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## A Qualitative Study of the Evolution and Erasure of Black Feminism in Historic and Contemporary Sociopolitical Movements, And Black Men's Resistance To Black Feminism

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# A QUALITATIVE STUDY OF THE EVOLUTION AND ERASURE OF BLACK FEMINISM IN HISTORIC AND CONTEMPORARY SOCIOPOLITICAL MOVEMENTS, AND BLACK MEN'S RESISTANCE TO BLACK FEMINISM

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## ABSTRACT

Although Black Feminism can be traced to the period of American slavery, what may be considered the most prevalent emergence of “Black Feminism” came about in the mid-1970s, when it proved apparent that the second wave of the Women’s Movement, overwhelmingly white, was discriminatory towards “Black, other Third World, and working women” (Smith, Smith, & Frazier, 2014), who often faced multiple forms of oppression (Simien, 2004). Contemporary Black feminists have followed the activism of earlier Black feminists, leading to a disruption of racial, gender, and sexual norms both in general society, and in the Black community itself. From a Black and intersectional feminist perspective, this research will analyze (1) the history of Black women engaging in feminist movements, (2) the evolution and erasure of Black Feminism, and (3) Beyonce’s visual album, *Lemonade*, as a product of historic and living Black feminism.

*“Maybe it’s some place way off in de ocean where de black man is in power, but we don’t know nothin’ but what we see. So de white man thrown down de load and tell de nigger man tuh pick it up. He pick it up because he have to, but he don’t tote it. He hand it to his womenfolks. De nigger woman is de mule uh de world so fur as Ah can see”*

—Zora Neale Hurston, *Their Eyes Were Watching God*, (1937)

## INTRODUCTION

The people who constitute the Black community in the United States today have advanced greatly from their original status as enslaved Africans. Two factors that have been critical to this evolution have remained consistent throughout American history: the resilience against oppression that Black people have shown, and the oppression employed by forces working against them. During the U.S. Civil Rights Movement (1954-1968), southern Black people not only entered, but demanded attention from mainstream America by working collectively both among themselves, and with white allies to gain the civil rights promised to them by the 13th, 14th and 15th Amendments (Moore, 2015). Despite the cohesion within the Black community and the effort to eliminate racial segregation, the Civil Rights Movement was still compromised by intense internal sexism. Long before Black men acknowledged their sexist beliefs, or the sexism practiced in the agendas and operating methods of the movement, Black women were calling out for equality.

### **The Emergence of Black Feminism**

As early as 1949, Claudia Jones, a Black journalist who was a Marxist, feminist and member of the Communist party, published “An End to the Neglect of the Negro Woman!” (Manning & Mullings, 2009). Foreshadowing the call for Black feminists in the decades to follow, Jones (2009) wrote:

A developing consciousness on the woman question today, therefore, must not fail to recognize that the Negro question in the United States is prior to, and not equal to, the woman question; that only to the extent that we fight all chauvinist expressions and actions as regards the Negro people and fight for the full equality of the Negro people, can women as a whole advance their struggle for equal rights. For the progressive women’s movement, the Negro woman, who combines in her status the worker, the Negro, and the woman, is the vital link to this heightened political consciousness. (p. 316)

Although Jones (2009) was specifically addressing her white counterparts and peers in the Communist party (including Black men), she also calls attention to the notion that among Black Nationalists, “Negro men have a special responsibility, particularly in relation to rooting out attitudes of male superiority” (p. 323). This was especially the case, given that it was believed by many men that addressing sexism within the Black community would deter followers from the goals of Black empowerment and civil rights, in addition to eroding unity within the community (Simien, 2004). Illustrating an ongoing challenge for Black feminists, Jones’ call to Black men, and to white men and women, has gone mostly unheard. This is evident in the Civil Rights Movement’s lack of interest in combatting sexism, and the white Women’s Movement’s disinterest in racism (Combahee River Collective, 2014).

In her book *Feminism is For Everybody: Passionate Politics*, bell hooks discusses the origins of the lies and misconceptions about Feminism, and how negative stereotypes about feminists were perpetuated. Hooks (2015) explains that the contemporary Women’s Movement was dominated by a small group of angry and vocal women who had survived relationships with men who were “cruel, unkind, violent, unfaithful” (p. 67). Hooks (2015) asserts that as time passed, women began to place the blame for their oppression on systems, rather than *solely* on men, although they remained critical toward the ways that men treated women. The mass media, however, remained unrelenting in its depiction of the Feminist Movement as being hostile to men—an idea, hooks believes, that strategically made Feminism unattractive and offensive to many people, and in particular, to men (2015).

