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Nota di contenuto	<p>""Cover""; ""Series Page""; ""Title Page""; ""Copyright""; ""Dedication""; ""Contents""; ""Preface""; ""Introduction""; ""I. Performing Masculinity""; ""1. Adam Sandler, an Apologia: Anger, Arrested Adolescence, Amour Fou""; ""2. a€œPolitics Is Theatera€?: Performance, Sexuality, and Milk""; ""3. Feelings and Firefights: Gendered Performance in Cop Action Climaxes""; ""II. Patriarchal Problems""; ""4. a€œIa€?d Fight My Dada€?: Absent Fathers and Mediated Masculinities in Fight Club""; ""5. a€œBecause I Hate Fathers, and I Never Wanted to Be Onea€?: Wes Anderson, Entitled Masculinity, and the a€œCrisisa€? of the Patriarch""; ""6. Allegory of Deliverance: Class and Gender in Scorsesea€?s Bringing Out the Dead""; ""7. American Psycho Family Values: Conservative Cinema and the New Travis Bickles""; ""III. Exceptional Sexualities""; ""8. Death of the Strong Silent Type: The Achievement of Brokeback Mountain""; ""9. More than Buddies: Wedding Crashers and the Bromance as Comedy of (Re)Marriage Equality""; ""10. The Queer Fat of Philip Seymour Hoffman""</p>

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""14. Flexible Masculinities and the Rush Hour Franchise: The Asian Body, the American Male, and Global Hollywood	
""""Appendix: U.S. Films since 1990 Addressing Masculinity	
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