

Theatre



**ASSIGN
BUSTER**

C. Today most Americans including African Americans do not know the origins of many cultural images that continue to compromise the perception of African Americans. Nor are they aware of the subversive destructive nature of these images. Discuss how the film BAMBOOZLED addresses this subject differently through the education and enlightenment of Manray and Delacroix. Compare their journey to your own. Include references to modern images that you now see as having minstrel or racists roots.

Society is filled with a plethora of racial stereotypes that flood various forms of communication that is often proliferated through the media. These images that only aggravate instead of shed light to the issue of discrimination is highlighted and exaggerated by Spike Lee in his film ' Bamboozled.' Racial sensitivity and political incorrectness is brought to new heights as a satirical commentary on the cultural quicksand that traces back to the origins of racism. In this day where there is a common perception of well-founded acceptance of frowning upon racial stereotyping, the reality of these occurrences does exist and the questions bring to light the actions or inactions of each individual in shattering these preconceived notions. It deduces into a question of color where white can never be too white and black can never be too black.

Education is inevitably the cure of ignorance and raises a heightened level of awareness that must be utilized to give a definitive use of breaking images that tarnish race as a one-sided concept. This notion of racial confusion boxes an individual that limits his ability not even to transcend but to simply stick to his nature that should not be defined by skin-color. The Harvard education of Pierre Delacroix was depicted in such a way that it was to some degree a liability to his ability to formulate a television show that would

appeal to the general audience. His boss remarks him as completely unaware of his own color and demands from him a reassessment of cultural insight. On his part, Delacroix insists on the establishment of shows that would cater to a virtually unknown market of a Negro middle ground where he discernibly belongs to. i

When in a private conference with his boss played by Michael Rappaport, the main character is barraged with comments that are downright offensive through the micro view of the filmmaker. Upon entering the office, Delacroix was asked what CP time means and he explains that it stands for College People time associated with the notion that African Americans do not have a sense of time excepts if it pertains to music or dance. This sets the tone of the conversation that The use of the word nigger staggers Delacroix into rage but without confronting his boss who claims to be blacker than he is. This verifies a type of racial confusion as though he is dispensing of his race in favour of another. It limits a person's personality, education and character in such a way that every person must fit in a certain box to be avoid perplexity.

Moments like this is scattered throughout the film which affirms the clowning picture that paints a funny African American and makes him irresistibly humorous. The jolly nigger bank in the eyes of Sloan is a reminder of the historical reference to the inferiority of African Americans and was a caused of frustration at one point to Delacroix who was already eaten up by the success of his own irony. The voice of reason comes from Manray who was able to capture the essence of the destructive effect of the television show on the decline that it brings by refusing to do the show on blackface and opting instead to perform his tap dance routine. " I want you to look at this

shit. Look to what you contributed to!" ii In the end, it is by their own doing that things came to be worse because of ambition instead of true education.