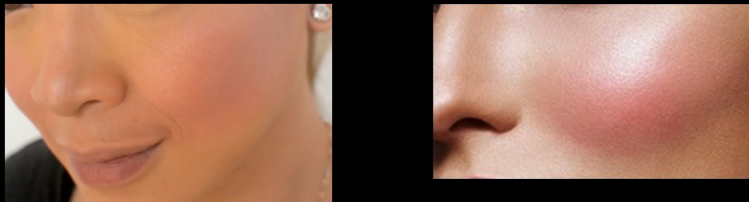


Do's and Don't of Makeup at Work

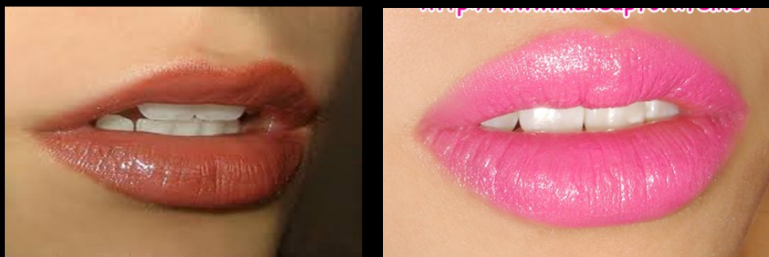
Eyes



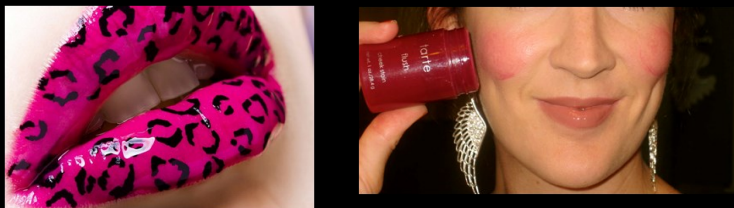
Cheeks



Lips



And the HELL NO's

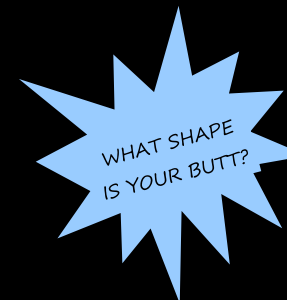


DIVIDE

BRIDGING THE GAP BETWEEN WOMEN AND

Working Momz

I Work Hard, Bitch!
Women in the workforce



Exclusive Interview on what it means



Sexuality & Race in Orange is the New Black

#whatwhitepeopleshoulddo

come THUMP about it.

Talk to other white

Acknowledge white

Make your whiteness

#THINGSWHITEPEOPLESHOULDDO

Visit us at:
www.thumper.com

Stefani's citations continued...

Cherrie Moraga, "La Güerra," in *Critical White Studies: Looking Behind the Mirror*, eds. Richard Delgado and Jean Stefani (Philadelphia: Temple University Press, 1997), 473.

Margaret M. Russel, "Race and the Dominant Gaze," in *Critical Whites Studies: Looking Behind the Mirror*, eds. Richard Delgado and Jean Stefani (Philadelphia: Temple University Press, 1997), 268.

Ibid., 269.

Mohadesa Najumi, "A Critical Analysis of Orange Is The New Black: The Appropriation Of Women Of Color," *The Feminist Wire*, last modified August 28, 2013,

<http://thefeministwire.com/2013/08/a-critical-analysis-of-orange-is-the-new-black-the-appropriation-of-women-of-color/>

Mohadesa Najumi, "A Critical Analysis of Orange Is The New Black: The Appropriation Of Women Of Color," *The Feminist Wire*, last modified August 28, 2013,

<http://thefeministwire.com/2013/08/a-critical-analysis-of-orange-is-the-new-black-the-appropriation-of-women-of-color/>.

Sheng Kuan Chung, "Media Literacy Art Education: Deconstructing Lesbian and Gay Stereotypes in the Media," *International Journal of Art & Design Education* 26, no. 1 (2007) : 100.

Mohadesa Najumi, "A Critical Analysis of Orange Is The New Black: The Appropriation Of Women Of Color," *The Feminist Wire*, last modified August 28, 2013,

<http://thefeministwire.com/2013/08/a-critical-analysis-of-orange-is-the-new-black-the-appropriation-of-women-of-color/>.

Sheng Kuan Chung, "Media Literacy Art Education: Deconstructing Lesbian and Gay Stereotypes in the Media," *International Journal of Art & Design Education* 26, no. 1 (2007) : 103.

Kadesha's citations...

Campbell, Bebe. *Successful Women, Angry Men*. New York: Random House Inc., 1986.

D.A Barber. "Women of Color Experience Double Pay Gap." *Race Report*. Last modified April 12, 2013. <http://racereport.com/women-of-color-experience-double-pay-gap/>.

Flagg, Barbra. "Transparency White Subjective Decisionmaking: Fashioning a Legal Remedy." In *Critical White Studies: Looking Behind the Mirror* 1997, edited by Richard Delgado and Jean Stefani, 85-88. Philadelphia: Temple University Press, 1997.

