

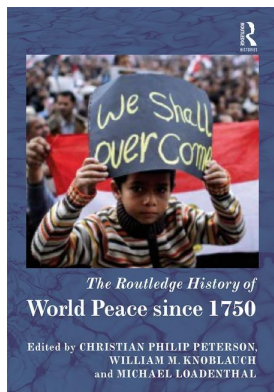
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### **Film Depictions of Children as Modern Anti-War Crusaders**

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## FILM DEPICTIONS OF CHILDREN AS MODERN ANTI-WAR CRUSADERS

*Benita Blessing*

Cries of “never again war” echoed throughout the ravaged cities of Europe in the first years after World War II. At the center of these pleas for peace were children, portrayed in political and cultural discourse as the true victims of adults’ war-mongering folly. As early as 1946, cinema screens, long misused as instruments of propaganda by the Nazi party and its call to arms against enemies of Germans, became important sites for filmmakers’ accusations that European society had betrayed its youngest members during the war, and continued to do so by ignoring their needs. Peace movements in later years would deploy symbols such as Picasso’s peace doves and the tripod-symbol for nuclear disarmament, or focus on international personae such as the singer John Lennon or peace activist Angela Davis; later, the new peace movements of the 1980s in socialist countries turned to images of peaceful protests by citizens themselves against their violent regimes.<sup>1</sup> But these postwar peace movements began as soon as the war ended, with films of suffering children, directed by established filmmakers desperate to rescue these young victims from war and its aftermath.

Three films in particular caught public and politicians’ attention for their portrayal of children wandering throughout ruined cities and barren country sides—*Irgendwo in Berlin* (Somewhere in Berlin, Germany, dir. Gerhard Lamprecht, 1946), followed by *Valahol Európában* (Somewhere in Europe, also known as *It Happened in Europe*, Géza Radványi, 1947, Hungary) and finally Roberto Rossellini’s *Germania Anno Zero* (Germany in the Year Zero, 1948, Italy). These three productions employed similar narrative and filmic devices, so that, then as now, they have come to represent a neorealist style that set the tone for antifascist filmmaking in the next decades throughout Eastern and Western Europe.<sup>2</sup> Given their directors’ established reputations and the different geopolitical contexts in which the films were made, these tales comprise a trilogy that points to the differences and similarities in postwar anti-war messages throughout rubble-filled Europe.

These three postwar filmmakers employed images of a group of children who, abandoned by the society they had once belonged to, became victims of war, turning them into nothing more than an unruly horde marked by events too horrible to contemplate.<sup>3</sup> These young victims, portrayed as parentless refugees, came to represent the horrors of the past and the subsequent desperation of adults mapped on to children’s bodies, especially male bodies. In these accounts, the orphaned and forgotten children have been forced to band together in order to protect themselves from indifferent and even repulsed adults. These “lost children” became one of the most important political and social problems of the postwar period for war-torn countries and Occupying Powers alike, making them a likely subject of the first

films made after the war.<sup>4</sup> Together and individually, these films show the ways in which images of bands of children served both to chastise adults for allowing children to become part of the war and to frighten viewers with the aim of forcing them to take notice of young people's war-induced misery and alleviate it before an era of peace could be established. In the public mind, on-screen and off, wartime orphans were juvenile villains in need of rehabilitation and re-education, and they were society's only hope of peace.

### Somewhere in Berlin

Gerhard Lamprecht's 1946 "rubble film" *Irgendwo in Berlin* (*Somewhere in Berlin*) opens with the laughter and roughhousing of a half-dozen boys who have just set off unexploded ammunition amidst the rubble of postwar Berlin.<sup>5</sup> Their cheers at the rockets' skyward, noisy explosions sound much like the screams of delight from any children playing with dangerous objects. The boys, their scrawny arms and legs sticking out from clothes held together by patches, scramble over stones and bricks. The camera gives no direct indication that these chunks of mortar and stone had once been office buildings, shops, and homes; contemporary viewers did not need such cues.

