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Ministry of Higher Education and  
Scientific Research University of Kerbala  
College of Education for Human Sciences**



# **A Critical Discourse Study of White Supremacy in Selected Hollywood Films**

**A Thesis  
Submitted to the Council of the College of Education for Human  
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Requirements for the Degree of Master in English Language and  
Linguistics**

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**2025 A.D.**

**1446 A.H.**

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
(وَلَقَدْ كَرَّمْنَا بَنِي آدَمَ)

صَدَقَ اللَّهُ الْعَلِيِّ الْعَظِيمِ

الإسراء / (70)

**In the Name of Allah, the Most Gracious, the Most Merciful**

"And We have certainly honored the children of Adam..."

(Al-Isra/70) (Shakir, 1999)

### **Supervisor's Certification**

I hereby certify that the thesis entitled "**A Critical Discourse Study of White Supremacy in Selected Hollywood Films**" written by **Hawraa Athab Jiyad** has been prepared under my supervision at the University of Kerbala in partial fulfillment of the requirements for the degree of Master in English Language/ Linguistics.

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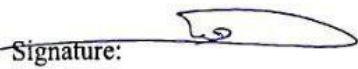
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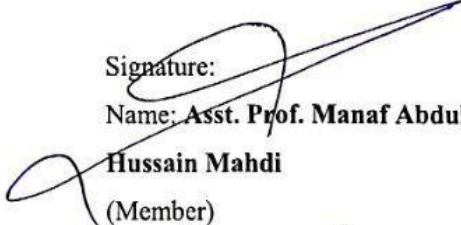
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# Dedication

To my beloved parents ..

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First and foremost, I express my deepest gratitude to Allah, whose guidance and blessings made the completion of this work possible. Without His help, this achievement would not have been realized.

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## Abstract

The current study is a critical discourse analysis (CDA) of white supremacy in selected Hollywood films. The objective of this study is to explore the discursive strategies and linguistic features through which white supremacist ideologies are constructed and normalized. Likewise, it seeks to examine the construction of the "self" and the "other" in these films to uncover the underlying ideological assumptions perpetuated by filmmakers. The study endeavors to answer the following questions: (a) How is white supremacy linguistically constructed in selected Hollywood films? (b) What discursive strategy do Hollywood films employ to normalize white supremacist ideologies? (c) What ideological assumptions about white supremacy are constructed and reinforced in Hollywood films? And (d) What are the most and the least strategies of racial power in the dialogues of white and Black characters in selected Hollywood films?. The researcher uses an eclectic model for the analysis, consisting of Fairclough's (2001) three dimensional model of analysis, Halliday and Matthiessen's (2014) for grammar analysis (transitivity), van Leeuwen's social categories (2008) and Van Dijk's (1998) ideological square. Additionally, a qualitative approach supported by frequencies and percentages is employed to analyze nine scenes from three selected films. Based on the findings, the study concludes that Hollywood films employ micro and meso structures, such as transitivity, activation, passivation, overwording, categorization, direct and indirect intertextuality to construct the "self" as rational, central, and superior white characters, and the "other" as marginalized, passive, or subordinate Black characters. Ideologically speaking, the producers showcase the conflicting polarization between the white "self" and the Black "other" through the latter's struggles against systemic racial dominance. Further, Hollywood films advance a clear racial agenda, that is, they disseminate a persuasive discourse that

normalizes and reinforces white supremacist ideologies. Furthermore, to legitimize these racial hierarchies socially, Hollywood films tend to align with ideological positions that construct whiteness as natural, central, and superior.

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### List of Abbreviation

|            |                                    |
|------------|------------------------------------|
| <b>CDA</b> | <b>Critical Discourse Analysis</b> |
| <b>CL</b>  | <b>Critical Linguistics</b>        |
| <b>DA</b>  | <b>Discourse Analysis</b>          |
| <b>Fr.</b> | <b>Frequency</b>                   |
| <b>KKK</b> | <b>Ku Klux Klan</b>                |
| <b>Pr.</b> | <b>Percentage</b>                  |

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# CHAPTER ONE INTRODUCTION

## 1.0 Introductory Remarks

This chapter presents the problem of the study by setting multiple research questions that the researcher intends to answer, followed by the hypotheses of the study. Additionally, chapter one covers the aims, procedures, limits, and finally the value of the study.

## 1.1 Statement of the Problem

White supremacy was defined by Ansell (1997) as the belief system that white people are superior to people of other racial backgrounds and should therefore dominate society. Through language, character portrayal, and narrative strategies, selected Hollywood films subtly and overtly construct racial hierarchies that privilege whiteness and marginalize non- white characters. Despite significant academic attention to racial representation in media, there remains a need for a focused Critical Discourse Analysis (CDA) to reveal how specific discursive strategies are employed to sustain and legitimize white dominance on screen.

The present study attempts to reveal the ideologies that are embedded and reproduced through the dialogues and narrative strategies of selected Hollywood films that portray and normalize white supremacy. By applying a Critical Discourse Analysis (CDA) framework, the study examines how cinematic discourse constructs racial power relations, marginalizes Black characters, and maintains the dominance of whiteness. Through an analysis of linguistic choices, and intertextual references, the study seeks to uncover the subtle and overt ways in which Hollywood films contribute to sustaining racial hierarchies and white

hegemonic ideologies. In this regard, the researcher, through this study, seeks answers for the following questions:

1. How is white supremacy linguistically constructed in the selected Hollywood films?
2. What discursive strategy do Hollywood films employ to normalize white supremacist ideologies?
3. What ideological assumptions about white supremacy are constructed and reinforced in Hollywood films?
4. What are the most and the least strategies of racial power in the dialogues of white and Black characters in selected Hollywood films?

## **1.2 The Aims**

This study aims at:

1. Investigating the micro discourse strategies and categories associated with the portrayal of white supremacy in selected Hollywood films.
2. Exploring the meso discourse strategy, in terms of intertextuality is embodied in Hollywood discourse to normalize white supremacy ideology.
3. Uncovering the macro discourse strategy which is the underlying ideologies of power and racial dominance embedded in the discourse of the selected Hollywood films.
4. Identifying the most and the least used strategies in Hollywood discourses that reinforce racial ideology.

### **1.3 The Hypotheses**

The following hypotheses are suggested in this study:

1. Hollywood films construct white supremacy ideologies predominantly through the frequent use of overwording and categorization, which foreground white characters as central and active agents in the narrative.
2. Intertextuality, especially indirect intertextuality, is the main discursive strategy employed to normalize white supremacist ideologies.
3. The ideology of white supremacy are found in the data under analysis.
4. Among the strategies of racial power in dialogues, overwording appears most frequently, highlighting the agency of white characters, whereas passivation is the least frequent, reflecting the marginalization and reduced agency of Black characters.

### **1.4 Procedures**

To achieve the objectives of the study and to answer the questions, the following procedures are followed:

1. Providing the theoretical background of the field of the study, critical discourse analysis, critical linguistics, with some related topics (i.e., ideology, power), and previous studies.
2. Applying an eclectic model for the intended analysis.
3. Analyzing nine scenes from the selected films to reveal the hidden ideology using Van Dijk's (1998) ideological square, Fairclough's (2001) three dimensional model,

and Halliday and Matthiessen's (2014) for grammar analysis (transitivity) and van Leeuwen's social categories (2008).

3. Conducting a critical discourse analysis to the selected data using both quantitative and qualitative approach to address the questions and test the hypotheses.

4. Presenting conclusions, recommendations, and suggestions for further studies.

### **1.5 Limits**

The scope of the study is confined to the domain of critical discourse analysis as its primary field of investigation. The data are nine scenes purposefully selected from three Hollywood films: *Hidden Figures* (2016), *The Help* (2011), and *12 Years a Slave* (2013). Regarding the eclectic model, the study makes use of Fairclough's (2001) three dimensional model of analysis, Halliday and Matthiessen's (2014) for grammar analysis (transitivity), van Leeuwen's social categories (2008) and Van Dijk's (1998) ideological square.

### **1.6 Value**

The value of this study lies in its contribution to uncovering the subtle and overt ways in which white supremacy is perpetuated through Hollywood films, thereby enriching both academic and social conversations about race and power. By critically analyzing cinematic discourse, the study highlights how storytelling choices and character portrayals reinforce or challenge dominant racial ideologies. The recommendations derived from this research further extend its significance: they encourage film producers and studios to diversify narratives and representations, urge scholars to broaden the scope of CDA across various film genres to better understand systemic racial dynamics, and call on educational institutions to integrate accessible resources for teaching these issues. In this way, the study not only fills a scholarly gap but also offers practical pathways for dismantling racial hierarchies in media and fostering a more inclusive cultural discourse.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.0 Introductory Remarks**

This chapter presents critical discourse analysis, the linguistic problem chosen as the thesis's area of investigation. Starting with an overview about critical linguistics, and critical discourse analysis. Furthermore, this chapter explores the approaches that are related to this field, and it examines particular terms and concepts pertinent to the current study, such as power and ideology. Finally, the last section of this chapter examines a number of previous research in connection to the current study.

#### **2.1 Critical Linguistics**

Critical linguistics emerged in the late 1970s by Roger Fowler and his colleagues, Gunther Kress, Tony Trew, and others at the University of East Anglia in the UK. It was influenced by theories in systemic functional linguistics developed by Michael Halliday (Simpson & Mayr, 2009).

CL examines how language reflects and reinforces power dynamics in society (Fowler et al., 1979). It investigates how different social groups use language to assert authority, control knowledge, or marginalize others (Van Dijk, 1993). This is evident in various domains such as media discourse, political rhetoric, education, and legal systems, where language serves as a tool for ideological control and social inequality (Hart & Cap, 2014).

According to Fowler et al. (1979), CL highlights how linguistic structure choices in vocabulary, syntax, and grammar are influenced by social, cultural, and political contexts. This approach scrutinizes the implicit and explicit messages within texts to uncover underlying ideological positions. For example, the passive construction of a sentence can obscure agency, while lexical choices might frame individuals or groups positively or negatively, depending on the writer's ideological standpoint.

In his chapter on CL, Fowler (1996) stated that in their book *Language and Control* (1979), they described CL as "instrumental linguistics, which studies language to perceive another phenomenon, i.e., any social practice. To decipher or unpack the claims in which ideology is concealed or implied in a "context of social formations," Fowler notes that he and his coauthors devised a public discourse analysis for the book in question. They choose eclectic devices that were subjected to Halliday's ideational and interpersonal metafunctions, he continues. In addition, Fowler and his colleagues used speech acts and transformations in addition to citing Halliday's metafunctions. On the other hand, Wodak (2001, p.3) states that "other roots of CL and CDA lie in classical rhetoric, text linguistics, and sociolinguistics, as well as in applied linguistics and pragmatics." Therefore, it can be said that a large number of linguists have used "interdisciplinary" approaches in their research, emphasizing the "complex" relationship between language and social life Wodak (2011, p.53). Kress (1989, p. 446) asserts that CL is a politically driven field that offers a "social critique" in an effort to expose the "structures of inequality." Because CL and CDA theories aim "to create awareness in agents of how they are deceived about their own needs and interests," it is impossible to separate these discursive practices from human interaction Wodak (2001, p.11).

## **2.2 Critical Discourse Analysis (CDA)**

The purpose of this section is to outline the different facets of the CDA field, such as definition and nature, aims, and principles.

### **2.2.1 Definition and Nature**

Wodak (2001) claims that a group of academics in Amsterdam founded CDA in the early 1990s, and a symposium was held there in January 1991. Scholars like Ruth Wodak, Teun van Dijk, Theo van Leeuwen, Norman Fairclough, and Gunther Kress changed it. These scholars created unique approaches to CDA. CL, which aims to identify how ideology manifests itself in the grammatical and semantic forms of written language and how these discourse forms generate meaning and classify things, social actors, and events, served as the foundation for this new field (Simpson & Mayr, 2009). Van Dijk (1993) emphasizes that CDA analysts focus on relations between discourse, power, dominance, and social inequality.

The entire social interaction process, of which a text is only a part, is referred to as Critical Discourse Analysis (CDA) Fairclough (1989, p. 24). Van Dijk (1998:1) indicates that CDA tackles the issues of power abuse, dominance, and inequality that are reflected in discourse production within social contexts. Van Dijk (1998, p.1) indicates that CDA tackles the issues of power abuse, dominance, and inequality reflected in discourse production within social contexts. Richardson (2007) defines CDA as a theory and method analyzing the way that individuals and institutions use language (cited in Mayr, 2008, p. 8).

Crystal (2008, p.123) points out that CDA is "a perspective that studies the relationship between discourse events and sociopolitical and cultural factors, especially the way discourse is ideologically influenced by and can itself influence power relations in society."

CDA, for Widdowson (2000), is the uncovering of implicit ideologies in texts as it unveils the underlying ideological prejudices and therefore the exercise of power in texts.

By taking an explicit stance, van Dijk (2001, p.325) expands the definition of CDA to include "analytical research" that not only identifies the level above the linguistic dimension but also demonstrates the types, methods, and ways of power resistance during interaction within social, legal, and political contexts. Given that CDA inquires about the role that language plays in the implementation of historical, social, and political contexts and institutions, the fundamental concepts of CDA are expanded upon by van Dijk (2000, p.353) to include dominance, hegemony, class, gender, discrimination, racism, etc.

### **2.2.2 Aims**

The aim of CDA is to "offer a different perspective of theorising analysis and application throughout the whole field". van Dijk (1998, p.2). Widdowson (2000) asserts that CDA aims to uncover hidden ideologies in texts by highlighting underlying ideological biases and, consequently, the use of power in texts.

Fairclough (1989, p.5) remarks that CDA examines to "show up connections which may be hidden from people such as the connections between language and power".

Crystal (2008) states that CDA looks into the relationship between discourse events and sociopolitical and cultural factors, specifically how discourse is influenced by ideologies and has the potential to change power dynamics in society.

Hammersley (2002, p. 252) states that CDA "aims to achieve a very great deal more than other kinds of discourse analysis. Not only does it claim to offer an understanding of discursive processes, but also of society as a whole, of what is wrong with it and how it can and should be changed." Locke (2004, p. 38) asserts that CDA is "concerned with how discourse's power relations are perpetuated and/or challenged through texts and the activities that impact their creation, reception, and dissemination."

### **2.2.3 Principles**

Mayr (2004, p.9) asserts that CDA covers a wide range of external issues and concerns, such as ideology, dominance, power, inequality, etc. Based on the notion that "text and talk play a key role in maintaining and legitimizing inequality, injustice, and oppression in society," CDA examines, evaluates, and interprets spoken and written texts using the ideas and conclusions of social theory" van Leeuwen (2004, p.169).

Wodak (2001, p. 7) mentions that "one of the most significant principles of CDA is the important observation that use of language is a social practice." Fairclough and Wodak (1997) state that the following is a summary of CDA principles:

- 1- Discourse is historical.
- 2- Discourse does ideological work. 3-CDA addresses social problems.