Hiromi Taniguchi and Rachel A. Rosenfeld. "Women's Employment Exit and Reentry: Differences Among Whites, Blacks, and Hispanics." In *Social Science Research* 31, (2002): 432-471. Accessed December 18, 2013. <http://o-web.ebscohost.com.tiger.coloradocollege.edu/ehost/>.

Wilkins, Roger. "White Out." In *Critical White Studies: Looking Behind the Mirror* 1997, edited by Richard Delgado and Jean Stefani, 658-663. Philadelphia: Temple University Press, 1997.

Introduction to Dana's Interview citations...

Kevin L. Nadal, Julie Sriken, Krisitn C. Davidoff, Yinglee Wong, and Kathryn McLean, "Microaggressions Within Families: Experiences of Multiracial People," *Family Relations: Interdisciplinary Journal of Applied Family Studies* 62, no. 1 (2013) : 191, accessed December 19, 2013.

Judy Scales-Trent, "Notes of a White Black Woman," in *Critical Whites Studies: Looking Behind the Mirror*, eds. Richard Delgado and Jean Stefani (Philadelphia: Temple University Press, 1997), 476.

What are your thoughts on the term "people of color?"

19

I use it a lot. I think sometimes the term can be deployed in ways that flattens out and erases the differences of experience that people have, and that is a problem. Mostly I just use it as a shorthand that I think most people I'm interacting with think about in a similar way I do, but I dunno. It connotes a particular kind of solidarity to me that I like, but also again I can see that it might enforce or support a certain kind of mythical make believe story about all people of color sharing the same experiences of joy and struggle across time and space.

What is one way you think society can begin to bridge the divide between whites and people of color?

Society is made up of people, of social actors. I think individual action can have big effects in terms of how individuals make up collectives. Large social change also happens through institutional influence and here is where I guess I think laws need to change.

Conclusion-

Dana's experiences as a biracial woman are significant to recognize and situate in our content at *Divide*. It is important to note that her experiences do not stand for biracial women as a solidary group. Instead, we can take her experiences in stride and strive to build a comprehensive racial understanding. Her position in the liminal space between multiple races can help us to understand the complexities in the social constructions of race. The duality in her experiences as a member of multiple races demonstrates the impossibility of ever being a completely colorblind society. Mixed race people appear more racially ambiguous, so it would seem that it would be easier to "take race out of it" and eradicate such strong focuses on the duality of their ancestries. However, it remains to be the opposite, and mixed race children have a difficult functioning role in society, never sure where they fit in.

At *Divide*, we hope to bring awareness to the racial division that continues to exist between whites and women of color. By shedding light on the experiences of Dana's biracial identity, we can begin to bridge the gap between white women and women of color. It is crucial that we acknowledge the differences in the lives of women and to pursue societal cohesion between them rather than reiterate and exhaust the issues surrounding women of color. Focusing purely on the issues surrounding women of color only perpetuates their differences. We hope to provide balanced perspectives in everything that we publish. We err on the side of candor and directness and avoid ignorance and political correctness. Our material is not published to perpetuate silence and division. Our magazine is devoted to sparking discussions.

2

THIS WEEK IN DIVIDE...

table of Contents:

Letter to the Editor	3
"I Work Hard Bitch": Racial and Gender Divides of Women	5
Race and Sexuality in OITNB	8
White Mothers v. Black Mothers: TV Edition	12
Dana Asbury Interview	15
Make up Tips for Work!	Back cover

Letter from the Editor

With Jazlyn Andrews

While standing in the checkout line at the supermarket perusing the magazine racks, it isn't difficult to see how divided our media is between white women and women of color. Furthermore, the audiences of each magazine vary greatly and rarely mix, which means that they seldom take the opportunity to explore the cultures of women of other races. The few magazines dedicated to offering women of color a space to express themselves and share experiences with one another are narrow and often times white-washed. The women in magazines like *Ebony* and *Essence* may be of a darker complexion than the women often depicted in *Cosmopolitan* and *Vogue*, but they are expected to try to meet European standards of beauty despite that fact. Even more, when women of color are pictured in magazines that are considered mainstream, but in reality depict "characteristics, traits, and behaviors that are in fact closely associated with whiteness," they are, again, portrayed in ideal

white standards of beauty. This is further exemplified in *America's Next Top Model*, the modeling competition television show created by Tyra Banks, that incorporates both white women and women of color, in which nonwhite women are often judged and can even be eliminated for looking "too ethnic" or "exotic." Even though women of color are



For me, it's strange/uncomfortable to see my grandmother's features in my face but I still value them because I've grown to see her as just as complex as I am if in different kinds of ways. I look for my father's parents in my face too. My dad's mom died when he was three and we only have one picture of her from the '20's. She's standing one hand on her hip and one hand resting on an ornate chair. Her hair is cut in a short bob with a flapper-like headband wrapped around her forehead. My eyes are shaped like hers. I have my grandpop's cheeks.



