

Medienwissenschaft / Hamburg: Berichte und Papiere 69, 2007: Melodrama.

ISSN 1613-7477.

Redaktion und Copyright dieser Ausgabe: Hans J. Wulff.

Letzte Änderung: 21. Januar 2007.

URL der Hamburger Fassung: http://www1.uni-hamburg.de/Medien/berichte/arbeiten/0069_07.pdf.

Das filmische Melodram. Eine Arbeitsbibliographie. Zusammengestellt v. Hans J. Wulff.

Themenhefte

Wide Angle 4,2, 1980, pp. 4-51: Melodrama.

Five articles studying examples of the melodrama genre in the light of recent work in theory and feminism.

Movie, 29/30, 1982: Melodrama.

Journal of the University Film and Video Association 35,1, 1983: Melodrama.

Film Criticism 9,2, Winter 1984-1985: Melodrama.

Screen 29,3, Summer 1988, pp. 2-115: Melodrama and transgression.

Dedicated to the portrayal of heroines in melodramas.

EastWest Film Journal. 5,1, Jan. 1991: Melodrama and Cinema.

Filmgeschichte, 14, 2000, S.19-50: Melodramen.

Bücher und Artikel

Allen, Michael: Telling stories: melodrama, narration and recognition. In: *Family Secrets: the Feature Films of D.W. Griffith*. London: British Film Institute 1999.

Andrew, Dudley: Broken Blossoms: the art and the eros of a perverse text. In: *Quarterly Review of Film Studies* 6,1, 1981, pp. 81-90.

Andrin, Muriel: *Maléfiques. Le Mélodrame filmique américain et ses héroïnes (1940-1953)*. Frankfurt [...]: Peter Lang 2005.

Ang, Ien: *Watching Dallas: Soap Opera and the Melodramatic Imagination*. London: Methuen 1985.

Anon. (a cura di): *Schermi d'Amore – Festival del Cinema Sentimentale e Mélo*. 4a edizione, Verona, 31 marzo – 9 aprile 2000. Torino: Ed. Lindau 2000, 155 S.

Aspinall, Sue / Murphy, Robert (eds.): *Gainsborough Melodrama*. London: British Film Institute 1983.

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Examines concepts of gender in melodrama's dealing with psychoanalysis, esp. with the link of madness and motherhood.

Bobo, Jacqueline: The Color Purple: black women as cultural readers. In: *Female Spectators*. Ed. by E. Dreidre Pribram. London: Verso 1988, pp. 90-109.

Booth, Michael: *English Melodrama*. London: Herbert Jenkins 1965.

Boozer, Jack, Jr.: Entrepreneurs and 'Family Values' in the Postwar Film. In: *Authority and Transgression in Literature and Film*. Ed. by Bonnie Braendlin and Hans Braendlin. Gainesville: University Press of Florida 1996, pp. 89-102.

- Bratton, Jacky / Cook, Jim / Gledhill, Christine (eds.): *Melodrama: stage, picture, screen*. London: British Film Institute 1994.
- Brauerhoch, Annette: Zwischen Melodrama und Komodie: zu den 'lächerlichen' Versuchen Stella Dallas', 'mehr zu sein als eine Mutter'. In: *Frauen und Film*, 53, Dec. 1992, pp. 40-54.
Feminist analysis of the lead roles and their comic effect, as well as the issue of motherhood in "Stella Dallas" (1937) and its 1990 remake "Stella".
- Brauerhoch, Annette: *Die gute und die böse Mutter. Kino zwischen Melodrama und Horror*. Marburg 1996.
- Brooks, Peter: *The Melodramatic Imagination: Balzac, Henry James, Melodrama and the Mode of Excess*. New Haven, CN: Yale University Press 1995.
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Reprinted in: Gledhill's *Home Is Where the Heart Is*.
- Butler, A.: *Women's Cinema: The Contested Screen*. London: Wallflower Press 2002.
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- Butler, Judith: Lana's 'Imitation': Melodramatic Repetition and the Gender Performative. In: *Genders* 9, Fall 1990, pp. 1-18.
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- Carpender, Lynette: Guilty pleasures: women and the weepies. *Ms. Magazine* 1,6, May/June 1991, pp. 74-76.
Melodramas reflect women's limited options and difficult choices.
- Carroll, Noel: The Moral Ecology of Melodrama: The Family Plot and Magnificent Obsession. In: *New York Literary Forum* 7, 1980, pp. 197-206.
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Zu: Letter From an Unknown Woman.
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"Books such as 'The Cinema of Max Ophüls: Magisterial Vision and the Figure of Woman,' 'Melodrama and Meaning: History, Culture, and the Films of Douglas Sirk,' 'Contesting Tears: The Hollywood Melodra-

ma of the Unknown Woman' and 'Max Ophuls in the Hollywood Studios' represent the significance of Hollywood melodramas. The genre provides a means for criticism which is important to social formations. These books brings to focus that as long as attention is given to Hollywood films, the genre will remain." [Expanded Academic Index]

Conroy, Marianne: 'No Sin in Lookin' Prosperous': Gender, Race, and the Class Formations of Middlebrow Taste in Douglas Sirk's *Imitation of Life*. In: *The hidden foundation. Cinema and the question of class*. Ed. by David E. James and Rick Berg. Minneapolis, Minn.: University of Minnesota Press 1996, pp. 114-137.