- 4- Power relations are constructed and expressed through discourse.
- 5- Discourse is a form of social action.
- 6- The link between text and society is mediated. 7-Discourse constitutes society and culture.
- 8-Discourse analysis is interpretative and explanatory.

### **2.3 Critical vs. Uncritical Discourse Analysis**

Every approach, method, or school almost always has a unique orientation that subsequently enables comparison with other approaches. Disparities in CDA can be seen in the problems of speech, ideology, methodology, and principles. Despite drawing from numerous earlier schools and methodologies, CDA has its own set of guiding principles. It is clear that CDA developed in response to the shortcomings of earlier discourse theories. CDA is a coordinated linguistic and textual analysis of speech in a social context, whereas Foucault and Mouffe (Foucault & Mouffe) conduct rhetorical studies rather than linguistic ones (Jorgensen & Phillips, 2002). This is the style of analysis that sets CDA apart from its theory of discourse.

Regarding discourse, CDA and Fairclough, whose methodology heavily relies on discourse, differ from poststructuralists in that they believe speech to be both constitutive and constituted. In other words, society shapes discourse, which in turn shapes social identities, knowledge, and relationships. But again, a salient contrast is engaged in the mode of discourse under analysis. Fairclough has differed from poststructuralists in his tendency to analyze verbal and printed discourse such as TV interviews and mass media (Jorgensen & Phillips, 2002). To put it more succinctly, the discrepancy is justified in terms of the variety of discourse genres that are investigated in CDA in parallel to the specific ones that Foucault focuses on (McLoughlin, 2017).

Another topic of comparison is between CDA and conversation analysis and functional pragmatics in terms of linguistic categories. First of all, linguistic categories are present in the linguistic surface structure due to functional pragmatics. Conversely, conversation analysis has rejected this classification, disregarding linguistic classifications. The situation is distinct and discriminatory with regard to CDA. In the analysis, it looks at both textual (structure) and form (meaning). The clear difference between CDA and functional pragmatics is seen in how CDA places a high value on power dynamics. Functional pragmatics, on the other hand, is more interested in daily activities and less interested in power dynamics. Furthermore, while functional pragmatics deals with social environments in general, it is not interested in the study of context. As a result, it differs from CDA, which links discourse analysis to historical reference, that is, the need to examine their context (Titscher et al., 2000).

Van Leeuwen (2006) makes a number of distinctions between CL and CDA. Firstly, CDA aims to develop critical social theory and explores the relationships between "discourse and the social practice in which they are embedded" (p. 167); second, CDA adopts a far more advanced interdisciplinary approach than CL and looks beyond CL to examine not only spoken discourse texts and transcripts but also their meaning, either through historiography or DA. Third, according to Mey (2009, p. 168), CDA transcends language by "taking on broad discourses that are often realized multimodally, not only through text and talk but also through other modes of communication, like images."

## **2.4 Approaches of CDA**

According to Fairclough (1989), CDA can benefit from all of the various approaches to language that are currently in use, including linguistics, sociolinguistics, pragmatics, cognitive psychology, conversation analysis, etc. To assist in selecting the framework for data analysis, the following subsections review the methodologies pertinent to the current study.

### **2.4.1 Fairclough's Approach**

Fairclough presents a three-dimensional CDA model that draws inspiration from Halliday's idea of systemic functional grammar (Meyer, 2001) ,seeking to make "a contribution to the general raising of consciousness of exploitative social relations, through focusing upon language" (Fairclough, 1989, p. 4). Fairclough's model has functioned as a fundamental theoretical foundation for CDA analysts. The interdisciplinarity of CDA highlights the inseparability of text analysis from the discursive practice and social context in which it is produced. Based on this approach, analysis moves from the textual level to the level of discursive practice and then to the level of sociocultural practice. Three separate processes: description, interpretation, and explanation are linked to these three aspects of speech (Fairclough, 1989).

The model developed by Fairclough (1992) includes three interrelated analytical dimensions:

1. The first part of Fairclough's framework is the micro-level of analysis, or text analysis, which analyzes a text's linguistic components by treating discourse as a text (Fairclough, 1992, p. 72). Based on this framework (Fairclough, 1992, p. 75), there are four primary categories that are used to analyze texts linguistically: grammar (words joined into

clauses and sentences), vocabulary (individual words), cohesion (how clauses and sentences are connected), and lastly text structure (organization of text) (Fairclough, 1992, p. 75).

1. The meso-level of analysis (Discursive practice) is Fairclough's framework's second dimension, which addresses "text production, distribution, and consumption" and how these issues may change based on social circumstances (Fairclough, 1992, p. 78). Accordingly, "speech acts, coherence and intertextuality" are given focus (Blommaert & Bulcaen, 2000, p. 448). At the meso level, vocabulary, grammar, coherence, and text structure are examined in connection to intertextuality, or the interaction between a text and its surroundings. Intertextual analysis links texts and discourse contexts, language and social contexts, or "focuses on the boundary between text and discourse practice" in his three-dimensional analytical framework (Fairclough, 1995a, p. 61).

2. The macro level of analysis (Social practice) is Fairclough's framework's third dimension, which views discourse as a sociocultural practice (Fairclough, 1998, p. 311). This level of analysis refers to three facets of the sociocultural context of a communicative event: political (i.e., power and ideology of the media), economic (i.e., economy of the media), and cultural (i.e., issues of values). It focuses on how social environment and discourse practice interact, specifically how social factors influence society and form the processes of production and interpretation (Fairclough, 2001, p. 22).

## 2.4.2 Van Dijk's Approach

Van Dijk is one of the academics most frequently referenced and cited in critical analyses of media discourse (Sheyholislami, 2001), his theoretical framework began to take shape in the 1980s when he demonstrated "a critical analysis of media text". According to Van Dijk (1995, p. 21), a socio-cognitive model of CDA. In this model, "discourse, social, and cognitive assessments" are combined.

In this method, ideology is seen to be a basic cognitive component that appears in many facets of conversation. The structure, creation, and reception of discourse are the main topics of this approach. In addition to the grammatical, phonological, morphological, and semantic elements of speech, van Dijk's method integrates a higher level of analysis at the structural level, including coherence, general themes, news subjects, schematic forms, and rhetorical qualities of texts (van Dijk, 1988, p.108).

The use of different discourse textual features at different levels by the discourse maker is examined at the production level. The reception level investigates the "economic, cultural, and historical embedding" of textual structures as well as their mental and social components, settings, constraints, or effects (van Dijk, 1988, p.176).

The four criteria that enable delicate ideological analysis to represent a variety of ideological orientations are established by Van Dijk (2000). The following are the four guiding principles:

- Emphasize positive things about Us
- Emphasize negative things about Them
- De-emphasize negative things about Us
- De-emphasize positive things about Them

These four techniques are essential to a more comprehensive contextual self-presentation and negative other-presentation strategy. When

presenting opposing ideologies, self-presentation reveals how a person behaves as a group member. Positive self-representation emphasizes people's positive behaviors, such as speaking positively about themselves and negatively about us (Van Dijk, 2000). Positive self-presentation and negative other-presentation, in which "We are Good and They are Bad," are frequently employed in ideological discourse (Van Dijk, 1998, p. 25). The term "self vs. Other" is particularly evident in white supremacist discourse, as they are portrayed as "other" due to internal and external conflicts that lead them to feel horrible about being a black "self".

#### **2.4.3 Van Leeuwen's Model: Socio- Semantic Inventory System (2008)**

Halliday had an influence on van Leeuwen's work, the adopted model known as the socio-semantic inventory. The study of how social actors are represented in discourse has been incorporated into van Leeuwen's work as a social practice (van Leeuwen, 2008, p. 23). In order to demonstrate discrimination in Leeuwen's framework, beginning with the first of the two questions: "How can social actors be represented in English?" "How are they realized?" (2) In contrast, the socio-semantic inventory system is developed by heavily depending on transitivity, agent, and passive, for example, as linguistic categories. Such a system establishes sociological and communicative relevance as well as linguistic realizations of social actor representations.

The sociological concept of agency, for instance, is crucial to CDA because it specifies the context in which social actors are instantiated as "agent" or "patient."

Yet still, there are rather ways, not restricted to the grammatical 'agent', such as possessive pronouns or prepositional phrases.

Van Leeuwen has placed a strong emphasis on linguistics in this regard for the purpose of representing the social actors that are realized and buried in language or rhetoric. Furthermore, rather than using linguistic concepts as its benchmark, bias is demonstrated by the idea that "social actors" should be a single entity for all social categories. Nonetheless, a wide range of linguistic and rhetorical phenomena are covered by this network system and its subcategories (van Leeuwen, 2008, p. 25).

## **2.5 Some Related Issues**

The notions of ideology, power, and context of situation would undoubtedly be encountered in any research that conducts a critical study of discourse. Weiss and Wodak (2003) state that these three ideas form the foundation of CDA. The following subsections examine the meanings of power, ideology, and situational context as well as how these concepts relate to one another.

### **2.5.1 Context of Situation**

Several linguists attempt to define context from various angles to address issues in their own domains and to bolster their own theories and concepts. Widdowson defined "context" as "those aspects of the circumstance of actual language use which are taken as relevant to meaning" when he concentrated his research on language meaning. The attainment of pragmatic meaning, he added, "is a matter of matching up the linguistic elements of the code with the schematic elements of the context... in other words, context is a schematic construct." (H.G. Widdowson, 2000, p.126). Also Geogre Yule provides us with a general definition for the context, "Context is the physical environment in which a word is used." (George Yule, 2000, 128).

Hymes asserts that understanding a speech context requires taking into account not only linguistic factors but also other elements, such as the communication's location, objectives, and participant information (Hymes, 1971). Furthermore, the motivations behind someone's statements in a given circumstance are intimately tied to context. According to Hymes (1971), setting, participants, ends, acts, sequences, key, instrumentalities, norms, and genre are all essential components, which are used to describe any speaking context.

### **2.5.2 Power**

One of the fundamental tenets of CDA is the concept of power, which is also connected to ideology and speech in general. Powerful social groupings' access to power makes it easier for the weaker groups to dominate. Because CDA tends to choose the viewpoint of those who suffer and critically examine the language used by those in positions of authority, power is important (Wodak, 2001).

It is crucial to remember that language "gains power by the use that powerful people make of it" and is ineffective on its own (Weiss & Wodak, 2003, p.14). As a result, language and power are related because language exhibits, transmits, and resists power. Power can therefore be challenged and perverted rather than being absolute. Strong language has the ability to change how people explain a situation based on their beliefs, values, and perspectives, or how they perceive society. When power has the capacity to mobilize people's minds, ideologies are the mental component of this kind of control. This is due to the fact that ideologies offer the principles that allow certain forms of abuse of power to be accepted, justified, legitimized, or tolerated (Van Dijk, 2000).

Power is perceived from two different perspectives: "mainstream" and "second-stream." The idea that power resides in the state and its many institutions, as well as in organizations like churches and corporations, is associated with the mainstream dimension. According to Simpson and Mayr (2009), this dimension's conception of power as dominance focuses on the different ways that actors, like the legal and penal systems, can ensure that people obey the law even in the face of opposition or rebellion.

Gramsci (1971) links the second-stream component of power to the notion of hegemony, which illustrates its persuasive influence. In this dimension, the dominant groups in society influence the subordinate groups to adopt their political, ethical, and cultural beliefs. In this power system, discourse creates "hegemonic behaviors, views, and opinions" and presents them as normal and reasonable (Simpson & Mayr, 2009). Therefore, coercion is technically designed to appeal to our needs, fictions, and sense of self-interest rather than being the method through which power is expressed as a way of dominance (Macdonald, 2003).

### **2.5.3 Ideology**

Idea and logy are the two words that make up ideology. The study of a particular phenomena is referred to as "logy," while the study of procedures is referred to as "methodology." Accordingly, the study of human concepts from this angle is what is meant by the name 'ideology'. But this is not all; ideology is no longer a study of ideas but rather a system of ideas. Rather than studying concepts, ideologies have concentrated on interpreting ideas based on human thoughts (Eagleton, 1991).

The term "ideology" makes it easy to categorize things under one topic. Encompassing instance, "Bourgeois Ideology" is acknowledged as a

unified title encompassing several discourses dispersed both geographically and historically (Eagleton, 1991). The term "ideology" can also refer to "isms"; for instance, anarchism or fascism are examples of ideologies (Freeden, 2003). "Consciousness" and "ideas" are too many terms that are used to formulate the traditional ideas of ideology, unintentionally drawing our attention to the idealism orientation (Eagleton, 1991).

Generally speaking, ideology can be divided into two classifications (Mayr, 2008). He goes on to say that the first type of ideology is described as a collection of beliefs, ideas, and customs (Mayr, 2008). Ideology, according to Van Dijk (1998a), is the interface between the shared social cognitions of social groups' members and their basic characteristics (such as their goals and desires). To Simpson and Mayr (2009), ideology is linked to how power is seen and describes how a person's beliefs, values, and points of view align with the broader social and political framework of the society they live in. The various political opinions and sociocultural practices that shape everyday discourse whether expressed orally or in writing are ultimately what produce ideology. In order to investigate the many ideologies that are incorporated into discourse and the purposes of their integration, it is crucial to conduct a linguistic analysis of speech.

Marxist ideology, the foundation of the second intellectual category, characterizes it as a hegemonic tool employed to further the objectives of the powerful and elite. Thus, ideology is more than simply a system of abstract beliefs; it is also a tool of domination that shapes the mindset of the populace by imposing the proper style of thinking that is embraced by a broad range of individuals in a community (Macdonald, 2003). Matheson (2005, p. 179) defines ideology as systems of representations that serve the interests of particular groups, frequently the most powerful, and portray themselves as uninspired and rational. Elites, according to Reisigl and Wodak (2001, p. 32), can be thought of by ideology as the determinants of specific public attitudes and interests as well as seismographs that reflect and

react to the atmospheric expectation of shifts in public opinion and the expression of shifting interests of particular social groups and impacted parties.

## **2.6 White Supremacy**

According to Ansley (1997), white supremacy is not merely extremist activity but a pervasive system that structures everyday practices, privileges, and institutions to preserve the dominance of whites. Feagin (2010) explains white supremacy as a long-standing societal system rooted in the historical exploitation and oppression of people of color, reinforced by both material and ideological mechanisms.

In a broader sense, Leonardo (2004) emphasizes that white supremacy is not only about overt racism but also about the subtle and normalized cultural narratives that sustain white dominance as natural and unquestioned. In a similar vein, Gillborn (2006) argues that white supremacy is not limited to overt acts of racism but is embedded in policy, education, and law, ensuring systemic inequities remain intact.

Historically, white supremacy has been linked to colonialism, slavery, and segregation. As Omi and Winant (2014) explain in their theory of racial formation, white supremacy is central to the construction of race itself, as racial categories were created and institutionalized to serve white interests. Delgado and Stefancic (2017) reinforce this by framing white supremacy as the backdrop against which critical race theory emerged, aiming to uncover how law and society maintain racial hierarchies.

