

1. Record Nr.	UNINA9910586598303321
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Titolo	The Making and Mirroring of Masculine Subjectivities : Gender, Affect, and Ethics in Modern World Narratives / / by Susan Mooney
Pubbl/distr/stampa	Cham : , : Springer International Publishing : , : Imprint : Palgrave Macmillan, , 2022
ISBN	9783030991463 9783030991456
Edizione	[1st ed. 2022.]
Descrizione fisica	1 online resource (356 pages)
Disciplina	809.933521108996 809.93353
Soggetti	Comparative literature Literature, Modern - 20th century Literature, Modern - 21st century Motion pictures Literature Comparative Literature Twentieth-Century Literature Contemporary Literature Film Studies World Literature
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	1 Introduction: Feeling Men-Emotional Masculine Subjectivities, Ethics, and the Postpaternal -- Part I. Fathers and Sons: Mirroring, Lack, and Masculine Subjectivities -- 2 Narrative Ethics of Care: Folding Fathers, Gifts Given, Subjectivity beyond Mastery -- 3 Ethics of Creation: Copy of the Copy: Sons' Narratives of Feeling of Selfhood -- Part II. The Gentleman Deconstructed -- 4 Ethics of Honour: Post-Gentlemen's Narratives and Affects of Alterity -- 5 Ethics of Proximity: Lack and Dispossession -- 6 Conclusion: Masculinities of Feeling at Matrixial Borderspaces.
Sommario/riassunto	"Mooney's gendered approach to twentieth- and twenty-first-century

male narratives demonstrates, through an impressively varied global range of authors, that the presumed monolith of Western culture-the Patriarchal Order-is fully porous. Just as something meaningful persists outside the significance of language, something uncanny, mythic, matrixial, operates with an affective power all around the presumably foreclosed fortress of the masculine subject. With admirable dexterity, Mooney blends affect studies, psychoanalysis and feminist narratology (to name only a few) into an astonishing anatomization of the anguished yearning between, among and beyond all the fathers and sons stuck in the amber of our totalized and totalizing understanding of 'masculinity'." --Garry Leonard, Professor of English, University of Toronto "The Making and Mirroring of Masculine Subjectivities is a broad-ranging taxonomy of masculinity as a relational and ethical phenomenon, exploring virtually every social and literary role a male character could be expected to assume in the modern and postmodern eras. So what, exactly, is Mooney doing here? Nothing less than reevaluating masculinity in global film and literature. She starts with the most obvious manifestation of patriarchal masculinity (paternity), but quickly juxtaposes it with that other classic masculine narrative pattern (the hero story) that appears to require its protagonist to be self-contained, independent, and all but unencumbered by filial ties. This is a book of remarkable ambition; even more remarkable is how well Mooney achieves what she sets out to do." --Eliot Borenstein, Professor of Russian and Slavic Studies, New York University This book shows how diverse, critical modern world narratives in prose fiction and film emphasize masculine subjectivities through affects and ethics. Highlighting diverse affects and mental states in subjective voices and modes, modern narratives reveal men as feeling, intersubjective beings, and not as detached masters of master narratives. Modern novels and films suggest that masculine subjectivities originate paradoxically from a combination of copying and negation, surplus and lack, sameness and alterity: among fathers and sons, siblings and others. In this comparative study of more than 30 diverse world narratives, Mooney deftly uses psychoanalytic thought, narrative theories of first- and third-person narrators, and Levinasian and feminist ethics of care, creativity, honor, and proximity. We gain a nuanced picture of diverse postpaternal postgentlemen emerging out of older character structures of the knight and gentleman. Susan Mooney, professor of Comparative Literature at the University of South Florida, USA, is author of *The Artistic Censoring of Sexuality: Fantasy and Judgment in the Twentieth-Century Novel* (2008).
