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## THE ETERNAL JEW: JEWISH VICTIMIZATION THROUGH MARGINALIZATION

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**THE ETERNAL JEW: JEWISH VICTIMIZATION THROUGH  
MARGINALIZATION**

**BY**

**JOSHUA FISHLOCK**

**A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE  
REQUIREMENTS FOR THE DEGREE OF**

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## Abstract

This thesis examines the phenomenon of Jewish marginalization in Nazi Germany using the film *The Eternal Jew* as a representative example. Specifically this study identified sources of guilt in post World War I German culture and the steps taken by the Nazi's to alleviate that guilt through victimization of the Jews. Results show that the Nazi's played upon cultural beliefs of German superiority and anti-Semitism in order to create a public reality of the Jews as the Other. This dis-identification of the Jews from the German population increased the effectiveness of the usage of the Jews as scapegoats for the Germans socio-economic and political inadequacies following World War I. The use of the scapegoat also served as part of an enactment of the drama and the cult of the kill. *The Eternal Jew* is significant because it in part prepared the German public for the Final Solution.

## TABLE OF CONTENTS

ABSTRACT .....	ii
TABLE OF CONTENTS .....	iii
CHAPTER 1 .....	1
INTRODUCTION .....	1
STATEMENT OF PROBLEM.....	2
JUSTIFICATION AND SIGNIFICANCE OF STUDY... ..	2
OBJECTIVES .....	5
METHOD .....	6
REVIEW OF LITERATURE .....	13
CHAPTER 2.....	15
HISTORY OF GERMANY BETWEEN WARS. ....	15
HISTORY OF NAZI PROPAGANDA .....	22
THE ETERNAL JEW AS REPRESENTATIVE ANECDOTES.....	29
KRISTALLNACHT .....	32
CHAPTER 3.....	34
DESCRIPTION OF THE FILM .....	34
TRANSCRIPT OF THE ETERNAL JEW.....	35
ANALYSIS OF THE FILM .....	50
CHAPTER 4 .....	72
CONCLUSIONS .....	72
DIRECTION FOR FUTURE RESEARCH.....	74
BIBLIOGRAPHY.....	75

## Chapter One

### Introduction

Few events in history leave an impact on civilization like the Nazi Party did. The Nazi movement sprang from humble beginnings and ended unparalleled in terms of mans humanity and vulgarity. This thesis will analyze the film *Der Ewige Jude*, as an artifact of one of the most successful propaganda campaigns in history. Nazi propaganda was a delicate blend of aesthetic and psychological qualities. Hitler (1971) realized the political and social potential that could be reached with an effective means of persuasion. “The purpose of propaganda is not to provide interesting distraction for blasé young gentlemen, but to convince, and what I mean is to convince the masses” (p. 185). The result of the Nazi’s propaganda was one of the greatest instances of genocide in history and a second World War.

*Der Ewige Jude* is presented as a representative anecdote of Third Reich propaganda. It is the embodiment of the frustrations felt by many Germans and the careful manipulation of those frustrations to further the Nazi’s ideological visions. The themes and rhetorical devices used in *Der Ewige Jude* are consistent with other film, print, radio and artistic products under the Third Reich.

In order to fully comprehend the effectiveness of *Der Ewige Jude*, a description of Kenneth Burke’s Seven Interlocked Moments will be presented and used to analyze the film along with a socio-historical examination of society in post World War I Germany to explore the context in which the film takes place. Lastly, the usage of propaganda by the Germans will be defined and examined in order to explain

how Hitler was able to persuade many to be active participants in the eradication of the Jewish population in Eastern Europe.

### **Statement of the Problem**

The Nazi Party killed over six million Jews during the Holocaust. The Nazi's instilled and exploited deep-seated notions of anti-Semitism in Germany for their own political gains. Anti-Semitism can be defined as a racist attitude towards those of the Jewish faith and race, that they are inferior in some manner. The use of anti-Semitic propaganda served as an effective tool of marginalization. The Nazi film, *Der Ewige Jude (The Eternal Jew)*, shall be analyzed via a Burkean lens, specifically the Seven Interlocked Moments in order to describe the means by which the Jewish people were exploited as scapegoats.

### **Justification For and Significance of the Study**

There is an important historical significance for an analysis of *The Eternal Jew*. The 20<sup>th</sup> century has been host to an amalgam of human conflicts across the globe, one of which was the Holocaust. The Holocaust is not the only instance of genocide in the 20<sup>th</sup> century, for there have been others such as Stalin's incursions, the Rwanda tragedy, Darfur, Bosnia-Czechoslovakia, and the Armenian genocide. The discourse surrounding the Holocaust invites studying so as to determine why and how this tragedy occurred and to minimize a reoccurrence in today's global society. In instances of genocide there is emphasis on the divisions of races, a dialectical distinction, meaning comparisons are made that are polar opposites in order to enhance one view over the other creating a sense of 'us' and 'them.'

The historical topic of Jewish marginalization in Germany has always fascinated me. The fact that Hitler was able to reach the status of a demagogue and persuade many that genocide was warranted, begs the question how? As a student of rhetoric I am interested in the symbols and discourse used by Hitler and the Nazi's to address the Jewish issue. I wish to investigate how the Nazi's were able to effectively label the Jews as sub-human, insofar as that contributed to the Holocaust.

I decided on the topic of victimization/scapegoating as a means of marginalization due to my interest in *The Seven Interlocked Moments*. In doing research for a propaganda class, I stumbled across a film entitled *Der Ewige Jude*, translated as *The Eternal Jew*. The film has been banned in most of Europe, which only served to make me want to watch it more. After viewing the film, it became obvious that the Nazi's relied on the rhetorical tool of scapegoating to maintain their power as the dominant force in Germany. To probe deeper, one needs to look at how the Nazi's utilized these rhetorical tools to achieve their desired effects. *The Seven Interlocked Moments of Burke's Dramatism* reveal rhetorical nuances, the language and methods used by the Nazi's to accomplish this feat.

Among the greatest achievements of Nazi propaganda were their films. "*The Eternal Jew* is an obscene propaganda compilation that manipulates and reinterprets an alternative reality" (Giesen, 2003, p. 137). Fritz Hippler's *The Eternal Jew* (1940) attempts to dehumanize the Jewish race, portraying them as *untermenschen*, a race that is less than human and thus not deserving of humane treatment (Giesen, p. 138). The film engages in Burke's identification process. The Nazi's were attempting to create a shared meaning with their German viewers in order to show that the Jews were

different from them. This means that the audience will be influenced to hold a common meaning for something, in the case of *The Eternal Jew*, the Nazi's representation of what a Jewish individual embodies. This is accomplished as common stereotypes of Jews are repeated and exaggerated, such as their love of money, frugality, and the idea that they are non-productive members of society. The film states that "it is okay to dislike the Jews because they tend to cheat, swindle and steal from hard working Germans" (*The Eternal Jew*, 1940). A post World War I German who watches this film would relate to this statement and blame the Jews for the current economic and socio-political condition of Germany. Although the information is highly exaggerated, it still gives the average German an outlet for their pain and suffering, which many of them were seeking. This film gives the German public the ability to point to the Jews as the cause for the moral and economic woes since World War I. According to Burke, this outlet of emotion is necessary in order to reach a state of redemption. If the source of the guilt is not identified, due to a broken hierarchy, than the proper symbolic action cannot be taken to relieve the guilt.

The film plays upon popular German stereotypes of Jewish individuals in order to prepare the audience for the final scene, Hitler's call for the Final Solution. There are a myriad of filmatic and rhetorical techniques that Hippler uses to marginalize the Jewish race. One segment in particular juxtaposes two scenes in which the migration of the Jewish race across Europe to that of the rats spreading the Bubonic Plague. The viewer is invited to associate Jews with rats and to see Jews as rats through the use of the enthymeme.



McClure notes:

We use the concept herein as meaning that there is an implicit and unexpressed character to *Zelig* that invites audiences to reach certain “invited” conclusions implicit in the antithetical juxtapositioning of content and form that are not explicitly or overtly addressed in the film. (McClure et al., 2001, p.86)

The audience is invited to perform deductive reasoning based on the stimuli that they have been presented with. When Hitler calls for the [need of the] extermination of the Jewish race, the general public is invited to think of the Final Solution as nothing more than the extermination of lower life forms, the elimination of disease ridden pests due to the imagery presented to them by the filmmakers. The use of the enthymeme by the Nazi's is carefully constructed to create a response within the viewers in regards to their perceptions of the Jewish population in Germany.

### **Objectives**

A rhetorical analysis yields qualitative results so I have several objectives to guide my study. First, I will look at language as a construct through which humans create meaning, and how the language of *The Eternal Jew* constructs a rhetorical vision of the Jews compared to Germans.

A second objective will focus on a comparison between the two cultures. This will require an examination of the social order surrounding post World War I Germany. The economic and social turmoil following World War I is the era that Hitler blames Germany's troubles on the Jews for in *Mein Kampf*: “The *real* organizer of the revolution and its actual wirepuller, the international Jew, had correctly estimated the situation” (Hitler, 1971, p. 523). Hitler believed that Jewish

Marxists betrayed Germany by leading a revolution as Germany's soldiers were fighting in World War I. Germany was thrown into a state of turmoil, and Hitler believed that this was a calculated plot to overthrow Germany while it was defenseless. Therefore, I will examine how society is rhetorically structured during the Weimar Era, including Hitler's perspective as well as historical perspectives of the November Revolution of 1918 and what led to the revolution.

The third and fourth objective, require a detailed analysis of *The Eternal Jew*. The third objective is to determine the rhetorical guilt enacted by the Nazi's. *The Eternal Jew* tapped into powerful thoughts of injustice and anger by the German people, so I will discuss rhetorical archetypes of that thought. The fourth objective will be to examine the language that the Germans used to blame the Jews for Germany's socio-political and socio-economic problems, which reside in the context of victimization, or the shifting of blame, and the variety of negative identifications used to refer to the Jewish race. Finally I will analyze the activities that the Germans took to gain redemption to obtain catharsis and redemption.

### **Method**

I will be using a Dramatistic or logological analysis, looking at the symbolic significance and meaning that words have, of Burke's theory in terms of the Seven Interlocked Moments as my primary method. A logological analysis looks at the function of language and its use to create meaning. The Seven Interlocked Moments trace a cycle that identifies a source of guilt and the usage of that guilt as a motivational factor that an individual takes to achieve a state of redemption, or

absence of guilt. Burke (1970), summarizes his guilt-redemption cycle in the following poem:

Here are the steps  
In the Iron Law of History  
That welds Order and Sacrifice:

Order leads to Guilt  
(for who can keep commandments!)  
Guilt needs Redemption

(for who would not be cleansed!)  
Redemption needs Redeemer  
(which is to say, a Victim!).

Order  
Through Guilt  
To Victimage  
(hence: Cult of the Kill). (pp. 4-5)

The seven moments are the negative, hierarchy (order), guilt, mortification, scapegoat, catharsis and redemption (Burke, 1970). Dramatism states that the defining characteristic of humans is our ability to use language, and through that, “ somehow the essences of man, human relations, and ultimate reality are to be derived from the dramatic study of language and the various functions it performs for man”

(Rueckert, 1982, p. 129). Language separates us from the natural world by creating a lens of value laden terms through which we interpret the world. Therefore it is through the analysis of the dialectic, a polar division, between the natural and the negative that human action can be explained. Simply put, words are symbolic representations that enact the course of the human drama. The human drama relates to the way that individuals interact with one another in a symbolic rather than instinctual manner. *The Eternal Jew* was a vehicle used for the victimage of the Jewish population by the Nazi's so there will be an emphasis on the steps of guilt, victimage and redemption in the analysis. However the context in which the other steps apply will be explained prior to the analysis.

The first step in the Seven Interlocked Moments, the negative, refers to the intangible realm of symbols and the power of language, "[It] is the very essence of language and the ability to use it is one of the distinguishing characteristics of man" (Rueckert, 1982, p. 130). Humans are able to construct meaning out of language because of the significance that is ascribed to words. "Every aspect of non-verbal, socio-political, and extra verbal reality is viewed by man through a fog of symbols, and human relations are at every point complicated by the linguistic factor that is intrinsic to the human mind" (Rueckert, 1982, p. 130). Certain symbols evoke emotions such as fear, anger, hatred, or happiness. It is important to note that an individual can be persuaded to action based on the significance of discourse.

The negative creates the structure of hierarchies and the notion of "thou shall nots." "Thou shall nots" are essentially rules and laws created by social hierarchies, which we construct socio-politico orders for humans to live. However, Burke believes

that it is impossible for humans to follow every “thou shall not” and occasionally we will break them, resulting in guilt. Burke uses guilt as an all-encompassing term referring to anything that is wrong with the world. This is a broad definition, but necessarily so. Humans are complex beings, capable of a wide variety of emotions, and to describe guilt, as one specific emotion or psychic dis-ease would fail to capture a variety of reactions to a broken hierarchy.

