

Man To Man Desire Homosociality And Authority

This book brings together extensive recent innovative research on the study of men and masculinities in Southeast Asia. Drawing on rich ethnographic fieldwork from Vietnam, Cambodia, Thailand, the Philippines, Singapore, Indonesia and Timor-Leste, the book examines both dominant and marginal constructions of heterosexual masculinity and the ways in which these are performed in different localized contexts in insular and mainland Southeast Asia. Through the presentation of detailed ethnographic studies on topics ranging from the professional practices of Filipino merchant seafarers to the sex lives of Thai migrant workers to the stand-over tactics of Indonesian gangsters, the authors in this collection challenge the idea of emerging globalizing forms of masculinities. Where existing studies of gender in Asia tend to concentrate on women, East Asia and gay men, this book fills a significant gap and demonstrates, overall, how gender, ethnicity, class, sexuality and nationality

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shape contemporary understandings of what it means to be a 'man' in contemporary Southeast Asia.

This book examines how the iconic character Hannibal Lecter has been revised and redeveloped across different screen media texts. Hannibal "The Cannibal" Lecter has become one of Western culture's most influential and enduring models of monstrosity since his emergence in 1981 in Red Dragon, Thomas Harris' first Lecter book. Lecter is now at the centre of an extensive cross-mediated mythology, the most recent incarnation of which is Bryan Fuller's television program, Hannibal (NBC, 2013-2015). This acclaimed series is the focus of Hannibal Lecter's Forms, Formulations, and Transformations, which examines how Fuller's program harnesses the iconic character to experiment with traditional boundaries of genre, medium, taste, and narrative form. Featuring chapters from established and emerging screen and popular culture scholars from around the world, the book outlines how the show operates as a striking experiment with televisual form and formula. The book also

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explores how this experimentation is embodied by the boundary-defying character, the savage cannibalistic serial killer, practicing psychiatrist, and cultured art enthusiast, Hannibal Lecter. The chapters in this book were originally published as a special issue of the journal, Quarterly Review of Film and Video.

This book provides a fresh and contemporary take on the study of men and masculinity. It highlights new and exciting approaches to sexuality, desire, men and masculinity in East Asian contexts, focusing on the interconnections between them. In doing so, it re-examines the key concepts that underpin studies of masculinity, such as homophobia, homosociality and heteronormativity. Developing new ways of thinking about masculinity in local contexts, it fills a significant lacuna in contemporary scholarship. This thought-provoking work will appeal to students and scholars of gender studies, cultural studies and the wider social sciences.

This collection conceptualizes the question of rulership in

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past centuries, incorporating such diverse disciplines as archaeology, art history, history, literature and psychoanalysis to illustrate how kings and queens ruled in Europe from the antiquity to early modern times. It discusses forms of kingship such as client-kingship, monarchy, queen consort and regnant queenship that manifest gubernatorial power in concert with paternal succession and the divine right of the king. While the king assumes a religious dimension in his obligatory functions, justice and peace are vital elements to maintain his sovereignty. In sum, the active side of governmental power is to keep peace and order leading to prosperity for the subjects; the passive side of power is to protect the subjects from external attack and free them from fear. These concepts of power find concurrence in modern times as well as in non-European cultures. Through a truly cross-cultural, transnational, multidimensional, gender-conscious and interdisciplinary study, this collection offers a cutting edge account of how power has been exercised and

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demonstrated in various cultures of some bygone eras.

Passionate Play

Masculinities in Theory

Essays on the International Appeal of English Crime Dramas

The Novel

Not Gay

Men Beyond Desire

This book foregrounds desire between men in and around the imperial court of the 900s.

The presence and importance of same-sex desire between men in the Byzantine Empire has been understudied. While John Boswell and others tried to open a conversation about desire between Byzantine men decades ago, the field reverted to emphasis on prohibition and an inability to read the evidence of same-sex desire between men in the sources. Between Byzantine Men: Desire, Homosociality, and Brotherhood in the Medieval Empire challenges and transforms this situation by placing at centre stage Byzantine men's desiring relations with one another. This book foregrounds desire between men in and around the imperial court of the 900s. Analysis of Greek sources (many

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untranslated until now) and of material culture reveals a situation both more liberal than the medieval West and important for its rite of brother-making (adelphopoiesis), which was a precursor to today's same-sex marriage. This book transforms our understanding of Byzantine elite men's culture and is an important addition to the history of sex and desire between men. Between Byzantine Men will appeal to scholars and general readers who are interested in Byzantine History, Society, and Culture, the History of Masculinity, and the History of Sexuality. Based on ethnographic research with Dominicans in New York City, a pioneering analysis of how gay immigrant men of color negotiate race, sexuality, and power in their daily lives.