Mills (1997) conceptualizes white supremacy as a political system that underlies the modern world, shaping global relations through what he calls the “racial contract,” a set of agreements that advantage whites while marginalizing others. Together, these perspectives reveal that white supremacy is more than an ideology; it is an enduring social order that sustains white privilege institutionally, culturally, and globally.

## **2.7 Films**

According to (Arfani, 2018) film is a form of entertainment that enacts a story by sound and a sequence of images giving the illusion of continuous movement. As stated by (Rabiger, 2009) stated Each film is interesting and entertaining, and makes the audience think. Each piece of work is unique and interesting so there are many ways that can be used in a documentary to convey ideas about the real world.

According to Shaheen (2001, p.9) "film criticism is an integral part of the cultural landscape". Hollywood films serve as a sort of window for many Americans (and Westerners in general) to view the world beyond their borders. However, these films have not always been impartial or fair in their portrayals. This is due to the fact that Europe (and the West generally) has imposed its hegemony on the cultures of the rest of the world by defining them from a Western perspective, using its history of intellectual, cultural, and scientific achievement (Nicha, 2012, p. 2). As Shaheen (2001, p.9) dispute, "allegation of the moviemakers discriminatory practices are hardly new". Therefore, even though the majority of Eastern nations have been freed from Western colonization, the colonial/imperial paradigm persisted after colonialism officially ended because the media has always been crucial in classifying and generalizing "the West versus the East, the Black versus the White, the Hispanics, the Arabs, the Muslims, the Jews, etc." (Bassiouney, 2012, p.111), and films are one example.

Simson (1996) contends that nearly every minority group in the world, including Blacks, Native Americans, Asians, and Arabs, has historically been negatively portrayed in Hollywood films.

## **2.8 Previous Studies**

An summary of previous researches on white supremacy is given in this section. As far as the researcher knows, "white supremacy in Hollywood films" has

never been investigated and addressed as a master's thesis or doctoral dissertation in the subject of CDA, despite the fact that white supremacy has been explored and discussed in CDA generally. Therefore, the current effort aims to close this gap.

### **1. Ahmed (2021)**

**Title:** Critical Discourse Analysis of White Supremacy in Trump's Political Speeches.

**By:** Ahmad Kareem Salem, Narmeen Abbas Lutfi and Abbas Lutfi Hussein

**Year:** 2021

This paper aims to find instances of racism in the political sphere, particularly in Donald Trump's political speech, and to demonstrate its functional application, by examining three American political speeches delivered by former presidents. The study used a qualitative research method, aiming to describe and interpret how racism is manifested in political speeches. The study used an eclectic model combining of Fairclough's (1989, 1995) three-dimensional model and Reisigl and Wodak's (2001) discursive strategies. The study found that Trump's speeches employed explicit and implicit racist language, generalizing negative traits to entire groups like Mexicans and Black people. Using strategies such as predication, perspectivation, and argumentation, his discourse reflected subjective views unsupported by evidence, ultimately constructing and legitimizing white supremacist ideologies through language.

### **2. Qurat-Ul-Aine (2022)**

**Title:** Racial Supremacy and the Image of Blacks in the American Print Media: A Critical Discourse Analysis.

**By:** Qurat-Ul-Aine, Dr. Humaira Sarvat and Dr. Syeda Samina Tahira.

**Year:** 2022

This paper aims to expose how language was used to promote racial supremacy

following George Floyd's May 25, 2020, murder at the hands of a white police officer. The data contains 5 news reports from the Washington post, published in 2020. The research analysis uses Fairclough's 3-D model of discourse analysis (1992) to examine the image of Black people (Black people living in the United States, where the event took place) following George Floyd's murder. It focuses on the features and lead passages (the opening passages of the news reports published in American Print Media during the year 2020) of a corpus of 10 news reports, five before and five after the event. According to this study, the media can alter preconceived notions and is not biased.

### **3. Inwood (2022)**

**Title:** A Systemic Functional Linguistics Approach to Analyzing White Supremacist and Conspiratorial Discourse on YouTube.

**By:** Inwood & Zappavigna.

**Year:** 2022

This paper aims to explore how white supremacist groups use language on digital platforms to promote racist ideologies and align audiences. The methodology is based on Systemic Functional Linguistics, particularly the frameworks of Appraisal and Affiliation, applied to YouTube discourse to identify patterns of evaluative language and stance-taking. The results indicate that speakers strategically employ evaluative expressions to naturalize white supremacist beliefs and foster solidarity, thereby strengthening community bonds within online spaces.

### **4. Aprilia (2023)**

**Title:** The Recent Emergence Of White Supremacist Society In The United States: A Critical Discourse Analysis In Modern Ku Klux Klan.

**By:** Aprilia Zainatul Hussna.

**Year:** 2023

This paper examines the discourse in Loyal White Knights of the Ku Klux Klan, one of the most recently active chapters of the Ku Klux Klan (KKK). Some of the most active KKK chapters have been distributing flyers in the US continuously in recent years, after the rise in flyering instances that occurred during and after the 2017 Charlottesville protests. Understanding the significance of the speech and the social act is crucial in light of the Ku Klux Klan's historical involvement in the white supremacist movement and its involvement in the Unite the Right protest. Fairclough's three-dimensional framework (Fairclough, 1995) and Gunther Kress and Theo van Leeuwen's (2006) theory, which was drawn from Halliday's systemic functional linguistics, served as the foundation for this qualitative and descriptive analysis. The analysis reveals that the Klan attempts to win over the audience's pride, bravery, and sympathy.

### **5. Athifa (2023)**

**Title:** Discriminatory Discourses against Black People in 12 Years a Slave Movie: A Critical Discourse Study.

**By:** Athifa Reihan Islamy & Andi Muhammad Irawan.

**Year:** 2023

The research investigates how discriminatory discourses are constructed against Black people in the film *12 Years a Slave*. The data consists of selected dialogues and scenes from the films. The analysis is carried out through Van Dijk's (2006) ideological square within the framework of Critical Discourse Analysis, focusing on the polarization between white and Black characters. The study reveals that white characters are represented positively as powerful and dominant, while Black characters are marginalized through discriminatory discourse, thus reflecting the continuation of racial inequality in cinematic representation.

## **2.9 The Present Study**

The aforementioned research's findings have improved our comprehension of the linguistic construction and normalization of white supremacy in a few Hollywood productions. In addition, some of the observations made and the methods of analysis used are reflected in the researcher's treatment of this subject and the analytical approach employed. By using CDA, the current study continues the tradition of earlier research. According to the summary of earlier research above, the main focus of these studies is on the discursive construction and legitimization of white supremacy in media texts, especially films.

Unlike previous studies that focused on explicit political discourse (Trump's speeches, KKK flyers) and news media reports on racial issues (George Floyd case), the current study addresses a gap by exploring how white supremacy is subtly constructed and normalized in Hollywood films. While earlier research mainly used Fairclough's three-dimensional model, this study adopts a broader eclectic model combining Fairclough's approach with Halliday's transitivity framework, van Leeuwen's social actor theory, and van Dijk's socio-cognitive approach. This allows a deeper analysis of how films and dialogues embed and legitimize racial ideologies within popular culture rather than overt political texts.

## CHAPTER THREE

### RESEARCH METHODOLOGY

#### 3.0 Introductory Remarks

This chapter offers the current research's design, the theoretical framework of this research, identifying the linguistic features, data collection methods and data analysis, and the eclectic model of analysis.

#### 3.1 Research Design

Creswell (2009) states that the phrase "research design" describes the techniques and protocols used to collect data, which can vary from broad assumptions to in-depth methods of data collection and analysis. It is important to first decide if a mixed, qualitative, or quantitative approach will be used to assess the data. According to Fairclough (1992), CDA generally uses mixed and qualitative research methods.

According to Creswell (2014), the qualitative research approach is recommended since it is a descriptive technique that clarifies the conclusions drawn from the data gathered. Since it establishes the meaning of a social activity, event, or argument, the social context is frequently the most crucial component in a qualitative approach (Neuman, 2011). Conversely, quantitative analysis is defined as the use of mathematical techniques according to numerical observations of particular aspects of phenomena; it draws conclusions from particular cases in order to assess a theoretical hypothesis or find a general explanation; it looks for computations and analyses that are simple for other researchers to duplicate (King et al., 1994). Mixed methods analysis (or triangulation) is defined as the combination of strategies, or designs, for collecting, analyzing, and reporting data in analytical research

projects when qualitative and quantitative research methodologies are used is known as analysis (Clark et al., 2008).

## **3.2 Data Collection and Selection**

The term "data collection" describes the various instruments and devices that researchers employ to acquire research data, including documents, case studies, questionnaires, interviews, surveys, and more. According to Kabir (2016, p.201), it is the process of gathering and measuring information on variables of interest, in an established systematic fashion that enables one to answer stated research questions, test hypotheses, and evaluate outcomes.

### **3.2.1 Procedures**

The current study method of gathering data is internet-based. In this regard, the data selected in the present study is concerned with the issue of how the idea of white supremacy is portrayed in Hollywood films.

The researcher selected Three of Hollywood films that include the idea of white supremacy. The films chosen are *Hidden Figures* (2016), *The Help* (2011), and *12 Years a Slave* (2013). The researcher then obtained the scripts of three TV shows from *sublikescript*, which is regarded as a vast collection of films and television shows. To choose the scenes that align with the objectives of the study, the researcher then viewed the scenes and underlined the scripts that were important for analysis. It is important to note that the scripts are entirely copied and pasted. However, the researcher watched every TV show and compared it to its scripts to improve the reliability of the data.

### **3.2.2 Criteria**

The data in this study was intentionally chosen. According to Paton (1990, p.169), "the logic and power of purposeful sampling lie in selecting information rich cases for study in depth. Information-rich cases are those from which one can learn a great deal about issues of central importance to the purpose of the research". Maxwell (1997, p. 87) views purposeful sampling as "particular

settings, persons, or events are deliberately selected for the important information they can provide that cannot be gotten as well from other choices."

The subsequent criteria can be presented as a justification for the selection of the data:

First, the shows are thought to be in line with the researcher's duty to complete his function because they are in English and the participants are American native speakers of the language. This is because the present study is provided in English.

Second, the researcher selected these shows because they reveal the ideology of white supremacy, they have received significant attention from viewers and media, and they are available online.

Third, it is important to mention that the scripts chosen for analysis were chosen from the first, center, and end of each film.

### **3.3.1 Hidden Figures 2016 (Synopsis)**

Hidden Figures (2016) is a biographical drama film directed by Theodore Melfi and based on Margot Lee Shetterly's non-fiction book *Hidden Figures: The American Dream and the Untold Story of the Black Women Who Helped Win the Space Race* (2016). The film centers on the lives of three African-American women mathematicians, Katherine Johnson, Dorothy Vaughan, and Mary Jackson, who worked at NASA during the 1960s. Their contributions were vital to the success of the United States space program, particularly in launching astronaut John Glenn into orbit. The story highlights the intersection of race, gender, and professional discrimination, as these women navigated systemic racism and sexism while striving for recognition in a predominantly white, male-dominated institution. Released on December 25, 2016, the film received widespread critical acclaim and was praised for its powerful performances, historical significance, and inspiring themes of resilience and empowerment. *Hidden Figures* was nominated for several Academy Awards, including Best Picture, and has been recognized for shedding light on an overlooked chapter of history.

### **3.2.2 The Help 2011 (Synopsis)**

The Help (2011) is a drama film directed by Tate Taylor and adapted from Kathryn Stockett's 2009 novel of the same name. Set in Jackson, Mississippi, during the early 1960s, the film portrays the lives of African-American maids working in white households and the racial and social struggles they face under segregation. The film exposes the entrenched racial hierarchies and power imbalances of the Jim Crow South, while also emphasizing courage, solidarity, and the pursuit of justice. Released on August 10, 2011, The Help received critical and commercial success, earning multiple Academy Award nominations and winning Best Supporting Actress for Octavia Spencer.

### **3.3.3 12 Years a Slave 2013 (Synopsis)**

12 Years a Slave (2013) is a historical drama film directed by Steve McQueen and adapted from Solomon Northup's 1853 memoir of the same name. The film tells the true story of Solomon Northup, a free African-American man from New York who is kidnapped and sold into slavery in the pre-Civil War South. For twelve years, he endures brutal treatment, forced labor, and the constant dehumanization inflicted by white enslavers, symbolizing the systemic violence of slavery as an institution rooted in white supremacy. Northup's struggle for survival and eventual freedom exposes the cruelty of racial hierarchies and the commodification of Black lives in nineteenth-century America. Released on October 18, 2013, the film received widespread critical acclaim for its unflinching portrayal of slavery and its ideological critique of racial domination. It won several Academy Awards, including Best Picture and Best Supporting Actress, and is regarded as a significant cinematic work that confronts the legacy of racial injustice and white hegemonic power.

## **3.3 Saturation and Sample Size**

According to Hennink and Kaiser (2022, p.2) saturation refers to a stage during data collection ,when no additional issues or insights are identified and data begin to repeat so that further data collection is redundant, signifying that an

adequate sample size is reached. Saturation as stated by Glaser and Strauss (1967, p.61), it occurs when the researcher becomes empirically confident that a category is saturated. Data saturation is "present in all qualitative research" and is considered a fundamental factor in determining the sample size (Morse, 2015, p. 587).

### **3.3.1 Information Power**

The term "information power" was first used by Malterud et al (2016, as cited in Aldiabat & Navenec, 2018, p. 248) as a direction for sample size. The idea indicates that the more information the sample holds, relevant for the actual study, the lower amount of participants is needed (Malterud et al. ,2015, p.1). This type of power is based on managing information to accomplish important objectives (Aldiabat & Navenec, 2018).

According to Malterud et al. (2015, p. 1), information power is influenced by five elements, the aim of the study; sample specificity; use of established theory; quality of dialogue, and analysis strategy.

As a result, the current study incorporates all of the previously indicated elements. Its objectives are distinct and limited, as shown in Chapter One. Furthermore, the theoretical framework is suitable and the data are adequate, representative, and fertile enough to address the study questions. Thus, the data is selected using the previously mentioned criteria.

### **3.3.2 The Smaller the Better**

A smaller sample size can contribute to greater diversity and depth of analysis ( Padgett ,1998). Mason (2010) explains why small samples are better than big ones, stating that big samples can be time-consuming and often simply impractical. Vasileiou et al. (2018, p.2) point out samples in qualitative research tend to be small in order to support the depth of case-oriented analysis that is fundamental to this mode of inquiry.

As a result, the researcher will choose only three TV shows in order to perform

the analysis of the current study, and only nine scenes were selected, which are rich and representative to answer the study question and evaluate the data using the tools of the suggested model. Notably, in order to produce more precise findings and logical conclusions, a qualitative analysis of all nine scenes will be conducted, bolstered by frequencies and percentages.