As far as the "standards" part of standards of beauty. I don't think very highly of them in general since as I understand it, standards enforce hierarchy between those who reach closest and those who are furthest. As we know in the U.S., conventional standards of beauty and those who enforce them for money and cultural dominance, don't allow very many people to be beautiful. Lately, I've been looking for more examples of how to think of beauty like the woman who looks in the mirror and sees ancestors. Looking for ancestors can be a certain kind of standard too. It seems like a much healthier and generous way to think of a standard for beauty and thus kindness and acceptance of oneself and what makes one oneself.

What standards of beauty do you adhere to and do you have specific reasons or experiences to justify doing so?

I think this is always an evolving thing for me. My relationship to ideas of beauty has not always been healthy. I was anorexic for most of high school and I thought being beautiful meant being thin and seeing bones and feeling hungry all the time. I remember thinking my white friends were beautiful and was jealous as a young person about their hair just growing out of their heads flat but I didn't ever try to pass because I knew I couldn't pull it off.

I went through a period of time where I thought only straight hair was beautiful and went to great lengths to get it that way. I wore green contacts in my eyes for 7th and 8th grades. I've always been embarrassed about my mustache and how my front teeth don't have enamel. Currently, I think of beauty less in terms of what I can do to my body to make it look different than it does. I've been thinking about beauty as what it means to be unapologetically oneself whenever you can---as being vulnerable and honest and outspoken against bullshit. I justify thinking about beauty this way because it seems like the most generous and gratifying for me and for others I interact with.

How would you define "passing?"

I define passing as intentionally moving through the world/presenting oneself to the world in a way that garners desired or privileged benefits from other power-having individuals or institutions. I also understand it as a kind of precarity--always living with a secret that you feel and that materially could, alter your life circumstances.

Have you had any experiences with passing? If yes, what have they been like?

Because passing for me is broadly defined, I'd say yes. Most recognizably, I made all kinds of efforts to pass as conventionally smart in college and grad school. I pretended to know all kinds of things I didn't know and shut myself up when I had questions because I was afraid to look dumb. Also, when I'm in other countries I like to see how long I can go before people say "you're not from around here are you?" Some places it's easier to do than others. I can pass in Trinidad as long as I don't speak. Paris is another story. And lots of this has to do with skin color. As for the U.S., I guess I always just was whatever people thought I was, which as I outlined above could run the gamut. People have always been guessing at me, which to me means they don't read me as their default, white. To me, life looked easier for them because it looked like they didn't seem to give a shit about anything.

Have you ever been discriminated against or given special privileges because of your skin tone?

Like I said earlier, there has been considerable family-related skin tone discrimination coming from my mom's side. And peer-related discrimination from kids who made me feel ugly or dumb. Other than that, I can't really point to specific instances of discrimination based on my skin tone that I can say have had recognizable impacts on my life. There have been financial aid advisors who have said and done pretty shitty things that maybe influenced the amount of education loan debt I have--and to some extent I'm sure some of that has to do with what I looked like when I entered their office. Mostly my experience has been learning to navigate people's curiosity. My first year of college I was invited to a BSU meeting and I was excited to go and meet new people and feel a part of a group. Then I felt singled out when I was immediately asked to stand up and talk about what it was like to be mixed and not really black. I've learned that curiosity doesn't necessarily come from an exclusionary place even though that's how I experienced it much of the time.

Often men say things about how much they love light skinned "girls" (NOT women) over and above all other types of girls. And I don't always push back on them about it. I just sit and listen. One time I got offered a modeling job and made some money. Men have taught me how to get places on certain trains for free and have bought me snacks and let me use their phone if I needed. For most of my life I didn't think critically about any of this. I just accepted it as what life was like for me and that if people wanted to give me things, I shouldn't think too much about it. I'm pretty embarrassed about that now.

Also, people smile at me a lot.

In your experiences, do you think you have a different perspective on standards of beauty?

As I grow in my feminism I notice more how different individuals and how media and entertainment outlets codify and sell particular standards of beauty. I know that the kinds of faces and bodies that show up on TV and Hollywood movies and most magazines don't reflect the variety of human beauty and in fact try to sell a very narrow idea of who is beautiful and also what [bodily] characteristics count as beautiful.

represented in magazines, television shows, advertisements, and movies, they are viewed through the dominant gaze, or "the tendency of mainstream culture to replicate, through narrative and imagery, racial inequalities and biases which exist throughout society." These depictions of nonwhite women in the media perpetuate stereotypes of women of color as being exotic and hypersexual, while simultaneously maintaining ideals of white supremacy by promoting Eurocentric standards of beauty.

Our magazine, despite its name, is dedicated to bridging the gap between white women and women of color in hopes of creating a discourse around race and feminism. "In feminist circles of late, much is being said about the need to acknowledge differences in the lives of women and to aim towards a spiritual and functional unity not informing others about issues relating to Women of Color." Too often are women of color taken out of the equation when discussion surrounding possible solutions to problems women face in the workplace, in the home, and in education arise. Our goal is to provide a magazine that offers women of all colors the opportunity to speak out and express their opinions on beauty, women's health, the workplace, schooling, popular media, and politics, while having the opportunity to learn and engage in a discussion with one another.