The notion of hierarchy is important because it includes the notion of ascent and descent. As Rueckert explains:

All hierarchies have inherent in them a progressive form which comes from the nature of language itself: the upward movement from lower to higher and downward movement from higher to lower. Thus, any hierarchy generates for those who participate in it what Burke calls ‘hierarchic motive’: on the one hand people are goaded by the desire to mount the hierarchy, either through action or possession; and on the other hand people are goaded by the threat of descending the hierarchy, again either by action or possession, but also by failure to act or inability to possess certain things. (p. 132)

The very structure of hierarchies makes the creation of guilt inevitable. Individuals will strive to move up within a particular hierarchy and anything to prevent themselves from moving down. Griffin (1969) notes:

For men are by nature divided; capable of rising, hence of falling; of accepting, consenting, obeying – hence of rejecting, dissenting, disobeying; capable of loyalty and love, hence of alienation and Victimage, “the perversions of love (forms of ill-will towards one’s neighbor” – the malevolent attitudes of pride,

envy, wrath, sloth, avarice, gluttony, lust; attitudes, ultimately, in the order of murder. (p. 459)

Griffin argues that a dialectic inherent in humanity causes the fall from Order. Hierarchies, as a form of Order, purposefully create a system of laws, rules and expectations that are imposed upon society. A dialectic emerges in which these hierarchies inadvertently foster feelings of want, desire, dissatisfaction, and the potential for dis-order. When the hierarchy is broken, or an individual is dissatisfied with their current hierarchical standing than guilt typically ensues.

There are two forms of victimage that an individual can take in order to relieve the guilt. One such way is through mortification. "Mainly we have in mind the Grand Meaning, subjection of the passions and appetites, by penance, abstinence, or painful severities inflicted upon the body" (Burke, 1970, p. 190). In short, to say yes to Order. Thus the individual takes out their feelings of guilt upon themselves as a means of punishment to alleviate their guilt. The individual follows the notion of Order created by the hierarchy and punishes himself or herself for violations. If the response to guilt is placed on someone else, then this is known as scapegoating. Scapegoating accounts for the act of "seeking a sacrificial vessel upon which he can vent, as from without, a turmoil that is actually within"(Burke, 1970, p. 191). Instead of causing himself or herself harm, the individual takes it upon himself or herself to punish others in order to realign the broken hierarchy. Victimage can be seen as a positive or a negative symbolic representation of guilt. "The constructive kind of victimage comes to a head in religion and art; the destructive kind comes to a head in war—legalized mass victimage—crime, and various kinds of 'justified' homicide" (Rueckert, 1980, p.

151). It is through the identification of the victim that the nature of symbolic victimage becomes clear.

According to Burke, the stage of victimization includes what is known as the dialectic of the scapegoat. In *A Grammar of Motives* (1954) Burke states that,

Thus the scapegoat represents the principle of division in that its persecutors would alienate from themselves to it their own uncleannesses. For one must remember that a scapegoat cannot be "curative" except insofar as it represents the iniquities of those who would be cured by attacking it. In representing *their* iniquities, it performs the role of vicarious atonement (that is, unification, or merger, granted to those who have alienated their iniquities upon it, and so may be purified through its suffering). All told, note what we have here: (1) an original state of merger, in that the iniquities are shared by both the iniquitous and their chosen vessel; (2) a principle of division, in that the elements shared in common are being ritualistically alienated; (3) a new principle of merger, this time in the unification of those whose purified identity is defined in dialectical opposition to the sacrificial offering. (p. 406)

This means that at first the German people and the Jews are originally unified as a collective body; they are both members of society. A division then occurs which purposefully distinguishes and separates the Jews from the German population. In the case of Nazi Germany this was done in both a symbolic manner, as through the depiction of Jews as beings who are less than human, through propaganda such as *The Eternal Jew*, then it was done physically as in the case of deporting the Jewish population to concentration camps in order to eliminate any racial intermingling of

Jews with the Germans. The Jews came to embody the inequities of the German people, they symbolized everything that was wrong with society. The last merger would be when the Germans became unified against the scapegoat and moved from symbolic alienation or dis-identification to the literal killing of the Jews.

In addition to reducing the standing of the scapegoat to that of the Other, Burke (1969) posits that identification is necessary to the act of persuasion.

You persuade a man only insofar as you can talk his language by speech, gesture, tonally, order, image, attitude, idea, *identifying* your ways with his... . True, the rhetorician may have to change an audience's opinion in one respect; but he can succeed only insofar as he yields to that audience's opinion in other respects. Some of their opinions are needed to support the fulcrum by which he would move other opinions. (p. 55)

In order for *The Eternal Jew* to reinforce the division between the Germans and Jews, it first had to identify with the norms, values, and beliefs that the Germans held, and dis-identify the Jews from that construction. Once this was accomplished, it is a careful use of the enthymeme to associate German beliefs with Nazi ideology. In doing so the film unites the Germans against the Jews, thus making them more susceptible to anti-Semitic propaganda.

In order to relieve this feeling of guilt, the individual has to engage in a symbolic action that represents the release of guilt. This process is known as catharsis. Once the guilt is released then the individual has reached a state of redemption. It is important to note that humans are constantly engaging in this cycle, creating multiple sources of guilt at the same time. As they reach a state of



redemption for one source of guilt, they may be victimizing an individual for another source.

## **Review of Literature**

There has been a considerable amount of research and analysis on the rhetorical significance of the National Socialist movement (Burke, 1989; Smith, 1996; Solomon, 1994; Bosmajian, 1960; Bosmajian, 1968; Bytwerk, 1975; Bytwerk, 2005, Murray, 2003; Delia, 1971). One of the more prominent analyses is a “Rhetorical Analysis: The Rhetoric of Hitler’s Battle” (Burke, 1989). In this piece, the oratorical style of Hitler is analyzed as well as the religious like structure he would use to frame reality. Burke identified Hitler’s enactment of drama as a means to an end, a way for Germany to reclaim their lost glory.

The primary historical text used was Joachim Fest’s *Hitler* (1974). *Hitler* provides a comprehensive perspective on the rise of the National Socialist movement, a detailed history of post World War I Germany and an intricate analysis on the growth of the Third Reich. Coupling this perspective with that of Hitler’s *Mein Kampf* (1971), allowed me to piece together an objective and subjective view on Nazi ideology.

For my analysis I relied heavily upon Burke’s own writings, *A Grammar of Motives* (1954); “On Catharsis, Or Resolution” (1959); *A Rhetoric of Motives* (1969); *The Rhetoric of Religion* (1970); *Dramatism and Development* (1972); and *Dramatism and Logology* (1985). In addition to these primary texts I used several critiques to supplement information, Rueckert’s *Kenneth Burke and the Drama of Human relations* (1982); Crusius’ *Kenneth Burke and the Conversation After Philosophy*

(1999); and Griffin's *A Dramatistic Theory of the Rhetoric of Movements* (1969).

Burke constructed his theory of Dramatism over the course of his life and several volumes of books. To understand Dramatism in its entirety, one has to piece together a wealth of information, much like jigsaw pieces in a puzzle. Rueckert, Crusius and Griffin synthesize the information presented in Burke's literature in a straightforward manner that synthesizes the lifelong work of Burke.

## Chapter Two

### History of Germany Between Wars

The marginalization of the Jewish race under a National Socialist regime gradually occurred over a span of 25 years. Hitler began to write *Mein Kampf* while imprisoned after a failed political coup in 1923. In the book he blatantly blames the Jews for the social, economic and political instability Germany was experiencing after World War I. The Treaty of Versailles was punitive towards Germany, making them pay “1,000,000,000 marks annually and increasing to 2,500,000,000 marks at the end of five years,” (Hitler, 1971, p. 236) for war reparations. After the war Germany entered a long drawn out social and political civil struggle, an economic depression, and the war reparations furthered the country’s economic and social turmoil. Hitler unified defeated Germany by giving them an outlet for their pain, frustration, and economic woes. Through the use of a scapegoat, he singled out the Jews in a malicious manner in order to achieve the redemption and unification of the Germans. Herf (2006) notes:

Hitler accomplished this through the language that he used to represent the Jew. A quarter century later, Gombrich wrote that Nazi propaganda had created a mythic world by ‘transforming the political universe into a conflict of persons and personifications’ in which a virtuous young Germany fought manfully against evil schemers, above all the Jews. (p. 2)

At this point in history, Hitler identified a locus of attack, the Jews, and was able to create and manipulate negative anti-Semitic behaviors towards Jews to aid in his election as chancellor of Germany in 1933.

In 1935 Hitler passed the Nuremberg Laws on Citizenship and Race, which decreed, “A Jew cannot be a citizen of the Reich” (Nuremberg Laws on Citizenship and Race, Article 4). This was an important step in the marginalization of Jews because up until this point, the Jews were only seen as the Other from a social standpoint, they were different because of their religion. The Nuremberg Race Laws now defined the Jews as a race, creating a legal definition of the Other. With this distinction, Germany was legally allowed to withhold rights that German citizens held, such as being allowed to vote or hold public office (Nuremberg Laws on Citizenship and Race, Article 4). No Jews remained in political power to represent the population of Jewish Germans, and Jews weren’t allowed to vote against laws that would be detrimental to them. According to the United States Holocaust Memorial Museum, some 400,000 Jews had their citizenship revoked.

The German perspective towards Jewish individuals was radically different from the rest of the world. Hitler frequently stated publically that the Jews were the cause of Germany’s depression, that they were responsible for the Bolshevik revolution, and that they were evil schemers plotting against the Germans. The German public was lead to believe that there was a worldwide Jewish conspiracy to dominate the realms of the economy and politics.

In reviewing the Nazi discourse surrounding the Jews and Germans, I noticed some inconsistencies in what Hitler was saying. In *Mein Kampf* (1925), Hitler mentions publicly that the German army is superior:

The foe did not consist of cowards either; he too knew how to die. His number from the first day was greater than that of the German army, for he could draw

on the technical armament and the arsenals of the whole world; hence the German victories, won for four years against a whole world, must regardless of all heroic courage and 'organization,' be attributed solely to superior leadership, and this is a fact which cannot be denied out of existence. The organization and leadership of the German army were the mightiest that the earth had ever seen. (p. 229)

Given this discourse that Hitler reiterates throughout *Mein Kampf*, the force of the German army could withstand any attack. Here Hitler describes how the might of the German army withstood the onslaught of the world powers for four years, despite having inferior technology compared to their enemies. Hitler then contradicts his opinions about the German army when compared to the Jewish threat plaguing society.

The Jewish doctrine of Marxism rejects the aristocratic principle of Nature and replaces the eternal privilege of power and strength by the mass of numbers and their dead weight. Thus it denies the value of personality in man, contests the significance of nationality and race, and thereby withdraws from humanity the premise of its existence and its culture. As a foundation of the universe, this doctrine would bring about the end of any order intellectually conceivable to man. And as, in this greatest of all recognizable organisms, the result of an application of such a law could only be chaos, on earth it could only be destruction for the inhabitants of this planet. (Hitler, 1970, p. 65)

It is obvious that Hitler's claims serve to incite his audience, rather than provide them with a sense of rationality. If one race is supposedly far superior to the other, then the

inferior race should not pose a threat. What is it about the Jewish race that instilled this sense of fear in Germans?

Due to the social construction of the Jews, the rhetoric surrounding the Jewish threat became justifiable in the eyes of German citizens. Once such event that exploited the public imagination of the Jew is the myth of the Stab in the Back.

**myth of the stab in the back.**

An important component to the process of victimage is the symbolic transfer of guilt to a sacrificial host as a result of a broken hierarchy. In *Mein Kampf* Hitler states that the cause for the collapse of the German nation rests within the Jewish population,

In the way in which the German people received its defeat, we can recognize most clearly that the true cause of our collapse must be sought in an entirely different place from the purely military loss of a few positions or in the failure of an offensive; for if the front as such had really flagged and if its downfall had really encompassed the doom of the fatherland, the German people would have received the defeat quite differently. . . . It required the whole bottomless falsehood of the Jews and their Marxist fighting organization to lay the blame for the collapse on that very man who alone, with superhuman energy and will power, tried to prevent the catastrophe he foresaw and save the nation from its time of deepest humiliation and disgrace. (pp. 230-231)

Hitler believed that the cause of losing World War I was not due to an inadequate military but a Bolshevik Revolution. As the Germans were nearing the end of the war, Hitler writes that the military lost public support due to communist uprisings. Thus, metaphorically speaking, people at the home front stabbed the German military in the

back. Here Hitler expunges any guilt from the German military for losing the war and transfers it to the November Revolution of 1918. Since Hitler was wounded by a gas attack near Wervick on October 13, 1918 (Fest, 1974, p. 77), he was away from the front lines when the final German offensive began to falter. Hitler proclaimed that the Marxist supporters were the reason the war was lost, blaming them for not supporting the German military and wanting to overthrow the political system.