### **3.4 The Eclectic Model of Analysis**

The model of the analysis contains Fairclough's (2001) three-dimensional model of analysis, Halliday and Matthiessen's (2014) for grammar analysis (transitivity), van Leeuwen's social categories (2008) and Van Dijk's (1998) ideological square. It is important to mention that Van Dijk's (1998) ideological square theory was integrated into Fairclough's (2001) three-stage framework for examining how the "self" and "other" are constructed in Hollywood discourse.

#### **3.4.1 Fairclough (2001) Three-Dimensional Model**

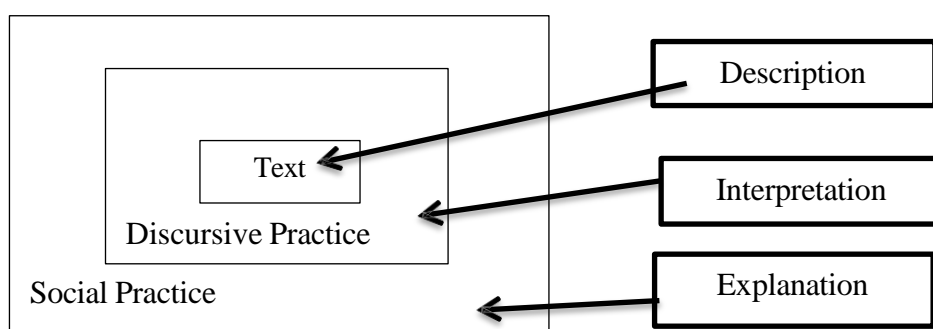
According to Fairclough, discourse is a fundamental social activity that, in addition to being influenced by other social practices and institutions, reproduces and changes identities, knowledge, and social ties, including power dynamics (Jorgensen & Phillips, 2002).

Fairclough (2001) listed three dimensions of a communicative event, which are:

- **Text:** according to Halliday and Hasan (1976, p.1) claimed that "the word text used in linguistics to refer to any passage, spoken or written, of whatever length, that does form a unified whole".
- **Discursive practice:** the second aspect of Fairclough's framework that is connected to "text production, distribution, and consumption" is the discursive practice (Fairclough, 1992, p. 78). Discursive practice is associated with the interpretation stage; Fairclough (1989, p. 26) stated that "interpretation is concerned with the relationship between text and interaction with seeing the text as the product of a process of production and as recourse in the process of interpretation."
- **Social practice:** discourse is demonstrated to be a sociocultural practice in the third dimension (Fairclough, 1998). Fairclough (1989, p. 26) claimed that "Explanation is concerned with the relationship between interaction and social context with the social determination of the process of production and interpretation, and their social effects".

**Figure 1**

Fairclough's Three-Dimensional Model (Fairclough, 1992)



### 3.4.1.1 The Description stage

According to Fairclough (1989, p.26), "Description is the stage which is concerned with formal properties of text. This dimension focuses on the writer's use of language and consists of a thorough analysis of the text's constituent parts. The description stage is linked to the components of the texts; these elements include beliefs, social relationships, knowledge, and identities. The properties of text that are the primary focus of description are vocabulary, grammar, and text structure.

#### 1. Vocabulary

According to Fowler (1991, p. 82), a culture vocabulary is seen as a representation of the world, which is viewed in accordance with its ideological requirements. Vocabulary is one of the textual elements along with grammar, punctuation, rhetorical devices, etc. In CDA, vocabulary can have a significant impact whether it is utilized for linguistic, ideological, or cultural purposes (Fairclough,2001, p.91). The researcher found the hidden ideology in Hollywood discourse by applying Fairclough's (2001) framework for vocabulary analysis. The researcher selected the overwording and categorization at this point.

**Overwording:** according to Fairclough (2001, p. 96) "an unusually high degree of wording, often involving many words which are near synonyms." Overwording reveals the ideology underlying the selection of words with similar meanings. Overwording is —the extensive use of synonymous or near-synonymous words to reference a particular domain or social practice. It is commonly seen in situations involving ideological conflict and could be an

indication of an obsession with a certain topic or domain (Baker & Ellece, 2011, p.85).

**Categorization:** points out a "particular way of dividing up some aspects of reality which is built upon a particular ideological representation of that reality" (Fairclough, 2001, p.96). As a result, discourse vocabulary structures are ideologically constructed. Since the idea of categorization and overwording are related, both will be used in the analysis process.

## **2- Grammar**

The ways that a language grammatical forms encode events or connections in the outside world, the people, animals, or objects involved in those events or relationships, as well as their temporal and spatial circumstances, manner of occurrence, and other details, are all part of the experiential aspects of grammar (Fairclough, 2001). This section contains the tools the researcher will use to perform a syntactic analysis of the text. These tools are transitivity and role allocation.

### **a) Transitivity**

The objective of transitivity research, according to Fairclough (1992), is to pinpoint the political, cultural, social, ideological, or theoretical components that define the way a process is depicted in a specific discourse type. According to Halliday (1994, p. 106), the transitivity system is used to represent how people perceive and experience both their inner and outer worlds. Halliday claims that this experience comprises goings on, such as happening, doing, feeling, meaning, becoming, and being.

In CDA, transitivity is essential for examining "the semantic structure of clauses," which broadly refers to "who does what to whom, and how"

(Simpson & Mayr, 2009, p.65). According to Fairclough (1992), the goal of studying transitivity, is to identify the political, cultural, social, ideological, or theoretical elements that characterize how a process is portrayed in a particular discourse sort.

The verb is used as a tool to determine the process form. Halliday divides the structure of transitivity into six processes: material, relational, behavioral, mental, verbal, and existential (Halliday, 1994).

**1) Material processes:** illustrate "a quantum of change in the flow of events as taking place through some input of energy" (Halliday & Matthiessen, 2014, p. 224). Actor, goal, and patient are components of material processes.

**2) Mental processes:** represent a quantum shift in the course of events occurring within our own consciousness (Halliday & Matthiessen, 2014, p. 245). Four categories of mental processes were distinguished by Halliday and Matthiessen (2014): cognitive (think, believe, suppose, expect, consider, know, understand, realize, imagine, dream pretend, guess, reckon, conjecture, hypothesis, wonder, doubt, remember, recall, forget, fear), desiderative (want, wish, would like, desire, hope (for), intend, plan, decide, resolve, determine, agree, comply, refuse), perceptive (glimpse, see, taste, sense, overhear, hear, feel, notice, smell), and emotive (like, fancy, love, adore, dislike, detest, despise, loathe, abhor, rejoice, grieve, mourn, regret, fear, dread, enjoy, relish, marvel). These processes consist of the sensor and the phenomenon.

**3) Relational processes:** the purpose of relational processes is to characterize and to identify (Halliday & Matthiessen, 2014, p. 259).

Relational processes comprise the attribute or identified and the carrier or identifier. The process (proceed over time), the participant (involved in the process), and the circumstance (related to the process) are the three elements that make up transitivity analysis, according to Halliday and Matthiessen (2014).

**4) Behavioral processes:** are verbs like cough, yawn, and smile that describe physiological and psychological processes. However, they differ from other groups in that they only need one person, who does the yawning, coughing, or laughing (Halliday & Matthiessen, 2014).

**5) Verbal Processes:** these processes make it easier to "create narrative by making it possible to set up dialogic passages" (Halliday & Matthiessen, 2014, pp. 302-303).

**6) Existential processes:** show the presence of an entity, for which "there" is the usual symbol used as the clause's subject. What's more, there is only one participant, which is called existent (Halliday & Matthiessen, 2014).

#### **b) Role Allocation**

The problem of the role being related to social actors as either patients (goals) or agents (actors) has been addressed by Leeuwen. Active and passive roles are assigned to social actors. Social actors are portrayed as the dynamic, active force behind an activity when they are activated, and as the recipients of the activity when they are passivated (van Leeuwen, 2008, pp. 32–3).

Activation is recognized by four ways: Grammar participation, or transitivity, is the state in which a social actor is involved in relational, verbal, material, and mental processes. It is also possible for prepositional circumstantials (i.e., form, by) to realize the active role of the social actor. Illustrative examples are below.

1. "**You** don't pay the coloreds enough for that."
2. "**Burch** begins to beat Solomon about the back with the paddle."

On the other hand, passivation differs in that it can be divided into two categories: beneficiaries and subjects. A passivated social actor is viewed as a representational goal by the former, while the latter is beneficiated positively or

negatively from an action (van Leeuwen, 2008, pp 33-4). As in:

"He is pulled over the bench."

### **3.4.1.2 Interpretation Stage**

Fairclough (1989) asserts that the focus of the interpretation stage is the relationship between text and interaction; Fairclough believes that text is the result of interpretation. According to Gee (1999), the way language is used reveals the identity of the producer and aids in determining their ideological stance. This process can progress to a higher level of interpretation, according to Gee (1999), which aims to establish a link or connection between the different textual elements that assume the existence of ideological orientation. Intertextuality is one of the elements of this stage that the researcher uses in the analysis of the present study; it is highly beneficial to explain the discourse processes. At this point, discourse is not seen as a language version but rather as a form of discursive practice since intertextuality explores the intertextual relationships between discourse, texts, and setting (Fairclough, 1995).

#### **3.4.1.2.1 Intertextuality**

Bakhtin first proposed the idea of intertextuality in his writings on genre theory in the 1950s, but Kristeva expanded on it, defining it as "the insertion of history (society) into a text and of this text into history" (Kristeva, 1986a, p.39, as cited in Fairclough, 1992). According to Fairclough (1992, p. 270) intertextuality demonstrates "how texts can transform prior texts and restructure existing conventions (genres, discourses) to generate new ones." In other words, it shows the diachronic relationship between a particular text and a previous one. Fairclough (1993) distinguishes two types of intertextualities, manifest and constitutive. According to Fairclough (1992, p.117) manifest intertextuality is "the cases where specific other texts are overtly drawn upon within a text." Manifest intertextuality, as the name suggests, is the obvious resurrection of previous texts through the direct mentioning of examples

or the indirect reference to the subject matter. While constitutive intertextuality is defined by Fairclough (1992) as the collection of discourse elements genre, discourse, and style that contribute to the content of discourse.

### 3.4.1.3 Explanation Stage

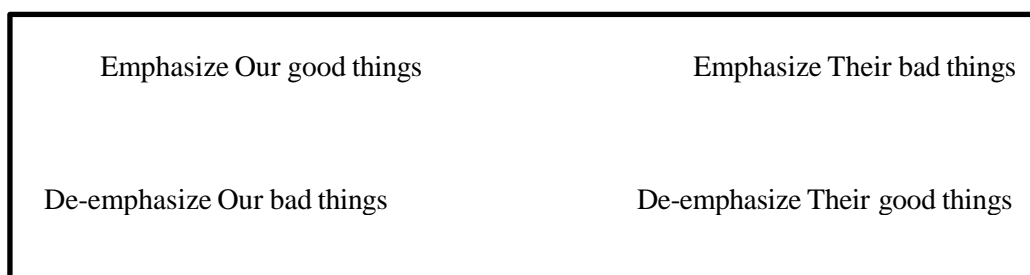
According to the explanation stage, the third stage of Fairclough's (2001) model, discourse is a crucial part of the processes of social struggles, power manifestations, and ideological representation. According to Fairclough (2001) the critical part of discourse analysis, which is represented by this stage, attempts to reproduce the text in a way that gives the recipients a new understanding, detect and identify the hidden ideologies, and increase awareness of the hidden ideologies and their goals.

### 3.4.2 Van Dijk's Ideological Square (1998)

Van Dijk (1995) introduces the ideological square model, which is connected to analyzing discourse on an ideological level using four principles. Van Dijk (2006b, p.734) introduces these four essentials:

#### Figure 2

The Ideological Square (van Dijk, 2011)



Van Dijk (2011) asserts that ideological formations will —emphasize our good qualities/actions, emphasize their negative qualities/actions, mitigate qualities/actions, and mitigate their positive qualities/actions.

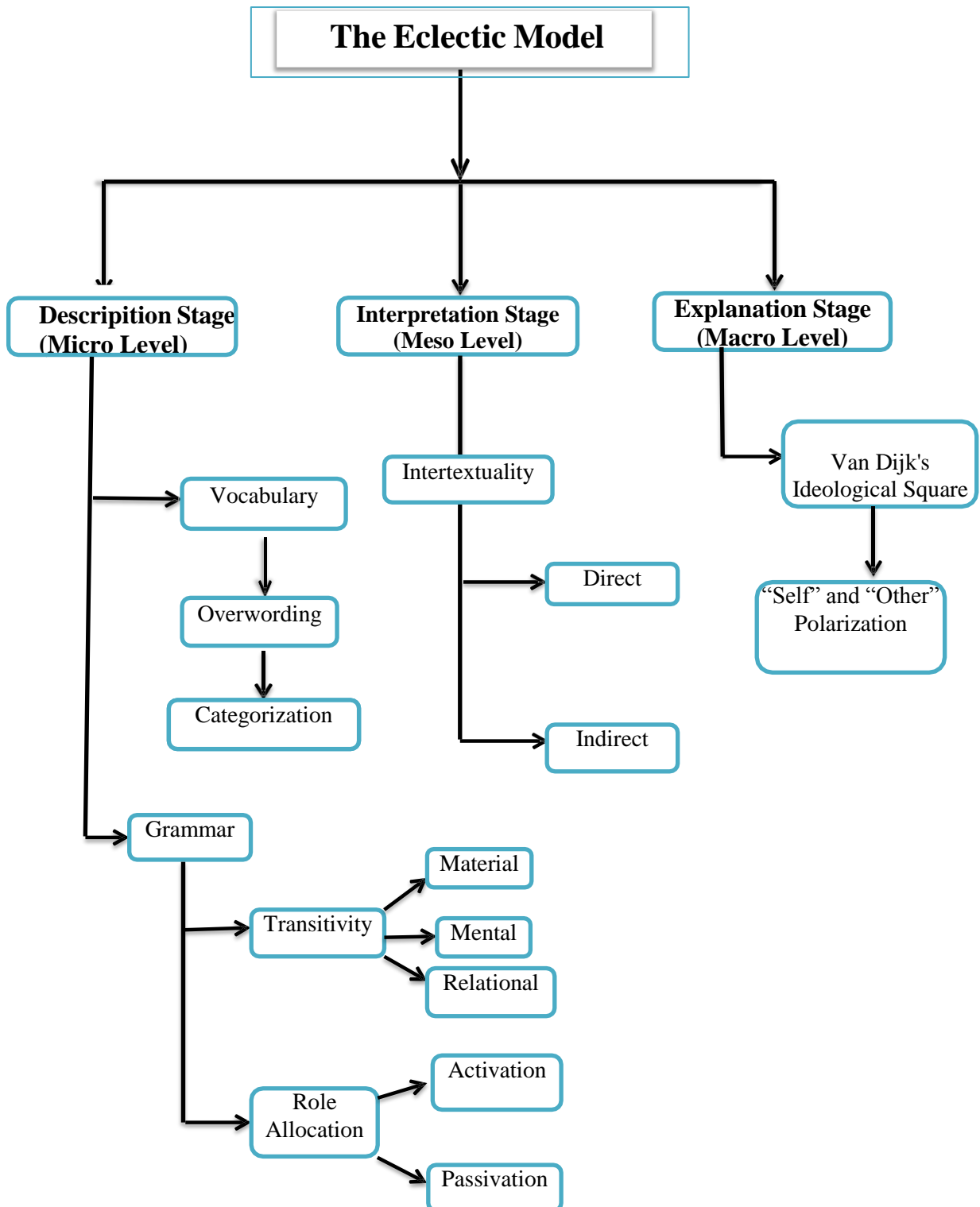
According to Reynolds (2019, p. 51), van Dijk offers an analytical method called the ideological square that finds discursive structures of Othering, like

discourses that pit one group against another.

