

Call for Contributions: Lexicon of Global Melodrama

Melodrama's multifarious career has included the genre's transitions and transformations across media and discourses – from theater to screen and into political rhetoric. Recent scholarship addresses melodrama less as a strictly generic form, but more as “a mode of aesthetic articulation distilled from and adaptable across a range of genres, across decades, and across national cultures” (Gledhill xii). It is often described as the most pervasive form of storytelling in US American (mass) culture (Anker 2014) and considered the “foundation of the classical Hollywood movie” (Williams 1998). Christine Gledhill and Linda Williams, for instance, consider it “a protean form that leaps from one medium to another in the many cultures of a globalizing world” (2).

The Lexicon of Global Melodrama will address the global proliferation and cultural adaptability of melodrama by focusing on what can still be considered its most prominent cultural form: film. Starting from the ‘classical’ melodramas epitomized by Hollywood productions like Douglas Sirk's *All that Heaven Allows* (1955), the *Lexicon* seeks to highlight transnational connections, cultural appropriations, and adaptations of the genre across time and in cinematic cultures around the globe. *Global Melodrama* will feature 100 short articles, each focusing on a specific film that illustrates the global reach of melodrama and its relevance for different forms of filmic storytelling.

Possible contributions could include the following films:

- *Blind Husbands* (1919), dir. Erich von Stroheim
- *The Blue Angel* (*Der Blaue Engel*, 1930), dir. Josef von Sternberg
- *Children of Paradise* (*Les Enfants du Paradis*, 1945), dir. Marcel Carné
- *In a Year of 13 Moons* (*In einem Jahr mit 13 Monden*, 1978), dir. Rainer Werner Fassbinder
- *Raise the Red Lantern* (*Dà Hóng Dēnglong Gāogāo Guà*, 1991), dir. Zhang Yimou
- *Far from Heaven* (2002), dir. Todd Haynes
- *Forgiveness* (2004), dir. Ian Gabriel
- *The Yacoubian Building* (Omarey yacobeany, 2006), dir. Marwan Hamed
- *Laurence Anyways* (2012), dir. Xavier Dolan and many more!

If you are interested in contributing to the *Lexicon* please send an email to projectsentimental@fau.de and indicate your selected film. Once accepted, the complete article should be between 1000 and 1500 words in length.

Extended deadline for proposals: **November 15, 2020**

Deadline for contributions: **December 31, 2020**

For further questions or to submit your proposal, please contact The Global Sentimentality Project at project-sentimental@fau.de.

Works Cited:

- Anker, Elisabeth. *Orgies of Feeling: Melodrama and the Politics of Freedom*. Durham and London: Duke UP, 2014.
- Gledhill Christine. “Prologue: The Reach of Melodrama.” *Melodrama Unbound: Across History, Media, and National Cultures*. Ed. Christine Gledhill and Linda Williams. New York: Columbia UP, 2018. ix-xxv.
- Geldhill, Christine, and Linda Williams. “Introduction.” *Melodrama Unbound: Across History, Media, and National Cultures*. Ed. Christine Gledhill and Linda Williams. New York: Columbia UP, 2018.1-11.
- Williams, Linda. “Melodrama Revised.” *Refiguring American Film Genres: Theory and History*. Ed. Nick Browne. Berkeley: University of California Press, 1998. 42–88.