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Nota di contenuto	Front Cover; Reel Food: Essays on Food and Film; Copyright Page; Acknowledgments; Table of Contents; 1. Watching Food: The Production of Food, Film, and Values: Anne L. Bower; Cooking Up Cultural Values; 2. Feel Good Reel Food: A Taste of the Cultural Kedgeree in Gurinder Chadha's: Debnita Chakravarti; 3. Food, Play, Business, and the Image of Japan in Itami Juzo's Tampopo: Michael Ashkenazi; 4. Il Timpano -"To Eat Good Food Is to Be Close to God": The Italian-American Reconciliation of Stanley Tucci and Campbell Scott's Big Night: Margaret Coyle 5. Cooking Mexicanness: Shaping National Identity in Alfonso Arau's Como agua para chocolate: Miriam Lopez-rodriguez6. Chickens, Cakes, and Kitchens: Food and Modernity in Malay Films of the 1950s and 1960s: Timothy P. Barnard; 7. "I'll Have Whatever She's Having": Jews, Food, and Film: Nathan Abrams; 8. Food as Representative of Ethnicity and Culture in George Tillman Jr.'s Soul Food, Maria Ripoll's Tortilla Soup, and Tim Reid's Once upon a Time When We Were Colored: Robin Balthrope; Focus on Gender-The Body, the Spirit 9. Gendering the Feast: Women, Spirituality, and Grace in Three Food Films: Margaret H. Mcfadden10. Food, Sex, and Power at the Dining Room Table in Zhang Yimou's Raise the Red Lantern: Ellen J. Fried; 11. Anorexia Envisioned: Mike Leigh's Life is Sweet, Chul-Soo Park's

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### Sommario/riassunto

Reel Food is the first book devoted to food as a vibrant and evocative element of film, featuring original essays by major food studies scholars, among them Carole Counihan and Michael Ashkenazi. This collection reads various films through their uses of food—from major "food films" like Babette's Feast and Big Night to less obvious choices including The Godfather trilogy and The Matrix. The contributors draw attention to the various ways in which food is employed to make meaning in film. In some cases, such as Soul Food and Tortilla Soup, for example, food is used to represent racial and eth

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