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Cook, Pam: Masculinity in Crisis? Ranging Bull. In: *Screen* 23,3/4, 1982, pp. 39-46.

Cook, Pam: Melodramas and women's [sic] film. In: Aspinall, Sue / Murphy, Robert (eds.): *Gainsborough Melodrama*. London: British Film Institute 1983, pp. 1428.

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Desilet, Gregory: *Our Faith in Evil. Melodrama and the Effects of Entertainment Violence*. Jefferson/NC: McFarland 2005.

Dissanayake, Wima (ed.): *Melodrama and Asian cinema*. Cambridge/New York: Cambridge University Press, 1993. Cambridge studies in film.

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Doane, Mary Ann: Clinical eye: medical discourses in the "woman's film" of the 1940s. In: *The Female body in western culture. Contemporary perspectives*. Ed. by Susan Rubin Suleiman. Cambridge, Mass.: Harvard University Press 1986.

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Eckert, Charles: The anatomy of a proletarian film: Warners' *Marked Woman*. In: *Movies and Methods*. 2. Ed. by Bill Nichols. Berkeley: University of California Press 1985, pp. 407425.

Ellis, John: British Cinema as Performance Art: *Brief Encounter*, Radio Parade of 1935 and the Circumstances of Film Exhibition. In: *The British cinema book*. Ed. by Robert Murphy. 2nd ed. London: British Film Institute, 2001, pp. 95109.

Elsaesser, Thomas: "Tales of Sound and Fury: Observations on the Family Melodrama." In: *Film genre reader. 2*. Ed. by Barry Keith Grant. Austin: University of Texas Press 1995, pp. 50-80.

Also in: *Home is where the Heart is: Studies in Melodrama and the Woman's Film*. Ed. by Christine Gledhill. London: British Film Institute 1987, pp. 43-69.

Fell, John L.: Melodrama, the Movies, and Genre. In: *New York Literary Forum* 7, 1980, pp. 187-195.

Fell, John L.: Melodrama. In: *North Dakota Quarterly* 51,3, Summer 1983, pp. 100-110.

Feuer, Jane: Melodrama, serial form and television today. In: *Screen* 25,1, 1984, pp. 4-16.

Fink, Janet / Holden, Katherine: Pictures from the Margins of Marriage: Representations of Spinsters and Single Mothers in the MidVictorian Novel, InterWar Hollywood Melodrama and British Film of

the 1950s and 1960s. In: *Gender & History* 11,2, 1999, pp. 233-255.

Fischer, Lucy (ed.): *Imitation of life. Douglas Sirk, director*. New Brunswick: Rutgers University Press 1991 (Rutgers Films in Print. 16.).

Fischer, Lucy: Lifestyles of the Rich and Famous: *Imitation of Life*. In: *Post Script* 9,2, Winter 1991, pp. 5-13.

The public image of US stars, esp. female, is contrasted with the reality of their private life; focuses on the example of Lana Turner and her role in "Imitation of life".

Fischer, Lucy: *Cinematernity: film, motherhood, genre*. Princeton, N.J.: Princeton University Press, 1996.

Fischer, Lucy: Sirk and the Figure of the Actress: All I Desire. In: *Film Criticism*, Winter-Spring 1999, pp. 136ff.

Douglas Sirk's film "All I Desire" portrays the duality of the female character. Situated at the turn of the century, the film follows a woman's desire to become an actress at the price of abandoning her husband and children. Although she is reunited with her family in the end, her absence has created intensified love or hatred in her children and meekness in her husband.

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Fletcher, John: Primal scenes and the female gothic: *Rebecca* and *Gaslight*. In: *Screen* 36,4, Winter 1995, pp. 341-370.

Psychoanalytic analysis of *Rebecca* and *Gaslight* as female Oedipal dramas

Flinn, Carol: The problem of femininity in theories of film music. In: *Screen* 27,6, Nov.-Dec. 1986, pp. 56-72.

Consideration of film music as the feminine, examining film music as a process of signification in its own right, and analysing the function of music in classic Hollywood melodramas.

Flinn, Caryl: *Strains of Utopia: Gender Nostalgia and Hollywood Film Music*. Princeton, NJ: Princeton University Press 1992.