In 1971, Fannie Lou Hamer, a Black feminist and civil rights activist in Mississippi, gave a speech at the National Association for the Advancement of Colored People (NAACP) Legal Defense Fund Institute entitled, “The Special Plight and the Role of Black Women” (Hathaway, 2008). In her speech, Hamer points out that she, like many Black feminists before her, was working for “the liberation of all people, because when I liberate myself, I’m liberating other people” (p. 396). Hamer (2009) identifies the ways

in which the *entire country* was complicit in discrimination. She rejects the sexual separatism that was common throughout the Women's Movement and specifically discusses the relationship between Black men and women in bringing about change:

I'm not hung up on this talk about liberating myself from the black man... I got a black husband, six foot three, two hundred and forty pounds, with a 14 shoe, that I don't want to be liberated from. But we are here to work side by side with this black man in trying to bring liberation to all people. (p. 397)

The Combahee River Collective (CRC), which was active from 1974 to 1980, consisted of openly lesbian, straight, poor, Black and other non-Black women of color from Boston. Many of them had been members of the Black Panther Party (Smith, 2014). They were among the first of this era to intersect their multiple, oppressive forces, without putting one above the other, in order to paint a more realistic picture of their struggles.

They, unlike others before them, had the ability to publish and make their concerns known at a time where the topic of women's rights was gaining national attention. In 1977, members Barbara Smith, Beverly Smith, and Demita Frazier (2014) eventually published *A Black Feminist Statement*, commonly known as *The Combahee River Collective Statement*, to highlight their concerns and delineate what they wished to accomplish. *A Black Feminist Statement* made it very clear that the CRC was "actively committed to struggling against racial, sexual, heterosexual, and class oppression and [saw] as [their] particular task the development of integrated analysis and practice based upon the fact that the major systems of oppression are interlocking" (Smith et. al, 2014, p. 271).

The *Black Feminist Statement* was divided into four sections: "(1) The Genesis of Contemporary Black Feminism; ... (2) What We Believe; ... (3) Problems in Organizing Black Feminists; ... [and] (4) Black Feminist Issues and Practice" (p. 271-279). The third section, "Problems in Organizing Black Feminists," emphasizes the significance of Black and Intersectional Feminism by pointing out that if Black women were "free," *all* oppressed people would have to be as well, because the liberation of Black women would require all forms of oppression to be deconstructed

(Smith et. al, 2014). This document provided the basis of an idea that would later be identified as *intersectionality* by Kimberlé Crenshaw in her 1989 essay, “Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics” (Smith, 2014).

In 1979, literary author, civil rights worker, and queer activist Alice Walker introduced the term “Womanism” to describe an intersectional alternative to white Feminism. In her 1983 book *In Search of Our Mothers' Gardens: Womanist Prose*, Walker describes a Womanist as:

**Womanist 1.** From womanish. (Opp. Of “girl-ish,” i.e., frivolous, irresponsible, not serious.) A black feminist or feminist of color. ... Usually referring to outrageous, audacious, courageous or *willful* behavior. Wanting to know more and in greater depth than is considered “good” for one.... Responsible. In charge. Serious. **2.** Also: A woman who loves other women, sexually and/or non sexually. Appreciates and prefers women's culture, women's emotional flexibility (values tears as natural counterbalance of laughter), and women's strength. Sometimes loves individual men, sexually and/or non sexually. Committed to survival and wholeness of entire people, male and female. Not a separatist, except periodically, for health... **3.** Loves music. Loves dance. Loves the moon. *Loves* the Spirit. Loves love and food and roundness. Loves struggle. *Loves* the Folk. Loves herself. *Regardless*. **4.** Womanist is to feminist as purple is to lavender. (pp. xi-xii)

Womanism described a way of living for Black women who had beliefs that aligned with those of traditional Feminism, but who did not identify with the white Women's Movement. Womanism did not call for separation between men and women, which was common in the Women's Movement, but instead allowed and encouraged Black men to participate (Harris, 2010). Womanism also went beyond the concern for the rights of women alone, by placing a high value on community, culture, women,

and loving women, both sexually and non-sexually (Harris, 2010). Within Alice Walker's Womanism, the inclusion of sexuality, like that of *The Combahee River Collective Statement*, is important to note, as the white Women's Movement, in all of its exclusivity, was also primarily focused on heterosexual women.

