

1.	Record Nr.	UNINA990006977340403321
	Autore	Paladino, Vincenzo <1924-2005>
	Titolo	La revisione del romanzo manzoniano e le postille del Visconti / Vincenzo Paladino
	Pubbl/distr/stampa	Firenze : Le Monnier, 1964
	Descrizione fisica	157 p. ; 20 cm
	Collana	Saggi di letteratura italiana ; 16
	Locazione	BAT
	Collocazione	BIB. BAT.3790
	Lingua di pubblicazione	Italiano
	Formato	Materiale a stampa
	Livello bibliografico	Monografia
2.	Record Nr.	UNINA9910778421103321
	Autore	Nystrom Derek
	Titolo	Hard hats, rednecks, and macho men [[electronic resource]] : class in 1970s American cinema / / Derek Nystrom
	Pubbl/distr/stampa	New York, : Oxford University Press, 2009
	ISBN	0-19-772441-8 1-282-32875-1 9786612328756 0-19-971432-0
	Descrizione fisica	1 online resource (264 p.)
	Disciplina	791.43635262
	Soggetti	Working class in motion pictures Rednecks in motion pictures Men, White, in motion pictures Masculinity in motion pictures Motion pictures - United States - History - 20th century
	Lingua di pubblicazione	Inglese
	Formato	Materiale a stampa
	Livello bibliografico	Monografia

Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Contents; Introduction: Making Class Visible in Film and Cultural Studies; PART I: HARD HATS AND MOVIE BRATS; 1 Class and the Youth-Cult Cycle; PART II: REDNECKS AND GOOD OLE BOYS: THE RISE OF THE SOUTHERN; 2 Deliverance, An Allegory of the Sunbelt; 3 Keep On Truckin': The Southern Cycle and the Invention of the Good Ole Boy; PART III: MACHO MEN AND THE NEW NIGHTLIFE FILM; 4 Saturday Night Fever and the Queering of the White, Working-Class Male Body; 5 Extra Masculinity: Looking for Mr. Goodbar and Cruising; Conclusion: Working-Class Solidarity and Its Others Afterword: Hard Hats Revisited: The Labor of 9/11Notes; Works Cited; Index;
Sommario/riassunto	Everywhere you look in 1970's American cinema, you find white working-class men. They bring a violent conclusion to Easy Rider, murdering the film's representatives of countercultural alienation and disaffection. They lurk in the Georgia woods of Deliverance, attacking outsiders in a manner that evokes the South's recent history of racial violence and upheaval. They haunt the singles nightclubs of Looking for Mr. Goodbar, threatening the film's newly liberated heroine with patriarchal violence. They strut through the disco clubs of Saturday Night Fever, dancing to music whose roots in...