It is evident from this statement that Hitler uses the advertising techniques of rationalization and factoids in order to transfer the guilt of losing World War I to the Bolsheviks. Rationalization uses faulty logic to explain a situation. Instead of acknowledging that the German military was outnumbered, and strained from fighting a war on two fronts, Hitler instead victimizes the Jews. He uses factoids of the Revolution out of context in order to satisfy society's needs to alleviate guilt from losing a war. He created an alternate perception of reality, which appeased the German population, rather than accept the inadequacies that contradict the idea of German racial superiority.

A historical perspective stands in stark contrast to the Myth of the Stab in the Back that Hitler adamantly professed. An analysis of World War I by Joachim Fest (1974) shows that,

The whim of history had robbed the revolution of that emotional verve which might otherwise have made it memorable in the mind of the nation. As early as October, 1918, the Chancellor, Prince Max von Baden, had met the demands of both of President Wilson and his own public by instituting a number of domestic political reforms. Germany was given a parliamentary

government. Finally, on the morning of November 9, the Chancellor, acting to a considerable extent of his own initiative, had announced the Kaiser's abdication. The revolution had reached its goal before it had even broken out; it had at any rate missed the chance to define itself by any concrete act.

Abruptly, it had been cheated of its storming of the Bastille and its Boston Tea Party. (p. 80)

The Revolution, which Hitler used as fulcrum to arouse anger in the Germans, never happened. The German army did not lose the war due to Jewish uprisings, they conceded defeat. The German High Command added to this deception by keeping the true nature of the German loss a secret.

But since the High Command itself had staked everything on the radical alternative of victory or defeat, it was obliged by its own premise to admit defeat, since victory had not been won. Instead, it continued its deceptions into September—purportedly in order not to dishearten the people. It took into account the obvious hopelessness of the situation only by sounding its claims of German invulnerability in a somewhat muted key. (Fest, 1974, p. 76)

Historical accounts disprove the social reality constructed by Hitler. In order to prevent the eradication of the German army the High Command conceded to defeat. Therefore Germany had already lost the war prior to the Revolution and the social changes were a result of pressure put forth by President Wilson as a stipulation of Germany's defeat. With the transportation and communication abilities available at that time it took a month for the Germans to withdraw their troops. Hitler omits this



information, thus distorting the truth, in his attempts to create a division between Germans and Jews.

**a broken hierarchy.**

Germany went from “a place in the sun,” among the great European powers, to a bitter military defeat, to a long drawn out civil disruption of the Weimar Years, to complete economic ruin during the Great Depression. The culturally held beliefs of the glory of the Germanic Empire date prior to Hitler’s rise to power. The notion that Germany has “a place in the sun,” is from a speech by Bernhard von Bulow in which he uses the metaphor to describe the German naval power and colonialism during the Second Reich (Holmes, 2004, pp. 27-28). This phrase then became associated with a sense of German entitlement among the German people as a leading power in civilization.

The hierarchy that *The Eternal Jew* promotes is a return to German socio-political superiority, Germany’s restoration to a “place in the sun,” with the rest of the European powers. In *Mein Kampf*, Hitler recalls the glory of Germany before its defeat during World War I,

This unique birth and baptism of fire in themselves surrounded the Reich with a halo of historic glory such as only the oldest states—and they but seldom—could boast . . . . So deep is the downfall of the Reich and the German people that everyone, as though seized by dizziness, seems to have lost feeling and consciousness; people can scarcely remember the former height, so dreamlike and unreal do the old greatness and glory seem compared to our present day misery. (Hitler, 1971, p. 226)

The terminology that Hitler uses in describing the fall of German greatness is as important as the fall itself. Hitler refers to prior German civilization as having a halo of glory. This creates the notion that Germany is graced by divine presence and that God coincides with Aryan superiority. Using religion is an important tool in establishing this hierarchy. Legitimation through religious discourse such as ‘baptism’ and ‘halo’ serve to strengthen the vision constructed by the National Socialists. Alluding that God has ordained that Aryans are destined for greatness, such as they had during the Second Reich under Wilhelm I, would strengthen support for Hitler. Religion is a persuasive tool because many German citizens had been indoctrinated in the belief that there is a God since they were children. Hitler uses this belief to convince the German people to believe in their own superiority and destiny.

Once this superiority has been undone, Hitler then talks about the fall into ‘present day misery.’ In doing so he is referring to what Burke calls a ‘thou shall not.’ A thou shall not, a reference taken from religious discourse is when the hierarchy has been broken, something that should not happen naturally (Burke, 1985, p. 89). The “lost” war symbolized the failure of the Germans in maintaining their “place in the sun”, thus breaking their socio-political hierarchy.

## **History of Nazi Propaganda**

### **sociological definitions of propaganda.**

The media produced by the Nazi’s can be analyzed using Ellul’s (1973) theory of sociological propaganda with Pratkanis & Aronson’s (2001) advertising based approach. The final products are well-designed psychological weapons in order to motivate an anti-Semitic divide that enabled Hitler to stay in power.

Culminations of various definitions of propaganda are needed to accurately represent the rhetorical methods used by the Nazi regime. Ellul states that,

Propaganda is a set of methods employed by an organized group that wants to bring along the active or passive participation in its actions of a mass of individuals, psychologically unified through psychological manipulations and incorporated in an organization. (Ellul, 1973, p. 61)

This is a useful definition of sociological propaganda, but Ellul neglects to incorporate the notion that propaganda includes systematically distorted communication (Habermas, 1970, pp. 205-218). This means that what is being relayed from those in power, to the masses, is not accurate information. This could mean that information is being falsified or is intentionally being withheld to promote a specific viewpoint.

Propaganda also occurs on a large scale, "Moreover, the individual is considered part of the mass and included in it, because in that way his psychic defenses are weakened, his reactions are easier to provoke . . .(Ellul, 1973, p. 7). Ellul is describing the notion of groupthink, which is the phenomenon that occurs when an individual stops thinking autonomously and begins to think as part of a collective, like fans at sporting events.

An individual engaged in mass demonstration tends to agree with the trend of the group due to the emotional and psychological appeal of the propaganda (Hitler, 1971, pp. 179-181).

It is necessary to enhance Ellul's definition in order to be more salient in describing Nazi propaganda.

Propaganda is a sustained, systematically distorted, communication campaign.

It is planned across multiple instances and media platforms and/or outlets, that

is disseminated on a large scale, to a mass audience, to achieve political, economic, sociological or psychological purposes, and is an exercise of power.  
(K. McClure, lecture, February 2, 2009)

This definition adopts the viewpoint that propaganda is not a lie but a construction and distortion of reality. Since Burke posits that there are many truths, as do most postmodernists, then Nazi propaganda constructed and exploited the commonly held beliefs of Germans at the time that promoted an anti-Semitic belief regarding the political, social, and economic burdens experienced by many Germans after the defeat of World War I.

A second theme that is consistent with this revised definition of propaganda is that it occurs over time on a wide scale. This is evident throughout the Nazi regime when the Nazi's either owned or controlled the content on all of the radio stations, newspapers and theaters. The media that the German public was getting was either created or censored by the Nazi's. Therefore, for the German people, the official versions of events were constructed by the Nazi's. The public was very limited in their exposure to facts or dissenting opinions.

According to Ellul a majority of Nazi propaganda was known as agitation propaganda. This means that, "Hitler could work his sweeping social and economic transformations only by constant agitation, by overexcitement, by straining energies to the utmost" (Ellul, 1973, p. 71). Nazi propaganda was often aggressive and anti-Semitic in nature. It played off of people's emotions, most notably, racial discrimination, in order to get the Germans angry over a topic. This method of propaganda was able to unify the state of Germany by creating a divide between

Germans and Jews, as an outlet for their anger, thus creating a locus for the Germans' frustrations.

This type of propaganda can also be described as engendering-cohesion propaganda, [which is similar to the merger-division-merger process of the scapegoat as described by Burke]. Engendering propaganda is designed to create a schism within the population. This method assumes that the population was originally unified at one point. The Nazi's determined that a separation of the population would be more strategic for their purposes, pitting one segment against the other. Once that schism had been created, the cohesion propaganda was used to unite the Germans against the Jews and external "enemies" in order to fulfill the State's wishes.

#### **hitler's views on propaganda.**

The Nazi's honed their propaganda use to the extent that it became an art form. The Ministry of Propaganda and Public Enlightenment headed by Dr. Joseph Goebbels, micromanaged and censored every form of media so that they would be consistent with Nazi ideology. The films and newsreels produced by the Third Reich are a culmination of visual and auditory messages designed to sustain anti-Semitic behavior within the German community. Hitler states that,

The function of propaganda is, for example, not to weight and ponder the rights of different people, but exclusively to emphasize the one right which it has set out to argue for. Its task is not to make an objective study of the truth, in so far as it favors the enemy, and then set it before the masses with academic fairness; its task is to serve our own right, always and unflinchingly. (p. 182)

Hitler's views towards the use and effectiveness of propaganda in politics are made quite clear in *Mein Kampf*: In order to obtain power and influence in Germany, Hitler realized he had to get the masses to think and act a certain way. Through the use of propaganda Hitler would be able to give the Germans a sense of racial superiority and nationalistic fervor. One example of this is through the implementation of the swastika as one of the representative symbols of the Nazi Party. The swastika was not chosen arbitrarily, but rather after careful deliberation of what would best exemplify Nazi ideology. In the *volkisch* movement, the swastika represented anti-Semitism and German racial superiority. The constant inundation of this meaningful symbol to German citizens would ignite their own deep-rooted feelings of anti-Semitism, which can be traced back to a romanticized Germanic ideology, and as a result feelings of cultural superiority. It is these two emotions that Hitler would pull on, like the strings of a marionette, in order to get the Germans to follow ideas for Germany's future.

#### **an overview of Nazi propaganda.**

The information that the Nazi's used was not always accurate. Since they controlled information at the source, it would be highly unlikely that German citizens would realize the discrepancies that were being espoused. The Nazi's rewrote history to fit their goals and absolute control over the media. "By 1945, the Nazi-controlled press accounted for 82.5 percent of the total circulation . . . the 2,200 newspapers that were still privately owned were nonetheless subject to a detailed system of orders from the political authorities" (Herf, 2006, p. 19). The Nazi's controlled every aspect of the media, from films, the press, even the arts. German citizens only had access to anti-Semitic propaganda or pro-German propaganda, which invited a vision of reality that

reflected what the Nazi's constructed, the result of total propaganda (Ellul, 1973, pp. 9-10). *The Eternal Jew* was but one element of an intricate propaganda system that the Nazi's utilized in order to control the masses. After Hitler was elected the Chancellorship in 1933, the Ministry for Propaganda and Public Enlightenment was formed, headed by Dr. Goebbels (Taylor, 1995, p. 242). Hitler's rule quickly turned into a fascist dictatorship, which eliminated any competing propaganda with Nazi ideology. The Ministry for Propaganda and Public Enlightenment had unrestricted access to the citizens of Germany. Prior to 1933 "German cinemas had largely been showing commercial films, free from any political tendency" (Zeman, 1973, p. 46). This was quickly done away with and the German film industry became a vessel for ideological dissemination. In addition, the Ministry for Propaganda and Public Enlightenment was micromanaged at every level of government, from local towns, districts and regions. All had to follow the agenda set forth by the head office which was run by Dr. Goebbels.

*The Eternal Jew*, is but one artifact of film propaganda released by the Nazi Party. Other films under Joseph Goebbels are *Stosstrupp (Shocktroop) 1917*, *Triumph of the Will*, *Olympia 1 & 2* and *Jude Süß* just to name a few. *Stosstrupp 1917* depicted a German campaign in World War I in a positive light, despite having lost the war. *Triumph of the Will* served to enhance the myth of the Führer among the German people, fostering his cult of personality. *Olympia 1 & 2* followed Germans during the Berlin Olympic Games of 1936. This two part series was designed to reinforce the notion of German racial superiority by depicting Germans in peak physical condition competing in the Olympic Games. *Jude Süß* is an anti-Semitic film depicting a

Jewish man as a rapist. These films as well as the various other 1,300 films (Herzstein, 1978, p. 272) overseen by the Nazi Party would be shown in cinemas, theatres, schoolhouses, or anywhere else where a crowd could gather to watch a projection. The distribution of a produced film to the cinemas was quite efficient due to the centralized structure implemented by Goebbels and his Ministry. The state had complete control over when and where a film would be shown (Herzstein, 1978, p. 265).