The aim of van Dijk's ideological square is to detect hidden ideology by utilizing strategies that contain positive self-presentation and negative other-presentation. The positive self-presentation includes using good words in their speech about themselves, while the negative other- presentation includes using bad words in their speech about the others (Van Dijk, 2000)

**Figure 3**

The Eclectic Model



## **CHAPTER FOUR**

### **DATA ANALYSIS AND RESULTS DISCUSSION**

#### **4.0 Introductory Remarks**

This chapter introduces the practical component of this research. It sets the analysis procedures, and analyzes the targeted data based on the eclectic model in Chapter Three. It also introduces the results of the analysis and their discussion.

#### **4.1 The Analysis Procedure**

The current study must be done by completing several procedures that make up the analysis process. The processes are as follows:

Analyzing the selected data in three stages, which are description, interpretation, and explanation, based on Chapter Three's eclectic model.

1- In the Description Stage, the data is examined linguistically by analyzing the vocabulary and grammar of the selected data. The researcher uses overwording and categorization by adopting Fairclough's (1992) model to analyze vocabulary. Furthermore, Halliday and Matthiessen's (2014) transitivity and van Leeuwen's social categories (2008) will be used to analyze grammar.

2- The Interpretation Stage incorporates intertextuality from the model proposed by Fairclough (2001).

3- In the Explanation Stage, Van Dijk's (1998) ideological square is used to present the ideology and the aim of the data. Additionally, van Dijk's

ideological square theory is used to investigate how "self" and "other" are manifested in the discourses of Hollywood.

## **4.2 Data Analysis**

The analysis consists of presenting a sample of 9 scripts concerning white supremacy under analysis. These scripts are chosen from the internet, which are analysed qualitatively and quantitatively according to the selected model in Chapter Three.

### **4.2.1 Qualitative Analysis**

This section presents a qualitative analysis of the three selected films.

#### **4.2.1.1 Qualitative Analysis of Hidden Figures**

Hidden Figures (2016), directed by Theodore Melfi and written by Melfi and Allison Schroeder.

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#### **Exc. (1)**

**ZIELINSKI:** Mary...a person with an engineer's mind should be an engineer. You can't be a Computer the rest of your life. That would be a tragic waste of your ability.

**MARY:** Mr. Zielinski, I'm a Negro woman. I'm not going to entertain the impossible.

**ZIELINSKI:** And I'm a polish Jew whose parents died in a Nazi prison camp. Now I'm standing beneath a space ship that's going to carry an astronaut to the stars. I think we can say, we're living the impossible. Let me ask...if you were a white male, would you wish to be an engineer? Mary doesn't need to think

**MARY:** I wouldn't have to. I'd already be one.

## **A) Description Stage**

### **1) Vocabulary**

#### **• Categorization**

Categorization is a specific method of segmenting certain facets of reality according to an ideological portrayal of that reality. The categorization can be seen in the following scene: "Negro woman, white male" to stress the idea of white supremacy. This categorization highlights Hollywood's ideology of showing the class distinctions between white people and Black people. Black people are presented as oppressed, even though they are members of NASA; they have limited opportunities to work with NASA. "Mary," a black woman, occupied as a mathematician within NASA despite her engineering certificate, whereas white people are presented as superior to the Black ones. Zielinski, a white man, despite his ethnic and religious background (Polish and Jewish), is a supervisor of engineers.

### **2) Grammar**

To analyze the grammar of Hollywood discourse, two elements are taken into account, transitivity and role allocation.

#### **- Transitivity**

Presenting linguistic experience through grammatical indicators is linked to the idea of transitivity. It is associated with meaning and identifying the three components of a clause, which are actor, action, and goal.

#### **• Mental process**

**Table 1**  
Mental Process of Exc. (1)

| No. | Utterance                            | Process | Sensor     | Phenomenon        |
|-----|--------------------------------------|---------|------------|-------------------|
| 1   | Would you wish<br>To be an engineer? | Wish    | You (Mary) | To be an engineer |

It highlights Mary's inner desire, what she wants to be, and what the unjust reality imposes on her. Zielinski's question critiques the systemic barriers that prevent Mary from choosing her suitable career just because of her Black skin.

**- Relational Process**

**Table 2**  
Relational Process of Exc. (1)

| No. | Utterance  | Process   | Carrier                                | Goal                        |
|-----|--|-----------|--|-----------------------------|
| 1   | A person with an<br>engineer's mind should be<br>an engineer | Should be | A person with<br>an engineer's<br>mind | An engineer                 |
| 2   | You can't be a Computer<br>the rest of your life             | Can't be  | You                                    | Computer<br>(mathematician) |
| 3   | I'm a Negro woman  | Am        | I                                      | Negro woman                 |

Mary is being given a new identity by Zielinski that acknowledges her inner attributes. He recasts her as someone who is naturally an

engineer, even if not by title, rather than as a "mathematician." Social barriers that prevent her from playing that role are challenged by this. Then, Zielinski critiques the limiting label placed on Mary. Here the relational process reveals how society fights here, and he disputes that this attitude does not do justice to her real capability. Mary uses a socially constructed identity to identify herself, which has historically restricted her access to opportunities. This demonstrates how relational dynamics can reflect ideological limitations and how the white people are superior to the Black.

**- Role Allocation**

**Table 3**

Analysis of Activation/Passivation in Exc. (1)

| No. | Actor                         | Process                                | Goal  | Circ. | Role           |
|-----|-------------------------------|--|---|-------|----------------|
| 1   | I (Mary)<br>(subject)         | am not going to<br>entertain<br>(verb) | impossible (object)                                 | ----- | Active (agent) |
| 2   | I<br>(Zielinski)<br>(subject) | am standing<br>(verb)                  | beneath a<br>spaceship<br>(prepositional<br>phrase) | ----- | Active (agent) |

As shown in Table 3, the main actors are given roles, whether activated or passivated, with their sentence roles. Mary is activated when she declares, "I am not going...," as her dream is framed as inaccessible and shaped by external structural constraints; Mary's dream of being an engineer at NASA is limited to a system that labels her goal as "impossible," and it is out of her bounds just because she is a Black woman. Additionally, Zielinski is activated with an agent role as he is physically positioned beneath a spaceship, he takes an active role within NASA,

challenging the notion of impossibility, although he is a Polish Jew just because of his white skin.

## **B) Interpretation Stage**

The interpretation stage is associated with the way a receiver makes sense of a text and how to interact within its context. The purpose of the interpretation stage is to look at how one text influences another.

### **● Intertextuality**

Mary makes a powerful statement when she says, "I'm a Negro woman. I'm not going to entertain the impossible." This line directly references the racial and gender hierarchies of 1960s America. Additionally, Zielinski's response introduces an explicit reference to "a Nazi prison camp," evoking a history of persecution and systemic violence. Furthermore, Zielinski alludes to the American progress shaped by racism by saying, "Now I'm standing beneath a spaceship," where big achievements were made by Black contributions, yet those individuals were marginalized and kept out of the spotlight.

## **C) Explanation Stage**

This excerpt presents a clear ideological stance on systemic racism and gender discrimination. The negative representation of the American socio-political system is implied in Mary's line: I'm a Negro woman. I'm not going to entertain the impossible. This highlights the ideological strategy of limiting ambition based on race and gender, where Mary's identity predefines what is seen as impossible for her. Her racial and gender identity is ideologically constructed as a barrier to achievement, regardless of talent or ability. Conversely, the character of Zielinski is ideologically positioned as a voice of possibility and resistance to limitation, drawing on his white skin, his gender, and his personal history as a Jewish Holocaust survivor to validate the theme of overcoming the impossible. The self/other representation is evident: the "self" (white male) is naturalized as capable and deserving, whereas the "other" (Black woman) is excluded despite equal ability.

**Exc. ( 2)**

NASA GROUNDS - CONTINUOUS Pouring rain. Katherine runs across campus, back to the East Building. INT. SPACE TASK GROUP - MOMENTS LATER Katherine's soaked like a wet rat. She walks back to her desk. Stafford's staring at her. Ruth's staring at her. The whole damn place seems to be staring at her.

**AL HARRISON (O.S.):** Where the hell have you been? Everywhere I look you're not where I need you to be. And it's not my imagination. CONTINUED: Katherine turns, Harrison's on the floor. Katherine freezes.

**AL HARRISON (CONT'D):** Where the hell do you go everyday?

**KATHERINE:** (quietly): The bathroom, sir.

**AL HARRISON:** The bathroom! The damn bathroom!

**KATHERINE:** Yes, sir. The bathroom.

**AL HARRISON:** For 40 minutes a day!? What do you do in there!? We are T-minus zero here. I put a lot of faith in you. Katherine can barely speak.

She whispers: **KATHERINE:** There's no bathroom for me here.

**AL HARRISON:** There's no bathroom? What do you mean there's no bathroom for you here? Katherine can't take it anymore.

Her voice rises. **KATHERINE:** There's no bathroom here. There are no COLORED bathrooms in this building or ANY building outside the West Campus. Which is half a mile away! Did you know that? I have to walk to Timbuktu just to relieve myself! And I can't take one of the handy bikes. Picture that, with my uniform: skirt below the knees and my heels. And don't get me started about the —simple pearl necklace I can't afford. Lord knows you don't pay —the coloreds enough for that. And I work like a dog day and night, living on coffee from a coffee pot half of you don't want me to touch! So excuse me if I have to go to the restroom a few times a day !

## **A) Description Stage**

### **1- Vocabulary**

#### **● Overwording**

Overwording is observed above in the text in the words "the bathroom, the damn bathroom, and colored bathroom," and it emphasizes the ideology of making white people superior by isolating the bathrooms of Black people away from the workplace.

#### **● Categorization**

Categorization appears in the physical separation between colored bathrooms and white bathrooms in the term "COLORED bathrooms", which highlights the exclusion and control over black people. This classification is connected to the social power shaped by white supremacist logic.

### **2- Grammar**

#### **- Transitivity**

#### **● Material Processes**

## **Table 4**

## Material processes of Exc. (2)

| No. | Utterance   | Process | Actor         | Goal                              |
|-----|---|---------|---------------|-----------------------------------|
| 1   | I have to walk to Timbuktu just to relieve myself | Walk    | I (Katherine) | relieve myself (distant bathroom) |
| 2   | I can't take one of the handy bikes.              | Take    | I (Katherine) | handy bike                        |
| 3   | you don't pay the coloreds enough for that.       | Pay     | You           | the coloreds                      |
| 4   | I work like a dog day and night                   | Work    | I (Katherine) | day and night                     |

The material processes that are found in this discourse reveal power relations; the use of the material verb "walk" illustrates the harsh reality faced by Black people. It is not just a physical walking; it is the result of the racial system that prevents Black people from using the bathrooms of white people. Furthermore, using the verb "take" emphasizes the restriction of the physical convenience of using the handy bike by Black people. Also, the material verb "pay" reflects the economic oppression rooted in racial hierarchy and reveals hidden power that keeps Black employees less empowered. Additionally, the material verb "work" emphasizes the exploitation of Black women in the institution, particularly in NASA. These material actions indicate how white supremacy is embedded in institutional systems as they look at white people as being better than Black people.

● **Mental Processes**

**Table 5**

**Mental processes of Exc. (2)**

| No. | Utterance   | Process | Senser | Phenomenon                               |
|-----|---|---------|--------|--|
| 1   | Lord knows you don't pay —the coloreds enough for that.               | knows   | Lord   | don't pay —the coloreds enough for that. |
| 2   | living on coffee from a coffee pot half of you don't want me to touch | want    | You    | me to touch                              |

The mental verb "know" in this text reflects the injustice that Black women are unwilling to accept. It highlights the inequality in paying the salary between white and Black people; they devalued the Black women's labor. Furthermore, the mental verb "want" in this text emphasizes the idea of white supremacy since the white employees feel disgust from using the same pot that Black ones use.

● **Relational Processes**

**Table 6**

**Relational processes of Exc. (2)**

| No. | Utterance                      | Process | Actor | Goal                     |
|-----|--------------------------------|---------|-------|--------------------------|
| 1   | ere's no bathroom for me here. | Is      | There | no bathroom for me here. |

|   |  |     |       |  |
|---|--|-----|-------|--|
| 2 | There are no COLORED bathrooms<br>in this building | Are | There | no COLORED<br>bathrooms in this building |
|---|--|-----|-------|--|

The relational verbs in this text highlight the absence of basic facilities for Black employees. These verbs identify this absence as a reflection of racial segregation and power dynamics within the workplace. They highlight how Katherine is excluded from essential resources available to white employees.

**- Role Allocation Table 7**

Analysis of Activation/Passivation in Exc. (2)

| No. | Actor         | Process          | Goal                 | Circ. | Role           |
|-----|---------------|------------------|----------------------|-------|----------------|
| 1   | You (subject) | don't pay (verb) | the colored (object) | ----- | Active (agent) |

In this scene, Al Harrison (the director of the space task group) is activated as Katherine confronts him with the statement, "You don't pay the colored enough...," representing the white institutional powers that exercise economic control over Black employees as their work is devalued.

## **B) Interpretation Stage**

- **Intertextuality**

This scene includes explicit reference to "COLORED bathrooms". Katherine's repeated use of the term "colored" highlight the power dynamics between dominant white authority figures and marginalized Black individuals. Additionally, the white supremacy theme is embedded by depicting Katherine as an intelligent Black woman, and despite her qualifications, she is excluded from basic facilities. Furthermore, the phrase "I work like a dog" reveals how Black employees are expected to work hard without recognition.

## **C) Explanation Stage**

The scene reflects the unequal power relations within NASA, where Black women were marginalized and denied equal access to basic facilities. Katherine's emotional speech challenges the dominant power structures that upheld racial inequality, serving as a form of resistance discourse. The "self" is represented by white employees who have unproblematic access to facilities, privileges, and recognition, while the "other" Katherine, as a Black woman, is marked by deprivation, distance, and humiliation.

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### **Exc. (3)**

#### **A COURT**

**CLERK:** Mary Jackson. Petition to attend courses at Hampton High School.

Mary hops up. Approaches the rail. A **WHITE-HAIRED SOUTHERN JUDGE** looks up from the case notes. Stops in his tracks when he sees Mary is...black.