At the time of its first appearance in 1985 Between Men was viewed as an important intervention into Feminist as well as Gay and Lesbian studies. It was an important book because it argued that "sexuality" and "desire" were not a historical phenomenon but carefully managed social constructs. This insight (that actually originated with Michael Foucault) is often viewed as anti-humanist or post-humanist because it argues that men and women are simply the products of patriarchal power relations over which they have no control. By mobilizing Foucault's theories of the history of sexuality Sedgwick re-fashions Feminism and Gay and Lesbian Studies to make it seem as though Feminism and Gay and Lesbian studies are ideally situated to continue those interventions

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into the history of sexuality begun by Foucault.

On Brokeback Mountain

Paradox and Representation

Between Byzantine Men

Gender, Desire, and Denial in the Age of Justinian

Homosocial Relationships in Film and Television

Queer Company

Desire, Homosexuality, and Authority in Late-Roman Manhood

This book is a comparative study of African American and Asian American representations of masculinity and race, focusing primarily on the major works of two influential figures, Ralph Ellison and Frank Chin.

First published in 1985, *Between Men* was a decisive intervention in gender studies, a book that all but singlehandedly dislodged a tradition of literary critique that suppressed queer subjects and subjectivities. With stunning foresight and conceptual power, Eve Kosofsky Sedgwick's work opened not only literature but also politics, society, and culture to broader investigations of power, sex, and desire, and to new possibilities of critical agency. Illuminating with uncanny prescience Western society's evolving debates on gender and sexuality, *Between Men* still has much to teach us. With a new foreword by Wayne Koestenbaum emphasizing the work's ongoing relevance, *Between Men* engages with Shakespeare's *Sonnets*, Wycherley's *The Country Wife*, Sterne's *A Sentimental Journey Through France and Italy*, Hogg's *The Private Memoirs and Confessions of a Justified Sinner*, Tennyson's *The Princess*, Eliot's *Adam Bede*, Thackeray's *The History of Henry Esmond, Esq.*, and Dickens's

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Our Mutual Friend and The Mystery of Edwin Drood, among many other texts. Its pathbreaking analysis of homosocial desire in Western literature remains vital to the future of queer studies and to explorations of the social transformations in which it participates.

Looking at sex and sexuality from a variety of historical, sociological and theoretical perspectives, as represented in a variety of media, Sex in Antiquity represents a vibrant picture of the discipline of ancient gender and sexuality studies, showcasing the work of leading international scholars as well as that of emerging talents and new voices. Sexuality and gender in the ancient world is an area of research that has grown quickly with often sudden shifts in focus and theoretical standpoints. This volume contextualises these shifts while putting in place new ideas and avenues of exploration that further develop this lively field or set of disciplines. This broad study also includes studies of gender and sexuality in the Ancient Near East which not only provide rich consideration of those areas but also provide a comparative perspective not often found in such collections. Sex in Antiquity is a major contribution to the field of ancient gender and sexuality studies.

Argues that questions of sexual definition are at the heart of every form of literature, and discusses the writings of Melville, James, Wilde, and Proust

Configuring Masculinity in Theory and Literary Practice

The Boundaries of Desire

The Poetry of Same-sex Identity and Desire in German Classicism

Routledge International Handbook of Masculinity Studies

Tacit Subjects

An Anthology of Literary Theory and Criticism

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Reading the Bromance

It relates the story and the film to the literary tradition of the homoerotic pastoral, the literary/movie tradition of the Western, and the tradition of the tragic romantic love story."--BOOK JACKET.

Configuring Masculinity in Theory and Literary Practice combines a critical survey of the most important concepts in Masculinity Studies with a historical overview of how masculinity has constructed within British Literature and a special focus on developments in the 20th and 21st centuries.

