

ABSTRACT

The 'male gaze' as a key aspect in classical narrative cinema and being assessed to be the dominant glance in cinematic reception creating scopophilic pleasure in the (male) spectator's percipience, is accounted to be crucial in defining women as the object of the look, a passive and merely powerless position marked by the actual dominant concept of sexual hegemony in patriarchal society relegating the woman to the position of 'the Other' as a negative function of identity in order to stabilize the male. Feminist discourse therefore has launched the question of a specific 'female gaze' that is – against the dominant prevailing concepts – more than just a blank space for its own. In banding together feminist film theory and postmodern and poststructural feminism the question of the female gaze is even harder to be answered. Thus, as it is, the concepts of 'manliness' and 'womanliness' in postmodern and post-structural discourse has been tried to be dismissed in order to gain a wider and more plural concept of gender as such. Therefore – in accounting for this postmodern strategy of gender construction – the question of the female gaze has to be reformulated. For it is that in this new way of conceptualization of gender the female gaze cannot exist as such; so does not the male gaze.