Jazlyn Andrews

1. Barbara J. Flagg, "The Transparency Phenomenon, Race-Neutral Decisionmaking, and Discriminatory Intent," in *Critical White Studies: Looking Behind the Mirror*, eds. Richard Delgado and Jean Stefancic (Philadelphia: Temple University Press, 1997), 222.
2. Mary Thompson, "Learn Something From This!," *Feminist Media Studies* 10, no. 3 (2010): 336.
3. Margaret M. Russell, "Race and the Dominant Gaze: Narratives of Law and Inequality in Popular Film," in *Critical White Studies: Looking Behind the Mirror*, eds. Richard Delgado and Jean Stefancic (Philadelphia: Temple University Press, 1997), 268.
4. Audrey T. McCluskey, *Women of Color: Perspectives on Feminism and Identity* (Indiana: Indiana University, 1985), 1-2.

I Work Hard BITCH: The Racial and Gender Divide of Women in the Workforce

By: Kadesha Caradine

"I work hard BITCH" the now famous slogan of reality TV star, Shekinah Anderson, from *T.I and Tiny: A Family Hustle*. I am sure it is safe to say that just about every overworked and underpaid woman in the workforce have at least *thought* the exact same thing at some point. Working and being a woman is something that many people in this nation still have a problem with accepting. I mean seriously, how can a woman possibly have enough time to work, be a mother, and have a healthy sex life? This may be the world's most ignorant and frequently asked question. **Yay for sexism, misogyny, and ignorance!** Not only are we doubted from the moment the world finds out we have a vagina, but we must constantly be reminded of it every time we have to prove that "Hey, I can do it just as well as Scott." To no shock, women are paid less than men in the same positions—I'm guessing they are docking pay for that inconvenient "time of the month." Being a woman in the work force is difficult enough when trying to climb the career ladder, but let's considered another factor: what about being a woman of color in the work force? Well, that is asking a little too much from CEO Male Privilege and Vice President White Privilege.

Yay for sexism, misogyny, and ignorance!

If women are graduating from the same prestige institutions, with the same skills, dedication, and work ethic, then why are they still receiving less pay than men? According to RaceReport.com, "all women on average earn 77 cents for every dollar a man earns for equivalent work." It's not as if women in the work force have an easier time "like men they fight deadlines and office politics." In fact it can even be argued that many women in the work force have a harder time in the workforce because unlike men "they must survive hostile, sexist work environments that demand they be twice as good as men just to stay even and a lot more if they are to ascend in their companies." Since the women seem to face more difficulties in the work shouldn't they get paid *more*? Well this is where CEO Male Privilege draws his line. Women may be just as intelligent and able as many of their male counterparts, but one thing still remains the same. We are women, and with that comes having to battle the male ego in order to receive a small portion of the same benefits they receive. But what about those other visible traits that make it a little harder for women



It was in Collingdale, at the park behind my elementary school that I got called a nigger for the first time. The only other kid in the park came up to my swing and told me I had to leave his park because I was dirty and didn't belong. Collingdale at that time was a white ethnic enclave, mostly Italian and Irish American and it was my cohort in 1991 of bussed in students that were the first consistent faces of color that the neighborhood had seen (at least in recent memory). People generally took it politely but not happily. So it was also around this time that a lot of stuff about my family's history was being revealed to me.

Very long story, short, is that my mom had my older sister with my father when she was 17 and my dad was in his 30's and married and father to 9 other children. My grandmother (my mom's mom) wasn't happy about this—for lots of reasons I'm sure. Mostly, though she was pissed that my mom was with a black man. I'm skipping a lot of relevant detail but basically, my grandmother encouraged my mom to give up my sister and later she disowned her. By disowned I mean, my mom wasn't allowed to come home and her brothers and sisters were instructed to not have contact or they'd face the same consequences. So even after I was born the rules remained the same. All of this made my life as a young person pretty strange. By the time I was born, my half brothers and sisters were all at least in their teens. I got to see them sometimes but I always wanted to see them more. My nuclear family very much lived our lives on the peripheries of our other very large families. It was very true to me as a young child that my life was different from a lot of other kids around me because if we ever ran into someone in public we weren't supposed to see we'd hurry off in the other direction—or they would, because my parents had a big gap in age and were together even though most important people in their lives never wanted them to be, and because I was visibly "mixed," and a curiosity at school.



So that's the bad—or rather the trauma because a lot of emotional issues I deal with as an adult have their roots somewhere in this story. As far as advantages go, like most privilege, those are harder to talk about. For all the gross things that people at our new school said to us when we came in from Township, I got spared a lot of what my friends did. People liked to play with my hair and tell me I was beautiful. I got invited to dinner at friend's houses in Collingdale. Teachers treated me and my mom like people. They applauded us because we were so together, "not like some of these other kids." Most of the teachers had never met my dad—or they had but they didn't know they had. He's a school bus driver and every once in a while his run would take him to Harris Elementary. Having a white mother vouch for you at a white school was/is a powerful thing. If I was having a bad day, I got the benefit of the doubt and when I performed well it got noticed. I was very shy but had a very willing and extroverted advocate as a mom. And I attribute much of my academic success to that.

