

White



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White people are not literally or symbolically white; nor are they uniquely virtuous and pure. Racial imagery and racial representation are central to the organisation of the contemporary world but, while there are many studies of images of black and Asian people, whiteness is an invisible racial position. At the level of racial representation, whites are not of a certain race. They are just the human race, a 'colour' against which other ethnicities are always examined. In *White*, Richard Dyer looks beyond the apparent unremarkability of whiteness and argues for the importance of analysing images of white people. Dyer traces the representation of whiteness by whites in Western visual culture, focusing on the mass media of photography, advertising, fine art, cinema and television. Dyer examines the representation of whiteness and the white body in the contexts of Christianity, 'race' and colonialism. In a series of absorbing case studies, he discusses the representations of whiteness in muscle-man action cinema, from Italian 'peplum' movies to the Tarzan and Rambo series; shows the construction of whiteness in photography and cinema in the lighting of white and black faces, and analyses the representation of white women in end-of-empire fictions such as *The Jewel in the Crown*, and traces the disturbing association of whiteness with death, in vampire narratives and dystopian films such as *Blade Runner* and the *Aliens* trilogy.

作者介绍:

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标签

社会学

文化

人类学

race

culture

RichardDyer

评论

the light of the world

标记。

佛脚速读。白人的“白”就像photoshop图层的灰白马赛克一样，它明明是有颜色的，在种族构建的话语里却是透明的、默认的、原始设置的、无需指出和说明的。一些论点非常适合用来简单直接抗击日常生活和思维方式里的种族主义直觉，而克服这种直觉对来自任何种族的个体而言都是一个排毒过程，这种毒在认识世界的过程中一定会染上，非白人也绝不例外。

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书评

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