Walker's 1982 novel, *The Color Purple*, followed by the 1985 film, caused an uproar among Black men. Bobo (1988) cites Black columnist and television show host Tony Brown, who described the movie as "the most racist depiction of Black men since *The Birth of a Nation* and the most anti-Black family film of the modern film era." Much of the backlash was over the portrayal of Black men as violent and abusive in the film (Bobo, 1988). Black women, however, recognized that the representation of the mental, emotional, and physical abuse suffered by the female characters was realistic, and appreciated that they'd finally been given a voice (Bobo, 1988).

### **Erasure of Black Women from Sociopolitical Movements**

In 1979, the Black, lesbian, radical feminist, Audre Lorde published "An Open Letter to Mary Daly." The letter addressed the deliberate dismissal of Black and non-European women displayed by Mary Daly in her book, *Gyn/Ecology*, while serving as a call to all feminists who focused only on white women's needs. Lorde condemns the erasure by white women of Black women's lives, a phenomenon commonly known today as *white silence*:

The history of white women who are unable to hear Black women's words, or to maintain dialogue with us, is long and discouraging... I feel you do celebrate differences between white women as a creative force toward change, rather than a reason for misunderstanding and separation. But you fail to recognize that, as women, those differences expose all women to various forms and degrees of patriarchal oppression, some of which we share and some of which we do not... Within the community of women, racism is a reality force in my life as it is not in yours. The white

women with hoods on in Ohio handing out KKK literature on the street may not like what you have to say, but they will shoot me on sight. (p. 66-70)

The term “white silence” is taken from the saying, “white silence is white violence,” which implies that when white people choose to ignore the challenges faced by non-whites and the poor, they aid in the oppression of those people. In recent years, “white silence” has been especially evident in the white community’s lack of condemnation of police brutality against Blacks. The Washington Post reported that in 2016, 46% of the victims in fatal police shootings were white men, compared to 23% Black men; 2% of victims were white women, while 1% were Black women (“Fatal Force,” n.d.). These disparities are thrown into stark focus when considering that, according to the United States Census Bureau (n.d.), Black people constitute only 13.3% of the entire population of the United States.

The Black Lives Matter (BLM) movement was created in 2012 by three queer Black women (Alicia Garza, Opal Tometi, and Patrisse Cullors) in response to the murder of 17-year-old Trayvon Martin (Black Lives Matter, n.d.). The movement began as the hashtag “#BlackLivesMatter”—a term used in social media sites to draw attention to the issue of police brutality, and to draw readers toward sites that discuss the issue. BLM spread quickly after the 2014 murder of Michael Brown. Using community organizing, a method employed successfully from the time of the Civil Rights Movement, BLM has become a global movement, with organizers in Brazil, France, South Africa and Australia (Armitage, 2016). Although BLM was created by queer Black women in the United States to address the ways in which white supremacy affects *all* Black people, once the movement reached the masses, it primarily focused on the Black men who have been slain at the hands of police, once again removing Black women’s needs from the conversation. Alicia Garza, one of the founders of #BlackLivesMatter, responded thus:

Straight men, unintentionally or intentionally, have taken the work of queer Black women and erased our contributions. Perhaps if we were the

charismatic Black men many are rallying around these days, it would have been a different story, but being Black queer women in this society (and apparently within these movements) tends to equal invisibility and non-relevancy. [emphasis added]. We completely expect those who benefit directly and improperly from White supremacy to try and erase our existence. We fight that every day. [emphasis added]. But when it happens amongst our allies, we are baffled, we are saddened, and we are enraged. (“The Feminist Wire,” 2014)

The erasure of Black women from the movement became so evident that another hashtag serving as a sub-movement, “#SayHerName”, began to be used on social media. This sub-movement was created to focus on Black women losing their lives through police brutality, such as the case of 22-year old Rekia Boyd, in Chicago, Illinois, Kathryn Johnston, aged 92 in Atlanta, Georgia and Aiyana Stanley-Jones, the 7-year old shot to death during a police invasion in Detroit, Michigan (Abbey-Lambertz, 2015).

