

The Many Faces of the 21st Century Nazi Monster

Why is the Nazi monster so persistent and prolific, and why does it still horrify us in the 21st century?



Blood Creek (Dir. Joel Schumacher, 2009)

The Devil's Rock (Dir. Paul Campion, 2011)

Hellboy (Dir. Guillermo del Toro, 2004)

Iron Sky (Dir. Timo Vuorensola, 2012)

Outpost: Black Sun (Dir. Steve Barker, 2012)

Frankenstein's Army (Dir. Richard Raaphorst, 2013)

BloodRayne: The Third Reich (Dir. Uwe Boll, 2011)

Dead Snow (Dir. Tommy Wirkola, 2009)

Werewolves of the Third Reich (Dir. Andrew Jones, 2018)

Nazi Occultism

Nazism and the occult have long been connected in the popular imagination, stemming from Hitler's reported fascination with occult relics and the inclusion of the Black Sun symbol in the floor of Wewelsburg Castle, for example. This link has reemerged in the 21st century through filmic Nazi occultists using runestones to open a third eye as in *Blood Creek*, or summoning demons in *The Devil's Rock* or *Hellboy*. Such depictions perpetuate a pseudohistory of Nazi occultism to create horror anew.

Nazi Science

Depictions of Nazi occultism are often combined with now mythicised accounts of Nazi science, including both the legend of Hitler's 'secret weapon' conceived of as a weapon of mass destruction, as well as horrific depictions of Nazi eugenics experiments informed by the spectre of Josef Mengele. Their place in the 21st century entails reflections on other cultural traumas inflicted by more recent developments in weaponry and science. It is also often science which creates the Nazified movie monster.

Nazi Movie Monsters

Zombies, vampires and werewolves are amongst the most well-known movie monsters, and so it is significant that they have all been hybridised with Nazis in 21st century films. The different ways in which they have been hybridised speak to a range of affects and culturally specific interpretations of history, as in Norwegian *Dead Snow* or German-directed *BloodRayne*. Not only are many of these monsters uncanny and abject, but so too is their recurrence, which denotes a traumatic repetition.

Emerging conclusion: these different types of Nazi monster are all closely connected, yet each has specific socio-political meaning borne of both historical and recent cultural traumas, of which the Nazi monster has become emblematic

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