In order to sustain the schism between the Germans and Jewish population, the Nazi's Ministry of Public Enlightenment and Propaganda regularly produced films for the public such as those mentioned above. The stereotypes of the Jews portrayed are exaggerated, such as their love of money, frugality, and the idea that they are non-productive members of society. *The Eternal Jew* states that it is okay to dislike the Jews because they tend to cheat, swindle and steal from hard working Germans (*The Eternal Jew*, 1940). Many post World War I Germans who watch *The Eternal Jew* would accept the idea that Jews were to blame for Germany's problems as a result of the entire propaganda campaign unceasingly repeated and reinforced by various sources. *The Eternal Jew* is exemplary of those beliefs that further the racial divide.

To the average German, what the Nazi's were saying was the truth, for there was no dissenting opinion being voiced. The total control of the media can be applied to Habermas' Theory of the Public Sphere. The public sphere is a theoretically democratic space where citizens are open to competing ideas that inform the private and state spheres about the public's needs and wants (Habermas, 1974, pp. 49-55). However, once the Nazi's controlled the media, it could promote the state's wants



disguised as public opinion. This abuse of power allows the state to control public opinion rather than represent it. Instead of the public voicing their opinion in the public sphere, the state is releasing information that is in accordance with its ideologies to shape public opinion. As Zeman notes:

Some time before . . . the law for the establishment of a 'Provisional Film Chamber' was published. . . The film companies began to be heavily subsidized from official funds, and then one after the other were taken over by the state: the largest of them—Hugenberg's UFA company—was acquired in 1937. In less than 5 years the film department of the Ministry of Propaganda acquired a monopoly in film production; this policy was accompanied by the gradual elimination of foreign competition for the favours of the German filmgoers. (p. 46)

This quote demonstrates the saliency of the adopted definition of propaganda because the Nazi's began to eliminate private interests in the film industry. Every German film company became state controlled, and thus produced films that were only beneficial to the state's interests. In order to eliminate a free and open exchange of ideas, Goebbels banned foreign films from playing in German cinemas.

### **The Eternal Jew as Representative Anecdotes**

Films such as *The Eternal Jew* were effective in the dissemination of Nazi ideology because the subject of the propaganda, the Jews, embodied the shortcomings of the German people. The Jews became a vessel in which the Germans could place their failures, inadequacies, fears, frustrations and guilt. Burke (1970) states:

Nazism provides the most drastically obvious instance of the ways in which such 'cleansing' operates, by an ideology depicting a 'perfect' victim in the guise of a 'total' enemy (a scheme involving redemption both by blood and by power). (p. 224)

Thus, for the Germans to cleanse themselves of guilt they first had to symbolically represent it in a tangible form in society. Anecdotes were used to spread Nazi values and beliefs about the Jews to the general public. Various forms of propaganda and advertising techniques, disguised as news or films aided in the distribution of these anecdotes.

#### **the volkisch movement.**

The *volkisch* movement was a nationalistic idea embodying social, political and geographical visions beginning around 1875 (Hitler 1971, 13). Kallis (2005) identifies three primary concepts to the *volkisch* movement:

The first (internal) was the *societal*, a discourse of domestic regeneration, unity and stability, based on an integral concept of national community, the marginalization of the internal 'foes' (*Volksfeinde* – e.g. Jews, socialists, other minority non-conformist groups etc.) and the re-integration of the whole nation in one all embracing social organism with a single will and conception of national interest. (p. 65)

The *volkisch* movement embodies the notion of German racial supremacy. The idea is to unite German regions, cities and former territories under one flag. This society would be homogeneously constructed with the removal of non-Aryan peoples. Anti-Semitism and racial superiority are cultural beliefs that many Germans held prior to

Hitler. Nazi ideology was effective because it identified with and played upon these Germanic cultural roots.

The second concept of the *volkish* movement that Kallis identifies is, “The *territorial*, emanating from an alleged mystic union between the nation and its soil, and aspiring to bring under the control of the rejuvenated nation-state those lands that formed part of an imaginary territorial fatherland” (p. 65). The acquisition of land to (re)claim in the name of Germany would physically unify peoples who are from Germanic descent. This aided Hitler in the years leading up to World War II because he would use this notion as an excuse to annex and invade territories. Instead of inciting war, Hitler was merely reacquiring lands that once belonged to Germany.

The last concept Kallis notes is:

The third (universal) aspect was the *missionary*, referring to the international role that the nation ascribed to itself, its cultural and historic mission vis-à-vis the European civilization and its place in the new circumstances produced by the regeneration of the national community and its wider consequences. (p. 65)

The *völkisch* sense of entitlement is reminiscent of Bernhard von Bulow’s notion that Germany deserves its “place in the sun.” This is another concept that Nazi ideology promoted and manipulated in order to achieve their goals. Germans truly believed in the superiority of their society and culture as a milestone of civilization. The *völkisch* movement encompassed all aspects of German society from music and the arts to politics. This caused the Germans to have a sense of entitlement and ethnocentric view in regards to the world around them.

## **Kristallnacht**

Although the Final Solution was not enacted until 1941, the first antagonized physical demonstrations against the Jews occurred on November 9 and 10, 1939. *The Eternal Jew* played in the time period between these two events. *Kristallnacht*, or the Night of Broken Glass, was sparked by the assassination of Third Secretary Ernst vom Rath by Herschel Grynszpan (Bard, 2008, pp. 3-4). Documents show that while the Nazi's did not publicly support this anti-Jewish pogrom, they encouraged action to be taken against the Jewish population. The following order from Heinrich Müller, the head of the Gestapo, details the Nazi's knowledge and involvement of what occurred.

Actions against Jews, especially their synagogues, will take place throughout the Reich shortly. They are not to be interfered with . . . Preparations are to be made for the arrest of about 20,000 to 30,000 Jews. Above all well-to-do Jews are to be selected. (Bard, 2008, p. 201)

Reinhard Heydrich, Heinrich Himmler's deputy dispatched his own set of orders as well. An excerpt of his orders are as follows:

Only such measures are to be taken as do not endanger German lives or property (i.e., synagogues are to be burned down only where there is no danger of fire in neighboring buildings. . . Places of business and apartments belonging to Jews may be destroyed. . . As soon as the course of events during the night permits the release of the officials required, as many Jews in all districts—especially the rich—as can be accommodated in existing prisons are to be arrested. (Bard, 2008, pp. 203-204)

Both of these orders show the willingness of the government to promote racial warfare against the Jewish community. They wanted and encouraged the Jews to be hurt or killed in the riots, a precursor to the genocide the Nazi's would commit two years later.

It is evident that through the distribution of selective information the Nazi's were able to maintain their position of power in society. Any dissenting opinion to Nazi ideology was silenced in the mainstream media. The information that was readily available to the public promoted an anti-Semitic, National Socialist favored interpretation that enhanced the legitimacy of the government's position.

## Chapter Three

### Description of the Film

*The Eternal Jew* presents itself as a documentary style film, in which the lens of the camera is giving Germans a window to view the lives of Jews accompanied by the voice of a male narrator. Using the putatively “unbiased” nature of a documentary, this film rhetorically functions to instill in its’ audience feelings of prejudice against its’ subjects. This is accomplished by presenting the viewer with a narrow perspective in which to view the Jewish population of Eastern Europe. A myriad of images depicting Jews as usurers and peddlers of cheap wares are emphasized over and over with no explanations other than anti-Semitic fallacies. Haggling wares on the streets was not the Jew’s way of life, as the film would have you believe, but rather a means of getting by in Poland, a country ravaged by the invading German army. Yet this is what the audience is presented with, negative stereotypes that arouse disgust and division.

The film follows a dramatic guilt and redemption plot line, ending with a final redemptive scene of German nationalistic zeal. The film begins with negative depictions of Jews as a poor, parasitic race. This view of the Jews is then compared to German society, in which the German society is presented in a positive light. Various films are then taken out of context, such as *M* and *The House of Rothschild*, to support the notion that Jews are deviant, dishonest and hold malice against the rest of German society. The final scenes of the film present the audience with the measures (victimage) the Nazi’s have taken to minimize the influence of Jews in German society. The film ends with symbolic representations of rebirth and redemption, a

warning of the Final Solution (victimage) from Hitler if the Jews force the Germans into a second World War.

### **Transcript of the Film**

The following is a transcript of *The Eternal Jew* compiled from a subtitled version. The text being analyzed is in English and not in its original, intended language, which was German. The analysis is valid because the language used is consistent with translations of texts of a similar nature, such as *Mein Kampf*.

[TITLE CARD]

*The civilized Jews we know in Germany give us but an incomplete picture of their true racial character. This film shows actual shots of the Polish ghettos. It shows us the Jews as they really look before concealing themselves behind the mask of civilized Europeans.*

Narrator: The campaign in Poland gave us an opportunity to really get to know the Jewish people. Nearly four million Jews live here in Poland, but they won't be found among the rural population. Nor have they suffered from the chaos of war, as has the native Pole. They sat it out indifferently in the gloomy streets of the Polish ghetto. Yet within an hour after the German occupation they were back in business. We Germans had a look at the Polish ghetto 25 years ago. This time our eyes are sharpened by our experience in the last few decades. Unlike in 1914, we no longer see just the most grotesque and comical of these questionable ghetto figures. This time we recognize that there's a plague here; a plague that threatens the health of the Aryan

peoples. Richard Wagner once said “The Jew is the demon behind the corruption of mankind.” and these pictures prove it.

Narrator: Jewish home life reveals remarkable lack of creative ability to civilize. In plain language Jewish dwellings are filthy and neglected. These Jews aren't at all poor. After decades of business, they've hoarded enough to acquire decent, comfortable homes. But they live for generations in the same dirty and bug-ridden dwellings. Untroubled by their surroundings, they go right on with their prayers. The bobbing motion is part of the ritual for reading Jewish scriptures.

Narrator: The main part of Jewish so-called community life takes place in the street. Seldom are Jews found doing useful work. And when they are as here, it often isn't voluntary. The German military government is making them clear away rubble. It appears that they're not used to working, and don't like it either. This isn't helplessness that's to be pitied. These Jews don't want to work, but barter! Here, they're in their element. It's not true that Jews are forced into trade because other professions are closed to them. On the contrary, they welcome trade eagerly, because it suits their character and natural inclination.

Narrator: One might want to regard these haggling children as a sign of great poverty. But watch them awhile, and it becomes clear that they're proud to act as their grownups do. These young people don't have the idealism that ours do. With them, the egoism of the individual is not in the service of higher common goals. Instead, Jewish morality, in crass contradiction of the Aryan concept of ethics, proclaims the unrestrained egoism of every Jew to be divine law. His religion makes cheating and



usury a duty. In the fifth book of Moses for example, it is stated that a non-Jew thou may loan to upon usury but not they brother, that the Lord may bless thee in all thy dealings. For the Jews, then, doing business is something holy. This is totally incomprehensible to non-Jews. Aryan man attaches a sense of worth to every activity. He wants to create something worthwhile, food or clothing, houses or machines, works of art or anything else of value to everyone. He's ruled by the feeling of being responsible for his achievements.

Narrator: For the Jew there's but one thing of value; money. How he gets it makes no difference. The first trade goods are generally worthless trash of all sorts. That's how the little Jews start out. Soon they've reached the point where they can sell from a tray. And before long they've assembled a complete line of goods. Not long after, they own a regular stand. The most ambitious soon own a small shop, and then a bigger shop. The most cunning [that is, the most unscrupulous] eventually have warehouses and banks, and move into the most splendid mansions in the cities, provided that they don't get in each others' way as in the narrow ghettos of the East. That's why they try to escape to rich lands with rich people. They need other peoples, because they need the wares with which to do business. What creative Aryan peoples find of value has been reduced by the Jew to mere merchandise. He buy's and sells, but produces nothing. The production he leaves to the workers and farmers of the host nation.

Narrator: The Jews are a people without farmers or workers, a race of parasites. Wherever the body of a nation shows a wound, they anchor themselves and feed on the decaying organism. They make business out of the sickness of the nations, and

therefore endeavor to deepen and prolong all conditions of sickness. [That's how it is in Poland, and was in Germany.] The Jews have been this way throughout their entire history. Their faces bear the age-old features of the perpetual sponger; the eternal Jew, who in the course of time and worldwide wanderings has always been the same. There's no difference between these Jews in Poland and those in Palestine, though the two are geographically separated. Palestine is the spiritual center of international Jewry, though the Jews are numerically insignificant there. Here at the Wailing Wall, they gather and mourn the fall of Jerusalem. Their homelessness, though, is a matter of choice, and in keeping with their entire history. Four thousand years ago, their Hebrew ancestors were already wandering. Out of the Land of Two Rivers, they wandered along the sea to Egypt, where they ran a lucrative grain business for a while. When the country farmers and other Egyptians rose against the foreign usurers and speculators they wandered once more, and plundered their way to the promised land. They settled there, mercilessly looting the culturally superior rightful inhabitants. Here in the course of centuries, from the Oriental, Far Eastern racial mixture with Negroid admixture, the ultimate mongrelized Jews developed. Foreign from us Europeans, born of totally different racial elements, they differ from us in body and above all in soul. We probably would never have been bothered by them had they stayed in their Oriental home. But the cosmopolitan empire of Alexander the Great, reaching from the Near East across half the Mediterranean, and especially the boundless world empire of the Romans, brought about the evolution of the trade and migratory traits of the Jews, who soon spread across the open Mediterranean area. While some of them settled in the large urban traffic and the trade centers of the

Mediterranean, others wandered relentlessly on across Spain, France, Southern Germany, and England. Everywhere they made themselves unwelcome. In Spain and France the people rose openly against them in the 13<sup>th</sup> and 14<sup>th</sup> Centuries, and they wandered on, mainly to Germany. From there they followed the path of the Aryan culture creative Germans colonizing the East till they finally found a gigantic new untapped reservoir in the Polish and Russian sections of Eastern Europe. The 19<sup>th</sup> Century, with its muddled ideas about human equality and freedom, gave the Jews a great lift. From Eastern Europe they spread across the entire continent during the 19<sup>th</sup> and 20<sup>th</sup> Centuries, and then across the world.