It's usually when I'm traveling alone that people still ask me the "what are you" question. They want to figure out what my mix is—and they always assume it's a mix. Sometimes people liked to guess. During high school people started assuming I'm Latina and would start speaking Spanish to me. Now when people ask what I am, I ask them to explain their question. Then I answer based on how they explained it or what I feel like. Mostly I say "I'm black," and then they push me more because that answer isn't enough for a lot of people who ask the question in the first place.

Exclusive Interview With... Dana Asbury

Our mission at *Divide* is to recognize and propose new ways of challenging the racial divide between white women and women of color. We hope that through our outreach, we can bring together the experiences of women from diverse backgrounds and demonstrate shared perspectives and attitudes. We do not aim to acknowledge that experiences of women from different races will ever be the same; instead, we hope to propose ways of celebrating those differences.

Our interviewee, Dana Asbury, a sociology grad student, comes from a multi-racial background and offers a unique perspective on race in modern society. Her experiences growing up illustrate the liminal space that mixed-race children, adolescents, and adults navigate in their daily lives. Growing up, Dana was exposed to microaggressions, both subtle and obvious, by her peers, family members, and strangers. Whether intentional or unintentional, microaggressions are associated with harmful effects on the recipients. Dana and other mixed race people share these experiences with harsh generalizations, whether intended to be harmful or not.

Author Judy Scales-Trent shares similar sentiments to what Dana shared in her interview. She wrote, "Because I am a black American who is often mistaken for white, my very existence demonstrates that there is slippage between the seemingly discrete categories "black" and "white." Dana reflected on her identity, which became problematic in many social arenas. Her reality in this liminal space has allowed her to gain certain advantages, not to say that it didn't come with significant disadvantages. Her insights are valuable in understanding the shared space between races, to recognizing and understanding the divide.

What has your experience been growing up as a biracial woman?

I didn't really hear the word "biracial" when I was growing up maybe because people, at least most white one's in Southeast Delco (Southeast Delaware County, PA) in the 80's-90's, didn't like to use words that had race or racial in them. Mostly people called me "mixed" and for the most part that's what I called myself. Most black people didn't call me anything because it wasn't really anything to notice. There was the usual stuff like running into people in the mall with my mom and they'd be confused about what she was doing with a little brown child. I think it wasn't until 1st grade in Collingdale that I noticed people started asking me "what are you?" People always wanted to know what I was, so I asked my mom since she was the person I spent just about all my time with. She taught me to answer like this as a way to account for myself: "My dad is African American and Native American and my mom is white" She didn't say black. My dad does--he doesn't do African American.

What were some noticeable advantages and disadvantages to your racial status?

to excel in the work force, like being anything other than white? Well, this is where Vice President White Privilege starts working his magic.

We know that Women already get paid less for doing the same work, but "African-American woman and Latinas [receive] 65 cents and 55 cents respectively to every dollar men earn." Why? Well according to Roger Wilkins' "White Out" and the National Opinion Research Center at the University of Chicago, "whites generally believe that [people of color] are less patriotic, more violent, and lazier than themselves." These assumptions automatically make women of color less of a priority in the work force, since they probably won't work as hard due to their inherent laziness. Not to say that there are no women in highly ranked positions in the workforce, within big and small corporations, yet, "minority women, even when they are at higher occupational level, may still suffer discrimination of various kinds." Let's consider image past skin color, such as: hair, makeup, speech, clothing, body type, and posture. There is an overwhelming pressure for women of color to embody the white ideal of beauty. Meaning that if your hair is naturally curly then you need to straighten it, if you have curves you need to hide them, and if English isn't your first language you better work hard at making it seem like it is; unless of course you are fluent in Spanish, which is becoming advantageous to businesses around the U.S. If you can't assimilate to whiteness as much as possible then Vice President White Privilege won't consider you a good enough applicant for the job position. His mistress? Possibly.

So what do we do to make the workforce an equal playing field for not only men and women, but also white women and women of color? This is possibly the least common and most complicated question asked. Why? Because this question not only forces those to consider their privilege, but it also requires them to consider giving up their privilege in order to allow an equal amount of opportunity to those who do not obtain the same privileges. It would force many to come to terms that the stereotypes and all the assumptions that they made about women, both white and of color, aren't necessarily true. It would force the CEO Male Privilege and Vice President White Privilege to give up their positions, the position they have held on to tightly since the time white Europeans settled on this continent and decided to name it America. Until whiteness and patriarchy are no longer the norms here in the U.S, we must continue to assimilate into the white dominant standards of culture as much as we possibly can. Therefore, if Keisha continues to wear her natural hair and embrace her "African heritage" she will continue to be denied the possibility to excel in the company she works for, while her sister Yvonne, who is more comfortable with assimilating in to white culture, will still struggle but will be able to argue against denial to excel because of laws of discrimination. Yet, I'm sure Yvonne, Keisha, Sally, and Sue will continue to voice to themselves "I work hard BITCH" in order to keep up their momentum in their underpaid and overworked careers.

Citations on page 21...

IT'S A MIRACLE!!!

Want that more exotic look?
Well then read this ad!

Tired of white skin?

Have you been searching for that something to make your skin more ...EXOTIC?

Look no further, because here it is! Darkening Cream!

