

**Title:** “Das Booben”: Critique of Dictatorships and Human Rights in *The Great Dictator*  
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In *The Great Dictator* (1940) director, writer, producer and star Charlie Chaplin thematically portrays dictator Hynkel’s power stance under constant attack of caricature. In order to further grasp Chaplin’s accomplishments in the film, I will establish this theme with research from multiple scholars and theorists. The first example of the power stance ridiculed by Chaplin’s caricature is seen in the delivery of Hynkel’s speech. This thematic attack on the dictator’s power as a leader is also seen in the scene when Hynkel plays with the globe. Conversely, the portrayal of the assault on ordinary life in the ghettos veers the attention from the caricatured dictator to the victimized people who, in turn, are the focus of the film. Eventually, Chaplin’s extensive ridicule of the dictator forces the audience to question the human rights being violated and toyed with irresponsibly. An instance that demands the audience to fight for human rights is evident in the scene where the Barber goes about his daily life but is swooped up by Stormtroopers in an attempt to lynch him. To end the film on a striking note Chaplin hijacks the Nuremberg rally speech and turns into a human rights festival. Consequently, Chaplin thematically undermines the power that a dictator has by ridiculing him in his most prominent and spiteful characteristics. This theme eventually exposes the hardships of victimized people and we are called to come together under the warm embrace of human rights; to defy terror through peace and unity.

## Works Cited

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