This volume is the first book-length study of masculinities in the Sagas of Icelanders. Spanning the entire corpus of the Sagas of Icelanders—and taking into account a number of little-studied sagas as well as the more well-known works—it comprehensively interrogates the construction, operation, and problematization of masculinities in this genre. *Men and Masculinities in the Sagas of Icelanders* elucidates the dominant model of masculinity that operates in the sagas, demonstrates how masculinities and masculine characters function within these texts, and investigates the means by which the sagas, and saga characters, may subvert masculine dominance. Combining close literary analysis with insights drawn from sociological theories of hegemonic and subordinated masculinities, notions of homosociality and performative gender, psychoanalytic frameworks, the book brings to men and masculinities in saga literature the same scrutiny traditionally brought to the study of women and femininities. Ultimately, the volume demonstrates that masculinity is not simply glorified in the sagas, but is represented as being inherently fragile and a burden to all characters, masculine and non-masculine alike.

The Routledge International Handbook of Masculinity Studies provides a contemporary critical

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and scholarly overview of theorizing and research on masculinities as well as emerging ideas in areas of study that are likely to shape research and understanding of gender and men in the future. The forty-eight chapters of the handbook take an interdisciplinary approach to a range of topics on men and masculinities related to identity, sex, sexuality, culture, aesthetics, technology, and pressing social issues. The handbook's transnational lens acknowledges both the localities and the global character of masculinity. A clear message in the book is the need for intersectional theorizing in dialogue with feminist, queer and sexuality studies in making sense of men and masculinities. Written in a clear and direct style, the handbook will appeal to students, teachers, and researchers in the social sciences and humanities, as well as professionals, practitioners, and activists.

The Role and Meaning of Friendship in Gay Men's Work Lives

A Century of Good Sex, Bad Laws, and Changing Identities

Infamous Desire

Gender and Sexual Anxieties of Iranian Modernity

Sex Between Straight White Men

Men's Bodies, Men's Gods

Male Subjectivity and Reading Ovid's Fasti

The Reader's Guide to Lesbian and Gay Studies surveys the field in some 470 entries on individuals (Adrienne Rich); arts and cultural studies (Dance); ethics, religion, and philosophical issues (Monastic Traditions); historical figures, periods, and ideas (Germany between the World Wars); language, literature, and communication (British Drama); law and politics (Child Custody); medicine and biological sciences (Health and Illness); and psychology, social sciences, and education (Kinsey Report).

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Hailed by critics during the 1980s as the decade's 'Great American Playwright', Sam Shepard continued to produce work in a wide array of media including short prose, films, plays, performances and screenplays until his death in 2017. Like Samuel Beckett and Tennessee Williams in their autumnal years, Shepard relentlessly pressed the potentialities and possibilities of theatre. This is the first volume to consider Shepard's later work and career in detail and ranges across his work produced since the late 1980s. Shepard's motion picture directorial debut *Far North* (1988) served as the beginning of a new cycle of work. He returned to the stage with the politically engaged *States of Shock* (1991) which resembled neither his earlier plays nor his family cycle. With both *Far North* and *States of Shock*, Shepard signaled a transition into a phase in which he would experiment in form, subject and media for the next two decades. Skelton's comprehensive study includes consideration of his work in films such as *Hamlet* (2000), *Black Hawk Down* (2001), *The Assassination of Jesse James by the Coward Robert Ford* (2007) and *Brothers* (2009); issues of authenticity in the film and screenplay *Don't Come Knocking* (2005) and the play *Kicking a Dead Horse* (2007); of memory and trauma in *Simpatico*, *The Late Henry Moss* and *When the World was Green*, and of masculine and conservative narratives in *States of Shock* and *The God of Hell*. Lauded by critics in his lifetime and since his death in July 2017 as 'one of the most important and influential writers of his generation' (NY Times), Shepard 'excelled as an actor, screenwriter, playwright and director' (Guardian); this is a timely and important assessment of his work spanning the last three decades of his life.