You can go from this....

Now you can be any color like blue, purple, grey...

It's Your Choice!

You can buy it in Compahloop ah Orange, or smurf blue! In stores today...

www.photosisi.com

Angie Lopez, the mother figure in *The George Lopez Show*, plays a significant part in the show considering it remains the “first successful television show with a Latino in a leading role that features Hispanic material” (Markert 148). Like Claire Huxtable, she is a working mother, although it is in a completely different field. At first, she works part-time as a cosmetics saleswoman and becomes a party planner after being fired. It is interesting the difference between Angie and Claire’s professions as both women of color, Angie’s evidently being less impressive in today’s society. Money is a constant problem for the Lopez family, unlike both for the Bradys and the Huxtables. This noticeable socioeconomic difference between the families displays the stereotypes of their particular ethnic group. Angie works simply because she wants her daughter to attend private school and can only afford the tuition if she works. Many characteristics of Angie defy stereotypes of Latinos in society. She is very loving and understanding of her children and their problems, and she originally comes as from a rich family. Unlike the other families, Angie does not perform domestic tasks well. Her children as well as her husband often ridicule her for not doing housework. Also, she is rarely sexu-

al, often rejecting her husband’s sexual advances. By having Angie remain almost chaste and being a loving mother to her children, *The George Lopez Show* subverts stereotypical views of Latino women.

As we have seen, television can both challenge as well as reinforce stereotypes of ethnic groups. Carol Brady remains the least complex of the mothers, representing the ideal mother of her time period. Domestic, non-sexual, and submissive, Carol symbolizes the “typical white mother” of the 1970s. Claire Huxtable, although different from Carol by being a sexual, working mother, has similarities with her as well. They both do not have money issues, as well as they both thrive in their domestic sphere. Claire is an exemplary representative of a black mother, causing some audiences to feel she is an unrealistic example of her race. Angie Lopez, as a Latino woman, actually subverts many stereotypes associated with her ethnic group. She is not overtly sexual nor is she extremely poor. By looking at these three mothers of three different races depicted on television, it has been revealed that television shows can both subvert as well as reinforce stereotypes of our societal expectations.

Chrenshaw, Anthony. "The Cosby Show Changes The Way Black Viewed." *University of Virginia Press* (200): n. pag. *SheNet*. Web. 19 Dec. 2013. <<http://www.shenet.org/high/hsacaddept/English/d Dayton/Documents/Media/Stereotypes/Cosby%20Show%20Article.pdf>>.

Mahoney, Martha R. "Racial Construction and Women." *Critical White Studies: Looking Behind The Mirror*. Ed. Richard Delgado and Jean Stefancic. Philadelphia: Temple UP, 1997. 305-09. Print.

Markert, John. "The George Lopez Show: The Same Old Hispano?" *Bilingual Review* 28.2 (2004): 148-65. Web. 19 Dec. 2013. <<http://www.jstor.org/stable/pdfplus/25745856.pdf?&acceptTC=true&jpdConfirm=true>>.

Reed, Jennifer. "Beleaguered Husbands and Demanding Wives: The New Domestic Sitcom." *American Popular Culture*. The Institute for the Study of American Popular Culture, Oct. 2003. Web. 19 Dec. 2013. <http://www.americanpopularculture.com/archive/tv/domestic_sitcoms.htm>.

Wildman, Stephanie M. "Reflections on Whiteness." *Critical White Studies: Looking Behind The Mirror*. Ed. Richard Delgado and Jean Stefancic. Philadelphia: Temple UP, 1997. 323-26. Print.

“One of the most important characteristics of whiteness in modern society,” Martha Mahoney states, “is the way in which white people can have little contact with people of color” (308). Through her whiteness, domestic, and privileged lifestyle, Carol Brady represents the essence of motherhood of the 1970s.

Moving on to the notable Claire Huxtable of *The Cosby Show*, despite this revolving around a black family, it follows similar “patterns as their white [counterpart],” primarily through the focusing on the male-figure of the show (Reed). Claire Huxtable and Carol Brady are different in many ways, primarily in their choice of occupation, considering Claire is a working mother. Despite the fact that she is a professional woman, a partner at a law-firm to be exact, she “most appropriately [belongs] at home where [she] is the happiest” (Reed). She is often seen in a domestic role despite her profession, cooking dinner for her family and spending time with her children. However, she does address and criticize sexism throughout the show, thus calling attention to the well roundedness of her character. She is able to be both successful in the workforce as well as at home. Disciplining her children as a black mom shows her to be stricter than Carol Brady. She punishes her children and is extremely angry in certain situations. For example, when one of her daughters breaks curfew, Claire is seen angrily yelling at her until she sends her to her room.



This shows the difference in the way black moms and white moms parent their children. Also, unlike Carol Brady, Claire is frequently depicted as being a sexual being. Considering the stereotypical, as well as historical, association of black women with being “exotic” and sexually desirable, the display of her sexuality can either reinforce those stereotypes or subvert them. Her being in control of her sexual desire subverts the stereotypical notion of black women having no control over who their sexual partners are, specifically in the relationship between slave and master. A prominent criticism of Claire Huxtable, as well as the show, lies in the inability to “reflect the typical black family or life” (Crenshaw). *The Cosby Show* “[shows] the power of the dominant culture’s value in assimilation,” “reaffirming the notion that racism would not be a problem if only blacks were more like [white people]” (Crenshaw) (Wildman 325). Despite this, Claire’s portrayal of a black mother displays the different social expectations of white and black mothers.