NARRATOR: Parallel to these Jewish wanderings throughout the world is the migration of a similarly restless animal; the rat. Rats have been parasites on mankind from the very beginning. Their home is Asia, from which they migrated in gigantic hordes over Russia and the Balkans into Europe. By the middle of the 18<sup>th</sup> Century, they'd already spread over all of Europe. Toward the end of the 19<sup>th</sup> Century with growing shipping traffic they took possession of America as well, and eventually Africa and the Far East. Wherever rats turn up, they carry destruction to the land by destroying mankind's goods and nourishment and spreading diseases and plagues such as cholera, dysentery, leprosy, and typhoid fever. They are cunning, cowardly, and cruel, and usually appear in massive hordes. They represent the elements of sneakiness and subterranean destruction among animals, just as the Jews do among mankind. The parasite nation of Judah is responsible for a large part of international crime. In 1932 the Jews, who made up only 1% of the world's population, accounted for 34% of the world's dope peddlers, 47% of robberies, 47 % of crooked games of

chance, 82% of international crime organizations, and 98% of dealers in prostitution. The most-common expressions in the jargon of international gangsters and criminals stem from Hebrew and Yiddish words. These physiognomies immediately refute the liberal theories about the equality of all who bear a human countenance. The Jews alter their outward appearance, when they leave their Polish haunts for the rich world. The hair, beard, skullcap, and caftan make the Eastern Jew recognizable to everyone. Should he remove them, only sharp-eyed people can spot his racial origins. An essential trait of the Jew is that he always tries to hide his origin when among non-Jews. A bunch of Polish Jews still wearing caftans and now in Western European clothes, prepare to infiltrate western civilization. Of course these ghetto Jews don't yet move too well in their clean European clothes.

NARRATOR: Somewhat more adept are the Jews of Berlin. Their fathers and grandfathers lived in the ghetto, but that is not outwardly noticeable. Here in the second and third generation, the assimilation has reached its zenith. Outwardly they try to act just like the host peoples. People without good instincts let themselves be deceived by this mimicry and consider Jews the same as they are. Therein lies the enormous danger. These assimilated Jews remain forever foreign bodies in the organisms of their host peoples, regardless of appearances. Even aristocrats with old Jewish names, who've intermarried with the Aryan nobility for generations and are part of European "high society" remain foreign bodies. Here we show a scene from a film about the Rothschild family. It was made by American Jews, obviously as a tribute to one of the greatest names in Jewish history. They honor their hero in a

typically Jewish manner delighting in the way old Meier Amschel Rothschild cheats his host state by feigning poverty to avoid paying taxes.

NARRATOR: Transfer of money by check is not a Jewish invention, nor was it cultivated by Jews for the good of mankind. It served them as a means of obtaining international influence over their host peoples.

NARRATOR: So Nathan goes to London and becomes an Englishman. Jacob goes to Paris and becomes a Frenchman. Salomon goes to Vienna and becomes an Austrian. Carl goes to Naples and becomes an Italian. Amschel stays in Frankfurt and remains a German. But of course they all remain Jews. Therefore, when during the French Revolution, Jews became rightful citizens of their respective host nations they each belonged to two nations at the same time. It's not for nothing that they have blood relations at all European courts, and are therefore intimately acquainted with what goes on at these courts and in the countries they preside over in this century of industry and progress. Jewish business blooms as never before. The House of Rothschild is just one example of the use of this tactic by the Jews to spread their net of financial influence over the working man. The House of Warburg follows the same tactic, as do other Jewish banking families. By the beginning of the 20<sup>th</sup> Century, the Jews are sitting at all junctions of the world's money market. They are an international power. Though they make up only 1% of the population of the Earth their capital enables them to terrorize world exchanges, world-opinion and world politics. New York is today's chief center of Jewish power. The New York stock exchange, financial center of the world is ruled by such Jewish banking houses as Kuhn, Loeb, Warburg, Hanauer, Wertheim, Levisohn, Seligmann, Guggenheim, Wolf,

Schiff, Strauss, Stern, and so forth. These Jewish kings of finance love to play out their power behind the scenes and stay out of the limelight. Outwardly, they fit right in with their hosts. They look almost like genuine Americans. Bernard Baruch, Jewish financial advisor and friend of the American President in the guise of a smart citizen of the U.S. Otto Kahn, Jewish banker of Wall Street, enjoying his role as Anglo-Saxon lord. Jewish banker Felix Warburg. Jewish banker Mortimer Schiff. Jewish lawyer and German-hater Samuel Untermeier. Professor Felix Frankfurter, Jewish legal advisor to the American President. Herbert Lehman, Jewish governor of the state of New York. LaGuardia, half-Jewish mayor of New York City. Henry Morgenthau, Jewish Secretary of the Treasury of the US. The Jew Leon Blum, former prime minister of France who knows how to act just like a genuine Grenchman. Millions of workers once greeted them as their party leader. The Jew Hore Belisha, former minister of war for England. English soldiers salute their commander! But the Jew is still a rootless parasite, even when in power for his power doesn't come from his own strength. It lasts only as long as his misled hosts are willing to carry him on their backs. Remember those tragic days when Germany lay helpless.

NARRATOR: The Jews saw their chance. Just like loyal citizens they stepped forward as though deeply concerned about the fate of the German people. They rushed to the so-called national assembly in Weimar where Germany's future was to be decided. The Jewish representative Landsberg, on his left, Schneidemann. The Jew Hirsch, prime minister of Prussia. The Jew Theodore Wolf, editor of a Berlin daily. The Jew Georg Bernhard, head of the Ullstein publishing house. The Jew Hugo Preuss creator of the German constitution. The Jew Walter Ratheneau, foreign

minister of Germany. The Jew Hilferding, German finance minister. The Jew Bernhard Isidor Weiss, assistant police chief in Berlin. Meanwhile other Jews represented the radical line against law and order. In the guise of selfless humanitarians, they promised the masses castles in the sky inciting against civic order. Unrestrained personal freedom and self-indulgence for the individual. Rejection of all ideals and higher values. Submission to the basest life of material pleasures. Criticism of all that is sacred. Revolt against everything. Incitement of the young to class warfare and terrorism. It's no accident that this doctrine of destruction of nations sprang from the Jewish mind of Karl Marx, son of Margoehi, a rabbi and lawyer in Trier. The founder and organizer of the German Social Democratic Party was the Jew Ferdinand LaSalle-Wolfson. The Jewess Rosa Luxemburg [real name Emma Goldman] was a notorious communist agitator. The Jew Nisson was responsible for the murder of hostages in Munich. The Jew Frankfurter was the murderer of National Socialist activist Wilhelm Gustloff. The Polish Jew Grynspan murdered the German diplomat vom Rath in Paris. Although they were a small minority. They knew how to terrorize a great tolerant nation. For every thousand Germans, there were 10 Jews. Or better said, for every thousand disunified Germans who fought among themselves there were 10 Jews who, despite business competition, all had a common goal; exploiting the Germans. The Jewish merchants crowded into the cities. Three-fourths of all Jews lived in the big cities, but not to work in the factories. They left that to the Germans. For every thousand workers in Berlin, there were two Jews. At the beginning of 1933, of 100 state prosecutors in Berlin, 15 were Jews. Of 100 judges 23 were Jews. Of every 100 lawyers, 49 were Jews. Of every 100 doctors, 52 were Jews.

Of every 100 merchants, 60 were Jews. The average income for a German was 810 marks. The average income for a Jew was 10,000 marks. While millions of Germans fell into unemployment and poverty, immigrant Jews acquired fantastic riches in a few years. Not through honest work, but through usury, swindling, and fraud. The Sklareks lightened the Berlin treasury by 12 ½ million marks. The Jew Kutisker defrauded Prussia of 14 million. The Jew Barmant cheated the same state out of 35 million. Not to mention the inflation profiteer Mendelsohn, the Jewish racketeer Katsenelenbogen, and all the rest of them. Jews are most dangerous when permitted to meddle in a people's culture, religion, and art, and pronounce their insolent judgment on them. The concept of beauty of Nordic man is incomprehensible to the Jew by nature and will always remain so. For the purity and neatness of the German concept of art, the Jew without roots of his own, has no feeling. What he calls art most gratify his deteriorating nerves. The stench of disease must pervade it. It must be unnatural, grotesque, perverse, or pathological. These feverish fantasies of hopelessly sick minds were once extolled by Jewish art critics of German public life as high artistic expressions. Today it seems incredible that such pictures were once bought by nearly all our galleries but Jewish art dealers and critics praised them as the only real modern art. German cultural life was niggerized and bastardized. Painting, architecture, literature, and music suffered as well. For more than a decade, Jews wielded their profane power. As art dealers, music publishers, editors, and critics, they decided what would be called art culture in Germany.

NARRATOR: The Jew Kerr, art czar in the Weimar Republic. The Jew Tucholsky, a wicked pornographer who said that treason is honorable and the heroic ideal is the



stupidest idea. The Jew Hirschfeld, who promoted homosexuality and perversion. In the guise of scientific discussions they tried to direct mankind's healthy urges down degenerate paths. The "relativity" Jew Albert Einstein, who masked his hatred of Germans behind his obscure pseudo sciences. The Jew Kestenberg, controller of German music in the Prussian Ministry of Culture. The Jews el Dorado was the German stage. Here they ruled unchecked, degrading the classical tradition by appealing to the basest instincts. The Jew Haller and his revue. Likewise the Jew Nelson. The Jew Rotter, who had a monopoly with seven theaters in Berlin, finally skipping out while millions in debt. The Jewish revue director Robert Klein. The Jewish stage dictator Max Reinhardt. Most stages were directed by Jews. The Jewish comedians Ehrlich and Morgan. It was no different in the movies. The Jewish film director Richard Oswald. The comedian Gerron. Jews consider portrayal of the disreputable and repellent particularly fertile ground for comic effect. The Jewess Rosa Valetti. The Jew Kurt Boar enjoys a particularly perverted role.

NARRATOR: The Jew Kurt Nakuhnn extols the "virtues" of a depraved officer who doesn't even shrink from committing a murder. The Jew is instinctively interested in everything abnormal and depraved. He seeks possibilities of disrupting a people's healthy judgment. The Jew Peter Lorre in the role of a child-murderer. With the notion that not the murderer but his victim is guilty. Normal judgment is twisted by a sympathetic portrayal of the criminal, to gloss over and excuse the crime.

PETER LORRE: I can feel it, burning within me. I must go the way that I'm driven. And run, run...endless streets. I want to get away...get away! And with me run their ghosts. They won't leave me alone. I have to do it...I must.

