

1. Record Nr.	UNINA9910789468403321
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Titolo	Nazi film melodrama // Laura Heins
Pubbl/distr/stampa	Urbana : , : University of Illinois Press, , [2013] ©2013
ISBN	0-252-07935-3 0-252-09502-2
Descrizione fisica	1 online resource (253 p.)
Disciplina	791.4302/8092243
Soggetti	National socialism and motion pictures Motion pictures - Germany - History Melodrama in motion pictures
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction: melodrama in the Nazi cinema -- Fascist melodrama and classical Hollywood -- Love in the Third Reich: romance melodrama -- Breaking out of the bourgeois home: domestic melodrama -- Germany's great love vs. the American fortress: home front melodrama -- Epilogue: Nazi cinema and post-war melodrama.
Sommario/riassunto	Cultural productions in the Third Reich often served explicit propaganda functions of legitimating racism and glorifying war and militarism. Likewise, the proliferation of domestic and romance films in Nazi Germany also represented an ideological stance. 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. Focusing on German romance films, domestic melodramas, and home front films from 1933 to 1945, this book 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.