**MARY:** Good morning, your honor.

**THE JUDGE:** Hampton High School is a white school, Mrs. Jackson.

**MARY:** Yes, your Honor. I'm aware of that. The Judge flips through the case notes.

**THE JUDGE:** Virginia is still a segregated state. Regardless of what the Federal Government says or the Supreme Court says. Our law is the law. He reaches for his rejection stamp.

Mary blurts out

**MARY:** Your Honor, if I may, I believe there are special circumstances to be considered.

**CONTINUED: THE JUDGE:** What would warrant a colored woman attendin' a white school?

**MARY:** May I approach the bench, sir?

The Judge considers, waves the BAILIFF to let her through. Mary walks through the rail gate, stands in front of him.

**MARY (CONT'D):** Your Honor, you of all people should understand the importance of being first.

**THE JUDGE:** How's that, Mrs. Jackson?

**MARY:** You were the first in your family to serve in the Armed Forces. US Navy. The first to attend University. George Mason. And you are the first State Judge to be re commissioned by three consecutive Governors.

**THE JUDGE:** You've done some research.

**MARY:** Yes, sir.

**THE JUDGE:** What's the point here?

**MARY:** The point is, your Honor... Mary leans in.

**MARY (CONT'D):** No Negro woman in the State of Virginia has ever attended an all white school. It's unheard of.

**THE JUDGE:** Yes. It's unheard of.

**MARY:** And before Alan Shepard sat on top of a rocket, no American had ever touched space.

**CONTINUED: (2) MARY (CONT'D):** He will forever be remembered as the Navy man from New Hampshire who was the first to touch the stars. The smallest opening in the Judge's countenance.

**MARY (CONT'D):** And I, sir, plan on being an engineer at NASA. But I can't do that without taking those classes at that all-white high school.

And I can't change the color of my skin. So...I have no choice but to be the first. Which I can't do without you.

Mary looks around the courtroom. **MARY (CONT'D):** Your Honor, of all the cases you'll hear today, which one will matter in a hundred years? Which one will make you the —first? Mary stops talking.

The Judge is jarred. He looks around. Considering his legacy. Considering her passion.

Then quietly: **THE JUDGE:** Only the night classes.

## **A) Description Stage 1- Vocabulary**

## ● **Overwording**

This text includes repetition, which is considered a case of overwording. Overwording is observed in the above text: "you were the first in your family..., the first to attend University..., the first State Judge..., I have no choice but to be the first, which one will make you the first? ". This overuse of "first" draws attention to the historical significance of breaking racial and institutional barriers. Thus, the overwording of "the first" in the script turns the phrase from a neutral descriptor into a persuasive tool, demonstrating how marginalized people must use the language of power as a weapon to break down barriers.

## ● **Categorization**

In this text, categorization is observed in the term "Negro woman", it categorizes Mary Jackson within a racial and gender hierarchy, positioning her as someone outside the institutional norms of education and power. Another example of categorization is the term "white school". Here, education is presented as a racially segregated and protected institution rather than as a universal right. The idea that white supremacy is the norm and the standard from which Black people are excluded is reinforced by the frequent references to "white school."

## **2- Grammar**

### **- Transitivity**

#### ● **Material Process**

### **Table 8**

Material processes of Exc. (3)

| No. | Utterance                           | Process   | Actor          | Goal                |
|-----|-------------------------------------|-----------|----------------|---------------------|
| 1   | He reaches for his rejection stamp. | reaches   | He (The Judge) | his rejection stamp |
| 2   | You've done some research.          | have done | You (Mary)     | Some research       |

The material verbs in this scene reveal how power and resistance operate under white supremacy. The material action "reaches" shows how racial exclusion happens through everyday actions; people are denied not because they aren't good enough, but because the law is set up to separate people by race. In contrast, Mary's action that she had done some research on the judge highlights her thorough preparation and sharp intellect. By taking the time to understand his background, she pushes back against the stereotype of the unqualified black woman, using her knowledge as a powerful tool to confront systemic prejudice.

● **Relational Processes**

**Table 9**

Relational processes of Exc. (3)

| No. | Utterance                             | Process | Actor               | Goal               |
|-----|---------------------------------------|---------|---------------------|--------------------|
| 1   | Hampton High School is a white school | Is      | Hampton High School | a white school     |
| 2   | Virginia is still a segregated state  | Is      | Virginia            | a segregated state |

The relational process in the first verb "is" emphasizes the judge's assertion that " Hampton High School is a white school." It exemplifies how the relational process in this discourse sustains the idea of white supremacy; it defines the school as belonging to white people, reinforcing racial segregation. Furthermore, the second relational verb "is" helps present systemic racism as something fixed and permanent, making segregation seem like a natural or unchangeable reality; it reinforces white supremacy by framing racially segregated rule as the normal way of organizing society.

**- Role Allocation Table 10**

Analysis of Activation/Passivation in Exc. (3)

| No. | Actor                       | Process                        | Goal                         | Circ. | Role              |
|-----|-----------------------------|--------------------------------|------------------------------|-------|-------------------|
| 1   | No negro woman<br>(subject) | has ever<br>attended<br>(verb) | the white school<br>(object) | ----- | Active<br>(agent) |

Activation in this scene is observed in the utterance "No Negro woman in the State of Virginia has ever attended an all white school." This statement emphasizes the absence of Black women from white educational institutions, as they are limited to and under the authority of a segregated system that denies them access to equal education.

**B) Interpretation Stage**

- **Intertextuality**

This scene features direct intertextuality; the phrase "our law is the law" underscores that the judge declares Virginia remains a segregated state, regardless of what the federal government or the Supreme Court might say. Moreover, Mary's repetition of "Being the first" reveals how she connects her struggle to national ideals of progress, challenging racial exclusion. In addition, Mary's comparing herself to a national space hero, Alan Shepard, helps her to resist the racism with the help of the judge.

### **C) The Explanation Stage**

This scene shows how white supremacy was built into the legal and education systems of America. Mary Jackson's conversation with the judge reveals how unfair laws, not a lack of talent, blocked black women from moving forward in their careers. Through her strong and thoughtful argument, she challenges the racist rules that limited education based on race. By standing up as a qualified person asking for fair treatment, Mary's words become a powerful act of resistance against the unjust power systems controlled by white people. In this scene, the judge embodies the "self," representing white authority and the segregated legal order, while Mary is positioned as the "other," denied access on the basis of race.

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#### **4.2.1.2 Qualitative Analysis of The Help**

The Help (2011), directed by Tate Taylor and written by Tate Taylor, is based on the novel by Kathryn Stockett.

#### **Exc. (4)**

**ELIZABETH:** Oh, Hilly, I wish you'd just go use the bathroom.

**HILLY:** I'm fine.

Missus Walters breaks the uncomfortable silence as she shouts out from the sofa.

**MISSUS WALTERS:** Oh, she's just upset cause the nigra uses the guest bath, and so do we.

Elizabeth quickly turns to Aibileen.

**ELIZABETH:** Aibileen, go check on Mae Mobley. Aibileen disappears.

Elizabeth leans into Hilly.

**ELIZABETH:** Just go use mine and Raleigh's.

**HILLY:** If Aibileen uses the guest bath, I'm sure she uses yours too.

**ELIZABETH:** (quickly) SHE DOES NOT!

Aibileen returns down the hall from Mae Mobley's room. She and Skeeter catch eyes.

Aibileen ducks behind a corner in the hall so she can listen to the girls' conversation.

**HILLY:** Wouldn't you rather them take their business outside? Skeeter tries to change the subject.

**SKEETER:** Have y'all seen the cover of Life this week? Jackie's never looked more regal-

**HILLY:** Tell Raleigh every penny he spends on a colored's bathroom, he'll get back in spades when y'all sell. It's just plain dangerous. They carry different diseases than we do.

**ELIZABETH** (re: her cards) Pass.

**HILLY:** That's why I've drafted The Home Health Sanitation Initiative.

**SKEETER:** The what?

Aibileen continues listening in the hallway.

**HILLY:** A disease preventative bill that requires every white home to have a separate bathroom for the colored help. It's been endorsed by the White Citizen's Council.

**SKEETER:** Maybe we ought to just build you a bathroom outside, Hilly. The room grows eerily quiet.

**HILLY:** You ought not to joke about the colored situation. Hilly leans in toward Skeeter.

**HILLY:** I'll do whatever it takes to protect our children.

## **A) Description Stage**

### **1- Vocabulary**

#### **• Overwording**

In this scene, overwording is observed in terms like "nigra, colored, separate bathroom, dangerous, and The Home Health Sanitation Initiative" to reflect the ideology of white supremacy embedded in everyday language. These terms are racially charged expressions that strip Black individuals of their humanity and emphasize their position as outsiders, and reflect not only physical division but also social and racial segregation, presenting white spaces as pure and Black presence as dirty.

- **Categorization**

The conversation between Hilly, Elizabeth, and Skeeter highlights a clear categorization between the white women and the Black domestic workers in terms like "nigra and separate bathroom", using language that reveals and reinforces existing social inequalities. Furthermore, Hilly's insistence on separate bathrooms is framed as a protective measure, reflecting racist beliefs about Black bodies and reinforcing harmful stereotypes. This separation isn't just about practicality; it symbolizes exclusion and inequality.

## 2- Grammar

### - Transitivity

- **Material Processes**

**Table 11**

Material Processes of Exc. (4)

| No. | Utterance  | Process  | Actor               | Goal                         |
|-----|--|----------|---------------------|------------------------------|
| 1   | Aibileen, go<br>check on Mae Mobley                        | go check | Aibileen            | Mae Mobley                   |
| 2   | She's just upset cause the nigra<br>uses the guest<br>Bath | Uses     | nigra               | the guest bath               |
| 3   | They carry different diseases<br>than we do.               | Carry    | They (Black people) | different diseases           |
| 4   | I've drafted The<br>Home Health Sanitation                 | Drafted  | I (Hilly)           | Home<br>Health<br>Sanitation |

|   |  |          |                         |                        |
|---|--|----------|-------------------------|------------------------|
| 5 | It's been endorsed by the White Citizen's Council. | Endorsed | White Citizen's Council | Home Health Sanitation |
|---|--|----------|-------------------------|------------------------|

The use of the material verb "go check" illustrates the immediacy and authority with which Elizabeth (a white woman) dismisses Aibileen (a Black maid) during a racial conversation. Aibileen is ordered to see the kid without question. Furthermore, the use of the material verb "uses" reinforces the idea of white superiority, because they treat the use of shared space (as the bathrooms) as a violation. Moreover, they considered Black individuals as dangerous and carrying various diseases, which shifts the argument from social bias to a false biological threat. Also, the material verb "drafted" highlights the Black oppression by racist policy named "Home Health Sanitation," which aimed to separate white bathrooms and Black bathrooms.

● **Relational Processes**

**Table 12**

Relational Processes of Exc. (4)

| No. | Utterance  | Process | Actor       | Goal  |
|-----|--|---------|-------------|-------|
| 1   | she's just upset cause the nigra uses the guest bath | Is      | She (Hilly) | Upset |

Identifying the relational process in this scene reflects the white supremacist ideology through feelings of annoyance; this relational process not only shows Hilly's emotional state but also presents her reaction to the Black woman using the same bathroom as white people.

**- Role Allocation**

**Table 13**

Analysis of Activation/Passivation in Exc. (4)

| No. | Actor                        | Process                  | Goal   | Circ. | Role           |
|-----|------------------------------|--------------------------|--|-------|----------------|
| 1   | They "Black maids" (subject) | carry (verb)             | different diseases (object)                    | ----- | Active (agent) |
| 3   | I "Hilly" (subject)          | rafted (verb)            | The Home Health Sanitation Initiative (object) | ----- | Active (agent) |
| 3   | -----                        | has been endorsed (verb) | It "Home Health Sanitation" (goal)             | ----- | Passive        |

In this scene, the Black maids are activated in Hilly's utterance, "They carry different diseases than we do," as agents doing something negative (carrying diseases) and threatening the safety of white families and their children; this activation justifies spatial segregation (separate bathrooms). Additionally, Hilly is activated by presenting herself as a proactive enforcer of racial segregation. She asserts white authority by proposing racist policy under the guise of health and the system, as she drafted the Home Health Sanitation. Moreover, "It has been endorsed by ..." is a passive role allocation as appeared in this scene. By presenting the endorsement as institutional, objective, and inevitable, this passive structure deflects attention from those in positions of authority who justify discriminatory practices.

## **B) Interpretation Stage**

### **● Intertextuality**

This scene does not include an explicit reference to any significant character or a historical event; however, it refers indirectly to the Jim Crow era racist law that enforced segregation in the American South and the White Citizens' Council, as well as the racist public health used to justify the exclusion and mistreatment of African Americans.

## **C) The Explanation Stage**

The main ideology in this scene is racial segregation, disguised as a worry about cleanliness and public health. Hilly's Home Health Sanitation Initiative implies that Black individuals are inherently different and pose a health risk, reinforcing the racist idea that they must be kept apart from white people, even within their homes. In this scene, white women are depicted as the "Self" the standard by which everything is measured. They hold power, set the rules, and maintain control over society. On the other hand, Black maids are cast as the "Other", viewed as naturally and socially inferior, requiring supervision and control.

**Exc. (5)**

**YULE MAY:** Miss Hilly, I would like to ask you and Mister William something.

Both Hilly and William put their reading down.

**YULE MAY:** My twin boys graduated high school, both on the honor roll...Well, me and my husband, we been saving for years to send them to Tougaloo. We short about seventy-five dollars on one of the tuitions.

William conspicuously checks the time on his wristwatch and quickly stands.

**WILLIAM:** Whoo! I am late. I gotta get goin'.

He kisses Hilly and heads out of the room, leaving Yule May alone with Hilly.

**WILLIAM (O.S.):** See you tonight, honey.

**HILLY:** Okay. (to Yule May) Go on.

**YULE MAY:** Well, now...We're faced with having to choose. Which son can go...if we don't find all the money.

Hilly draws in a deep breath as does Yule May.

**YULE MAY:** Would you consider givin' us a loan? I'll...I'll work everyday for free 'til it was paid off.

**HILLY:** That's not working for free, Yule May. That's paying off a debt.

**YULE MAY:** Yes, ma'am. Yule May turns to leave.

**HILLY:** As a Christian, I'm doin' you a favor. Yule May turns, her eyes widen with hope.

**HILLY:** God doesn't give charity to those who are well and able. You need to come up with this money on your own. 'Kay?

**YULE MAY:** Yes, Ma'am.

Hilly raises the paper up to her face to resume reading.

