

# Contents

<i>List of Figures</i>	vii
<i>Preface and Acknowledgments</i>	viii
<i>Notes on Contributors</i>	xiv
1 Introduction: Film and TV Melodrama: An Overview <i>Michael Stewart</i>	1
<b>Part I Television Melodrama</b>	
<b>Section I Time, Space and Seriality in Contemporary Melodramatic Television</b>	
2 Melodrama and the Classic Television Serial <i>Richard Butt</i>	27
3 Nature, Culture, Space: The Melodramatic Topographies of <i>Lark Rise to Candleford</i> <i>Douglas McNaughton</i>	42
4 'We Are Like That Only': Prime Time Family Melodramas on Indian Television <i>Shoma Munshi</i>	61
<b>Section II Gender, Sexuality and Excess in Contemporary US Television Melodrama</b>	
5 On the 'Scalpel's Edge': Gory Excess, Melodrama and Irony in <i>Nip/Tuck</i> <i>Alexia Smit</i>	81
6 'Blood, Sugar, Sex, Magik': Unearthing Gay Male Anxieties in Queer Gothic Soaps <i>Dante's Cove</i> (2005–2007) and <i>The Lair</i> (2007–2009) <i>Darren Elliott-Smith</i>	96
7 Don't Stop Believing: Textual Excess and Discourses of Satisfaction in the Finale of <i>The Sopranos</i> <i>Martin Zeller-Jacques</i>	114

**Part II Film Melodrama**

**Section III Memory, Cultural Trauma and Destiny in Contemporary Film Melodrama**

- 8 Melodrama as History and Nostalgia: Reading Hong Kong Director Yonfan's *Prince of Tears* 135  
*Kenneth Chan*
- 9 *Vincere*: A 'Strikingly Effective' Contemporary Film Melodrama 153  
*Anne Gailly*
- 10 Vienna to Beijing: Xu Jinglei's *Letter from an Unknown Woman* (China, 2004) and the Symbolic Simulation of Europe 171  
*Sarah Artt*
- 11 Deconstructing Melodramatic Destiny: *Late Marriage* (2001) and *Two Lovers* (2008) 187  
*Robert Lang*

**Section IV Rethinking Melodrama and Realism in Contemporary Film**

- 12 Anticipating Home: *The Edge of Heaven* as Melodrama 205  
*Michael Stewart*
- 13 Framing a Hybrid Tradition: Realism and Melodrama in *About Elly* 223  
*Taraneh Dadar*
- Index* 239