about film historiography more broadly. Jennifer Kapczynski is Associate Professor of German at Washington University, St. Louis, and Michael Richardson is Associate Professor of German at Ithaca College.

der schuh des manitu: Cold War Rivalry and the Perception of the American West P. Goral, 2014-03-07 This book demonstrates how the two adversaries of the Cold War, West Germany and East Germany, endeavored to create two distinct and unique German identities. In their endeavor to claim legitimacy, the German cinematic representation of the American West became an important cultural weapon of mass dissemination during the Cold War.

der schuh des manitu: *Nostalgia After Nazism* Heidi M. Schlipphacke, 2010 Nostalgia After Nazism is a compelling, sophisticated entry in the growing field of German and Austrian memory studies. It introduces into German studies a nuanced set of tools drawn from the broad panoply of contemporary theory and sets those voices onto the broader historical landscape of post-World War II confrontations between the West's recent history and its present. The result is a highly readable, impeccably documented volume that joins the best of literary history and close readings to a broad spectrum of theoretical models. Nostalgia After Nazism offers an exemplary model for cultural scholarship after the supposed 'end of theory,' recapturing how theory, history, and the texts of culture are mutually illuminating.---Katherine Arens, The University of Texas at Austin --

der schuh des manitu: *The Europeanness of European Cinema* Mary Harrod, Mariana Liz, Alissa Timoshkina, 2014-12-19 From *The Artist* to *The White Ribbon*, from Oscar to Palme d'Or-winning productions, European filmmaking is more prominent, world-wide, than ever before. This book identifies the distinctive character of European cinema, both in films and as a critical concept, asking: what place does European cinema have in an increasingly globalized world? Including in-depth analyses of production and reception contexts, as well as original readings of key European films from leading experts in the field, it re-negotiates traditional categories such as auteurism, art cinema and national cinemas. As the first publication to explore 'Europeanness' in cinema, this book refocuses and updates historically significant areas of study in relation to this term. Leading scholars in European cinema - including Thomas Elsaesser, Tim Bergfelder, Anne Jackel, Lucy Mazdon and Ginette Vincendeau - acknowledge the transnational character of European filmmaking whilst also exploring the oppositions between European and Hollywood filmmaking, considering the value of the 'European' label in the circulation of films within and beyond the continent. *The Europeanness of European Cinema* makes a lively, timely intervention in the fields of European and transnational film studies.

der schuh des manitu: (Un)Following in Winnetou's Footsteps Sanja Runtić, Jana Marešová, Klára Kolinská, 2024-01-03 This book examines the ways in which North American Indigenous identity has been (re)imagined, represented, and negotiated in German, Croatian, Italian, Polish, and Czech culture. Employing a cross-disciplinary and comparative approach and drawing on a range of media—from literature, comics, and film to photography, painting, and the performative arts—across different historical and cultural backgrounds, it aims to both contribute innovative scholarship on Indigenous studies in Europe and open a new avenue in the field by focusing on Central European settings that have received little or no critical attention to date. The book's novelty also comes from its focus on the latest developments in the field, including the "Ravensburger/Winnetou controversy," which swept across Europe in 2022, echoing the 2017 Canadian debate over

Indigenous appropriation and free speech. It seeks to provide a sound reference and lay the groundwork for future scholarship by opening up a conversation on how Indigenous identities have been portrayed in Central European literature and media texts. To this end, it not only addresses generalized expectations about North American Indigenous people underlying (Central) European public discourse and imagination but also questions whether and to what extent some of the ingrained stereotypical views and practices, such as hobbyism, have been challenged in the face of Indigenous resurgence, rapidly changing media and information-sharing realities, and global cultural shifts. The closing interview with Métis playwright, actor, and director Bruce Sinclair underscores one of the book's key goals—to spark an informed cross-cultural dialogue that will reveal the mechanisms of, as well as the contradictions and tensions inherent in, the politics of Indigenous representation in (Central) European cultural industries and encourage (Central) Europeans to confront their own cultural assumptions and attitudes.

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