**HILLY:** You'll thank me one day.

## **A) Description Stage**

### **1- Vocabulary**

#### **• Overwording**

In this scene, overwording is observed in words like "favor, Christian, charity, debt, and thank" to reinforce the white supremacist beliefs. When Hilly claims she's doing Yule May a "favor," she presents herself as kind and benevolent. Still, in reality, she's asserting her dominance and highlighting the imbalance of power between them. By calling herself a Christian, Hilly uses religion to defend her decision, making it seem morally acceptable to refuse to lend money to her maid. The word "charity" frames Yule May's request as if she's simply asking for a handout, rather than highlighting the serious financial hardship and unfair circumstances she's dealing with. Moreover, referring to Yule May's offer of free labor as a debt turns what could be seen as a desperate offer of help into something she supposedly owes, reflecting the long-standing pattern of Black labor being taken for granted or exploited. Additionally, by using the word thank, Hilly implies that she knows what's best for Yule May, revealing a condescending and superior attitude.

#### **• Categorization**

In this scene, the characters are categorized through language that reflects racial and social hierarchy. Hilly is framed as morally and socially superior using words like "favor," and "paying off a debt," to justify her control and refusal of help.

### **2- Grammar**

#### **- Transitivity**

#### **• Material Processes Table 14**

Material Processes of Exc. (5)

| No. | Utterance  | Process | Actor | Goal      |
|-----|--|---------|-------|-----------|
| 1   | Hilly raises the paper up to her face to resume reading. | Raises  | Hilly | the paper |

The material verb "raises" emphasizes Hilly's power and indifference. Raising the paper acts as a physical and symbolic barrier between Hilly and her maid, Yule May. Hilly effectively ends the conversation and rejects Yule May's request for help, while Hilly masks her refusal with a pretense of Christian righteousness, as she claims, God doesn't give charity to those who are well and able.

● **Mental Processes**

Table 15

Mental Processes of Exc. (5)

| No. | Utterance                            | Process  | Sensor      | Phenomenon       |
|-----|--------------------------------------|----------|-------------|------------------|
| 1   | Would you consider givin' us a loan? | Consider | you (Hilly) | givin' us a loan |

The mental verb "consider" in this scene exposes how language reinforces racial power dynamics. Also, it reveals how oppression works on two levels: money and mind, the white dominant people not only decide who gets financial help, but also shape how others are allowed to think, feel, or ask for fairness. Yule shows her submission, while Hilly's refusal to help reveals how power manipulates morality.

● **Relational Processes**

Table 16

Relational Processes of Exc. (5)

| No. | Utterance   | Process | Actor | Goal               |
|-----|---|---------|-------|--------------------|
| 1   | That's not working for free, Yule May.<br>That's paying off a debt. | Is      | That  | paying off a debt. |

The relational process in the scene that Hilly used redefined Yule's offer to work without pay as simply a financial obligation. Hilly shifts the interpretation away from an act of goodwill and frames it as something that must be repaid, rather than recognized as an act of desperation or human generosity, so this reframing serves to deny Yule May any dignity or agency.

**- Role Allocation**

**Table 17**

Analysis of Activation/Passivation in Exc. (5)

| No. | Actor                       | Process           | Goal   | Circ. | Role           |
|-----|-----------------------------|-------------------|--|-------|----------------|
| 1   | He<br>"William" (subject)   | heads out (verb)  | the room (object)                            | ----- | Active (agent) |
| 2   | You "Yule May"<br>(subject) | Come up<br>(verb) | With this<br>money<br>(prepositional phrase) | ----- | Active (agent) |

In this scene, William is activated as he will not give money to their maid (Yule May) when he leaves the room during his maid's request to

help. Yule May and her husband lack money because of systemic racial and economic inequalities; her work offers minimal pay, making it difficult to afford higher education for her children. Additionally, Yule May is activated when she is positioned as the responsible agent to resolve the problem regarding her financial hardship, and this reflects a system where Black domestic workers are forced to rely on the mercy of their white superiors rather than accessing equitable opportunities.

## **B) Interpretation Stage**

### **● Intertextuality**

This scene draws on biblical discourse that is not quoted directly by Hilly's religious language. By saying things like "God doesn't give charity to those who are well and able," she uses religion as a way to make her actions seem morally acceptable; this lets her avoid taking responsibility while using faith to justify a decision of not helping her Black maid, rooted in racial and social inequality. Additionally, it reflects indirect intertextuality with the American Dream, which promises success through hard work and equal opportunity.

## **C) The Explanation Stage**

This scene embodies white supremacist ideology through its portrayal of power, morality, and economic control; the belief that white people have the authority to decide who is deserving of help; and the use of religious discourse to justify social inequality. Hilly represents the self, a white upper-class woman who sees herself as socially and morally superior. She holds the power to choose who she will help. Yule May, the Black worker, represents the Other, positioned as dependent and undeserving of support.

**Exc. (6)**

Skeeter hangs up the phone and sits down at the kitchen table with Minny and Aibileen.

**SKEETER:** We need a dozen more.

**MINNY:** Me and Aibileen done asked everybody we know. Thirty- one maids. They all too scared, think we crazy...

**SKEETER:** Well if we don't get more, we're not getting published.

**MINNY:** I gots plenty a stories, Miss Skeeter. Just write 'em down and invent the maid that said it. You're already making up names. Just make up the maids, too.

**SKEETER:** We're not gonna do that. That would be wrong. **AIBILEEN:** Don't give up on this, Miss Skeeter. Aibileen's breath becomes heavy.

**SKEETER:** It wouldn't be real.

**AIBILEEN:** They killed my son.

Skeeter looks up in shock. Minny tries to console Aibileen.

**AIBILEEN:** He fell carrying two by fours at the mill. Truck run over him, crushed his lungs.

**MINNY:** Aibileen...

**AIBILEEN:** That white foreman threw his body on the back of a truck. Drove to the colored hospital and dumped him there and honked the horn. (MORE)

**AIBILEEN (CONT'D):** There was nothin' they could do...so I brought my baby home. Laid him down on that sofa right there. He died right in front of me. Just twenty-four years old, Miss Skeeter. Best part of a person's life. Anniversary of his death come every year and I can't breathe. But to y'all it's just another day of bridge.

Skeeter reaches out to Aibileen.

**AIBILEEN:** You stop this, everything I wrote, he wrote... everything he

was...gone die with him.

Aibileen rises and quickly leaves the room.

## A) Description Stage

### 1- Vocabulary

#### ● Overwording

The overwording in Aibileen's speech, "dumped, colored hospital, and honked the horn," emphasizes the harsh reality of dehumanization and systemic racism. White supremacist society viewed Black lives as expendable, as evidenced by the repeated use of violent language. The choice of these words shows that the cruelty toward Aibileen's son wasn't just about job status but about racial dominance, reinforcing the systemic control white people had over Black lives.

#### ● Categorization

Categorization in this scene is observed in the "white foreman"; it emphasizes the authority of white individuals over Black workers. Furthermore, it reflects institutional racism seen in how the hospital neglects Aibileen's son after he is dumped there like an object.

### 2- Grammar

#### - Transitivity

#### ● Material Processes

Table 18

Material Processes of Exc. (6)

| No. | Utterance           | Process | Actor | Goal |
|-----|---------------------|---------|-------|------|
| 1   | They killed my son. | Killed  | They  | son  |

|   |   |        |                          |                        |
|---|---|--------|--------------------------|------------------------|
| 2 | That white foreman<br>threw his body on the<br>back of a truck. | Threw  | white<br>foreman         | his body               |
| 3 | Drove to the<br>colored hospital                                | Drove  | the white<br>foreman     | Aibileen's son body    |
| 4 | dumped            him<br>there                                  | Dumped | the white<br>foreman     | Aibileen's<br>son body |
| 5 | honked the horn   | Honked | the     white<br>foreman | the horn               |
| 6 | He died right in front<br>of me                                 | Died   | He                       |                        |

The use of the material verb "killed" highlights the death of Aibileen's young son, not as an accident, but as the result of an unjust system that exploits labor. Furthermore, the material verb "threw" reflects the deep dehumanization, where Black bodies are stripped of dignity and humanity. Also, the use of "drove" represents the deliberate removal and disposal of Aibileen's son's body; it depicts how white authority enacts control over Black life and death. Additionally, the material verb "dumped" illustrates the violence and dehumanization when the white foreman dumped Aibileen's son's body at the colored hospital; this material verb suggests the body was treated like garbage, thrown without any care. Moreover, the use of the material verb "honked" emphasizes the absence of empathy; it signals how Black suffering is dismissed. As well as the use of the verb "die," it presents the consequence of systemic racial neglect, as his death results from the lack of care due to his race. Aibileen's storytelling of her son's death raises awareness about the harsh truths of systemic racism and how Black lives are devalued under a white-dominated society. Through her powerful and emotionally rich storytelling, she reveals how

Black people are subjected to exploitation through hazardous working conditions and are stripped of dignity even in death.

● **Relational Processes**

Table 19

Relational Processes of Exc. (6)

| No. | Utterance                             | Process | Actor | Goal                     |
|-----|---------------------------------------|---------|-------|--------------------------|
| 1   | There was nothin'<br>they<br>could do | Was     | There | nothin' they could<br>do |

The relational process in this scene highlights the deep power imbalance caused by white supremacy. Black institutions like hospitals were systematically underfunded and neglected, making it impossible to provide proper care, even in critical situations.

- **Role Allocation**

**Table 20**

Analysis of Activation/Passivation in Exc. (6)

| No. | Actor                                  | Process       | Goal              | Circ.  | Role              |
|-----|--|---------------|-------------------|--|-------------------|
| 1   | White<br>foreman<br>(subject)          | threw (verb)  | his body (object) | on the back of a<br>truck<br>(prepositional<br>phrase) | Active<br>(agent) |
| 2   | They "white<br>employers"<br>(subject) | Killed (verb) | my son (object)   | -----  | Active<br>(agent) |

In this scene, both the white foreman and other white employers are activated, functioning as agents responsible for the violent death of Aibileen's son. This activation portrays white authority as a dehumanizing and dominant force that uses systemic power and overt acts to violently control Black lives.

## **B) Interpretation Stage**

### **• Intertextuality**

This scene includes a reference to historical and literary texts. The portrayal of Aibileen's son's death mirrors the prevalent racial violence of the Jim Crow era. It brings to mind real-life tragedies, like the murder of Emmett Till, where Black lives were taken and dismissed without justice. Moreover, this scene echoes the historical exploitation of Black labor and the silencing of Black voices; Aibileen's personal story becomes a powerful echo of generations of silenced voices, linking her pain to a cultural and historical reality.

## **C) The Explanation Stage**

The ideology of this scene reinforces racial justice, challenging institutional racism, and highlights the power of truth through marginalized narratives, this scene emphasizes the importance of amplifying Black voices. Aibileen's story about her son's death reveals the harsh reality many Black families faced at that time. Real change starts when stop ignoring these voices.

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### **4.2.1.3 Qualitative Analysis of 12 Years a Slave**

12 Years a Slave (2013) is a critically acclaimed historical drama film directed by Steve McQueen. It is based on the 1853 autobiography Twelve Years a Slave by Solomon Northup, a free Black man from New York who was kidnapped in Washington, D.C., in 1841 and sold into slavery in the South, where he spent 12 years in brutal captivity before regaining his freedom.

**Exc. (7)**

INT. BURCH'S DUNGEON – LATER

Solomon again awakens. He hears sounds beyond the door...footsteps. Eventually the door opens. Enter JAMES BURCH

- who runs the slave pen - and EBENEZER RADBURN who works as a turnkey and overseer.

As the door opens, this is the first light to seep into the otherwise near-black room. The shine is painful to Solomon's eyes. With no salutation whatsoever, Burch asks:

**BURCH:** Well, my boy, how yah feel now?

Solomon rises up as best he can. With all the resolve he can put together he states what he considers to be fact:

**SOLOMON:** I am Solomon Northup. I am a free man; a resident of Saratoga, New York. The residence also of my wife and children who are equally free. I have papers. You have no right whatsoever to detain me—

**BURCH:** Yah not any—

**SOLOMON:** And I promise you - I promise - upon my liberation I will have satisfaction for this wrong.

**BURCH:** Yah no free man. And yah ain't from Saratoga. Yah from Georgia.

A moment. Not a word spoken among the trio, but Solomon and Burch do some serious eye fucking, neither man yielding. Burch says again:

**BURCH (CONT'D):** Yah ain't a free man. Yah nothin' but a Georgia runaway.

Burch waits for Solomon to acquiesce. Solomon does not in any way. Both men exchange a long and daring stare. They are clearly at an intellectual stand off. Burch, leans to Radburn, SAYS SOMETHING WHICH WE CANNOT DISTINGUISH.

Radburn exits the room, his physical absence is a long moment. But all the while WE CAN HEAR Radburn's footfall and his rummaging in the next room. The unseen is disquieting.

Finally Radburn returns with a pair of "instruments:" a paddle - the flattened portion, which is about the size in circumference of two open hands, and bored with a small auger in numerous places. He also carries a whip. A cat-o-nine tails; a large rope of many strands. The strands unraveled and a knot tied at the extremity of each. Burch says again:

**BURCH (CONT'D):** Yah a runaway nigger from Georgia.

Solomon stands with a quiet stoicism. He will say nothing of the kind.

As that is the case, Solomon is seized by both men, and roughly divested of his clothing. He is pulled over the bench, face downward. Radburn then STEPS ON HIS CHAINS holding Solomon down in a bent position.

With no preamble, Burch begins to beat Solomon about the back with the paddle. Burch strikes him wordlessly - no taunting, no sneering. Solomon screaming against each blow. His back immediately SWELLING WITH WELTS AND BRUISES.

This beating continues on and on and on until quite literally Burch WEARS HIMSELF OUT with the effort. Dripping in sweat and panting:

**BURCH (CONT'D):** Yah still insist yah a free man?

**SOLOMON:** ...I...I insist...

Burch regrets hearing this. Not from sympathy, but rather because he's nearly too tired to go back to beating Solomon. Yet, as if returning to work, Burch returns to pummeling Solomon. This time Burch punctuates the blows with:

**BURCH:** Yah a slave. Yah a Georgia slave!

Burch continues to strike, and strike... This time until the paddle SNAPS IN HALF. Burch then GRABS THE WHIP. Hardly missing a stroke, he whips Solomon relentlessly, the flails cutting into Solomon's back. Again, Burch's arm tires before Solomon "breaks."

**BURCH (CONT'D):** Are yah slave?

**SOLOMON:** ...No...

**BURCH:** Are yah slave!

Nothing from Solomon. Burch goes back to whipping and whipping, and whipping... SOLOMON'S BACK IS NOW TORN OPEN WITH LACERATIONS AND OOZING WITH BLOOD.

Finally Burch can whip no more. As he pours sweat and sucks air he chastises a limp Solomon:

**BURCH (CONT'D):** I don't want to hear any more shit about you bein' "entitled" to your freedom, about being kidnapped or anythin' whatever of the kind. I swear what yah jus' got'll pale to what ya'll receive.

