

tory over the rival Social Democratic and Communist formations in the early 1930s.

The most celebrated of the homosexuals in the Nazi Party of the 1920s was Ernst Röhm, whose sexual proclivities were openly denounced by left-wing propagandists, but this did not deprive him of Hitler's confidence until the putsch of June 30, 1934, in which he and many of his homosexual comrades in arms were massacred. Ironically enough it was said that with Röhm the last socialist in the NSDAP died. For Communist writers as early as the mid-1920s homosexuality was an element of "bourgeois decadence," or of *le vice allemand* (the German vice), and theorists such as Wilhelm Reich who were opposed to homosexuality could claim that the right-wing youth were "becoming more homosexual." The victory of National Socialism at the beginning of 1933 then reinforced Communist and émigré propagandists in their resort to "fascist perversion" as a rhetorical device with which they could abuse and vilify the regime that had defeated and exiled them—and which they hoped would be transient and unstable.

In particular, the statute by which Stalin restored the criminal sanctions against homosexuality that had been omitted from the penal codes of 1922 and 1926 was officially titled the "Law of March 7, 1934"—a pointed allusion to the anniversary of the National Socialist consolidation of power one year earlier. Maxim Gorky is even supposed to have said "Destroy the homosexuals and with them destroy fascism!" During his exile in the Soviet Union, the leftist German director Gustav von Wangenheim (1895–1975) made a film entitled *Bortsy* (The Fighters; 1936), in which the Nazis are shown as homosexual. The reaction of the Hitler regime to all this was to enact a new and more stringent version of the notorious **Paragraph 175** in the legal novella of June 28, 1935. Under its provisions the number of convictions for homosexual activity rose

to many times what it had been at the end of the Weimar Republic.

While the subject of homosexuality was still largely taboo in the British and American press during World War II, allusions to the theme of "fascist perversion" are found in denunciations of Nazi Germany, and occasional echoes of the belief recur in left-wing propaganda of the recent decades. In the United States Maoists charged that the gay liberation movement of 1969 and the years following was an example of "bourgeois decadence" that would vanish once the triumph of socialism was achieved. Communist and Catholic organizations in coalitions of the American left have even formed ad hoc alliances for the purpose of excluding "gay rights" from the common program of the umbrella group or of keeping gay speakers off the platform at major rallies. The belief in homosexuality as a "fascist perversion" is one of the Stalinist myths of the 1930s that are belied by the historical facts but still kept alive by uncritical writings on the subject and by artistic treatments such as Luchino Visconti's film *The Damned* (1970).

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Warren Johansson

FASSBINDER, RAINER WERNER (1945–1982)

West German filmmaker, author, director, and actor. With his "anti-theatre" troupe in Munich Fassbinder set out to redefine the aesthetic experience on stage. His search quickly brought him (along with the members of this troupe who would often serve as his actors) to film. From his first films in 1969 to his forty-third in 1982, he explored the intricate connections between love and ma-

nipulation while also charting his vision of the path of German history (especially the periods of the Third Reich and the growth of a West German society he felt to be economically affluent but spiritually impoverished).

Often castigated as someone who expressed a solely subjective view, Fassbinder openly made use of a variety of sources—his own love affairs, Hollywood films, works from German literature—which he then filtered into his own entwining of the personal and the public spheres. A relatively static camera (especially in his early films), mirrors and frames, layers of sound, a heightened sense of melodrama—these are all elements of a cinematic style which Fassbinder employs in order to speak for those who have been denied a voice.

Those films where homosexual relationships form the main theme clearly demonstrate Fassbinder's concern and his techniques. *The Bitter Tears of Petra von Kant* (1972), *Fox and His Friends* (1975), and *In a Year with Thirteen Moons* (1978) all deal with same-sex relationships in which erotic desire becomes a function of the struggle for dominance of one partner over the other. His films of two literary masterpieces, *Berlin Alexanderplatz* (1980), a television mini-series, and *Querelle* (based on a novel of Jean Genet, 1982), explore intense homoerotic relationships between men as well as openly homosexual ones.

Yet Fassbinder, himself homosexual, shows that the failure of the relationships he depicts to survive or even to nurture does not stem from the nature of homosexuality itself. Rather, he makes evident that such love cannot succeed in this society under conditions where human beings have lost their ability to form any relationship except one based on objectification and exploitation.

In the end, though, what Fassbinder presented is not an analysis of the futility of love, be it homosexual or heterosexual in nature. By portraying the precari-

ous existence of relationships between love and manipulation and by using the fates of individual characters to portray the path of German history and its influence in shaping everyday existences, Fassbinder's films open the possibility for change.

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James W. Jones

FELLATIO

See Oral Sex.

FERENCZI, SANDOR (1873–1933)

Hungarian psychoanalyst. Born to a Jewish family in Miskolc in northeastern Hungary, he grew up in his father's bookstore and lending library. He studied medicine at the University of Vienna, graduating in 1894. Ferenczi met Sigmund Freud for the first time in 1907. He underwent analysis with Freud, and the two passed many summers together. Ferenczi became a central figure in the psychoanalytic movement and the founder of psychoanalysis in Hungary, where he played much the same role as did Karl Abraham in Berlin. He translated many of Freud's writings into Hungarian, and under the short-lived Communist regime of Béla Kun he was appointed professor of psychoanalysis at the University of Budapest.

Major Contributions. Ferenczi's reputation was established by his *Über die Entwicklungsstufen des Wirklichkeitssinnes* (On the Stages in the Development of the Sense of Reality), in which he described the feeling of infantile omnipotence. His second major book, *Thalassa:*