NARRATOR: A disproportionately great number of Jews attained prominence in Germany. In newspapers and newsreels, their Jewish cronies presented them to the public as German artists. The Jew Richard Tauber left for New York, and was mourned as an alleged loss for German art. The Jew Ernst Lubitsch was hailed as a German film producer. "I'm very glad to be back in Germany, and especially my home town, Berlin." The Jew Emil Ludwig Cohn was honored as a German writer. "An author can do nothing better today than carry the German name abroad with honor." The Jew Charlie Chaplin was welcomed by an enraptured crowd when he visited Berlin. Then much of the German public acclaimed the newcomer Jew a deadly enemy. How could this happen? The phony dogma of human equality has tricked the healthy instinct of the nation. Centuries of religious upbringing had taught European Christians to regard Jews as fellow founders of the Christian religion. Benevolent German painters and poets idealized the Biblical figures of Hebrew tribal history. Abraham, Isaac, and Jacob were considered pillars of the highest morality and human nobility. But we know now that the Hebrews of the Bible couldn't have looked like this. We must correct our historical view. Here's what real Hebrews look like. The following is a Jewish Purim festival, filmed by Warsaw Jews for their own use as a culture film. This harmless-looking family celebration commemorates the slaughter of 75,000 anti-Semitic Persians by Biblical ancestors of our Jews of today. The Bible reports that "The next day the Jews rested, and made the day one of feasting, joy, and gift giving." They decided that these two days, Purim should be thereafter remembered by their children's children forever. Educated Germans, objective and tolerant regard such tales as just folklore and strange customs. But that's the race of

Israel, still rubbing it's hands over its feast of revenge. Even when dressed in the Western European clothes in which today's Israelites hide their murderous nature. To understand the serious danger behind all this it's necessary to look at the moral teachings of the Jewish race. From boyhood, the Jew learns his ancient laws in the Talmud schools. As he grows older, he learns more from the books of Jewish law. But it's not religious instruction. The rabbis are not peaceful theologians, but political educators. The politics of a parasite race must be carried on in secret. The individual ghetto Jew doesn't necessarily have to know all their plans. It's enough that he's filled with the spirit from youth on. What does the ancient law of the Talmud teach? "Always be cunning when afraid, answer softly to calm the anger of the stranger, so that you'll be loved. Ally yourself with him on whom fate smiles at the moment." "Five things Canaan taught his sons. Love one another, love pillage, love excess, hate your masters and never tell the truth." Further development of Jewish inner life is carried on in the synagogue. The Jews count on people not understanding their language and ambiguous symbols. The black boxes on their heads contain law passages. Conducting business during the service is not considered an act of disrespect by Israelites. The law teaches that "Whosoever honors the Torah will succeed in business." The Torah scroll, containing the five books of Moses and the law is taken from the so-called Holy Ark. On its way to the pulpit, Jews kiss it to ask forgiveness for their sins. The Torah scroll is rolled to the place to be read. What sort of "truths" does it teach? Hora Hajum, Verse 290 "Praise to the Lord who has set apart the holy and the common nations. Israel and the other races. The heathens who do not keep your commandments, you have made enemies to be wiped out. God's anger is on

them and he says, even the best among the heathens will I kill. There are none good among the peoples of the world, for they are blasphemers. But the sons of Israel are all righteous.” Haghida 3, Verse 1: “And the Lord told the Israelites you have made me the one God of the world, and I will make your people the only rulers of the world.” Hora Hajim 126, Verse 1: “Glory to the Eternal One, who reduces the enemies of your people humbles them and wipes them out, that the earth may belong to you alone and your people.” This is not a religion! It’s a conspiracy against all non-Jews by a sick, deceitful, poisoned race, against the Aryan peoples and their moral laws.

[TITLE CARD]

*One of the most illuminating customs of the Jews’ so-called religion is the slaughter of animals. The following actual scenes are among the most horrifying ever captured. We show them despite objections about poor taste. It’s more important that our people know the truth about Jewry. Sensitive citizens are advised not to watch.*

NARRATOR: Supposedly, their religion forbids Jews from eating ordinarily-butchered meat. So they let the animals bleed to death while conscious. The Jews deceptively describe this cruel method as the most humane way to slaughter. European science has long acknowledged the torturous character of this type of slaughter. In 1892, the people voted to ban it in Switzerland. Jewish law has no love and respect for animals in the Germanic sense. It’s even forbidden that the suffering animal be put out of its misery. The National Socialist movement has opposed this cruel torture of defenseless animals since its earliest days. In nearly all provincial elections and in the parliament we moved to forbid this form of slaughter. But the entire Jew-controlled press called our stand disgraceful. *In sessions in Baden, Bavaria, and Thuringa, the*

*National Socialists moved to forbid this form of slaughter, as it is unworthy of a civilized nation. The Nazis, in their hate-filled anti-Semitism, don't shrink from involving German citizens in their interference with time-honored religious customs. They claim its just cruelty to animals. Objective scientists, however, have long proven that this form of slaughter is among the most-humane anywhere.* [NEWSPAPER CLIPPING] *NAZI FANTASIES AGAINST RITUAL SLAUGHTER. THE BATTLE AGAINST KOSHER MEAT. An objective study by Rabbi Englebert. In reply to many inquires from all circles as to whether slaughtering animals by Jewish rites is really cruelty to animals. I'd like to say the following. The slaughter is actually a matter of...*

[NEWSPAPER CLIPPING] *EXPLANATION BY RABBIS OF GERMANY. STORMY COUNCIL SESSION: SCIENTISTS REFUTE NAZI LIES. ATTACK ON THE CONSTITUTION FAILS. NAZI MOTION FAILS: HYPOCRITE "ANIMAL LOVERS"*

NARRATOR: The Jewish press could only get away with writing this because hardly any Germans had ever seen a kosher slaughter. Considering the well-known German love of animals, it would otherwise have been impossible for the Jews to continue their cruel torture of innocent and defenseless animals unpunished. These scenes prove the cruelty of this method of slaughter. They also reveal the character of a race that hides its senseless brutality behind the façade of pious religious customs. The Jewish butchers usually bind the animals so that no movements betray their agonies. But it's customary to also sometimes slaughter unbound animals in this way.

NARRATOR: Right after the Fuehrer took power, a law enacted April 21<sup>st</sup>, 1933 forbade the Jewish form of slaughter. It decreed that all warm-blooded animals be given anesthetic before slaughter. And just as with ritual slaughter, National Socialist

Germany has made a clean sweep of all Jewry. Jewish thinking and Jewish blood will never again pollute the German nation. Under the leadership of Adolf Hitler, Germany has raised the battle flag against the eternal Jew.

HITLER: There's plenty of living space in the world. But the notion that the Jewish people were chosen by God to live off the productivity of other peoples will finally have to go. Jews will just have to get used to the idea of performing some respectable, constructive activity as other people do or sooner or later they'll face trouble they never dreamed of. Should the international finance Jews inside and outside Europe push people into another world war, the result will not be a victory of Jewry, but the destruction of the Jewish race in Europe.

NARRATOR: The eternal law of nature, keeping one's race pure, is the legacy which the National Socialist movement leaves to the German nation forever. In this spirit, the unified German people march on into the future.

### **Analysis of the Film**

This film serves as a vehicle for the divisions necessary for the victimage process that the Nazi's inflicted against the Jews. Since this is an organic, textual based approach there are elements of the Seven Interlocked Moments present in the time period surrounding the film that serve to strengthen the victimage process. The notion of the Negative and Hierarchy have been examined in the historical context I provided earlier, my analysis now focuses on the guilt, victimage, catharsis and struggle for redemption of the German people portrayed in the film.

*The Eternal Jew* was but one of the many films with anti-Semitic themes that the Ministry of Propaganda and Public Enlightenment commissioned. Dr. Hippler, the director, worked closely with Goebbels on *The Eternal Jew* as well as *The Campaign in Poland* (1940), the book burnings of 1933 and various other anti-Semitic films (Herzstein, 1978).

### **advertising techniques found in *The Eternal Jew*.**

The most notable strategies used in *The Eternal Jew* that demonstrate systematically distorted communication are the use of the problem-solution method, factoids, using hate as a motivational tool, and the granfalloon technique. The problem-solution technique is when the propagandist creates, exaggerates, or highlights something that is a social negative. The propagandist then proposes a solution for this problem, which usually results in either gaining or retaining of power. Hitler's anger reflected that of the Germans, which furthered the divide of anti-Semitism. According to Ellul, "Hatred is probably the most spontaneous and common sentiment; it consists of attributing one's misfortunes and sins to another, who must be killed in order to assure the disappearance of those misfortunes and sins" (Ellul, 1973, p.73). This is similar to the victimization process described by Burke in which a symbolic vessel is needed to house the ill feelings. Finally, factoids are "an assertion of fact that is not backed up by evidence, usually because the fact is false or because evidence in support of the assertion cannot be obtained" (Pratkanis, et al., 2001, p. 104). Factoids can range from rumors, snippets of news, to racial stereotypes. The Nazi's tended to use factoids in the form of negative Jewish stereotypes prominently

throughout the media. Certain factoids, endlessly repeated, functioned to create the illusion of a Jewish threat to German citizens.

One important function of *The Eternal Jew* is the employment of the problem-solution technique coupled with hatred as a motivational tool. The film spends the better portion of an hour degrading and dehumanizing the Jewish race, at one point stating their equivalence to a rat, “Parallel to these Jewish wanderings throughout the word is the migration of a similarly restless animal; the rat” (*The Eternal Jew*, 1940). The Jews are portrayed overall as a festering sickness upon German society, “The Jews are a people without farmers or workers, a race of parasites” (*The Eternal Jew*, 1940). The Germans are depicted as contributing to society in a positive manner while the Jews are reaping the benefits from the Germans’ hard work. This is to inspire anti-Semitic behavior that Hitler could direct towards his own personal goals.

One year after this film was released, the Nazi’s began their Final Solution policy to the “Jewish Question,” that it had been constructed in Germany for years. This act of mass genocide is an aesthetic blend of using hate as a motivator for the problem-solution technique. Hatred is a powerful emotion that can drive individuals to kill in order to solve their societal problems. The solution proposed in the final scene of this piece of Nazi propaganda was the extermination of the Jewish race in order to sustain German life and superiority. The sociological implications of this film have reverberated throughout history, displaying the easy appeal of distorted symbol use and hatred.

The granfalloon technique serves to increase the identification between Nazi ideology and the German people. Pratkanis (2001) states:



Differences *between* groups are exaggerated, whereas similarities among members of the granfalloon are emphasized in the secure knowledge that “this is what our type does.” One serious consequence is that out-group members are dehumanized; they are represented in our mind by a simple, often derogatory label—gook, Jap, redneck southerner, kike, nigger. . . It is a lot easier to abuse an abstraction. Second, social groups are a source of self-esteem and pride. . . To obtain the self-esteem the group has to offer; members come to defend the group and adopt its symbols, rituals, and beliefs. (p. 217)

The granfalloon technique is a psychological process in which humans tend to like and agree with individuals who share the same views as they do. This also means that individuals who have different views will be viewed as disagreeable or different. The anecdotes that the Nazi’s used promoted a sense of German racial unity by playing upon cultural beliefs, such as anti-Semitism. This group then rallied around certain symbols such as the swastika and eagle, which were imbued with the values of Nazi ideology. Films such as *Triumph of the Will*, and *The Eternal Jew* showed large groups of German citizens in agreement with those ideals. A spiral of silence then ensued in which very few Germans spoke out against the Nazi’s because they did not want to be outcast from the collective.

As an implementation of the granfalloon technique, anti-Semitic propaganda such as *The Eternal Jew* were put into production. This propaganda unites post World War I Germans together against the Jewish population. Much of the Nazi anti-Semitic propaganda displays a Zionist conspiracy, that Jews have control over the economic and social policies of the world. German propaganda then highlights the differences

between the cultures of Jews and Germans through the use of a negative and positive perspective. Due to these differences, Germans then are invited to apply stereotypical labels to the Jews that change the discourse surrounding a Jewish individual. Thus the majority German population will consider a small minority population guilty, which serves to bolster the self esteem of individuals who believe that Jews were the reason for all society's misgivings towards the Germans.

**guilt.**

The film *The Eternal Jew* starts off with a title card stating,

The civilized Jews we know in Germany give us but an incomplete picture of their true racial character. This film shows actual shots of the Polish ghettos.

It shows us the Jews as they really look before concealing themselves behind the mask of civilized Europeans. (*The Eternal Jew*, 1940)

This statement reflects Burke's position that division is essential to victimage. Upon a closer look at the language used in this statement, the audience is presented with words that play upon the cultural belief of Jews as deceivers. Words such as 'true racial character', 'Jews as they really look', and 'concealing themselves.' The advent of language brought with it the expression of ideas, one of which was the ability to promote anti-Semitism. The words that are used in this disclaimer do not portray Jewish behavior as positive. It begins with the notion that Germans do not have all the facts when it comes to the Jewish people as a race, they too are deceptive. Using the word 'true' implies that the Jewish race is hiding something from the Germans. In conjunction with the word 'civilized', the disclaimer infers that the Jewish character is nefarious. "The civilized Jews that Germans do know of, are not an honest or accurate

representation of the Jewish race.” The second aspect refers to the use of the phrase, ‘concealing themselves.’ This coincides with the first point, in that the Jews are hiding something from the Germans, which builds upon the belief of a Jewish conspiracy that the film emphasizes later on.

There were two general feelings of guilt that resulted from the broken hierarchy. The first and most obvious one was that of economic despair. Having lost the war, Germany had to agree to severely punitive measures, the Treaty of Versailles. The amount of money that Germany had to pay caused the infrastructure to collapse and brought the state into an economic depression even before 1929.