RACE AND SEXUALITY IN “ORANGE IS THE NEW BLACK”

By: Stefani Messik

Popular media can serve as a tool through which children and adults learn about others and their world, and further, develop convictions about groups of people. Visual images and messages relate to what we are, or are not. Most likely, the media generation learns about social issues like homosexuality not from direct contact with gay people or from their parents, teachers, and peers, but from characters and scenes depicted in films, television programs, fashion magazines, and commercial advertisements.

Orange is the New Black was released on Netflix this summer, and it became an instant hit. The show, which follows the experiences of a young white woman named Piper Chapman while she serves a 15 month sentence at a women’s prison, contains several underlying themes. Beneath its comedic drama, the show is laden with queer and trans issues; yet, it is also loaded with appropriations of women of color, who make up a large portion of the show’s characters. Before examining the portrayal of these issues in the show, however, we first must conceptualize the history of how these minority groups have been regarded by society and portrayed in the popular media.

A person is not made up of one thing, one factor, one characteristic. Just like any other human being, I have a sexuality, a social class, a race, a geographic location. Our places in the social hierarchy are determined by the intersections

of our oppressions or our dominant traits. Evelyn M. Hammonds writes that “...black women’s sexuality is ideologically situated between race and gender, where the female subject is not seen and has no voice.” Cherríe Moraga, a Latina lesbian, shares similar insights to this intersectionality of oppressions, “In this country, lesbianism is a poverty – as is being brown, as is being a woman, as is being just plain poor.” Because we are comprised of multiple characteristics, when multiple subordinate features apply to a person,

“OUR PLACES IN THE SOCIAL HIERARCHY ARE DETERMINED BY THE INTERSECTIONS OF OUR OPPRESSION OUR DOMINANT TRAITS.”

their social standing becomes further marginalized in a patriarchal society.

As if it wasn’t enough that certain factors are stacked together and used as tools to further marginalize minorities, these characteristics are also considered in relation to white norms. Black women’s sexuality has been constructed in a binary opposition to that of white women: it is rendered simultaneously invisible, visible (exposed), hypervisible, and pathologized in dominant discourses. By comparing the sexualities of subordinate groups to the “dominant” group, it perpetuates the divide between the groups. Discussions of black lesbian sexuality have most often been focused on differences from or equivalencies with white lesbian sexualities. The divide in portrayals and opinions surrounding sexual orientation and race will persist to exist until we end discourses which communicate in terms of

Discussions of black lesbian sexuality have most often been focused on differences from or equivalencies with white lesbian sexualities. The divide in portrayals and opinions surrounding sexual orientation and race will persist to exist until we end discourses which communicate in terms of white norms. The binary of opposition exists in the portrayals and discourses surrounding race. Moraga is alarmed by her acknowledgement that she, too, has taken on a similar method of thinking about the intersectionality of oppressions. She writes, “But at the age of twenty-seven, it is frightening to acknowledge that I have internalized a racism and classism, where the object of oppression is not only someone outside of my skin, but the someone inside of my skin.” The way of thinking about things in opposition to white norms is perpetuated by the ways in which minority groups are represented in the media. Margaret M. Russel terms this function the “dominant gaze,” which is the tendency of mainstream culture to replicate, through narrative and imagery, racial inequalities and bases which exist throughout society.” Media profits on the perpetuation of stereotypes. The dominant gaze operates to perpetuate the subordination of blacks in the co-optation – or “Hollywood-ization” – of ostensibly “racial themes” to capitalize on the perceived trendiness of such perspectives.

In *Orange is the New Black*, the narratives of women of color are compelling and diverse, but are appropriated through the white perspective of the main character, Piper Chapman. Reminiscent of the dominant gaze, the women of color are present-



ed very stereotypically. As Mohadesa Najumi of *The Feminist Wire* writes, “They are presented as boisterous, aggressive characters who serve...as comic relief. They fantasize about fried chicken, teach the naïve, white protagonist Piper how to fight, and utilize intimidation and scare tactics on other inmates.” The intersectionality of oppressions are not portrayed well, if even at all. Socio-economic and race issues are either ignored or not sufficiently addressed in the show. And while the Latinas and African Americans are portrayed in stereotypical formats, so is the white population. Piper is cast as a “white savior.” Like the soldiers who swoop into Pandora to save the Na’vi, Piper is depicted as the only inmate competent enough to enact prison reforms. Not only does this comment on the perceived incompetency of minority groups, but it perpetuates the racial divide yet again. Further, the hyper-sexualization of women of color in the show feeds into an already existent fetishization and co-optation of African American and Latina sexualities.

White Mothers v. Black

By: Raven Andrus

The Donna Reed Show, respond?