*Somewhere in Berlin* foregrounded rubble—literally, in most of the outdoor scenes; psychologically, in the movie's indoor scenes. These ruins of the city—dark and shadowy towers that frame illuminated scenes of children and families—pay testimony to the protagonists' advances through paralyzing grief to the first stages of healing. Debris played an active role in the film; the successful staging of rubble was paramount for the construction of the GDR (German Democratic Republic, or East Germany) as a legitimate state. With such scenes of children playing in the ruins of their homes, *Somewhere in Berlin* defined a postwar antifascist, humanist narrative that pointed Germans towards a path that led away from the war and on towards a peaceful future. As the third film production in the GDR, *Somewhere in Berlin* combined pre-war filmmaking sensibilities with postwar anti-war messages. The film—if not exactly for children exclusively, nonetheless was not inappropriate for young viewers—referenced Lamprecht's earlier 1931 hit about children playing in the streets of Berlin, *Emil and the Detectives*. Based on the children's story by Erich Kästner and co-scripted with Billy Wilder, *Emil* had introduced a new category of film, wherein children must learn when they have been taken advantage of by adults and then, following the rule that turnabout is fair play, outwit their elders. Given this history of engagement with pre-war children's lives in Berlin, Lamprecht was a logical choice for the story of postwar homeless and troubled children.

The central story in the movie is the return of a shell-shocked father from the war, Paul Iller. His own son, Gustav, does not recognize him; the garages for his mechanic's business are nothing more than a pile of bricks; his wife, having patiently waited for him, now does not know what to do with his temper or his despondence; his best friend, Kalle, warns him of the price of neglecting his son Gustav; and Iller punishes, instead of thanking, his son's orphaned friend Willi, who misguidedly tries to help the family by providing them with Black Market goods. In short, Iller cannot find his way back into the very home and family that he had initially been so relieved to see. Other subplots highlight the senselessness of war and the active role that men were to play in the rebuilding of an antifascist, German nation—while girls and women looked on.<sup>6</sup> In a victory for antifascism and the new peace-loving socialist family, Iller's family and friends convince him to rebuild his business, his family, and, by extension, his nation.

But this triumphal return of the prodigal father is meaningless without the group of boys calling out military commands to each other at the beginning of the film, playing with unexploded munitions. The boys have organized themselves under the command of a child “Captain.” They mock young Gustav for believing that his father will ever return, and taunt the orphan Willi into proving his courage—his nascent masculinity—so that the desperate boy decides to answer their challenge with a reckless show of bravado. We learn that Willi lives at the back of a stationery store, owned by a kind but ineffectual substitute mother who cannot shield Willi from her other tenant, a man who enlists the boy to help him work the Black Market. Willi, a victim of his society and his inability to escape its mores, climbs to the top of the remains of a crumbling building, only to lose his balance and fall. In the next scene, the neighborhood boys come to say good-bye to him as he lays dying, safe from everything but death in the home of a widow and her shell-shocked son, another young casualty of the war.

What of these other boys? A few of them had regularly visited a local artist in his studio, a somewhat older man who genuinely cares about the boys but makes no move to be their protector. At no point in the film do we hear a mother’s or father’s voice call these children to come home for dinner, or because it has grown dark, or even to scold them for playing with dangerous toys. In the final scene, when dozens of neighborhood boys help Iller take the first step in clearing away the debris of the bombed-out garages, the only other adult present is Iller’s friend Kalle. Where did these eager kids come from? There are more of them than had been present in the first scenes of the movie—a quick count points to at least two dozen boys, perhaps more. And yet, they have all gathered to save the Iller business, and by extension the family. The one girl in the movie makes an appearance at the gates of this reconstruction scene: Her role is to hold on to Kalle’s jacket while he works beside Iller and the boys. As in *Somewhere in Europe* and *Germany in the Year Zero*, it becomes clear that celluloid girls and women are to occupy the margins of rebuilding myths, regardless of what rubble work and propping up of families their actual sisters were engaged in.