Between Byzantine Men: Desire, Homosociality, and Brotherhood in the Medieval Empire Routledge
"This book discusses same-sex desire among elite, educated Roman men in late antiquity, when same-sex desire could operate as a distinct vehicle for expressing friendship, patronage, solidarity, and other important relationships. Indeed, a man's grandeur or reputation could be portrayed metaphorically, and with some paradox, as sexual attractiveness. Knowledge of the actual mechanics of same-sex sexual behavior

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demonstrated that there was nothing the elite classes did not know, even of behaviors that were often frowned on and even criminalized. Since Plato's dialogues were widely read and influential among the educated classes, same-sex attraction/knowledge could also operate as a vehicle for rising to the transcendent"--

English Literature and Male Homosocial Desire

Greek Epigram and Byzantine Culture

Hannibal Lecter ' s Forms, Formulations, and Transformations

Man to Man

Epistemology of the Closet

Between Men

Male Homosexuality in Colonial Latin America

An anthology of the most important writings on the theory of the novel from the twentieth century. It traces the rise of novel theory and the extension of its influence into other disciplines, especially social, cultural and political theory.

Drawn from in-depth qualitative research, Queer Company provides the first extended, academic analysis of gay men's workplace friendships, offering theoretical and empirical insights into a subject that is timely and important. Although theoretically framed in poststructuralism and the sociology of friendship, this book also draws on feminism, organisation studies, gender and sexuality studies to explore the diverse roles and meanings of gay men's workplace friendships.

Shedding light on the significance of workplace friendship for those who participate in them, particularly in terms of how these workplace relationships can help gay men to construct meaningful identities and selves, Queer Company examines the manner in which gay men's workplace friendships are established, developed and organised, whilst considering the effects of organisational contexts upon friendship processes. A detailed investigation of the links between friendship, sexuality, gender and intimacy in the workplace, this book will appeal to scholars of management studies as well as sociologists with interests in gender and sexuality, the sociology of organisations and cultural studies.

How do gender and sexuality come to matter in online game cultures? Why is it important to explore "straight" versus "queer" contexts of play? And what does it mean to play together with others over time, as co-players and researchers? Gender and Sexuality in Online Game Cultures is a book about female players and their passionate encounters with the online game World of Warcraft and its player cultures. It takes seriously women's passions in games, and as such draws attention to questions of pleasure in and desire for technology. The authors use a unique approach of what they term a "twin ethnography" that develops two parallel stories. Sveningsson studies "straight" game culture, and makes explicit that which is of the norm by exploring the experiences of female gamers in a male-dominated

gaming context. Sundén investigates "queer" game culture through the queer potentials of mainstream World of Warcraft culture, as well as through the case of a guild explicitly defined as LGBT. Academic research on game culture is flourishing, yet feminist accounts of gender and sexuality in games are still in the making. Drawing on feminist notions of performance, performativity and positionality, as well as the recent turn to affect and phenomenology within cultural theory, the authors develop queer, feminist studies of online player cultures in ways that are situated and embodied.

Masculinities in Theory is a clear, concise, and comprehensive introduction to the field of masculinity studies from a humanities perspective. Serves as a much-needed introduction to the field for students and scholars of cultural studies, literature, art, film, communication, history, and gender studies Includes discussions of gay/queer, feminist, and gender studies in relation to masculinity Covers the key theoretical approaches to the study of masculinity, and introduces new models Explores the question ?What is masculinity and how does it work?? Looks at language, discourse, signification, power, cross-dressing, female, queer and transsexual masculinity, race and masculinity, nation and masculinity, interracial masculinities, and masculinities in history

Masculinity and the Movies in the Fifties

**Belonging and Same-Sex Desire Among Dominican Immigrant Men
with Forewords by Stephen Halliwell, Mark Masterson and James Robson**

Feminisms

Manhood, Sex, and Violation in American Literature

Sex in Antiquity

The Best Murders Are British

Hailed as magisterial when it first appeared, Greek Homosexuality remains an academic milestone and continues to be of major importance for students and scholars of gender studies. Kenneth Dover explores the understanding of homosexuality in ancient Greece, examining a vast array of material and textual evidence that leads him to provocative conclusions. This new release of the 1989 second edition, for which Dover wrote an epilogue reflecting on the impact of his book, includes two specially commissioned forewords assessing the author's legacy and the place of his text within modern studies of gender in the ancient world. The issue of gender in organizations has attracted much attention and debate over a number of years. The focus of examination is inequality of opportunity between the genders and the impact this has on organizations, individual men and women, and society as a whole. It is undoubtedly the case that progress has been made with women participating in organizational life in greater numbers and at more senior levels than has been historically the case, challenging notions that senior and/or influential organizational and political roles remain a masculine domain. The

