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| Nota di contenuto | FrontCover; Half-Title; Title; Copyright; Contents; Acknowledgements; Preface; Introduction: But Don't Forget the Songs that Made You Cry and the Songs that Saved Your Life ...; Chapter 1: 'Suedehead': Paving the Pilgrimage Path to Morrissey's and Dean's Fairmount, Indiana; Chapter 2: "'The Seaside Town that They Forgot to Bomb'": Morrissey and Betjeman on Urban Regeneration and British Identity; Chapter 3: In the Spirit of '69? Morrissey and the Skinhead Cult; Chapter 4: Fanatics, Apostles and NMEs Chapter 5: The "'Teenage Dad'" and "'Slum Mums'" are Just "'Certain People I Know'": Counter Hegemonic Representations of the Working/Underclass in the Works of MorrisseyChapter 6: In Our DiHerent Ways We are the Same: Morrissey and Representations of Disability; Chapter 7: "'My So Friendly Lens'": Morrissey as Mediated through His Public Image; Chapter 8: "'Because I've only got Two Hands'": Western Art Undercurrents in the Poses and Gestures of Morrissey; Chapter 9: Moz: art: Adorno Meets Morrissey in the Cultural Divisions |

Chapter 10: Speedway for Beginners: Morrissey, Martyrdom and Ambiguity
Chapter 11: No Love in Modern Life: Matters of Performance and Production in a Morrissey Song;
Chapter 12: 'Vicar In A Tutu': Dialogism, Iconicity and the Carnavalesque in Morrissey;
Chapter 13: Smiths Night: A Dream World Created Through Other People's Music;
Chapter 14: Talent Borrows, Genius Steals: Morrissey and the Art of Appropriation;
Chapter 15: 'I'm Not The Man You Think I Am': Morrissey's Negotiation of Dominant Gender and Sexuality Codes
Chapter 16: Melodramatic Morrissey: Kill Uncle, Cavell and the Question of the Human Voice
Chapter 17: 'You Have Killed Me' - Tropes of Hyperbole and Sentimentality in Morrissey's Musical Expression;
Notes on Contributors; Index; BackCover

Sommario/riassunto

Known for his outspoken and often controversial views on class, ethnicity and sexuality, Morrissey has remained an anti-establishment figure who continues to provoke argument, debate and devotion amongst critics and his many fans. Focusing exclusively on Morrissey's solo career, the collected essays in this important book make for a rich reading of Morrissey and his highly influential creative output. Working across a range of academic disciplines and approaches (including musicology; ethnography; sociology and cultural studies) these essays seek to make sense of the many complexities of this