Here, then, is our first anti-war story. Boys have run away from their homes, if indeed they had one, to begin the hard labor of constructing a small part of an antifascist utopia. Their gang leader Captain turns out to be a false prophet, having presided over the structure and entertainment in their lives by trying to reclaim their bombed-out neighborhood and find a new use for wartime weapons. But this site was never theirs to keep, not permanently, and certainly not in the GDR’s antifascist foundational myths. At the moment when Iller and his ilk return home, the boys will lose their playground, slowly but surely forced to the edge of their makeshift shelter and macabre amusement park.

Willi has died so that others might live and go on to grab pickaxe and shovel, bricks and mortar, to construct an antifascist, peaceful utopia. That is, at least, one interpretation of this drama. True, Willi’s martyrdom appears to provide a catalyst to the Iller males and the neighborhood boys to rebuild the Iller realm. Yet there were at least eight million German children without homes in 1946, a number that this film successfully ignores.<sup>7</sup> How will they rebuild the dwellings that must be excavated from the rubble? Where will they find signs of their families’ promising, optimistic, peaceful, postwar future? With *Somewhere in Berlin’s* happy-enough ending, cinema audiences did not need to worry about these parentless boys or their ability to feed themselves or even find something to do, now that their play-at-war activities have been curtailed by helping reconstruct the Iller garage. After the construction of this business, however, what happens to the boys? Iller will not have employment for all of them, and no one talks of schools re-opening. *Somewhere in Berlin’s* boys will go back to

wandering about the city, looking for new ways to spend their time. The audience forgets these antifascist crusaders in the film; rebuilding begins at home, or at the home of the strongest adult in the movie.

### **Somewhere in Europe**

Géza Radványi sought out the well-known writer Béla Balazs to co-write the screenplay for *Somewhere in Europe* in 1945, not long after Hungary had deported its last Jews.<sup>8</sup> Horrified at the sight of children in Budapest who had lost everything—more than 3,000 in that city alone according to the Red Cross estimates for 1947 and 1948<sup>9</sup>—Radványi wanted to document what the war had cost young people—parents, homes, innocence. He asked whether “these phantoms in rags, with their bruised little faces, covered with dirt, [could] be called children any more?” He feared that the answer was negative, but decided that society owed them the chance “to have faith in the world again,” which the war had robbed them of.<sup>10</sup> Radványi believed that humanism and communism offered Europe the best chance of true reconstruction and peace.

With Hungary’s film production all but destroyed in the war,<sup>11</sup> it would be another two years before Radványi could finish the film, financed by the Hungarian Communist Party. Although Constantin Parvulescu has argued for a more nuanced view of the film beyond it following neorealist directors such as Rossellini,<sup>12</sup> critics throughout Europe at the time saw more similarities than differences, citing the arrival of “Hungarian neorealism.”<sup>13</sup> It would be a mistake to over-emphasize the Communist Party’s influence on the film. Radványi and Balazs had returned from exile despite offers of film projects and positions in other countries. In the first years after the war, political parties initially developed their own film studios, and the CP was strategically the best way for both artists to find backing for their re-entry into the postwar Hungarian cinematic industry.<sup>14</sup> Despite the universalizing title of the film, they wanted to create a Hungarian documentary-like story that captured children’s experiences and suggested viable reorganizations of society.

Like Lamprecht, Radványi shot on-site amidst the rubble and debris of cities and the countryside in Hungary. Unlike *Somewhere in Berlin*, *Somewhere in Europe* begins at the war’s end, instead of after the war. The opening credits show a stylized Earth, the title *Somewhere in Europe* appearing across it in a dramatic newsreel fashion. The message is clear: What we are about to see is not fiction. The camera then shows a long shot from above of a three-dimensional map of Europe—replicating the scene of an earlier Rossellini anti-war film, *Paisan* (*Paisà*, 1946), thus demonstrating a dialog among European directors committed to a peaceful future—and then cuts to a scene of a group of boys and one girl along a dusty road, looking hopeless and exhausted. As in Lamprecht’s film, girls appear only briefly throughout these scenes, with one exception, as discussed below. A narrator dedicates the film to all the “nameless” children orphaned by wars, thereby situating the film in a broader historical chronology and suggesting a humanist message of recognizing the need to save children from adults’ war-mongering.

