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| 1. Record Nr. | UNINA9910452541503321 |
| Autore | Singh Bhubhindar |
| Titolo | Japan's security identity : from a peace state to an international state // Bhubhindar Singh |
| Pubbl/distr/stampa | Abingdon, Oxon : , : Routledge, , 2013 |
| ISBN | 0-203-08403-9 1-283-89448-3 1-136-18903-3 |
| Descrizione fisica | 1 online resource (241 p.) |
| Collana | Sheffield Centre for Japanese studies/Routledge series ; ; 45 Sheffield Centre for Japanese Studies/Routledge series ; ; 45 |
| Disciplina | 355/.033052 |
| Soggetti | National security - Japan Security, International - Pacific Area Electronic books. Japan Military policy Japan Armed Forces Civic action Japan Military relations |
| 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 | Cover; Japan's Security Identity; Copyright; Dedication; Contents; Preface; Acknowledgements; Abbreviations; 1. Introduction; 2. Realism, mercantilism and constructivism; 3. Security identity and Japan's security policy; 4. Territorial conception of national security; 5. Regional and international (global) security; 6. Security policymaking regime; 7. Conclusion; Notes; Bibliography; Index |
| Sommario/riassunto | Since the end of the Cold War, there has been a significant change in Japanese security policy, as Japan's security identity has shifted from a peace state, to an international state. In this book, Bhubhindar Singh argues that from the 1990s onwards, the Japanese security policymaking elite recognized that its earlier approach to security policy which was influenced by the peace-state security identity was no longer appropriate. Rather, as a member of the international community, Japan had to carve out a responsible role in regional and |

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| 2. Record Nr. | UNINA9910716593603321 |
| Titolo | Muscle Shoals. Letter addressed to Senator Charles S. Deneen by the Secretary of War ... in response to his request regarding the proposed offer of the Farmers' Federated Fertilizer Corporation for the Muscle Shoals project together with an analysis of the proposed offer and a detailed analysis by Lieut. Col. M.C. Tyler, Corps of Engineers ... Presented by Mr. Deneen. January 6, 1927. -- Ordered to be printed |
| Pubbl/distr/stampa | [Washington, D.C.] : , : [U.S. Government Printing Office], , 1927 |
| Descrizione fisica | 1 online resource (67 pages) : tables |
| Collana | Senate document / 69th Congress, 2nd session. Senate ; ; no. 189 [United States congressional serial set] ; ; [serial no. 8712] |
| Altri autori (Persone) | DeneenCharles Samuel <1863-1940> (Republican (IL)) TylerM. C |
| Soggetti | Advisory boards Bonds Dams Fertilizer industry Government contractors Hydroelectric power plants Hydroelectric power plants - Brazil Incorporation Leases Public contracts Water-power Maintenance Repairing Legislative materials. |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Batch processed record: Metadata reviewed, not verified. Some fields updated by batch processes. |

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| 3. Record Nr. | UNINA9910785933103321 |
| Autore | Sperb Jason <1978-> |
| Titolo | Disney's most notorious film [[electronic resource]] : race, convergence, and the hidden histories of Song of the South / / by Jason Sperb |
| Pubbl/distr/stampa | Austin, : University of Texas Press, 2012 |
| ISBN | 0-292-73975-3 |
| Edizione | [1st ed.] |
| Descrizione fisica | 1 online resource (295 p.) |
| Disciplina | 791.43/6552 |
| Soggetti | Race relations in motion pictures African Americans in motion pictures Stereotypes (Social psychology) in motion pictures Motion picture audiences - United States Convergence (Telecommunication) |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Originally presented as the author's thesis (doctoral)--Indiana University, 2009. |
| Nota di bibliografia | Includes bibliographical references and index. |
| Nota di contenuto | Introduction -- Conditions of possibility: the Disney Studios, postwar "thermidor," and the ambivalent origins of Song of the South -- "Put down the mint julep, Mr. Disney": postwar racial consciousness and Disney's critical legacy in the 1946 reception of Song of the South -- "Our most requested movie": media convergence, black ambivalence, and the reconstruction of Song of the South -- A past that never existed: coonskin, post-racial whiteness, and rewriting history in the era of Reaganism -- On tar babies and honey pots: Splash Mountain, "Zip-a-dee-doo-dah," and the transmedia dissipation of Song of the South -- Reassuring convergence: new media, nostalgia, and the internet fandom of Song of the South -- Conclusion. |
| Sommario/riassunto | The Walt Disney Company offers a vast universe of movies, television shows, theme parks, and merchandise, all carefully crafted to present an image of wholesome family entertainment. Yet Disney also produced one of the most infamous Hollywood films, Song of the South. Using |

cartoon characters and live actors to retell the stories of Joel Chandler Harris, SotS portrays a kindly black Uncle Remus who tells tales of Brer Rabbit, Brer Fox, and the “Tar Baby” to adoring white children. Audiences and critics alike found its depiction of African Americans condescending and outdated when the film opened in 1946, but it grew in popularity—and controversy—with subsequent releases. Although Disney has withheld the film from American audiences since the late 1980s, SotS has an enthusiastic fan following, and pieces of the film—such as the Oscar-winning “Zip-a-Dee-Doo-Dah”—remain throughout Disney’s media universe. Disney’s Most Notorious Film examines the racial and convergence histories of Song of the South to offer new insights into how audiences and Disney have negotiated the film’s controversies over the last seven decades. Jason Sperb skillfully traces the film’s reception history, showing how audience perceptions of SotS have reflected debates over race in the larger society. He also explores why and how Disney, while embargoing the film as a whole, has repurposed and repackaged elements of SotS so extensively that they linger throughout American culture, serving as everything from cultural metaphors to consumer products.