Looking at the history of Black men and their unresponsiveness to Black women’s challenges (as well as the role they’ve played in them), the most critical question to ask is why many Black men who have been active in civil rights struggles have not supported the efforts of Black feminists.

### **Black Men on Black Feminism Today**

Simien (2004) describes “Black feminist consciousness” as recognition of the fact that Black women face multiple oppressions, and are thus lower in social status because of both their race and gender. She attempts to answer the following two questions through a mixed methods approach: “Do the principle components of Black feminist consciousness differ across gender? ... Does the level of support for Black feminist consciousness differ across gender?” (p. 326). In order to measure Black feminist consciousness, Simien (2004) used six statements from the 1993-1994 National Black Politics Study, as it is one of few studies to offer pertinent data. These statements were based on four themes: intersectionality, gender inequality existing within the Black

community, Black Feminism benefits to the Black community, and the belief that individual lives are tied to the group being studied (**Table 1**):

<b>Survey Statement</b>	<b>Black Women (n=781)</b>	<b>Black Men (n=425)</b>	<b>Total Avg. (n=1,206)</b>
The problems of racism, poverty, and sexual discrimination are linked (address all discrimination)	71%	68%	70%
Black feminist groups help the Black community by advancing the position of Black women	69%	65%	68%
Black women should share equally in the political leadership of the Black community	77%	79%	78%
Black churches or places of worship should allow more women to become members of the clergy			
Agree	54%	59%	55%
Strongly agree	41%	53%	47%
What generally happens to Black women in this country will have something to do with your life	70%	72%	71%
Black women have both suffered from sexism within the black movement and racism within the women's movement (both movements)	55%	49%	53%

Table 1: Reported support for Black Feminism, by percentage. Adapted from “Gender differences in attitudes toward Black Feminism among African Americans,” by Simien, E.M. (2004). *Political Science Quarterly*, 119(2), 315-338.

Simien’s (2004) results show that Black men strongly agreed to the statement, “The problems of racism, poverty, and sexual discrimination are linked” (70%), and generally support the need for Black Feminism to assist with Black women’s lives (65%). Far

fewer agree, however, that Black women have been the victims of sexism in both the Black and women's rights movements (49%) (p. 328). This suggests that in the "hierarchy of interests when women's liberation is pitted against black civil rights," women's rights are seen as less important (p. 330). Simien concludes that Black feminist consciousness is in fact measurable, and is very common among the African American community.

In *Why More Black Men Must Be Feminists*, Wade Davis, Jr., (2016), a former NFL football player turned writer, educator and LGBT advocate explores feminist *identification* among Black men in "traditionally male only spaces," such as barber shops (Davis, 2016). In this article Davis taps into the ways in which other Black men understand and engage in Feminism, asking questions such as, "Do you identify publicly as a feminist?," and "Do you believe in gender equality?" (Davis, 2016). Davis reports that once the conversations were started, some men expressed how much they had wanted to discuss the topic prior to Davis engaging them. When speaking with non-feminist identifying Black men, Davis found that many of these men did not feel ready to carry the "weight" of the word "feminist," as their understanding of Feminism was mired in misconceptions and lies.

The response from an interviewee whom Davis (2016) described as "feminist identifying," showed very clearly what could be one man's thorough understanding of the importance of Feminism, underpinned by patriarchal influences:

I believe in gender equality and I'm sure the word feminist alone doesn't get us there. The male embrace of the word feminist doesn't singularly change the conditions that allow women to be viewed and treated as less than, but an understanding of its' nuance, complexity and power can help men create a movement that can free women and maybe themselves. (2016)

This speaker shows an understanding that along with identification, there must be action from Black men who identify as feminists. This basic understanding lines up with Collins' description of Black Feminism, and how activism is a key part

of it, along with Black feminist theory (2000). However, even this man speaks from a patriarchal perspective, observing that “men can create a movement” to help women...and themselves (Davis, 2016). The idea of a movement for women, *created* by men, implies male leadership, thus male superiority, over a movement created by women. Despite his acknowledgement of the need for Feminism, it is concerning that even this Black man who is presented as a self-identifying feminist, knowingly or unknowingly carries his embedded patriarchal mindset. It is this very kind of “alternative motive,” or lack of self-check that Adu-Poku (2001) refers to when discussing how important it is for Black men to really look at and analyze what oppression they may bring into feminist spaces despite their desire to support the movement.