There is then a cut to a medium shot of the map focused on the approximate region of Hungary, and then a scene of a young boy tending goats. He hears an airplane and then watches its bombs destroy his home and family. Running away from this scene of horror, he joins the band of children, whose shuffling feet are juxtaposed with montages of goose-stepping, jack-booted Nazis. Visual cues indicate that these war orphans come from a variety of social backgrounds: One boy carries a violin as his only possession; some of

the children wear peasant clothes, while another wears a sailor suit; a flash-back shows one of the younger boys being thrown to safety out of a German cattle car full of prisoners on their way to concentration camps—the likelihood that they were Jewish is only implied. Their un-coordinated march towards a place of safety does not change their plight when the war ends. They are not liberated from homelessness, filth, hunger, fear, or even violence. Other flashbacks in the film strengthen this message of violent continuity in the children's lives, including a girl's confession to another boy that she had killed the Nazi officer who raped her and arrested her parents. Girls' postwar roles, as in *Somewhere in Berlin*, were considerably less important than were hints at what they had endured during the war.

In contrast to Lamprecht's children, Radványi's orphans do not merely play at war. In fact, for much of the film, they do not play at all, but rather do everything they can to survive. They steal food and clothing from the villages they sneak through, brutally killing animals for the meat. They take as much as they can until the adults chase them away, screaming and yelling at them, and worse. Critics who praised the young actors' ease in performing their roles of apolitical, amoral, violent and lawless orphans<sup>15</sup> have missed a key aspect of Radványi's message: His actors were playing themselves. In an interview, Radványi claimed to have talked to approximately 3,000 "ragged children" in Budapest over a period of six months, of whom he selected twenty-nine boys and one girl to tell him about their wartime experiences and current situations.<sup>16</sup> To underline society's continued rejection of their existence, he lists those children who appeared in the film only as "twenty-five children," nameless and homeless.<sup>17</sup>

Led by Péter, the oldest boy of the group, they arrive at what seems to be an abandoned castle. Initially ecstatic, they then discover another refugee of the war, Mr. Simon, once a famous musician and conductor. In a shocking scene of carnivalesque proportions, the children decide to rob and then hang Simon—and it is not at all clear that this "game" would have ended happily had their leader not intervened. Still full of pent-up frustration, the children grab pots and pans to bang on, dancing around while sing-shouting the melody to "O Susanna," an American folksong from 1848.<sup>18</sup> The confusion and raucousness are anarchical in nature, with the camera unable to follow their wild movements. But it is also a new phase of their lives, since Simon decides to play a grandfatherly-like figure to his wards. He turns their musical attention throughout the rest of the movie to Beethoven, using "Für Elise" to calm the children and recount the beauty of music as part of a structured, humanist, peaceful society; he also teaches them "La Marseillaise" to communicate the joys and necessity of international solidarity.

The death of Willi in *Somewhere in Berlin* was only useless for his own life; for society, it offered the possibility of redemption. In *Somewhere in Europe*, the sacrifice of a child is only tragic. After an apparent victory over local villagers who want to get rid of the burdensome orphans, we see the young boy Kuksi happily playing the tune to *La Marseillaise* on a harmonica. A villager shoots him, and an extended series of scenes with Kuksi slowly dying follows. This was no accident. The villagers had tried to storm the castle with weapons, and the boys chased them away by raining stones down on them, hurting several of the adults. These are not "adorable children who suffer . . . and triumph over adversity," as the film scholar Dennis Grunes has claimed.<sup>19</sup> There is no sudden realization by any of the adults that these children should not be treated as the enemy; instead, the boys are called in for a kangaroo court trial led by a former Arrow-Cross soldier who has inserted himself into the postwar political order.<sup>20</sup> After a drawn-out scene with Mr. Simon arguing passionately that

the orphans deserved to be acquitted of any crimes, the “judge” loses his authority, and the local villagers agree to let the young people reside in the castle.

