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USSY 227 – Ehrlich

Travel Writing on Screen

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Disassociated Masculinities on the Road - RM Chapter 16 Notes

* Priscilla establishes a “safe space” for facing social issues of identity
* The space and distance contrive fears about difference
* The space and scale of the road movie liberates masculinity
* Space is a place that contained human activities
* Consider the evolution of a perceived naturalness of certain spatial and scalar arrangements, particularly the notion of place identity and sedentary belonging
* Hysteria claimed to be a way to justify moral condemnation of the other
* Male hysteria is the emasculation men feel when separated from scale-defined gender roles
* Assigning men back into societal and sexual roles assigned by the patriarchy and hegemonic masculinity is a remedy for the loss of masculinity
* Completely removing the space lying between two points of travel, trains and cinema profoundly affect spatial perception and place-based belonging
* If the vehicle is a panoptic cell, the road offers a linear conduit to an infinity beyond the constraints of the body
* A car will show where we are going, and a rearview mirror shows where a subject has been
* Narcolepsy doesn’t give Mike frightening hallucinations. Instead, it is his external landscape that gives his fear
* Dependency is so strong in Mike that his narcolepsy becomes an expression of separation anxiety and hysteria
* Scott’s resistance is to the upper class lifestyle, represented by his father, of patriarchy and hegemonic masculinity
* The impossibility of the nuclear family, in Paris, Texas, and the sedentary male in place and taking responsibility
* Mirrors metaphorically contextualize the identity crisis of the male subject
* The male figure becomes agitated or “lost” because he is feels inadequate without transportation or the sense of locality/home.
* Reordering of external and internal space and subjectivity
* The patriarchy limits a jump across geographic scales