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Bell hooks oppositional gaze citation

Haken's influential essay on a critical, oppositional gaze used by black female viewers when they look at oppressive images and narratives of themselves. Hook, bell. *Black Looks: Race and Representation*. Routledge: New York, 2015. Drucken. Hook oppositional look, keywords: female, intro, media inclusion 101, race This article can be confusing or unclear to readers. In particular, this article is written in a style that uses language construction in a way to pretend to be learned, but not to convey the actual meaning. Please help us clarify the article. There could be a discussion about it on the talk page. (October 2017) (Learn how and when to remove this template message) The oppositional gaze, first coined by feminist, learned and social activist bell hooks in her 1992 collection of essays *Black Looks: Race and Representation*,^[1] is a kind of look-alike relationship that includes political rebellion and resistance to the suppression of a black man's right to look. As Hook says, white slave owners would regularly punish their slaves simply because they looked at them. ^[2] Hooks' essay is a work of feminist film theory that criticizes both the male gaze through Michel Foucault's power relations^[2] and the prevalence of white feminism in feminist film theory. The oppositional gaze includes ways of looking at the eye.^[2] the reflexive gaze such as: The Divided View^[2] The Suppressed View^[2] The Phallogocentric View^[2] The Black Male Gaze^[2] The Interrogating Gaze^[2] Background The concept was first developed in her essay *The Oppositional Gaze: Black Female Spectators* as a critique of film theory by bell hooks. ^[2] Hooks describe the look of a black body as suppressed, denied and finally interrogated. ^[2] Through the critical debate about black women and cinema, the opposition view emerges as a way for blacks to gain agency to fight white supremacy. ^[2] As a result of the racist depictions of black people in white-dominated cinema, an independent black film was made. Hooks note, however, that black male filmmakers portrayed black women in their films as objects of male gaze^[2] who naturally continued white supremacy, since the black female body was presented only to enhance and maintain white femininity as an object of phallogocentric gaze^[2] As a child, Hook's first encounter with Sapphire from *Amos 'n' Andy* ... the negation of the portrayal of black women in cinema and television, as well as the rejection of these images by black Examiners. [Sapphire's] black image of women was not the body of desire. There was nothing to see. She wasn't us. ^[2] As hooks on the black characterization of Sapphire conclude: How could we long to be there when our image, visually constructed, was so ugly. ^[2] Black Viewers In *The Oppositional Gaze: Black Female Spectators*^[2] haken gives the heading that black women are not only in the film, but they are not allowed to watch either. ^[3] The gaze implores a sense of power that is taken away from the black female body in order to play the role of the object in direct connection with the white female existence. In 2015, Viola Davis was quoted by *Entertainment Weekly* as saying: Toni Morrison said that once a character of color is introduced into a story, the fantasy stops... I mean, I'm a black woman from Central Falls, Rhode Island. I'm dark-skinned. I'm whimsical. I'm shy. I'm strong. I'm guarded. I'm weak sometimes. I am sensual. I'm not overly sexual. I'm so many things in so many ways, and I'll never see myself on screen. ^[4] Under this umbrella, the concept of the oppositional gaze is present, as Davis, a decorated actress and producer, explains the realities of what it means to be a black woman in the film. The statement came after Davis became the first black woman to win the Primetime Emmy Award for outstanding lead actress in a drama series. Male gaze ^[2] The Oppositional Gaze^[2] by bell hooks is the rejection of Laura Mulvey's paper, *Visual Pleasure and Narrative Cinema* (1975). ^[6] Mulvey's text analyzes Lacan's Mirror Stage in the film and concludes that subjectivity is the birth of the long love relationship/despair between image and self-image, which has found such expressive intensity and joyful recognition in cinema audiences in the film. ^[5] She underpins this point by criticizing the glamorous qualities of the male film star as not subject to an objectifying gaze, but to a stronger posture, as the ideal ego developed in the early stages of recognition in front of the mirror. ^[5] Mulvey defines the cleavage between active/male and passive/female as the pleasure of viewing, by which the determining male gaze stylizes the female figure. ^[5] Hooks refutes this claim, saying that black female viewers have 'actively' chosen not to identify with the film's imaginary theme because such identification was not possible. ^[2] The concept of seeing oneself as opposed to the ideal ego must begin with the recognition of one's own body as comparatively different. Black representation of women in the film exists primarily in contrast to the body of the white woman. For example, black women often remain in search of a mirror stage because they do not have to metaphorically see true representations of themselves. Hooks gives an example of this rare recognition by two characters in the film *Passion of Remembrance*. She writes: When Louise and Maggie go to a party, they claim the 'look'. If you Looking, staring in mirrors, they seem to focus entirely on their encounter with black femininity. ^[2] Mulvey's critiques represent exclusionary perspectives that flood the white female body as a totalizing categorization of all women. ^[2] The representation of black women is not only within the film, but they are further misrepresented as stereotypical objects to which the male gaze is rarely, if ever applied. This concept makes catches ask: Are we really asking that feminist theorists only write about images of white women... not 'see' the whiteness of the image?. ^[2] The oppositional gaze serves not only the male gaze, but also the oppression of minorities by cinema through the all-encompassing gendering of women as a gesture of resistance. This view criticizes the doubling effect of objectification by averting negation as a way to protest. ^[2] Feminine gaze Judith Butler theorizes the female gaze as a ubiquitous heterosexism in feminist theory. ^[7] In her essay *The Question of Social Transformation*^[7], Butler states that performativity balances dominant and non-dominant gender norms. But some of these performative achievements claim the place of nature or claim the place of symbolic necessity.... ^[7] These theories criticize the male gaze and its objectification of women, since it excludes more than just the black oppositional gaze, but the subjectivity of the gender-specific male verses remains problematic female. In addition, women function as a heterogeneous sex object for and within the patriarchy and reinforce the white supremacist capitalist imperialist gaze^[2] Olympia's maid The surrounding controversy surrounding *The Olympic Olympian* by Edouard Manet (1863) highlights the confrontational gaze in the context of his time as defiant and critical. However, there is a second look in this painting, which works with the construction of non-white women in the West, than not seen. ^[8] Olympia, seen as a prostitute, makes direct eye contact with the spectators, while her black servant appears as a background in the shadows. ^[8] In her essay *Olympia's Maid: Reclaiming Black Female Subjectivity*,^[8] Lorraine O'Grady writes: ... only the white body remains as the object of a voyeuristic, fetishizing male gaze. The non-white body was made opaque by an empty look.... ^[8] This empty gaze through a body of alterity repeats the definition of the oppositional gaze through bell hooks. The conscious characterization of the black servant is ideologically rooted in the constructs of black female identity as Mammy, Jezebel, and Sapphire. ^[9] As O'Grady explains: Forget euphemisms. Forget the 'tonal contrast'. We know what she is meant for: she is Jezebel and Mammy, prostitutes and female eunuchs, the two-in-one. ^[8] Olympia's maid serves not only as a maid, but also as a Body of difference to whiteness; both visually and sexually. Within Freudian theory, people of color are symbolically and even theoretically excluded from the sexual difference. ^[8] Olympia, though defiant as a shabby prostitute, remains as a unified sign of the female body in the West. It has a front and a As Hook says , ... [this] image serves only to affirm and rewrite the patriarchy. ^[2] These comparative balances of power conjure up opposing forces that transfer the Agency from one side to the other. Michel Foucault insists that there is the possibility of resistance to rule and therefore there is an oppositional view. While Olympia faces the male gaze, her maid confronts the suppressed gaze, the oppositional gaze and the gaze of recognition. References - hook, bell, 1952-. *Black Looks : Race and Representation*. 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