In the final scene, the happy orphans stand together, in clean clothes with faces washed and hair combed. Presumably the combination of a legitimate place of abode, Mr. Simon’s political teachings about the new communist order and his introduction of culture in their lives made them realize the importance of the clean communist worker, a recurring theme in communist rhetoric.<sup>21</sup> Mr. Simon does not stay with them at the castle, waving happily to them as he walks towards his own new future across the immense landscape that the camera pulls back to show. But how can this be a true resolution? Are we to believe that a group of kids in a castle can create their own brave new society, including maintaining order, feeding themselves, and finding a new purpose in their lives? As in *Somewhere in Berlin*, this final scene is coded as a satisfying conclusion that reflects positive transformation in the children’s lives and society at large. I would argue, instead, that the children have actually been banned to the castle, not given permission to own it, so that they are safely out of sight and their former amoral behavior thus forgotten, on screen and off.

The film enjoyed considerable success at its screening in Cannes, with film critics around the world as enamored with the cinematography as they were with the movie’s positive message.<sup>22</sup> The United Nations’ “Appeal for Children” helped distribute the film globally, with reviewers from as far afield as Sydney applauding the film’s “story of Europe’s lost children.”<sup>23</sup> Audiences and reviewers agreed with Radványi that he had produced a film for children and by children—not a children’s film, but one whose larger societal influence could offer hope of “never again war” to the next generation and something to believe in.<sup>24</sup> Much of this feeling must have stemmed from the absence of actual punishment of wrongdoers, with the exception of the vigilante actions of the children, best symbolized by the girl’s wartime murder of a Nazi. It would be possible to ignore the past, turning one’s back on it and anything that brought about uncomfortable reminders of it, and take off across the fields to a better future. Would society take care of the nameless child actors, many of whom were orphans or left with only part of a family? It seems unlikely that the Hungarian government, or most European governments, faced with hundreds of thousands of orphaned, homeless, and displaced children, suddenly found homes for these young people.<sup>25</sup> A castle, though, is the stuff of fairy tales, and Radványi wanted to offer a happy end to the children—and adults—of Europe. On closer inspection, the film does not fulfill promises that it was possible to reclaim childhood, despite reviewers’ praise that it did.<sup>26</sup> For all of Radványi’s own desperate need to come to terms with the horrors of war, he told a tale of postwar children’s lives that had more questions than answers about war orphans’ fates.

### **Germany in the Year Zero**

Roberto Rossellini, like Lamprecht and Radványi, was part of the generation of postwar filmmakers who had worked in film before the war. Wracked by grief by the war and especially by the loss of his young son, he set out to Berlin to finish the third film in his “Wartime Trilogy,” films that marked Rossellini’s personal and cinematic journey in making sense of World War II and his own sorrow.<sup>27</sup> This final film, *Germany in the Year Zero*, like *Somewhere in Europe*, announces to audiences that it intends to instruct them about the crimes that the war committed against children, and continued to commit in the postwar era. Rossellini moves away from a strictly humanist solution to one based on Christian values with the opening intertitle that reads:

When an ideology strays  
 from the eternal laws of morality and of Christian charity,  
 which form the basis of men's lives,  
 it must end as criminal madness.

It contaminates even the natural prudence  
 of a child, who is swept along from one  
 horrendous crime to another, equally grave,  
 in which, with the ingenuousness of innocence,  
 he thinks to find release from guilt.

A narrator then explains that the film was shot in Berlin in 1947 and “is not an act of accusation against the German people . . . It is simply a presentation of the facts.” After the camera pans across the bombed-out city in ruins, the narrator then states that this film will have accomplished its objective if German children are “taught to love life again.” With this decision to set the last film of his trilogy in Berlin, instead of Italy, Rossellini closes the circle of the evil Germans who harmed Italians by leading a group of good (filmmaking) Italians to Germany to help save them from themselves.