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Gaines, Jane: The Melos in Marxist Theory. In: *The Hidden Foundation: Cinema and the Question of Class*. Ed. by David E. James and Rick Berg. Minneapolis: University of Minnesota Press 1996, pp. 56-71.

Gaines, Jane / Herzog, Charlotte (eds.): *Fabrications: Costume and the Female Body*. New York: Routledge 1990.

Gallafent, Edward: Black satin: fantasy, murder and the couple in 'Gaslight' and 'Rebecca'. In: *Screen* 29,3, Summer 1988, pp. 84-103.

Studies the similar fears of the newlywed brides in "Gaslight" and "Rebecca".

Gallagher, Tag: Tag Gallagher Responds to Tania Modleski's "Time and Desire in the Woman's Films" ("Cinema Journal," Spring 1984) and Linda Williams's "Something Else besides a Mother": "Stella Dallas" and the Maternal Melodrama" ("Cinema

- Journal," Fall 1984). In: *Cinema Journal* 25,2, Winter 1986, pp. 65-66.
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 Filmmaker Douglas Sirk thought that movies should function for society, playing on the audience's emotions. Good and evil, lightness and darkness were accentuated with music. Motion and light were used to create the necessary melodramatic moments. Two major Sirk themes are characters who impose their will despite pain (white melodrama), and characters who are dominated by their will, giving in to lust (black melodrama).
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 Reply by E. Ann Kaplan, pp. 49-53.
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- Haralovich, Mary Beth: All that Heaven Allows: Color, Narrative Space, and Melodrama. In: *Close viewings: an anthology of new film criticism*. Ed. by Peter Lehman. Tallahassee: Florida State University Press 1990, pp. 57-72.
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Examines the imprisonment and alienation of women in terms of race and gender in "Imitation of Life" with reference to the 'camp' sensibility evident in "Valley of the Dolls".

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Analyses the film in terms of the intersection of issues of race, class and gender.

Higson, Andrew / Vincendeau, Ginette: Melodrama. In: *Screen* 27,6, Nov-Dec. 1986, pp. 2-5.

Introduction to a series of articles on aspects of melodrama.

Hollinger, Karren: The female Oedipal drama of Rebecca: from novel to film. In: *Quarterly Review of Film and Video* 14,4, 1993, pp. 17-30.

Hollywood reconsidered. In: *Jump Cut*, 32, April 1986, pp. 1532.

On women in the Hollywood film, incl. the representation of fantasy women in "The stepford wives", the simultaneous celebration and reduction of wartime heroines such as "Rosie the riveter" and an analysis of melodrama.

Huyssen, Andreas: Mass culture as woman: modernism's Other. In: *The Great Divide*. Bloomington: Indiana University Press 1986, pp. 44-62.

Jacobs, Lea: The Woman's Picture and the Poetics of Melodrama. In: *Camera Obscura* 31, Jan.-May 1993, pp. 121-147.

Considers definitions of melodrama and tragedy in relation to the pressure or assertive nature of the heroine in literature and in women's romantic Hollywood films of the 1930's and 1940's.

Jacobs, Lea: Now Voyager: Some Problems of Enunciation and Sexual Difference. In: *Camera Obscura* 7, 1981, pp. 89-104.

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Joyrich, Lynne: All that television allows: TV melodrama, postmodernism, and consumer culture. In: *Camera Obscura*, 16, Jan. 1988, pp. 128-153.

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neapolis: University of Minnesota Press 1992 (Camera Obscura Book.).

A postmodernist reading of US melodrama, tracing its shift from cinema, in the films of Douglas Sirk, to its current home, the tv soap opera.

Kaplan, E. Ann: Mothering, Feminism and Representation. The Maternal Melodrama and the Woman's Film 1910-40. In: *Home is where the Heart is: Studies in Melodrama and the Woman's Film*. Ed. by Christine Gledhill. London: British Film Institute 1987, pp. 113-137.

Kaplan, E. Ann: The Case of the Missing Mother: Maternal Issues in Vidor's *Stella Dallas*. In: *Issues in feminist film criticism*. Ed. by Patricia Erens. Bloomington: Indiana University Press 1990, pp. 126-136.

Kaplan, E. Ann: *Motherhood and Representation: The Mother in Popular Culture and Melodrama*. New York: Routledge 1992.

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Kaplan, E. Ann: Classical Hollywood Film and Melodrama. In: *American cinema and Hollywood. Critical approaches*. Ed. by John Hill and Pamela Church Gibson. Oxford: Oxford University Press 2000.

Kaplan, E. Ann: Melodrama, cinema and trauma. In: *Screen* 42,2, Summer 2001, pp. 201-205.

Approaching the genre of melodrama from the perspective of 'trauma theory' highlights gaps in theorising about melodrama, previously articulated through Freudian psychoanalysis.