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Oxford Handbook of Gender in Organizations is a comprehensive analysis of thinking and research on gender in organizations with original contributions from key international scholars in the field. The Handbook comprises four sections. The first looks at the theoretical roots and potential for theoretical development in respect of the topic of gender in organizations. The second section focuses on leadership and management and the gender issues arising in this field; contributors review the extensive literature and reflect on progress made as well as commenting on hurdles yet to be overcome. The third section considers the gendered nature of careers. Here the focus is on querying traditional approaches to career, surfacing embedded assumptions within traditional approaches, and assessing potential for alternative patterns to evolve, taking into account the nature of women's lives and the changing nature of organizations. In its final section the Handbook examines masculinity in organizations to assess the diversity of masculinities evident within organizations and the challenges posed to those outside the norm. In bringing together a broad range of research and thinking on gender in organizations across a number of disciplines, sub-disciplines, and conceptual perspectives, the Handbook provides a comprehensive view of both contemporary thinking and future research directions.

"Everything you might want to know about the history and practice of feminist criticism in North America". -Feminist Bookstore News

Men's Bodies, Men's Gods explores the intersection of body, religion, and culture from the specific perspective of male identities. How are male bodies constructed

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in different historical periods and contexts? How do race, ethnicity, and sexual preference impact on the intersection of male bodies and religious identity? Does Christianity provide models to cope with the aging and ailing male body? Does it provide models for intimacy between men and women? Between men and men? And, how do men reflect the carnal dimensions of power, abuse, and justice?

Male Identities in a (Post) Christian Culture

Exploring Gender and Sexuality in the Ancient World

The Late Work of Sam Shepard

Gender and Sexuality in Online Game Cultures

Desiring Rome

Masculinity, Sexuality and Desire

Ralph Ellison, Frank Chin, and the Literary Politics of Identity

"This book is groundbreaking, at once highly original, courageous, and moving. It is sure to have a tremendous impact in Iranian studies, modern Middle East history, and the history of gender and sexuality."—Beth Baron, author of Egypt as a Woman
"This is an extraordinary book. It rereads the story of Iranian modernity through the lens of gender and sexuality in ways that no other scholars have done."—Joan W. Scott, author of Gender and the Politics of

History

A staple of television since the early years of the BBC, British crime drama first crossed the Atlantic on public broadcasting stations and specialty cable channels, and later through streaming services. Often engaging with domestic anxieties about the government's power (or lack thereof), and with larger issues of social justice like gender equality, racism, and homophobia, it has constantly evolved to reflect social and cultural changes while adapting U.S. and Nordic noir influences in a way that retains its characteristically British elements. This collection examines the continuing appeal of British crime drama from The Sweeney through Sherlock, Marcella, and Happy Valley. Individual essays focus on male melodrama, nostalgia, definitions of community, gender and LGBTQ representation, and neoliberalism. The persistence of the English murder, as each chapter of this collection reveals, points to the complexity of British crime drama's engagement with social, political, and cultural issues. It is precisely

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the mix of British stereotypes, coupled with a willingness to engage with broader global social and political issues, that makes British crime drama such a successful cultural export.

During his last two decades (ca. 2 BCE-17 CE), Ovid composed, but never completed, his Fasti, an elegiac representation of Rome's rites and festivals: only six of twelve month-books remain. Earlier scholars have claimed that this is due either to Ovid's exile from Rome (which put him out of touch with the Roman literary world) or else his frustration over the Roman calendar's discontinuity. Drawing upon recent scholarship in gender studies and Lacanian film theory, Richard J. King analyzes this exilic incompleteness as inviting the citizen male reader into what he calls an "angular" or "skewed" viewpoint, which interrogates the Roman hierarchical and male-dominated social order, insofar as it is mirrored in the Roman calendar of rites and festivals. Ovid (already well known and even infamous as the composer of erotic poems and the Metamorphoses) does this by