*Germany in the Year Zero*, like *Somewhere in Berlin*, focuses on one family, the Koehlers, as a lens through which to understand life in postwar Berlin. This family, unlike the Illers, is marked from the first scene of the film as victims of the war who are complicit in their victimhood, and whom society rejects. The film opens with a group of so-called “rubble women” talking about the difficulty of their jobs—three of them are digging a grave while other women can be seen carrying tools to sort through the city’s debris. Suddenly the foreman sees the boy Edmund Koehler working in the rubble and demands to see his work permit. Edmund claims that he left it at home, but that he is fifteen years old and thus allowed to work. One of the women yells at him, saying that she recognizes him from her son’s class, and that he is only twelve. The adults chase Edmund away, shouting after him that kids these days are all out to steal food from those who have the right to work. Edmund has now just put in several hours of unpaid labor.

Later in the film, Edmund’s father lies sick in bed, frequently moaning that the family would be better off without him. After all, he cannot work and earn them better food ration cards. He occasionally interrupts this line of thought to criticize his elder son Karl-Heinz as being another useless mouth to feed. Karl-Heinz, dressed still in his Wehrmacht uniform, has returned from the war but refuses to register himself for fear of being arrested, so that he, like his father, is trapped in the apartment. Edmund’s older sister Eva is the bread-winner of the family, going to bars frequented by Allied soldiers and returning home with the real currency of the time: Cigarettes, chocolate and stockings. She belongs to the world of “semi-prostitution,” where German girls flirt with Occupying soldiers—usually American and British G.I.s—in exchange for presents. Sometimes they secure a steady boyfriend in the group; sometimes the line between semi-prostitution and prostitution is non-existent. The neighbors, who were required to take in the Koehlers, make no secret of their disdain for the family, even as they accept Eva’s “payments” to them in exchange for electricity and hot water.

Edmund’s family and even the mothers of his former classmates have failed him, but he believes to have found a mentor in his former teacher, Herr Enning. The scenes between Enning and Edmund are the most troubling, and not only because Enning complains that



his Nazi past has made him unacceptable to the authorities as a teacher. Edmund is too naïve, or perhaps too desperate, to recognize that Enning not only still holds Nazi ideology dear, but that he has a fondness for young boys, as do several of Enning's male neighbors, including his wartime superiors. In scenes at the local Black Market and in Enning's apartment, the former teacher alternates between spewing Nazi beliefs and caressing Edmund as if he were about to bed him right there. Rossellini intended these encounters to upset the audience as much as they clearly did him, but he continues to push his disgust of the very "idea" of Nazism.<sup>28</sup> Having demasculinized the Wehrmacht through the cowardice of Karl-Heinz, Rossellini goes a step further and paints teachers who continue to cling to the Third Reich as pedophilic sycophants who remain capable of once again leading the nation's young astray.

Edmund, believing that he is heeding Enning's unspoken advice, kills his father by poisoning his tea. He then runs to Enning to tell of the deed, expecting praise, but receives instead an angry accusation that he must be insane and to never return. Enning thus reveals himself as an archetypal Nazi. He takes no responsibility for the consequences of his orders and turns indignant at the suggestion that he might have played a part in the murder of Edmund's father. In a scene that offers no resolution, Edmund climbs to the top of a building and pretends to shoot himself with a wooden "gun" while gazing across the street at his apartment. His sister and brother, on their way to bury their father, suddenly realize he is not with them and call his name. Overcome with the awareness of what he has done, crying silently, he throws himself out of a window to certain death. His broken body is at the front of the scene. The camera then pans upwards to a streetcar that continues on its way, a signal of a certain kind of progress that the city had made, albeit one that has no room for Edmund. Having lost his mother to the war, Rossellini informs us, the war has now pushed Edmund to make himself a full orphan.

The kind of hope that Rossellini offers here has little to do with the artificial happy endings of *Somewhere in Berlin* or *Somewhere in Europe*. The war, as if it had not done enough already, continues to take its toll on Germany's children. This film is the most damning of the three postwar children's films discussed here. Edmund's sacrifice of his father and himself help no one, and postwar German society remains enthralled with debauchery and violence. Rossellini insisted that this movie should serve to help German children learn to live happily, but he offers no path of redemption. *Germany in the Year Zero* is the final cry of a father who has displaced the guilt of his own nation in the Second World War to Germany, at the expense of keeping himself and his audience in a perpetual state of either mourning, or in a gesture of rejection of guilt altogether.