Kappelhoff, Hermann: *Matrix der Gefühle. Das Kino, das Melodrama und das Theater der Empfindsamkeit*. Berlin 2004.

Kathleen McHugh (Ed.): *South Korean Golden Age Melodrama. Gender, Genre, and National Cinema*. Detroit 2005.

- Kauffmann, Stanley: Melodrama and Farce: A Note on a Fusion in Film. In: *New York Literary Forum* 7, 1980, pp. 169-172.
- Kauffmann, Stanley: Film: melodrama and popular culture: Melodrama and farce: a note on a fusion in film. In: *Melodrama*. Ed. by Daniel Gerould Martinsville, N.J.: Analecta Enterprises 1980 (New York Literary Forum. 7.).
- Kennedy, Harlan: The melodramatists. In: *American Film* 17,1, Jan.Feb. 1992, pp. 54-56.
Über Douglas Sirk und Nicholas Ray.
- Kim, Soyoung: "Questions of Woman's Film: The Maid, Madame Freedom, and Women." In: *South Korean golden age melodrama. Gender, genre, and national cinema*. Detroit: Wayne State University Press 2005, pp. 185-200.
- Kleinmans, Chuck: Notes on melodrama and the family under capitalism. In: *Film Reader* 3, 1978, pp. 40-47.
Discusses the family under capitalism in order to better understand bourgeois domestic melodrama.
- Klinger, Barbara: Much Ado about Excess: Genre, Mise-en-Scène and the Woman in Written on the Wind. In: *Wide Angle* 11,4, Oct. 1989, pp. 4-22.
- Klinger, Barbara: *Melodrama and meaning. History, culture, and the films of Douglas Sirk*. Bloomington: Indiana University Press 1994.
- Koebner, Thomas: Musik zum Abschied. Zur Komposition von Melodramen. In: *AugenBlick*, 35, 2004, pp.46-68.
- Kuhn, Annette: Women's genres. In: *Screen* 25,1, Jan-Feb 1984, pp. 18-28.
Developments in film and tv theory relating to critical work on film melodrama and tv soap opera, with particular reference to the audience for these genres, which is traditionally female.
Repr. in: Christine Gledhill (ed.): *Home Is Where the Heart Is: Studies in Melodrama and the Woman's Film*. London: British Film Institute 1987, pp. 339-349.
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- Kuhn, Annette: Women's Genres: Melodrama, Soap Opera and Theory. In: *Feminist film theory. A reader*. Ed. by Sue Thornham. New York: New York University Press 1999, pp. 146-156.
- Landy, Marcia (ed.): *Imitations of life: a reader on film & television melodrama*. Detroit: Wayne State University Press 1991 (Contemporary Film and Television Series.).
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- Lang, Robert: *American film melodrama: Griffith, Vidor, Minnelli*. Princeton, N.J.: Princeton University Press 1989.
- Lang, Robert: Lucia Harper's Crime: Family Melodrama and Film Noir in *The Reckless Moment*. In: *Literature/Film Quarterly* 17,4, 1989.
- LaPlace, Maria: Producing and Consuming the Woman's Film. Discursive Struggle in *Now, Voyager*. In: *Home is where the Heart is: Studies in Melodrama and the Woman's Film*. Ed. by Christine Gledhill. London: British Film Institute 1987, pp. 138-166.
- LaValley, Albert J., ed.: *Mildred Pierce*. Madison, WI: University of Wisconsin Press 1980.
- Lawrence, Amy: Trapped in a Tomb of Their Own Making: Max Ophuls's *The Reckless Moment* and Douglas Sirk's *There's Always Tomorrow*. In: *Film Criticism*, Winter/Spring 1999, pp. 150ff.
Filmmakers Max Ophuls and Douglas Sirk depict the gradual decay of the family unit in their films. Both focus on the rise of youth culture during the 1950s, coupled with the open floor plans of that era. Boundaries are therefore transgressed physically, mentally and emotionally, leading family members to seek means of escape and make irrational decisions.
- Lehman, Peter, ed. *Close Viewings: An Anthology of New Film Criticism*. Tallahassee: Florida State University Press, 1990.
- Lehman, Peter: Crying over the Melodramatic Penis: Melodrama and Male Nudity in Films of the '90s. In: *Masculinity: bodies, movies, culture*. Edited by Peter Lehman. New York: Routledge 2001 (AFI film readers.).

- Leibman, Nina C.: Piercing the Truth: Mildred and Patriarchy. In: *Literature in Performance* 8,1, Nov. 1988, pp. 3952.
Zu: *Mildred Pierce*.
- Leibowitz, Flo: Apt Feelings, or Why 'Women's Films' Aren't Trivial. In: *Posttheory: reconstructing film studies*. Ed. by David Bordwell and Noel Carroll. Madison: University of Wisconsin Press 1996 (Wisconsin Studies in Film.).
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