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| 1. Record Nr. | UNINA990009745270403321 |
| Autore | Della Cananea, Giacinto |
| Titolo | Al di là dei confini statuali : Principi generali del diritto pubblico globale [Risorsa elettronica] |
| Pubbl/distr/stampa | Bologna : Società editrice il Mulino, Spa, 2010 |
| ISBN | 9788815143068 |
| Descrizione fisica | 224 p. |
| Soggetti | Diritto
Opere di riferimento generale in diritto |
| Lingua di pubblicazione | Italiano |
| Formato | Risorsa elettronica |
| Livello bibliografico | Monografia |
| 2. Record Nr. | UNINA9910520006903321 |
| Autore | Archer Neil <1971-> |
| Titolo | Studying Hot fuzz // Neil Archer [[electronic resource]] |
| Pubbl/distr/stampa | Oxford : , : Oxford University Press, , 2021 |
| ISBN | 1-80034-195-4
1-80034-733-2
0-9932384-1-6 |
| Descrizione fisica | 1 online resource (121 p.) |
| Collana | Studying films
Liverpool scholarship online |
| Disciplina | 791.43655 |
| Soggetti | Police films - History and criticism
Comedy films - History and criticism |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Previously issued in print: Leighton Buzzard: Auteur, 2015. |
| Nota di bibliografia | Includes bibliographical references and index. |
| Nota di contenuto | Contents; Introduction: Beyond a Joke?; 1. Sandford, Hollywood: Hot |

Fuzz and the Business of British Cinema; 2. The Shit Just Got Real: Hot Fuzz and the Uses of Parody; 3. I Kinda Like It Here: Hot Fuzz as National Cinema; 4. Fanboys in Toyland: Hot Fuzz and movie stardom; 5. From Hollywood to the End of the World; Conclusion: Seriously Good Fun; Bibliography; Index

Sommario/riassunto

By the power of Greyskull! In their second big-screen collaboration after 'Shaun of the Dead' (2004), with 'Hot Fuzz' (2007) director and co-writer Edgar Wright and co-writer and star Simon Pegg took aim at the conventions of the Hollywood action movie, transplanting gratuitous slo-mo action sequences into the English village supermarket and local pub. This book, provides a critical study of arguably the most influential British film-makers to emerge this century, considers to what extent a modestly funded film such as this can be considered 'British' at all, given its international success and distribution by an American studio, and how far that success depends upon what the book calls its 'cultural specificity'. It considers the film as a parody of the action-movie genre, and discusses exactly how parody works.