### Conclusion

Cinema's ability to tell a story through a child's eyes and to show children and their experiences to adult audiences resulted in these films in a collision of two key ideas: Children take on the role of accuser and accused. They can be, as Bert Cardullo states, "the mirror of their parents and their immediate society,"<sup>29</sup> but they can also become a space onto which adults project their fears. No medium demonstrates with more immediacy the duality of a society's attitude about its children as, on the one hand, innocents in need of protection and, on the other, amoral creatures from whom society must protect itself.<sup>30</sup> It is thus not surprising that postwar filmmakers put children at the center of the plots about the horrors of war; in so

doing, cinema screens mirrored the unease with which adults treated young people in the first postwar years.

Adults in post-World War II Europe were surrounded by children who wrote, drew, and talked extensively about their experiences and trauma.<sup>31</sup> Films about children who resembled the young people that adults knew of, sometimes cared for, and sometimes resented, became an extension of these exercises of seeing the war, and the postwar years, through children's eyes. The influence of neorealism on all three films gave them an authentic, documentary look; more important, though, are the children themselves. They provided the films with a sense of urgency to heed the directors' pleas for putting an end to children's misery by acknowledging the responsibility that adults carried for a war whose most vulnerable victims were—indeed always are—children. These films ended ambiguously, their happy messages presented in reminders that the end of war did not bring about the end to suffering for children, that true peace meant more than the cessation of fighting.

### Notes

- 1 On peace symbols, see Justinian Jampol, "Flags, Doves and Swords: Evolution of Political Iconography and Cultural Meaning in the GDR 1949–1990," (Ph.D. diss., Oxford University, 2010); on personae such as John Lennon, see Izabel Galliera, *Socially Engaged Art after Socialism* (London: IB Tauris, 2017); Katrina Hagen, "Ambivalence and Desire in the 'Free Angela Davis' Campaign," in *Comrades of Color: East Germany in the Cold War World*, ed. Quinn Slobodian (New York: Berghahn Books, 2015), 157–188; on 1980s peace activism, see Ferenc Kőszegi and E. P. Thompson, "The New Hungarian Peace Movement" (London: European Nuclear Disarmament/Black Rose, 1982).
- 2 Benita Blessing, "DEFA Children's Films: Not Just for Children," in *DEFA at the Crossroads of East German and International Film Culture* (Berlin: DeGruyter, 2014), 243–262.
- 3 Pierre Sorlin, "Children as War Victims in Postwar European Cinema," in *War and Remembrance in the Twentieth Century*, ed. Jay Winter and Emmanuel Sivan (Cambridge University Press, 2000), 104–124.
- 4 For a thorough account of orphans' experiences and policies about them after World War II, see Tara Zahra, *The Lost Children: Reconstructing Europe's Families after World War II* (Cambridge, MA: Harvard University Press, 2011).
- 5 For a discussion of "rubble films," see Robert Shandley, *Rubble Films: German Cinema in the Shadow of the Third Reich* (Philadelphia, PA: Temple University Press, 2001).
- 6 Anke Pinkert, *Film and Memory in East Germany* (Bloomington, IN: Indian University Press, 2008), 42–54.
- 7 Tara Zahra, "Lost Children: Displacement, Family and Nation in Post-war Europe," *Journal of Modern History* 81 (2009): 46.
- 8 Catherine Portugues, "Jewish Identities and Generational Perspectives," in *A Companion to Eastern European Cinemas*, ed. Anikó Imre (Malden, MA: Wiley-Blackwell, 2012), 101–124, here 101–108.
- 9 Thérèse Brosse, "War-handicapped Children," 29.
- 10 n.a., "The Aftermath of War: Orphans without Hope," *The Sydney Morning Herald*, 20 July 1950, 12.
- 11 John Cunningham, "Somewhere in Europe: Reconstruction and Stalinism," in *Hungarian Cinema: From Coffee House to Multiplex* (London: Wallflower Press, 2004), 61.
- 12 Constantin Parvulescu, "The Continent in Ruins and its Redeeming Orphans: Geza Radvanyi and Bela Balazs's *Somewhere in Europe* and the Rebuilding of the Post-war Polis," *Central Europe* 10, no. 1 (May 2012): 55–76.
- 13 Mira Liehm and Antonín J. Liehm, *The Most Important Art: Soviet and Eastern European Film After 1945* (Berkeley, CA: University of California Press, 1977), 146–158, here 146.
- 14 John Cunningham, "Somewhere in Europe," 67.
- 15 For example, the 2011 review of the film on the "Bonjour Tristesse: Foreign, Indie and Cult Cinema," accessed December 5, 2013, [www.bonjourtristesse.net/2011/07/somewhere-in-europe-1948.html](http://www.bonjourtristesse.net/2011/07/somewhere-in-europe-1948.html).