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emulating the civic gesture of "calendar presentation," whereby upwardly mobile adult male citizens caused calendars to be carved in stone and set up in conspicuous public places to reflect the city's pride and to build their own prestige as public figures. In this innovative study, King discusses the Fasti as Ovid's socially strategic use of this gesture. Interrupted by exile and filled with varying explanations of Roman festivals, Ovid's poetic version manifests a form whose brokenness comments on the fractured identity of the exiled poet and citizen subjects generally in an imperial order ambivalent toward its greatest poet. What did it mean to be a man in colonial Latin America? More specifically, what did indigenous and Iberian groups think of men who had sexual relations with other men? Providing comprehensive analyses of how male homosexualities were represented in areas under Portuguese and Spanish control, Infamous Desire is the first book-length attempt to answer such questions. In a study that will be indispensable for anyone studying sexuality and gender in colonial Latin

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America, an esteemed group of contributors view sodomy through the lens of desire and power, relating male homosexual behavior to broader gender systems that defined masculinity and femininity.

Cannibalising Form and Style

Meditations about Masculinity, Fear, and Love in the Story and the Film

Perceiving Power in Early Modern Europe

Men and Masculinities in the Sagas of Icelanders

An Anthology of Criticism and Theory 1900–2000

Writing Manhood in Black and Yellow

Reader's Guide to Lesbian and Gay Studies

A straight white girl can kiss a girl, like it, and still call herself straight—her boyfriend may even encourage her. But can straight white guys experience the same easy sexual fluidity, or would kissing a guy just mean that they are really gay? Not Gay thrusts deep into a world where straight guy-on-guy action is not a myth but a reality: there's fraternity and military hazing rituals, where new recruits are made to grab each other's penises and stick fingers up their fellow members' anuses; online personal ads, where straight men seek other straight men to masturbate with; and, last but not least, the long and clandestine history

of straight men frequenting public restrooms for sexual encounters with other men. For Jane Ward, these sexual practices reveal a unique social space where straight white men can—and do—have sex with other straight white men; in fact, she argues, to do so reaffirms rather than challenges their gender and racial identity. Ward illustrates that sex between straight white men allows them to leverage whiteness and masculinity to authenticate their heterosexuality in the context of sex with men. By understanding their same-sex sexual practice as meaningless, accidental, or even necessary, straight white men can perform homosexual contact in heterosexual ways. These sex acts are not slippages into a queer way of being or expressions of a desired but unarticulated gay identity. Instead, Ward argues, they reveal the fluidity and complexity that characterizes all human sexual desire. In the end, Ward's analysis offers a new way to think about heterosexuality—not as the opposite or absence of homosexuality, but as its own unique mode of engaging in homosexual sex, a mode characterized by pretense, dis-identification and racial and heterosexual privilege. Daring, insightful, and brimming with wit, Not Gay is a fascinating new take on the complexities of heterosexuality in the modern era.

This book explores the construction of male sexuality in nineteenth-century American literature and comes up with some startling findings. Far from desiring heterosexual sex and wishing to bond with other men through fraternity, the male protagonists of classic American literature mainly want to be left alone. Greven makes the claim that American men, eschewing both marriage and male

friendship, strive to remain emotionally and sexually inviolate. Examining the work of traditional authors - Hawthorne, Poe, Melville, Cooper, Irving, Stowe - Greven discovers highly untraditional and transgressive representations of desire and sexuality. Objects of desire from both women and other men, the inviolate males discussed in this study overturn established gendered and sexual categories, just as this study overturns archetypal assumptions about American manhood and American literature.

In the middle of this century's first decade, "bromance" emerged as a term denoting an emotionally intense bond between straight men. Yet bromance requires an expression of intimacy that always toys with being coded as something other than "straight" male behavior, even as it insists that such intimacy must never be misinterpreted. In *Reading the Bromance: Homosocial Relationships in Film and Television*, editor Michael DeAngelis has compiled a diverse group of essays that address the rise of this tricky phenomenon and explore the social and cultural functions it serves. Contributors consider selected contemporary film and television texts, as well as the genres that historically inspired them, in order to explore what needs bromance attempts to fulfill in relationships between men—straight or otherwise. Essays analyze films ranging from *I Love You, Man* to *Superbad*, *Humpday*, *I Now Pronounce You Chuck and Larry*, *The Hangover*, and the *Jackass* films, and include studies of representative examples in international cinema such as *Y tu mama tambien* and classic and contemporary films of the *Bollywood* genre. The volume also examines the increasingly prevalent appearance

of the bromance phenomenon in television narratives, from the "male bonding" rituals of Friends and Seinfeld to more recent manifestations in House, The Wire, and the MTV reality series Bromance. From historical analysis to discourse analysis, sociological analysis, and queer theory, this volume provides a broad range of methodological and theoretical approaches to the phenomenon in the first booklength study of the bromance genre. Film and television scholars as well as readers interested in pop culture and queer studies will enjoy the insights of Reading the Bromance.

