

# Good exposition of stuart halls double movement essay example

[Parts of the World](#), [European Union](#)



There have always been inequalities in any kind of society in this world. It is this inequality that some of us are suppressed while others are privileged. These two groups of people and their ideologies which permeate in their cultures and sub-cultures tend to clash at one another. I argue that it is this clash of cultures and sub-cultures that Stuart Hall describes as “double movement” (Fiske 23). One of the movement is that of the dominant culture and the other is that which is resisting – the sub-culture, or the resistance by the people. This point is strongly supported by the essays entitled, “Cui Jian and the ideology of Chinese rock music,” and “Happy Together and Homosexuality.”

In the essay, “Happy Together and Homosexuality,” the author made an exposition of how cultural norms become instrumental to containment of other ideologies or perspectives; such as, the perspective in proper sexuality. The essay talks about homosexuality, the acceptance and the development of the concept, in contrast to that of heterosexuality. The author argue that despite the fact that homosexuality is perfectly normal in psychoanalysis as described by Sigmund Freud, Michel Foucault, and Edward Said the oriental norm about gender remained bias and towards homosexuals. The author further pointed out that it is due to this bias that the concept of homosexuality is often represented in Oriental films as coming from the west – that homosexuality is a western concept. It is also due to this bias that a homosexual character in a film must have highly favorable characteristics; such as a doctor who is caring and could make prescription to all his patients, in order to balance the negativity of his or her homosexuality. In some oriental films, homosexuality is a subject for

laughter and ridicule (Tambling 67 - 68, 72).

Nevertheless, as time advances towards the present, oriental countries are slowly opening up to the concept of homosexuality. The author explained this point by contrasting two oriental films: *Happy Together* and *Wedding Banquet*. In *Happy Together*, the homosexual characters portray homosexuals who are from the working class - they are not the elite class in the oriental society who may have had the opportunity to be exposed to western influences. The homosexual characters were fairly normal citizens when it comes to social and economic considerations. This way of portraying oriental homosexuals tend to accept the fact that there are indeed homosexuals in the orient even without western influences, homosexuality could exist even in the majority of the people not just from the elites, and that homosexuals could be as pleasant or as unpleasant as heterosexuals can be. In the movie *the Wedding Banquet*, however, the contrast is evident. Accordingly, the homosexuals come from the elite and homosexuality is represented as a result of western influence (Tambling 66).

It should be pointed out that the author implies that homosexuality is still not as accepted in the orient compared to the western as the film was shot in Buenos Aires, in order to "defamiliarize" its audience so that they will become "awry" of the homosexual theme represented in the film (Tambling 75). The author attributes the gradual acceptance of homosexuality in the orient, partly due to outside or foreign influence, and mainly from the Orientals themselves - the "people." Somehow the resistance to societal norms on gender is slowly changing according to the many concept patches contributed by the different members of the oriental society. In other words,

nature is making its toll on the man-made norms so that the norms are slowly changing. The people's collective perception is therefore a force that tries to break through the hegemony of the societal norm on proper and accepted sexuality; hence, a double movement in the oriental society about the issue of homosexuality.

In the essay "Cui Jian and the ideology of Chinese rock music," it is argued that "rock" is more than a genre or type of music in China, but a representation of a suppressed ideology - a sub-culture. This sub-culture is pitted against the dominant political as well as cultural ideology of the Chinese Communist Party (CCP), which is communism.

In order to stress the aforementioned point, it should be noted that the author explained that in China, even the types of music and songs undergo extreme screening the communist party in the guise of protecting the innate Chinese culture from foreign influences. The author, however, explains that rock music in China is not necessarily aimed at changing neither preserving the Chinese culture, but it is a medium to express political dissent (Jianr 115), that is rock music is a symbol of a sub-culture that resulted from the war between the Chinese government and the communist party (Jian 117). One proof cited by the author that rock is a sub-culture is that all the participants, "the rocken-rollers" have similar dress styles, behavior, and language. Their conversations are littered with offensive words like "goddamns," and "fucks." Men have long or spiky hair, torn jeans, studded leather jewelries, and everything that you would see to a western rocken-rollers (Jian 118). According to Jian, such behavior and attire manifested by the rocken-rollers could be taken as symbols or signs of opposition to "Yayi"

and was also manifested into other cultures such as those in Europe after the Great War. Note that “Yayi” is a term which denotes the oppressive force of feudalism which prohibits the free expression of the self in art forms (Jian 119). This means that, indeed, while many of us may perceive the behavior, language and the attires of rocken-rollers in China as being purely aesthetic or manifestations of simple idolization of the western culture, they are really manifestations of a suppressed force that go against political ideologies. With both text discussing how sub-cultures and opposing, unpopular perspectives - such as those favoring homosexuality - and putting these oppositions in good light, the texts themselves serve as opposing forces to the political and hegemonic forces. By explaining the said concepts, ideologies, and stands in much greater detail they provide the reader; such as I, information that can influence his or her perception about the controversial issues and make judgments based from them. The key word here is “influence,” as the texts influence the readers reasoning, which in turn will determine his or her acceptance or in-acceptance of the controversial and similar issues aforementioned.

In conclusion, Stuart Hall’s “Double Movement,” pertains to the two opposing forces in the society. These forces are in constant battle with each other. While it can be argued that the forces are in an un-balanced position, it can be observed that neither of the forces cancels out completely. In fact, the weaker force, which is the force exerted by the people’s resistance, despite being inferior to the norms and political forces, do not die out. The resistance eventually makes its way into the minds hearts of more people and the opposing force becomes strong. With this nature of the interaction

between the opposing forces in Hall's "Double Movement," it can be concluded that there can never be a society where there is only a single movement. There will be an endless spring of new, even suppressed, ideas and there will always be opposing forces pitted against them.

### **Work Cited:**

Fiske, first name. Title. Publication. Date.

Jian, Cui. Cui Jian and the ideology of Chinese rock music. Print.

Tambling, Jeremy. Happy Together and Homosexuality from Wong Kar-wai's Happy Together. Hong Kong: Hong Kong University Press. 2003. Print.