### **The Love and Trouble Tradition**

In *Their Eyes Were Watching God*, originally published in 1937, Zora Neale Hurston (2008) uses a conversation between Janie, the protagonist, and her grandmother to express how white male supremacy affects Black men and women's relationships:

Maybe it's some place way off in de ocean where de black man is in power, but we don't know nothin' but what we see. So de white man throw down de load and tell de nigger man tuh pick it up. He pick it up because he have to, but he don't tote it. He hand it to his womenfolks. De nigger woman is de mule uh de world so fur as Ah can see. (p.14)

The usage of the mule in this analogy is highly intentional, given that mules are animals that are used for intense physical labor. Black women do a considerable amount of political, communal, physical, and emotional labor on behalf of the Black community, plenty of which is left for them by Black men.

In the second edition of *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment* (2000), Dr. Patricia Hill Collins dedicates an entire chapter to “Black Women's Love Relationships.” Collins introduces the “Love and Trouble Tradition,” or the juxtaposition between “the great love Black women feel for Black men” (p.152), and the

trouble they face in relationships with Black men in romantic, familial, and communal relationships, including their lack of support. Collins identifies Black women's art, written work, and music, as narratives that record the challenges of their lives. Black women's music is arguably one of the most important forms of giving voice to their stories. Regardless of education, social status, gender identification, etc., it is Black women's music, which is highly accessible and emotionally driven, that makes the "love and trouble experience" most real.

### **Black Feminism in the Beyoncé Era**

The work and influence of the Black feminists highlighted in this paper, and those who were not, come together today in the form of *Lemonade*, a visual album released in 2016 by recording artist Beyoncé. As an intersectional, Womanist, Afrocentric and Black Diasporic-inspired visual album, *Lemonade* embodies the power of Black women's music. In 2013, with the release of her self-titled album *Beyoncé*, Beyoncé Knowles-Carter officially identified herself as a feminist to the world (Dockterman, 2013). From the quoted excerpt of Chimamanda Ngozi Adichie's TED talk, "Everyone Should be a Feminist," to her performance of the single "\*\*\*Flawless" at the 2014 Video Music Awards—with the word "FEMINIST" illuminated behind her power stance—one could say Beyoncé very clearly, and proudly, wore her new title (Nadeska, 2014).

Debuted in April of 2016 (Coscarelli, 2016), Beyoncé's visual album *Lemonade* offers a powerful, contemporary example of Collins' "love and trouble tradition." The album is set in the Black South, with references to the African Diaspora and Yoruba spirituality through the emulation of the goddess Oshun, through the wearing of traditional West African garb and face painting (Downs & Roberts, 2016). The visual album is separated into songs representing twelve phases of Beyoncé's response to infidelity: "Intuition," "Denial," "Anger," "Apathy," "Emptiness," "Loss," "Accountability," "Reformation," "Forgiveness," "Resurrection," "Hope," and "Redemption." (Beyoncé, 2016). With titles such as "Accountability," "Forgiveness," and "Hope" alone, the album speaks volumes to the love and trouble tradition. The remaining

phases are equally important in that they shed light on the complexity of Black love.

As the album progresses through each phase, the imagery also travels from the city to the deep, rural South, as Beyoncé is surrounded by larger numbers of Black women (Downs & Roberts, 2016). This shift in her physical surroundings demonstrates the artist's recognition of her roots as a Black woman, and the importance she places on sisterhood, throughout her pain and healing (Downs & Roberts, 2016). Much like Alice Walker's *Womanism*, *Lemonade* emphasizes the importance of community and kinship with other Black women as a key to survival.

In the song "Formation," Beyoncé gracefully pays homage to her family lineage and the Black community nationwide, especially in the South, with lyrics that celebrate historically denigrated Black physical features such as afros and large noses, and Black women's alliance. Additionally, Beyoncé uses imagery that recall Hurricane Katrina, which disproportionately affected Black people in New Orleans, Louisiana (Harris-Perry, 2011), and which is the home of Beyoncé's maternal grandparents ("Beyoncé Knowles: A Creole Queen," 2012). Beyoncé also acknowledges the Black Lives Matter movement by showing a young Black boy dancing in a hoodie in front of a line of armed policeman, who raise their hands to surrender to him—an homage to Tamir Rice, who was murdered by police in Cleveland, Ohio at the tender age of 12 (Bromwich & Fortin, 2017), Trayvon Martin, murdered by George Zimmerman at 17 (Black Lives Matter, n.d.), and Michael Brown, shot multiple times while his hands were in the air at age 18, by police officer Darren Wilson in Ferguson, Missouri (Glaude, 2016).

