

MELODRAMA AND ASIAN CINEMA

Edited by

WIMAL DISSANAYAKE

East-West Center

Institute of Culture and Communication



CAMBRIDGE
UNIVERSITY PRESS

Contents

<i>List of contributors</i>	page vii
<i>Acknowledgments</i>	ix
I Introduction <i>Wimal Dissanayake</i>	1
II Melodrama / subjectivity / ideology: Western melodrama theories and their relevance to recent Chinese cinema <i>E. Ann Kaplan</i>	9
III Symbolic representation and symbolic violence: Chinese family melodrama of the early 1980s <i>Ma Ning</i>	29
IV <i>The Goddess</i>: Reflections on melodrama East and West <i>William Rothman</i>	59
V Melodrama as historical understanding: The making and unmaking of communist history <i>Yuejin Wang</i>	73
VI Melodrama, postmodernism, and Japanese cinema <i>Mitsuhiro Yoshimoto</i>	101
VII Inscribing the subject: The melodramatization of gender in <i>An Actor's Revenge</i> <i>Scott Nygren</i>	127
VIII Insides and outsides: Cross-cultural criticism and Japanese film melodrama <i>Catherine Russell</i>	143
IX Psyches, ideologies, and melodrama: The United States and Japan <i>Maureen Turim</i>	155

X	Negotiating the transition to capitalism: The case of <i>Andaz</i> <i>Paul Willemen</i>	179
XI	The concepts of evil and social order in Indian melodrama: An evolving dialectic <i>Wimal Dissanayake</i>	189
XII	Politics of melodrama in Indonesian cinema <i>Krishna Sen</i>	205
XIII	Power, pleasure, and desire: The female body in Filipino melodrama <i>Teresita A. Herrera and Wimal Dissanayake</i>	218
XIV	The register of nightmare: Melodrama as it (dis)appears in Australian film <i>Susan Dermody</i>	232
XV	Overview: What is American about film study in America? <i>William Rothman</i>	254
	<i>Index</i>	279