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## A Racist Taboo in America

### A Prejudiced Double Standard

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June 10<sup>th</sup>, 2026 – How Hollywood Shapes What We Remember

America has never been shy about telling certain stories. Every year, new films appear in theaters and on major platforms, which is portraying Adolf Hitler, the Holocaust, and the machinery of Nazi Germany. These films name every figure who were involved (e.g., the generals, the advisors, the architects of genocide, the family members, the enablers et cetera). No one is hidden. No one is softened. No one is protected. The narrative is clear, detailed, and morally unambiguous. And it

should be. Hitler's crimes were horrific, and history must continue to expose them. But the clarity with which America tells Germany's story stands in sharp contrast to the way that it tells its own story.

#### **The Silence Around America's Own Perpetrators**

When American films turn to slavery, segregation, or racial violence, the tone changes. The details are blurred. The names disappear. The camera pulls back. The villains become "the times," "the era,"

“the system,” or “society.”

Rarely these films will name the specific individuals who designed, defended, and benefited from slavery and racial oppression. This contrast is not accidental. It reveals something deeper about how America manages its own image. As one of the central truths of this conversation puts it:

*“The same society that condemns Hitler without hesitation still honors American figures who built their legacy through slavery, genocide, and oppression — and whose actions lasted far longer than Hitler’s regime.”*

This contradiction is not simply historical. It is cultural. It is cinematic. It is intentional.

**Hollywood Names  
Germany’s Villains — But  
Not America’s**

In Holocaust films, the audience learns every name. The films go out of their way to identify each person who stood beside Hitler, each official who carried out orders, each architect of atrocity. The message is clear:

accountability requires specificity. But when the subject is American slavery, specificity disappears.

Presidents who owned human beings as slaves are rarely portrayed as perpetrators. Founding fathers who built wealth through bondage are framed as visionaries. Leaders who signed laws that upheld racial terror are remembered as statesmen. Films avoid naming the individuals who enforced slavery, wrote racist laws, or orchestrated violence. Instead, the narrative shifts toward abstraction. Instead of perpetrators, we get “circumstances.” Instead of architects, we get “traditions.”

Instead of accountability, we get amnesia. This is not how Germany treats its past. Germany teaches the full truth to its children. Germany removed statues. Germany does not soften Hitler's image. Germany does not insert redemption into the story of its crimes. America, however, does the opposite.

### **A Nation That Controls the Story Controls the Memory**

One of the deeper truths behind this pattern is simple: The people who control the storytelling industry, they also control how their own history is framed. Hollywood (e.g., its studios, financiers, executives, and award institutions) has long been shaped by the dominant culture of the nation. And when a nation tells stories about itself, it often protects its own image. This is why films about Germany can be brutally

honest, while films about America's racial history often avoid direct confrontation. It is easier to expose another nation's sins than to expose one's own. This is not about blaming groups of people. It is about recognizing how institutions shape narratives to preserve national identity.

### **The White Savior Pattern and the Softening of History**

Another pattern emerges in American films about slavery and racism, which is, the insertion of a "white helper," a "white redeemer," "a white hero", or a "white rescuer." This narrative device shifts the emotional center of the story away from the victims and away from the perpetrators. It softens the cruelty. It dilutes the accountability. It reassures audiences that "not everyone was bad," even when the historical record shows that the systems of oppression were

upheld by widespread participation. This narrative choice has consequences. It reframes the story. It reduces the gravity of the crimes. It turns systemic violence into a backdrop for individual heroism. As one of the insights from this conversation states:

*“By showing these figures in softened roles, the gravity of what happened is reduced — which is the entire point.”*

This is not how Holocaust films operate. There is no softening. There is no savior inserted to ease the discomfort. There is no attempt to make the perpetrators relatable. Therefore, the contrast is striking — and revealing.

### **A Nation That Refuses to See Itself as the Villain**

Germany accepted its role in history. America has not.

America wants to be the hero in every story — even the stories where it was the oppressor. This desire shapes the films that it produces, the narratives that it elevates, and the histories that it chooses to tell. This is why certain historical figures are still honored despite their involvement in slavery and genocide. This is why statues remain. This is why holidays celebrate individuals whose actions caused generational harm. This is why films avoid naming names.

### **The national mythology depends on it.**

And yet, as one of the most piercing lines from this conversation reminds us:

*“If America ever told the truth with the same clarity that it uses to condemn Hitler, the*

*entire national  
mythology would  
collapse.”*

This is the heart of the taboo.

### **The Taboo of Naming America's Own Perpetrators**

The refusal to name names is not a small oversight. It is a cultural strategy, because naming perpetrators forces a nation to confront the reality that its heroes were also oppressors. It forces a reckoning with the fact that the nation was built not only through ideals, but through exploitation, violence, and racial hierarchy. Germany confronted this; nevertheless, America has not. Instead, America uses the Holocaust as a moral shield (that is, to point outward rather than inward). By focusing heavily on Germany's sins, America distracts from its own. By condemning Hitler with full force, America avoids applying

the same moral clarity to its own historical figures. This is not about diminishing the Holocaust. It is about recognizing the selective way that America chooses to remember.

### **A Call for Honest Storytelling**

This article is not an attack on any group of people. It is a call for honesty. It is a call for films that name the individuals who upheld slavery and racial oppression. It is a call for narratives that confront the full truth of American history. It is a call for a national memory that does not hide behind abstraction or soften the past. America cannot heal from what it refuses to name. It cannot confront what it refuses to acknowledge. It cannot grow from what it refuses to see. The taboo must be broken. The stories must be told with clarity. The names

must be spoken.