### **Black Feminism in the Future**

In 2016 Kellee Terrell described *Lemonade* as "that much needed Black feminist tonic." His commentary, "*Lemonade* isn't anti-black man, it's pro-black woman," was shown on the Black Entertainment Television (BET) network. Terrell examines the album's imagery and lyrics, which reflect the reality of many Black women's relationships with Black men. Though the main point of Terrell's article is to discuss the ways in which *Lemonade*

was unapologetically supportive of Black women, Terrell also remarks that when Black women call out their male counterparts for their shortcomings, there is often a violent, misogynist response. She writes, “Why is celebrating Black womanhood and being empowered so frightening to the male gaze? Why does calling out mistreatment, sexism and infidelity—which we all know is real in our community—evoke this type of visceral response?” (Terrell, 2016).

Calvin Hernton, whose “work was praised by members of the growing black feminist movement,” may have provided an answer (Gale, 2005). Hernton (1985) explained that no matter how “original, beautiful, and formidable the works of black women writers might be, black men become ‘offended’ if such works bear the slightest criticism of them, or if the women receive recognition from other women,” (p. 6). Terrell provides readers with examples of “deep visceral responses” to Black feminists on Twitter: “It’s not cheating if you leave your black chick for a white chick. It’s called self-improvement!” and, “If Hov really cheated, it’s probably Beyoncé’s fault. Black men don’t cheat” (Terrell, 2016). These two comments blatantly illustrate the Black misogyny, or “misogynoir”<sup>1</sup> of some Black men, the lack of responsibility they take for their actions (especially infidelity), and how out of touch Black men can be with Black women’s truths. Why does Black Feminism evoke such hostility from some non-feminist identifying Black men? How do these men behave in their day to day relationships with everyday Black feminist women? Why do Black men still resist Black Feminism?

Some men, of course, have the utmost respect for Beyoncé. In his article, “Why All Black Men Should Respect Beyoncé,” Brennan Dubose (2016), a Black male Ph.D. candidate and research fellow at Columbia University, shows understanding and support for Black Feminism, and recognizes the importance of Black women in the survival of the Black community. However, Dubose shows no sign of actually identifying as a Black feminist. Dubose states that he “appreciated its [Beyoncé’s “Formation” music video] take on black empowerment and feminism,” but he and his friends, “black men who are well-educated, successful,

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<sup>1</sup>*Misogynoir* is a term created by Moya Bailey, a queer scholar, activist and Black feminist, adapted from the French word for “black” — “noir” to specifically address the misogyny toward Black women (Bristol, 2014).

and lovers of black women, ...cannot truthfully contextualize the experience of black women,” and were only able to comment on Beyoncé’s dancing in the video. Nonetheless, Dubose (2016) writes:

Black men we must tell the truth. We never would have made the progress that we have made if it weren’t for black women. They have been our friends, our partners, our spouses, our mothers and our grandmothers... Beyoncé not only shows solidarity with black men, but also reinforces the history, or ‘herstory,’ of the black woman in the U.S. - which some black men with the same platform have yet to do. (Dubose, 2016)

## CONCLUSION

In *A Black Feminist Statement*, released in 1977, Barbara Smith, Beverly Smith, and Demita Frazier (2014) point out that “Black feminists and many more Black women who do not define themselves as feminists have all experienced sexual oppression as a constant factor in our day-to-day existence” (p. 272). Whether Black women self-identify as feminists or not, they are subjected to sexual oppression, racial and gender stereotypes, and ongoing mistreatment. Adding the title of “feminist,” which bell hooks explained has been strategically denigrated since its inception, simply adds to women’s challenges. Future research into Black male resistance to Black Feminism will allow us a better understanding of the day-to-day interactions between Black men and Black women, while helping to end the perpetual erasure of Black women from sociopolitical movements. This research will be beneficial in that it will be a starting place to eradicating relationships rooted in misogynoir and disrespect, while encouraging Black men to support Black Feminism. As Fannie Lou Hamer (2009) explained in her 1971 speech, there is a need “to work together with the [B]lack man, then we will have a better chance to just act as human beings, and to be treated as human beings in our sick society” (p. 421-422).

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