The Brady Bunch, *Leave It To Beaver*. All iconic, classic televisions shows that represent American culture during an extremely specific point in time. More specifically, white American culture. The prominent representation of the typical, white family on American television shows illustrates the dominant group and their expectations for the domestic sphere in society in which the “middle-class nuclear families [lives] in suburbia and [features] a professional father and a full-time stay-at-home mother” (Reed). With the premiere of *The Cosby Show* and *The George Lopez Show*, American television has slowly grown to include other ethnic groups in an effort to represent the development of diversity in our country. These shows typically revolve around “the man of the house,” as many of the titles explicitly indicate (Reed). The roles of the feminine and masculine are represented in the traditional marriage that these shows revolve around. However, I am more interested in the representation of mothers in our television culture. How do white mothers in these “domestic sitcoms,” as Jennifer Reed labels them, differ from mothers of color? Are they accurate representations of societal expectations of their race? Or do they defy stereotypes in an attempt to subvert stereotypes? Looking specifically at *The Brady Bunch*, *The Cosby Show*, and *The George Lopez Show*, how do the representations of a white mother in comparison to a black and Hispanic mother differ or cor-

“How do white mothers differ from mothers of color?”

Let’s begin with *The Brady Bunch*’s matriarch, Carol Ann Brady. Although her family does not depict the typical, nuclear family due to the merging of two separate families, Carol Brady ultimately represents the classic white mother of the late 1960s, early 1970s. Being a blonde hair with blue eyes housewife, she not only physically depicts the American ideal of beauty, but also the domestic, loving wife and mother. Having a maid to perform the housework, she can focus her energy solely on parenting her children and keeping her husband happy. She relies on her husband, Mike, to do the decision making for the family, and is often terrified to admit her mistakes to him. While most contemporary audiences would view Carol Brady as a representation of the oppressed and submissive wife, due to the fact that she “[employs] household help...[she] generally [maintains] the almost magical invisibility of dominance” in the domestic sphere (Mahoney 307). She is clearly representative of mothers of the time, primarily due to her whiteness and the fact that “this country is both highly segregated and based on a concept of whiteness as ‘normal’” (Mahoney 306). Carol Brady, the family included, hardly ever interacts with black characters. This is a significant aspect to the show, as well as to her character, because it shows her privilege as a white woman in American society.

ARE YOU AN ANGRY BLACK WHITE GIRL?



I can't believe they messed up my Starbucks order.

Bitch, you don't know me!

No offense but...

Not only does the dominant gaze affect the way we view groups of various races, but also sexuality. Even though a number of television shows featuring gay characters or scenes is on the rise in English-speaking countries, this is problematic. Although broader representation of lesbian and gay characters in the media helps to “demystify” homosexuality, the repeated portrayal of lesbian and gay stereotypes not only reinforces depersonalized images of gay people, but also mis-educates the public about homosexuality.

“IT’S ABOUT TIME WE HAD A STRONG LATINA CHARACTER THAT IS MORE THAN HER BODY.”

The co-optation of labels is present in the portrayal of the characters’ sexualities in *Orange is the New Black*, but some of this is positive. Aside from the perpetuation of racial stereotypes, the show provides a substantial diversity to trans and queer issues in the portrayal of many different sexualities and personalities in the characters. Piper is referenced as an “ex-lesbian,” who may or may not still have feelings for her ex, who landed her in prison to serve time for a co-crime. Conflict erupts in the

prison when a transsexual is denied the proper dosage of medication. Ladies sneak into the chapel to engage in sexual acts. Sexuality is everywhere. However, writes Najumi, “...the Black and Latina experiences are diluted through myopic stereotypes and racist tropes.”

What this show needs, and popular media in general, is a “countertype.” A countertype is a positive stereotype which can be used to problematize or “counter” a negative stereotype that has previously been applied to a cultural group. Although countertypes can be over-simplified, they serve as tools for deconstructing the previous stereotypes. This practice could allow people to move beyond a simplistic view of Blacks, Latinas, lesbians, you name it, and instead explore more humanistic characteristics of these groups that are often overlooked by the media, and in turn overlooked by society. Engaging in analysis, discussion, and debate about stereotypes in the media

¹ Sheng Kuan Chung, “Media Literacy Art Education: Deconstructing Lesbian and Gay Stereotypes in the Media,” *International Journal of Art & Design Education* 26, no. 1 (2007) : 99.

Evelynn M. Hammonds, “Toward a Genealogy of Black Female Sexuality: The Problematic of Silence,” in *Feminist Genealogies, Colonial Legacies, Democratic Futures*, eds. M. Jacqui Alexander and Chandra Talpade Mohanty (New York: Routledge, 1997), 176.

Cherríe Moraga, “La Güerra,” in *Critical White Studies: Looking Behind the Mirror*, eds. Richard Delgado and Jean Stefanic (Philadelphia: Temple University Press, 1997), 472.

Evelynn M. Hammonds, “Toward a Genealogy of Black Female Sexuality: The Problematic of Silence,” in *Feminist Genealogies, Colonial Legacies, Democratic Futures*, eds. M. Jacqui Alexander and Chandra Talpade Mohanty (New York: Routledge, 1997), 170.

Ibid., 181.