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Nazi Film Melodrama

Laura Julia Heins



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Focusing on German romance films, domestic melodramas, and home front films from 1933 to 1945, Nazi Film Melodrama shows how melodramatic elements in Nazi cinema functioned as part of a project to move affect, body, and desire beyond the confines of bourgeois culture and participate in a curious modernization of sexuality engineered to advance the imperialist goals of the Third Reich. Rather than reinforcing traditional gender role divisions and the status quo of the nuclear family, these films were much more permissive about desire and sexuality than previously assumed. Offering a comparative analysis of Nazi productions with classical Hollywood films of the same era, Laura Heins argues that Nazi melodramas, film writing, and popular media appealed to viewers by promoting liberation from conventional sexual morality and familial structures, presenting the Nazi state and the individual as dynamic and revolutionary. Drawing on extensive archival research, this perceptive study highlights the seemingly contradictory aspects of gender representation and sexual morality in Nazi-era cinema.

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