- 16 n.a., “The Aftermath of War,” 12.
- 17 Mira Liehm and Antonin J. Liehm, *The Most Important Art*, 146–158.
- 18 It is not clear how this melody would have made it to Hungary as a tune that children would all know; however, the transference of music between Central and Eastern Europe and the United States in the nineteenth century has been well-documented. See, for instance, Jessica C. E. Gienow-Hecht, *Sound Diplomacy: Music and Emotions in Transatlantic Relations, 1850–1920* (Chicago, IL: University of Chicago Press, 2009). Although the digitized collection of more than 5,000 Hungarian folk songs at “Cimbalom.nl” did not yield direct matches for the “O Susanna” melody, similar tunes are remarkably close, including “Ég a gyertya.” My thanks to Johanna Yunker and Peggy Murray in tracking down these melodies.
- 19 Dennis Grunes, “Somewhere in Europe . . .,” accessed July 15, 2013, <http://grunes.wordpress.com/2007/03/11/somewhere-in-europe-geza-radvanyi-1947/>.
- 20 Arrow Cross was the Hungarian fascist, pro-Nazi party. See Stanley Payne, *A History of Fascism, 1914–1945* (Madison, WI: University of Wisconsin Press, 1996), 274.
- 21 Esther von Richthofen, *Bringing Culture to the Masses: Control, Compromise and Participation in the GDR* (New York: Berghahn, 2011).
- 22 John Cunningham, “Somewhere in Europe,” 68.
- 23 n.a., “The Aftermath of War,” 12.
- 24 n.a., Geza Radványi, “Europa antwortet nicht,” *Der Spiegel* 46 (1951): 26–28.
- 25 Thérèse Brosse, “War-handicapped Children,” 28.
- 26 Hans Strobel, “Irgendwo in Europa,” *Kinder- und Jugendfilmkorrespondenz* 103, no. 3 (2005), accessed July 15, 2013, [www.kjk-muenchen.de/archiv/index.php?id=1494&pausgabe=103&abc=I](http://www.kjk-muenchen.de/archiv/index.php?id=1494&pausgabe=103&abc=I).
- 27 Stefano Roncoroni, “Introduction,” *Rossellini: The War Trilogy* (New York: Grossman, 1973), x.
- 28 Peter Brunette, *Roberto Rossellini* (Berkeley, CA: University of California Press, 1996), 78–79.
- 29 Bert Cadullo, *In Search of Cinema: Writings on International Film Art* (McGill-Queen’s Press, 2004), 75.
- 30 Luisa Passerini, “Youth as Metaphor for Social Change: Fascist Italy and America in the 1950s,” in *A History of Young People in the West. Vol. II, Stormy Evolution to Modern Times*, ed. Giovanni Levi and Jean-Claude Schmitt (Cambridge, MA: Belknap, 1997), 281–340.
- 31 Emmy E. Werner, *Through the Eyes of Innocents: Children Witness World War II* (Boulder, CO: Westview, 2001).