The average income for a German was 810 marks, the average income for a Jew was 10,000 marks. While millions of Germans fell into unemployment and poverty, immigrant Jews acquired fantastic riches in a few years not through honest work, but through usury, swindling and fraud. (*The Eternal Jew*, 1940)

This factoid is asserting that while the average German was able to barely make ends meet, Jews were able to live a life of luxury. This statement serves to emphasize the broken hierarchy and reinforce class divisions and a belief that their suffering was unjustly deserved.

#### **victimage.**

There are many instances of division depicted in *The Eternal Jew*. One particularly powerful scene involves the juxtaposition of the Polish men in the ghettos to that of German men working.

Narrator: Aryan man attaches a sense of worth to every activity; he wants to create something worthwhile, food or clothing, houses or machines. Works of art or anything else of value to everyone. He's ruled by the feeling of being responsible for his achievements. (*The Eternal Jew*, 1940)

A montage of supposed German men engaging in physical labor accompanies this statement by the narrator. Such acts as woodworking, metal crafting and digging serve to project Germans as productive members of society and civilization builders. While the men are digging, the camera shows a close up of their shirtless bodies and sculpted muscles, supporting visually the notion of German physical supremacy. The film then cuts to a disheveled Jewish man haggling his wares in the Polish ghetto with the narrator stating, "For the Jew there is but one thing of value, money. How he gets it makes no difference" (*The Eternal Jew*, 1940). There is a jarring difference between how the two races are depicted by the filmmaker. The audience is presented with a stark visual depiction of German men and Jewish men. The German men are stronger and engaging in work for the benefit of society whereas Jewish men are depicted as greedy and unkempt, which plays into negative stereotypes congruent with the ideals of the *völkisch* movement. For the first fifteen minutes of the film, the audience is bombarded with countless visuals of Jewish individuals selling wares on street corners and close ups of these merchants counting money. This reinforces the anti-Semitic stereotypes that have been present in Germany far before the Nazi Party rose to power. Hippler is playing on these deep-seated cultural fallacies in order to incite an emotional response, supported by a particular cognition, in the audience.

Jewish men are depicted as unwilling to engage in physical labor. At one point Jewish men are shown engaging in physical work, clearing rubble from the road.

Narrator: Seldom are Jews found doing useful work, and when they are as here, it often isn't voluntary. The German military government is making them clear away rubble, it appears they aren't used to working and don't like it either" (*The Eternal Jew*, 1940).

A Jewish male is shown picking up one brick, walking over to a wheelbarrow to throw the brick into it, and walking back to the pile of rubble to pick up another brick.

Another Jewish individual is shown with an expression of disdain on his face, as is evident by his frown. According to the narrator the demeanor of the Jews shown is a result of being forced to work by the Nazi's.

A third scene depicts the haggling activity that occurs on street corners. A heavysset woman is shown pacing in a circle yelling at a crowd while the narrator states:

These Jews don't want to work, but barter, here they're in their element. It's not true that Jews are forced into trade because other professions are closed to them. On the contrary they welcome trade eagerly because it suits their character and natural inclination. (*The Eternal Jew*, 1940)

The documentary nature of the film never mentions that many Jews became street vendors after the Nazi's closed professions to them with the Nuremberg Race Laws. In 1933, The Law for the Restoration of the Professional Civil Service was enacted. This law excluded Jews from state service, being tax consultants, thespians, and limited doctors and lawyers, medical or legal practices to non-Germans, and fired

Jews from the army. The laws of 1935 rescinded Jewish citizenship, fired all Jewish officers from the army, and stopped Jewish doctoral students from graduating. In 1937-38, Jews were no longer allowed to practice law, and all Jewish business were taken from them and sold to Germans (*Anti-Jewish Legislation in Prewar Germany*). The claim that was presented onscreen was vastly different from what the German legislation had passed over the prior decade. The Jews were misrepresented to further increase social division by representing them as individuals of no benefit to society, thus rationalizing their dehumanization.

The film draws parallels between Jews in Poland and those in Palestine. The visuals that accompanied the description of Polish Jews, street vending and selling of wares, are also used to accompany the brief description given to Palestinian Jews. The audience is presented with a narrow perception of Jewish life. Their rich cultural and religious history is ignored for the totalizing statement of “There’s no difference between these Jews in Poland and those in Palestine, though the two are geographically separated” (*The Eternal Jew*, 1940). The audience is invited to believe that any Jewish individual anywhere on Earth retains these rudimentary traits. This further enhances their dehumanization, they are presented as a culture with little history and contributing nothing positive to civilization. The audience is exhorted to believe that it is not just Eastern European Jews that should be viewed with disgust, but Jews as a race.

At one point, *The Eternal Jew* focuses on the physical appearances of Jews as a means of engendering further division. This served to enhance the division between

the Jews and Germans through a series of visuals that identifies the Jewish population as different in both physical appearance and values.

Narrator: These physiognomies immediately refute the liberal theories about the equality of all who bear a human countenance. The Jews alter their outward appearance, when they leave their Polish haunts for the rich world. The hair, beard, skullcap, and caftan make the eastern Jew recognizable to everyone. Should he remove them, only sharp-eyed people can spot his racial origins. An essential trait of the Jew is that he always tries to hide his origin when among non-Jews. A bunch of Polish Jews still wearing caftans and now in Western European clothes, prepare to infiltrate western civilization. Of course these ghetto Jews don't yet move too well in their clean European clothes. (*The Eternal Jew*, 1940)

During the narration, the camera shows close ups of Jewish males, specifically their faces, beards and skullcaps. After these shots, the camera then shows the same individuals profiled in the close up without their beards and skullcaps and wearing suits instead of caftans. The narration implies that Jews are not used to wearing clean, civilized clothing. An emphasis on the physical distinctions between Jews and Germans also suggests that the way Jews dress is disgraceful and unhygienic. The physical distinction between the two is important because it emphasizes and evaluates the differences between the two. It portrays Germans as civilized and suggests that they should look upon Jews with disgust while they are in their traditional attire. It is implied that because Jews do not look like Germans they should not be treated equal to them.

There is an ongoing dialectic between negative and positive forces through the use of dark and light imagery. The Jews are represented with dark imagery, often having their faces covered with shadows. When a Jewish individual is shown they look at the camera and then look away. These techniques instill in the audience a villainous correlation with the character. The Germans are represented through the use of light imagery. There is plenty of light to detail on the faces and bodies of German individuals. The camera tends to focus on the smile of the German faces, thus fostering a sense of heroism, which is in stark contrast to the representation of the Jews.

A metaphor that relates this dialectic is that of the mythical Chimera (Smith, 1996, p. 212). The Chimera is a bastardization of animals, a beast that is savage and brutal. However this beast is a product of imagination, so while it exists in men's fears, in reality it does not exist. Hitler played upon societal fears of the Jewish stereotype. These fears include a systematic plot to overthrow the world, the Jewish usurping of societal values, and demonization of the physical appearance, all elements presented in *The Eternal Jew* through the careful depiction of shadows and body language. By constantly talking about the Jewish threat, Hitler created such a threat in the public imagination. However in reality, much like the chimera, the Jewish threat simply did not exist.

Michael McGee (1975) introduces the notion of a socially constructed public through the rhetoric of a leader and its importance in political realms. McGee states:

'The people,' therefore are not objectively real in the sense that they exist as a collective entity in nature; rather, they are a fiction dreamed by an advocate



and infused with an artificial, rhetorical reality by the agreement of an audience to participate in a collective fantasy. (p. 240)

The *völkisch* movement fostered the expectations for the ideal German, defining racial and cultural standards. Like the Chimera, the Jews were associated with the inequities from which the German's suffered following the First World War. Their existence as deviant from 'the people', the German population, was socially constructed in order to support the ideology professed by Hitler. In essence, the Jews became a Counterpublic. Robert Asen notes that Counterpublics, "illuminate the differential power relations among diverse publics of a multiple public sphere" (Asen, 2000, p. 425). Jews were legally depicted as different than Germans, and due to this difference were treated unequally. The description and visual portrayal of the Jewish population became a tool to support the notion of German racial supremacy and Nazi ideology.

In order to marginalize the Jewish community, Hitler referred to them as an evil. This is much like religious discourse in the battle of ultimate good over evil. Burke notes that Hitler followed a religious pattern when he spoke, the notion of "prosperity of poverty" (Burke, 1989, p. 213). The prosperity of poverty states that a person's suffering can be used to benefit others. Historical religious figures such as Jesus, St. Francis, and Mother Theresa exemplify this concept. All gave up their earthly possessions in order to better their fellow human beings.

Although Burke doesn't discuss the prosperity of poverty from this perspective, I feel that it applies. Hitler instructed the Germans that their poverty is a result of the Jewish problem; this is the point of *Causes of the Collapse*, a chapter in *Mein Kampf*. A benefit to their state of poverty could be the removal of Jews from the

society, thereby cementing Germany's racial purity and re-establishing itself in the hierarchy of nations. From their poverty a positive outcome would arise, at least from the Nazi's perspective.

Hippler integrates several films out of context in order to emphasize the division. One such film is *The House of Rothschild* (1934). *The House of Rothschild* was a film that highlights and chronicles the emergence of the Rothschild banking family and the prejudices they endured for being Jewish. One segment of this film that Hippler uses originally showed the inconsistent treatment of tax collectors to Jewish families and non-Jewish families. To compensate for the higher taxes the Rothschilds tried to hide their true worth from the tax collectors so as to not be penalized as harshly as they would have been. *The House of Rothschild* tries to make the statement that the Rothschilds were treated unequally and forced to pay higher taxes because they were Jewish. However, Hippler shows the clip out of context with the narrator stating, "They honor their hero in a typically Jewish manner delighting in the way old Meir Amschel Rothschild cheats his host state by feigning poverty to avoid paying taxes" (*The Eternal Jew*, 1940). An ethical division between Germans and Jews is created with the suggestion that even rich Jewish citizens are greedy and do not like to pay their taxes.

A second important tactic used by Hippler in order to emphasize a division is the use of dehumanization. The film uses the terms "sickness," "parasite," "perpetual sponger," "usurers," and "mongrelized" as descriptors of Jews. There is also a section in the film in which the Jewish migration across the world is similar to that of the Bubonic Plague carried by the rats. The visuals that accompany the following

narration contain rats coming out of sewers, rats spilling out of holes in sacks filled with grain, rats crawling over foodstuffs, and finally the profiles of men walking down the street who glance into the camera.

Narrator: Wherever the rats turn up they carry destruction to the land by destroying mankind's goods and nourishment and spreading diseases and plagues such as cholera dysentery, leprosy and typhoid fever. They are cunning, cowardly and cruel, and usually appear in massive hordes. They represent the elements of sneakiness and subterranean destruction among animals, just as the Jews do among mankind. (*The Eternal Jew*, 1940)

This aspect of the film serves to transform the Jews into rats. The implications of these word choices and visuals are to create the Jews as the Other. By being an Other, the Jews are different, and in this case sub-human to the German people. McPhail states that, "A contemporary rhetorical theory of the language of racism suggests this explanation of the fallacy of race: racism is perpetuated by an antagonistic discourse"(McPhail, 1994, p. 3). The Nazi's were able to use anti-Semitic propaganda because there were some deep-seated societal beliefs that the Jews were different. The discourse used by the Nazi's indicates that racism unleashes powerful processes of division that serve as prelude to the victimization process. In lessening the worth of the Jews, Hippler is building the case for the ultimate act of victimization, the literal kill.

*The Eternal Jew* invokes the use of the enthymeme in order to enhance and solidify Nazi ideology. The scene described above invites the audience to perceive the Jews as nothing more than rats due to the visuals that have been presented. The

audience is inundated with close up shots of rats and then a shot of a Jewish individual. Visually the film is attempting to draw parallels between the behavior and physiognomy of the rat and the Jew.

To highlight the use of the enthymeme in this film, a shot list of the visuals the audience is presented with will be described in two separate scenes. The constructed response the audience is supposed to deduct from those visuals will then be analyzed in the context of the film in relation to overall *völkisch* values.

One sequence of visuals that effectively utilizes the enthymeme is the depiction of the economic progression of the Jewish street merchant. First the audience is presented with a close up of a bearded man counting money who occasionally looks up and smiles. Then a pile of pots and pans are shown, presumably wares, which have the appearance of being heavily used. The camera then cuts to a two shot, one man is holding some undistinguishable merchandise and the other man is perusing the merchandise. The film then cuts to several close ups of briefcases with various wares, such as shoe soles and thread spools, inside of them. Then a wide shot is shown of a male standing behind a table, covered in wares. The camera then shows various storefronts with close ups of names on the storefronts. The names displayed are Borgenicht, Goldfinger, Schleichkorn, and Zylberklang. After their names are shown the camera then cuts to several wide shots of large homes and mansions. This usage of the enthymeme is invoking the broken hierarchy. The audience is watching this sequence that starts with a physical representation of a Jew, then Jewish individuals selling garbage, and ends with Jewish individuals owning stores and presumably mansions. The reaction that this progression fosters within a post World

War I German is envy and jealousy. The German economy collapsed after World War I and the Great Depression added to the economic devastation of the Germans.