How can the "voiceless" voice be represented? This primary question underpins Ishikawa's analysis of selected work by Buraku writer, Nakagami Kenji (1946-1992). In spite of his Buraku background, Nakagami's privilege as a writer made it difficult for him to "hear" and "represent" those voices silenced by mainstream social structures in Japan. This "paradox of representing the silenced voice" is the key theme of the book. Gayatri Spivak theorizes the (im)possibility of representing the voice of "subalterns," those oppressed by imperialism, patriarchy and heteronormativity. Arguing for Burakumin as Japan's "subalterns," Ishikawa draws on Spivak to analyze Nakagami's texts. The first half of the book revisits the theme of the transgressive Burakumin man. This section includes analysis of a seldom discussed narrative of a violent man and his silenced wife. The second half of the book focuses on the rarely heard voices of Burakumin women from the Akiyuki trilogy. Satoko, the prostitute, unknowingly commits incest with her half-brother, Akiyuki. The aged Yuki sacrifices her youth in a brothel to feed her

fatherless family. The mute Moyo remains traumatized by rape. Ishikawa's close reading of Nakagami's representation of the silenced voices of these sexually stigmatized women is this book's unique contribution to Nakagami scholarship.

An Introduction

Silenced Voices in the Narratives of Nakagami Kenji

The Oxford Handbook of Gender in Organizations

Desire, Homosexuality, and Brotherhood in the Medieval Empire

Masked Men

East Asian Men

Men and Masculinities in Southeast Asia

The act of reproduction, and its variants, never change much, but our ideas about the meaning of sex are in constant flux. Switch a decade, cross a border, or traverse class lines and the harmless pleasures of one group become the gravest crimes in another. Combining meticulous research and lively storytelling, *The Boundaries of Desire* traces the fast-moving bloodsport of sex law over the past century, and challenges our most cherished notions about family, power, gender, and identity. Starting when courts censored birth control information as pornography and let men rape their wives, and continuing through the "sexual revolution" and into the present day (when rape, gay rights, sex trafficking, and sex on the internet saturate the news), Berkowitz shows how the law has remained out of synch with the convulsive

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changes in sexual morality. By focusing on the stories of real people, Berkowitz adds a compelling human element to what might otherwise be faceless legal battles. The law is made by people, after all, and nothing sparks intolerance – on the left and right – more than sex. Ultimately, Berkowitz shows the emptiness of sanctimonious condemnation, and argues that sexual questions are too subtle and volatile for simple, catch-all solutions.

An exciting analysis of gender and sexual desire in sixth century Greek epigram that bridges classical and early Byzantine culture.

An important new study of same-sex relationships explores eighteenth- and nineteenth-century gay relationships, recreating the language of desire, identity, self, and community they created.

The fifties marks the moment when a heterosexual/homosexual dualism came to dominate U.S. culture's thinking about masculinity. The films of this era record how gender and sexuality did not easily come together in a normative manhood common to American men. Instead these films demonstrate the widely held perception of a crises of masculinity. *Masked Men* documents how movies of the fifties represented masculinity as a multiple masquerade. Hollywood's star system positioned the male actor as a professional performer and as a body intended to solicit the erotic interest of male and female viewers alike. Drawing on publicity, poster art, fan magazines, and the popular press as

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a means of following the links between fifties stars, their films, and the social tensions of the period, Cohan juxtaposes Hollywood's narratives of masculinity against the personae of leading men like Cary Grant, Humphrey Bogart, John Wayne, Charlton Heston, Yul Brynner, William Holden, Montgomery Clift, Marlon Brando, and Rock Hudson. *Masked Men* focuses on the gender and sexual masquerades that organized their performances of masculinity on and off screen.

Men Desiring Men

Greek Homosexuality

Women with Mustaches and Men Without Beards