

1. Record Nr.	UNINA9910790640403321
Titolo	Macau : cultural interaction and literary representations // edited by Katrine K. Wong and C.X. George Wei
Pubbl/distr/stampa	New York : , : Routledge, , 2014
ISBN	0-8153-7470-4 0-203-79752-3 1-135-12133-8
Descrizione fisica	1 online resource (201 p.)
Collana	Routledge studies in the modern history of Asia ; ; 86
Altri autori (Persone)	WuZhiliang <1964->
Disciplina	951.26
Soggetti	Arts - China - Macau (Special Administrative Region) Macau (China : Special Administrative Region) Civilization Macau (China : Special Administrative Region) In literature
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	The evolution of spellings of "Macau" : an examination of early Portuguese and western archival materials / Wu Zhiliang and Jin Guoping -- Temples and their gods in Macao before 1990s / Tam Sai Po and Vu Vai Meng -- Socio-historical factors involved in the changes of the creole matrix of Makista / Mario Pinharanda -- Foundational fictions : the domestic romances of Macao and Hong Kong / David Brookshaw -- Austin Coates and Macao : the legacy of a special and spontaneous friendship / Ian Chaplin -- Subtle messengers : literary myth and national identities in the postage stamps of Macao / Damian Shaw -- Representations of Macao in Portuguese fiction cinema / Emilia Piedade -- Baroque Macao : the city, history and the dialectical image / Louis Lo -- Contemporary representations of Macao : taking off the city / Carol Archer -- A survey of liturgical composition in Macao in the twentieth century : musical life with Sao Jose as its center / Dai Ding Cheng.
Sommario/riassunto	"This book explores the nature of cultural interaction in Macau, and how the city has been represented in literature and in other art forms. It puts forward substantial new research findings and new thinking, and covers a wide range of issues. It is a companion volume to Macau - The

2. Record Nr.	UNINA9910814169703321
Titolo	Hitchcock's America // edited by Jonathan Freedman and Richard Millington
Pubbl/distr/stampa	New York ; ; London, [England] : , : Oxford University Press, , 1999 ©1999
ISBN	0-19-772459-0 1-280-47123-9 0-19-992365-5 0-19-535331-5 1-60256-268-7
Descrizione fisica	1 online resource (382 p.)
Disciplina	791.43/0233/092
Soggetti	National characteristics, American, in motion pictures United States In motion pictures
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Includes index.
Nota di bibliografia	Includes bibliographical references, filmography, and index.
Nota di contenuto	Cover Page; Title Page; Copyright Page; Contents; Contributors; Introduction; 1 Love, American Style: Hitchcock's Hollywood; 2 Unveiling Maternal Desires: Hitchcock and American Domesticity; 3 American Shame: Rope, James Stewart, and the Postwar Crisis in American Masculinity; 4 From Spellbound to Vertigo: Alfred Hitchcock and Therapeutic Culture in America; 5 Hitchcock's Washington: Spectatorship, Ideology, and the "Homosexual Menace" in Strangers on a Train; 6 Rear-View Mirror: Hitchcock, Poe, and the Flaneur in America 7 Hitchcock and American Character: The Comedy of Self-Construction in North by Northwest 8 Hitchcock's Revised American Vision: The Wrong Man and Vertigo; 9 Fearful Cemetery; Filmography; Index
Sommario/riassunto	Alfred Hitchcock's American films are not only among the most admired works in world cinema, they also offer some of our most acute responses to the changing shape of American society in the 1940's,

50's, and 60's. The authors of this anthology show how famous films such as *Strangers on a Train*, *Vertigo*, *North by Northwest*, and *Rear Window*, along with more obscure ones such as *Rope*, *The Wrong Man*, and *Family Plot*, register the ideologies and insurgencies, the normative assumptions and the cultural alternatives, that shaped these tumultuous decades. They argue that, just as these films occupy