Hippler wants a destitute, struggling German to view this sequence and be jealous of the Jew for supposedly achieving wealth beyond the average Germans imagination while the average German can barely afford bread. Those feelings of jealousy could then be used by the Nazi's to emphasize a division between Jews and Germans as that of the 'have's' and the 'have nots.'

A second scene progression that the enthymeme can be applied to is the portrayal of Jewish religious figures juxtaposed to images from a Polish comedy that is represented as true to life table manners of Jewish individuals. The audience is presented with several illustrations of Biblical characters that are important to the Jewish religion. In order, drawings of Moses, Abraham, Issak and Rebekka, David, and Salomon are shown. The film cuts to a Polish comedy where a man is sitting down smoking a cigar talking to two women on either side of him. He is dressed in a top hat with a gold chain going into one of his pockets. The film then cuts to a pan down a long table of similarly dressed men all shaking hands. As one individual at the head of the table starts to talk, another gets up and bows comically to the rhythm of the speech. The man bowing then goes around the table and talks to individuals while they are trying to eat. The camera then cuts to the opposite side of the table where a woman is shown trying to fit as much food as she can in her mouth, using both hands to grasp as much food as possible. The enthymeme here is designed to depict the Jewish individuals eating as hypocritical to the piousness that their religion is supposed to represent. The wealth, extravagance, and improper behavior displayed at

the dinner party lies in stark contrast to what their religion supposedly teaches. The audience is invited to believe that the moral fiber of Jewish individuals is lacking and that their religion should not be taken into account when judging the behavior of the current generation of Jewish individuals.

Burke states that there are four types of scapegoats: the pure, mixed, villainous and supernumery (Burke, 1959, p. 361). Hippler depicted the Jews as villainous and supernumery in this film. A villainous scapegoat is one of pure evil, the representation of the devil himself. Supernumery scapegoats are seen as expendable, because there are so many of them. The following narration is accompanied by silhouettes of people, white to represent Germans and black to represent Jews.

Narrator: For every 1000 workers in Berlin, there were 2 Jews. At the beginning of 1933, of 100 state prosecutors in Berlin, 15 were Jews. Of 100 judges, 23 were Jews. Of every 100 lawyers, 49 were Jews. Of every 100 doctors, 52 were Jews. Of every 100 merchants, 60 were Jews. (*The Eternal Jew*, 1940)

This factoid creates the illusion that the Jews were everywhere in the professional workforce. The purpose of showing these numbers is to point out that these are the amount of jobs that the Jews are taking away from the German citizens, which serves to incite anger, and perhaps envy against Jews. The Third Reich created this notion of overpopulation of Jews in the professions, when in actuality the Jews formed a small segment of the German population. The Nazi's created this Jewish conspiracy to make them seem more numerous in order to increase the public's fear and hatred of them.

The concept of Jews as villainous, or pure evil, is presented in a scene where the method of Kosher butchering of animals is shown. Before the slaughtering is shown a disclaimer is presented on screen that states:

One of the most illuminating customs of the Jews' so-called religion is the slaughter of animals. The following actual scenes are among the most horrifying ever captured. We show them despite objections about poor taste. It's more important that our people know the truth about Jewry. (*The Eternal Jew*, 1940)

The scene then progresses to show butchers cutting the necks of animals open so that they bleed to death. The camera operator captures every detail, including the steam rising off the blood as it hits the cold floor. According to the film, this is supposedly because of the Jewish religion, but in actuality it is a barbaric practice that is cruel to animals. The film states that this method of Kosher butchering is "a deceptive practice," thus depicting the Jews as villainous by showing them torturing animals according to their questionable religious beliefs. Using the words 'so called religion' questions the legitimacy of the established Jewish religion as an apparent means to torture animals. To visually enhance this notion, a cow is shown dying in a pool of its blood while the camera cuts to a shot of a man in an apron laughing, as if he is enjoying the animal's suffering. The scenes of Jewish butchering are then juxtaposed with baby lambs in a field with the narrator stating, "Considering the well known German love of animals it would have otherwise been impossible for the Jews to continue their cruel torture of innocent, defenseless animals unpunished" (*The Eternal Jew*, 1940). This dialectic portrays the Germans as righteous and the Jews as evil

torturers of animals. Through the use of the enthymeme, this imbues the notion into German citizens that the behaviors exhibited by the Jews is wrong and needs to be corrected.

The previously scene analyzed which belittles the outward appearance of Jews also serves to emphasize the notion that Jews are villainous. The audience is invited to believe that Jews intermingle with civilized Europeans in a subversive and deceitful manner. There is an emphasis on Jews being able to walk among Germans, with Germans being none the wiser of the Jews' racial origins. This serves to create a fear in the average German citizen of Jewish individuals and their ability to blend in and "infiltrate western civilization" (*The Eternal Jew*, 1940) as if Jews are a threat to the safety and security of Germany.

#### **catharsis.**

There are several elements of *The Eternal Jew* that demonstrate the symbolic release of guilt. In a general sense, the production of this film can be seen as symbolically cathartic insofar as it provides for division and symbolic victimage in the form of verbal abuse. More importantly it sets the stage symbolically for more extreme forms of victimage that follow, such as labeling. The words used to describe the Jews have been carefully scripted in order to attack them, words such as "parasite," "demon," "deceitful." The word Jew then becomes synonymous with these negative associations. The act of venting, or validating these frustrations and anti-Semitic slanders serves to make the German race transfer their guilt about themselves and what they have done, a justification of their actions. In attacking the perceived cause of Germany's fall, the Jewish people, the Germans are able to accept that they



have fallen, and in killing the agents of their fall, purge the nation of the poisonous villains, and be “reborn” as a purified and united people.

The element of catharsis that the film anticipates appears in the final scene, where Hitler speaks at the Reichstag on January 30, 1939. Hitler states that, “Should the international finance Jews inside and outside Europe push people into another world war, the result will not be a victory of Jewry, but the destruction of the Jewish race in Europe” (*The Eternal Jew*, 1940). During his statement, the camera shows several shots of the Reichstag, in which hundreds of individuals immediately burst into applause. This scene is the first time that Hitler publicly warns of the extermination of the Jewish race. Hitler’s Final Solution, the Nazi term for the Holocaust, would be enacted a year later in 1941. The labeling of the act as the Final Solution is almost as powerful as the act itself. Solution argues that the Jewish race is a problem that needs to be fixed, that it is fundamentally flawed.

The final scene of the film in which Hitler is giving a speech at the Reichstag is an example of cohesion propaganda, similar to that used in the Leni Riefenstahl films. In order to strengthen the final merger of the dialectic of the scapegoat, Hippler uses the granfalloon technique. The visuals presented at this point are laden with banners imprinted with the Swastika. As Hitler is speaking the camera cuts to various angles inside the Reichstag that shows hundreds of Germans at rapt attention to what Hitler is saying. When Hitler finishes speaking the words “The destruction of the Jewish race in Europe,” the audience bursts into applause. The then camera cuts to the entire hall erupting in cheers and then close ups of individuals clapping and nodding in agreement with their neighbors. The camera then transitions to close up shots of

women and youths screaming and signaling their respect for Hitler as the music changes to an upbeat and cheerful fanfare. The Hitler Youth is then shown lined up saluting Hitler with smiles on their faces. Close ups of random individuals from various organizations in the Nazi party are shown, such as the Hitler Youth, League of German Girls, the United Labor Front, Storm Troopers and the military, staring off camera as if looking into the future. This is overlaid with the narration,

The eternal law of nature, keeping one's race pure, is the legacy, which the National Socialist movement leaves to the German nation forever. In this spirit, the unified German people march on into the future. (*The Eternal Jew*, 1940)

The last visual the audience sees is of the German military marching in formation and as the camera fades out, the swastika is shown on several flying banners to reiterate the strength, pride, values and unity of Germany under the Nazi Party.

### **redemption.**

The film serves to give the Germans peace of mind as one anonymous film reviewer states in *Unser Wille and Weg* (1940),

One has a deep sense of salvation after seeing this film. We have broken their power over us. We are the initiators of the fight against world Jewry, which now directs its hate, its brutal greed and destructive will toward us. We must win this battle for ourselves, for Europe, for the world. This film will be a valuable tool in that struggle. (pp. 54-55)

*Unser Wille and Weg (Will and Way)* was a periodical produced by the Nazi's for the distribution of ideology to the public. According to the critic, the film uncovers the

truth behind Jewry and alleviates the Jewish hold over the German people. The reviewer, a member of the Nazi Party, points out the effectiveness of the film in redeeming Germans from the Jewish plight. This is concurrent with a Burkean analysis of how the film highlights the broken social hierarchy, emphasizes guilt and uses the Jewish population as scapegoats, thus allowing the Germans to alleviate those feelings of guilt and reach redemption.

*The Eternal Jew* reveals the efforts of the Nazi's to relieve themselves of the guilt fostered by the loss of World War I. The Germans socio-economic and political hierarchical fall resulted in the victimage of the Jewish people throughout Eastern Europe. This film effectively argues for the eradication of the Jewish race in order for the Germans to reach a state of redemption.

## Chapter Four

### Conclusions

A Burkean analysis of the drama of this piece of Nazi propaganda reveals that it is much more than anti-Semitic rhetoric, but rather a calculated blueprint for redemption and political power. *The Eternal Jew* was a carefully crafted mirror to the negativity felt amongst the Germans as a result of losing World War I, the Jews were depicted through various emotionally charged phrases as justified agents to sacrifice in order to redeem the former glory of Germany. Without the use of a logological analysis, this film would have been merely labeled as anti-Semitic, when the sociological implications analyzed go far beyond that. In dramatic terms, the lost war had created widespread guilt and psychic dis-ease; logologically this guilt required either mortification or scapegoating. The Germans embraced victimage and the cult of the kill. The cult of the kill is the symbolic sacrifice of the victim in order to realign Order and alleviate guilt. The eradication of the Jewish race served as the cleansing of the German people through their deaths.

Using the film as my representative example, this thesis developed a careful analysis of the language used in *The Eternal Jew*, and the rhetorical vision of the Jews described compared to the Germans. *The Eternal Jew* emphasized a racial and value distinction between the Jews and Germans. The Jews were described as being unproductive to civilization and identified as being at the same level of life as rats. The Germans were positively described as hard workers who worked for the betterment of society. In comparison of the two populations, the film serves to create

a highly charged negative view of the Other in regards to the Jews. They are described as being different and of less importance than the Germans.

My second objective was to consider German society between the two World Wars in order to understand the comparative terms used for the two cultures. My research into the disorganization of German society after World War I revealed shattered social, political, and economic systems which threw the country into chaos.. Germans had cultural notions of being superior to all civilizations and losing World War I was in stark contradiction to that. The feelings of moral guilt, economic insecurity and political instability that resulted were eventually blamed on the Jews. This was made possible, in part, by the long-standing anti-Semitic views that German culture fostered since the late 1800's with the *völkisch* movement. The usage of scapegoating worked well because of the *völkisch* movement. Nazi propagandists played upon stereotypes of Jews as being greedy, sneaky, usurers, physically inferior and destructive to society. The process of identifying Jews with these characteristics helped to persuade the public for the cult of the kill. My analysis of *The Eternal Jew* argues that this film is an enactment of drama by the Nazi's.

My last objective was to analyze the cathartic means of achieving redemption that the Germans took. The film itself was a vehicle for expressing the Germans long felt socio-political, economic and moral inadequacies as a result of losing World War I. In addition the film prepares the German public for the cult of the kill in the final scene in which Hitler prophesizes The Final Solution. Only when all Jews were exterminated would the Germans be able to reclaim their "place in the sun."

## Direction for Future Research

This study examines *The Eternal Jew* through one component of Dramatism, The Seven Interlocked Moments, and is among the first full scale rhetorical analysis of the film. The Seven Interlocked Moments were used to analyze the motivational factors of the Germans in the enactment of their Final Solution. To further a Burkean interpretation calls for a pentadic analysis of *The Eternal Jew* as well in order to fully explore the relationships between the film, the Germans, the Jews, the marginalization of the Jews, the Nazi movement and the social context in which the film occurred. In addition to furthering the Dramatistic analysis, the film provides a historical opportunity for other critical and semiotic approaches.

A deconstructive critical approach might consider the dialectical aspects of the film that move beyond the merger-division-merger dialectic of Burke's scapegoat. This allows for an analysis of the language being used to control discourse in Nazi Germany in regards to socio-economic and political spheres. Semiotic approaches might consider in greater detail the cinematographic and visual aspects of the film, such as the relation of the camera to the subject. *The Eternal Jew* is a relatively untouched film in the field of rhetorical studies; therefore any analytical study is appropriate in order to enhance the body of literature surrounding this piece of Nazi discourse.

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