

# 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](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

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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.

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- 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.  
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- Brauerhoch, Annette: *Die gute und die böse Mutter. Kino zwischen Melodrama und Horror*. Marburg 1996.
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- Butler, Jeremy G.: Style and the Domestic Melodrama. In: *Jump Cut*, 32, April 1986, pp. 25-28.  
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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]

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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.

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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.

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

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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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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.

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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.
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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.
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Über Douglas Sirk und Nicholas Ray.
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- 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.  
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the Broadway star is inappropriate. Sirk's protagonist cannot trade suffering for glamour because she is not sufficiently real to suffer; literally, then, there is nothing to envy. Like other domestic melodramas of the day, *Imitation of Life* explores the possibilities of female rebellion and escape, variously offering its audience validation, socialization, and emotional release through tears but it accomplishes this task in a way that criticizes female aspirations and audience gullibility considerably less than it criticizes theatricality in general.

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