## **A) Description Stage**

### **1- Vocabulary**

#### **● Overwording**

The use of "freeman, nigger, and slave" illustrates the overwording of this scene. It reflects the denial of Solomon's identity and rights by Burch, a slave trader to whom Solomon was transferred after his kidnapping. Burch dehumanizes Solomon and imposes on him the identity of slavery. The authority of the white man's word is portrayed as absolute, while the testimony of the Black man is rejected as senseless. This power dynamic presents the white supremacist belief that Black people do not possess inherent rights, especially freedom.

#### **● Categorization**

Categorization is a powerful ideological tool that reinforces white supremacy in this scene. Solomon Northup asserts his identity status that he is a free Black man, but Burch, the white man, rejects his identity by categorizing him as a "nigger" runaway from Georgia. This classification is not based on truth but on racial power, as Burch, the white man, takes over the authority to redefine Solomon's origin, changing his name and relocating him from New York to Georgia.

## 2- Grammar

### - Transitivity

#### • Material Processes

Table 21

Material Processes of Exc. (7)

| No. | Utterance   | Process | Actor                               | Goal             |
|-----|---|---------|-------------------------------------|------------------|
| 1   | Solomon is seized by both men,<br>and roughly divested of<br>his clothing | seized  | Burch and<br>Radburn (white<br>men) | Solomon          |
| 2   | Burch begins to beat Solomon<br>about the back with the paddle            | begins  | Burch                               | Solomon          |
| 3   | Burch strikes him wordlessly  | strikes | Burch                               | him<br>(Solomon) |
| 4   | Burch returns to pummeling<br>Solomon                                     | returns | Burch                               | Solomon          |
| 5   | he whips Solomon<br>relentlessly  | whips   | He<br>(Burch)                       | Solomon          |

The material processes in this scene highlight the extreme violence that is used to maintain racial dominance and strip Black individuals of their humanity within a white supremacist system. Furthermore, the processes "seizes," "begins," "strikes," "returns," and "whips" are not just used to inflict pain but to reinforce dominance. These actions function to strip Solomon of his freedom, identity, and humanity. These processes emphasize that the Black body is treated

as a property acted upon by white agents.

● **Mental Processes**

Table 22

Mental Processes of Exc. (7)

| No. | Utterance   | Process | Senser         | Phenomenon                           |
|-----|---|---------|----------------|--------------------------------------|
| 1   | I insist  | Insist  | I<br>(Solomon) | Free man                             |
| 2   | Burch regrets hearing this. Not from sympathy,... | Regrets | Burch          | hearing this<br>(Solomon resistance) |

The mental verb "insist" reveals Solomon's internal belief in his true identity, despite being tortured and pressured to deny it. Moreover, it is a powerful mental process because it emphasizes that although his physical body is controlled, his mind remains free. Additionally, the mental process "regret" that is attributed to Burch indicates a mental process that reveals his internal reaction not due to empathy, but frustration; Burch's regret does not stem from any sympathy for Solomon's pain, but rather from the defeat of having to continue exerting himself to break Solomon's will.

● **Relational Processes**

Table 23

Relational Processes of Exc. (7)

| No. | Utterance            | Process | Actor | Goal     |
|-----|----------------------|---------|-------|----------|
| 1   | I am a free man      | Am      | I     | free man |
| 2   | Yah ain't a free Man | are not | You   | free man |

|   |                                      |     |     |                                  |
|---|--------------------------------------|-----|-----|----------------------------------|
| 3 | Yah a runaway nigger<br>from Georgia | Are | You | a runaway nigger<br>from Georgia |
| 4 | Are yah slave!                       | Are | You | Slave                            |

Relational processes in this scene identify the ideological relationship between Solomon and his social identity. The relational process "I" mirrors Solomon's self-definition and his resistance against the imposed false identity of slavery. He stands in direct defiance of white supremacy, which tries to recast him as nothing more than property. Furthermore, the other relational processes "are not," "are," and "are" emphasize Burch's rejection of Solomon's status and impose a new one: that of an enslaved Black man from Georgia.

**- Role Allocation**

**Table 24**

Analysis of Activation/Passivation in Exc. (7)

| No. | Actor              | Process             | Goal                   | Circ.                                       | Role                   |
|-----|--------------------|---------------------|------------------------|---|------------------------|
| 1   | Burch<br>(subject) | Beat<br>(verb)      | Solomon (object)       | about the back<br>(prepositional<br>phrase) | Active (agent)         |
| 2   | -----              | is pulled<br>(verb) | He "Solomon"<br>(goal) | over the bench<br>(prepositional<br>phrase) | Passive<br>(subjected) |

In this scene, Burch is activated as the doer of the violent act, imposing racial subjugation through physical violence. He uses Solomon's body as a tool of white authority. Moreover, the clause "He is pulled..." is the traditional method of passivation identified by the absence of agent as it focuses on what is happening to the victim (Solomon), not on who causes it. Solomon is rendered as a powerless object; his body is under the torture of white power.

## **B) Interpretation Stage**

### **● Intertextuality**

This scene contains a clear reference to historical sources that enrich its meaning. It draws directly from Solomon Northup's 1853 autobiography with key lines like "I am Solomon Northup. I am a free man..." taken almost word for word, anchoring the scene in a true historical account. Furthermore, the denial of Solomon's identity alludes indirectly to the historical erasure of Black identity during slavery. Moreover, the brutal beating reflects how whiteman used violence to break identity and enforce control. Additionally, the denial of Solomon's freedom reflects indirectly the historical erasure of Black identity, where enslaved people were stripped of their names, rights, and origins.

## **C) The Explanation Stage**

The ideology in this scene is rooted in white supremacy and the belief that white man has the power to control, define, and strip away the identities of Black individuals. Burch and Radburn deny Solomon's freedom, beating him into submission to force a false identity as a runaway slave from Georgia. The whip and paddle inflict not just pain but psychological control, yet Solomon's defiant refusal to renounce his true self resists their cruelty. Within the dominant ideology of white supremacy, Solomon represents the Other; he is positioned as a slave Black man. On the other hand, Burch represents the Self; his whiteness and authority unquestioned, and he acts as a figure of power and control.

**Exc. (8)**

EXT. WEAVING HOUSE – LATER

As the day gets on to mid-morning, the sun already baking in the sky, Tibeats makes his way over to Solomon. Before even arriving to Solomon, his mein is one of belligerence; out of sorts and something less than sober.

**TIBEATS:** I thought I told yah to commence puttin' on clapboards this morn'.

**SOLOMON:** Yes, master. I am about it. I have begun on the other side of the house.

Tibeats walks around to look over Solomon's work. He is picayune, as if purposefully looking for fault.

**TIBEATS:** Didn't I tell yah last night to get a keg of nails of Chapin?

**SOLOMON:** Yes, master, and so I did; and Chapin said he would get another size for you, if you wanted them when he came back from the field.

Tibeats walks to the keg and kicks it. Moving toward Solomon "with a great passion:"

**TIBEATS:** Goddamn yah! I thought yah knowed something!

Solomon, perhaps inspired by his moment with Eliza, is in no mood for Chapin.

**SOLOMON:** I did as instructed. If there's something wrong, then its wrong with your instructions.

**TIBEATS:** Yah black bastard! Yah goddman black bastard!

In an inconsolable rage, Tibeats runs off to the piazza to fetch a whip.

Solomon looks around. He is alone other than RACHEL the cook and CHAPIN'S WIFE who, shocked by that which she witnesses, runs out to the field to fetch Chapin. Solomon's instinct is to run, but he stands his ground as Tibeats marches back whip in hand.

**TIBEATS (CONT'D):** Strip yer clothes!

Solomon does no such thing.

**TIBEATS (CONT'D):** Strip!

**SOLOMON:** I will not.

With "concentrated vengeance," Tibeats springs for Solomon, seizing him by the throat with one hand and raising the whip with the other. Before he can strike the blow, however, Solomon catches Tibeats by the collar of his coat and pulls him in close. Reaching down, Solomon grabs Tibeats by the ankle and pushes him back with the other hand. Tibeats tumbles to the ground. A violent struggle takes place as Solomon puts a foot to Tibeats throat, and then in a frenzy of madness snatches the whip from Tibeats and begins to strike him with the handle again and again and again.

**TIBEATS:** Yew will not live ta see another day nigger! This is yer last, I swear it!

Solomon ignores the threats, continues to beat Tibeats. Blow after blow falling fast and heavy on Tibeats's wriggling form. The stiff stock of the whip wraps around Tibeats's cringing body until Solomon's arm aches.

## **A) Description Stage**

### **1- Vocabulary**

#### **● Overwording**

The scene displays numerous examples of overwording, which uses exaggerated and emotionally charged language to support white supremacy ideologically. Tibeats frequently employs racial epithets like "black bastard" and "nigger," adding intensifiers like "goddamn" to further emphasize his disdain and dehumanization. Also, the repeated, increasingly violent command "strip" emphasizes that the Black body is to be completely controlled, representing not only physical dominance but also the taking away of dignity and freedom.

#### **● Categorization**

This scene highlights how categorization is used as a means of upholding white supremacy. Solomon's submissive "Yes, master" serves to further solidify

the "master" and "slave" ideology, putting Solomon in a racialized, inferior status by Tibeats. Also, repeated commands like "Strip!" classified Solomon's body as an object of control and punishment, reducing him to a dehumanized physical entity rather than a person with dignity.

## 2- Grammar

### - Transitivity

#### ● Material Processes

Table 25

Material Processes of Exc. (8)

| No. | Utterance  | Actor   | Process | Goal             |
|-----|--|---------|---------|------------------|
| 1   | Tibeats walks to the keg and kicks it                          | Tibeats | kicks   | it (the keg)     |
| 2   | Strip yer clothes  | Tibea   | strip   | your clothes     |
| 3   | Tibeats ----- Solomon, seizing him by the throat with one hand | Tibeats | seizing | Solomon's throat |

The material verb "kick" is used to emphasize Tibeats's need to demonstrate control and his aggressive claim of dominance. Furthermore, the verb "strip" is used in an attempt to control and dehumanize Solomon by treating him like a body that must be punished. It represents the exercise of white supremacy by depriving the enslaved of their privacy, autonomy, and dignity. Moreover, the use of the verb "seizing" highlights the violent enforcement of control, it emphasizes Tibeats's attempt to silence and overpower Solomon,

treating him as property rather than a person.

- **Mental Processes**

Table 26

Mental Processes of Exc. (8)

| No. | Utterance                      | Process | Senser      | Phenomenon                   |
|-----|--------------------------------|---------|-------------|------------------------------|
| 1   | I thought yah knowed something | Thought | I (Tibeats) | Solomon's supposed ignorance |

Tibeats's utterance is a mental process where he positions himself as the Senser and casts Solomon as the Phenomenon whose supposed ignorance is being judged. This process is not simply about misunderstanding, it reflects the white supremacist ideology embedded in plantation life. By accusing Solomon of lacking knowledge, Tibeats implicitly denies him intellectual competence and authority, reinforcing the stereotype of Black inferiority.

- **Relational Processes**

Table 27

Relational Processes of Exc. (8)

| No. | Utterance                 | Process | Actor         | Goal          |
|-----|---------------------------|---------|---------------|---------------|
| 1   | Yah goddman black bastard | Are     | You (Solomon) | black bastard |

The use of the relational process "are" in this scene identifies Solomon as a Black bastard; it is used to fit a racial identity as a tool of subjugation. Tibeats's words reduce him to an inferior, illegitimate being, reinforcing domination by defining who Solomon is through a lens of racial contempt.

• **Role Allocation Table 28**

Analysis of Activation/Passivation in Exc. (8)

| No. | Actor                | Process           | Goal                | Circ. | Role           |
|-----|----------------------|-------------------|---------------------|-------|----------------|
| 1   | Tibeat<br>(subject)  | Seizing<br>(verb) | Solomon<br>(object) | ----- | Active (agent) |
| 2   | Tibeats<br>(subject) | Strip (verb)      | Solomon (object)    | ----- | Active (agent) |

As shown in Table 28, Tibeats is activated as a white enslaver; he initiates the violent action towards Solomon. This activation emphasizes white power and control. Tibeats again holds active authority, ordering to punish Solomon. This action reinforces the ideology of white supremacy and control over Black bodies.

**B) Interpretation Stage**

• **Intertextuality**

This scene does not include an explicit reference to any significant character or historical event; however, it reflects the violent discourse of white supremacy, particularly in the dehumanizing orders like "Strip yer clothes!" and racial epithets like "Yah black bastard!" These expressions echo the broader systemic effort to strip enslaved individuals of dignity and identity, a theme commonly found in slave narratives and literature addressing racial oppression.

**C) The Explanation Stage**

The scene depicts white supremacy as a system of controlling the Black body and will. Tibeats' command to strip Solomon, as well as his violent actions, embodies slavery's dehumanizing logic of maintaining authority through fear and force. The ideology is expressed not only verbally but also through violent

gestures such as kicking the keg, reaching for the whip, and attempting to choke Solomon. These acts portray the enslaved as objects to be examined, corrected, and punished, rather than as people. Tibbeats' white identity, which represents the dominant group with power, control, and entitlement, serves as the "Self" in this scene. His speech and actions issuing orders, using racial slurs, and reaching for the whip—position him as superior, enforcer, and authority holder. Solomon represents the "Other" as a subordinate who is expected to be obedient and voiceless.

-----

**Exc. (9)**

EXT. EPPS'S PLANTATION – LATER

Epps sits on the piazza looking quite forlorn. He looks up only to see Patsey returning to the plantation. Epps steps up to greet her, with anger rather than relief.

As they hear his angry voice, the slaves step around from where they are hanging their laundry to dry.

**EPPS:** Run off. Run off, did you?

**PATSEY:** Massa Epps—

**EPPS:** You miserable wench! Where you been?

**PATSEY:** I been nowhere.

**EPPS:** Lies to your misdeeds!

**PATSEY:** The Sabbath day, Massa. I took me a walk to commune wit da Lord.

**EPPS:** Bring the Lord into yer deceptions? Yah Godless... Shaw's. Comin' from Shaw's plantation weren't yah?

**PATSEY:** ...No...

**EPPS:** Yah didn't run, did yah? Yah took yerself ta pleasure Shaw. Yah gave

baser passion to that unblushin' libertine!

Solomon tries to intervene:

**SOLOMON:** Master Epps—

**EPPS:** Now yah speak? Now that yah want to add to 'er lies yah find yer tongue.

Epps goes to strike Solomon, but Patsey pulls his arm back. **PATSEY:** Do not strike him. I went to Massa Shaw's plantation! **EPPS:** Yah admit it.

**PATSEY:** Freely. And you know why.

Patsey takes soap from the pocket of her dress.

**PATSEY (CONT'D):** I got this from Mistress Shaw. Misstress Epps won't even grant me no soap ta clean with. Stink so much I make myself gag. Five hundred pounds 'a cotton day in, day out. More than any man here. And 'fo that I will be clean; that all I ax. Dis here what I went to Shaw's 'fo.

**EPPS:** You lie...

**PATSEY:** The Lord knows that's all.

**EPPS:** You lie!

**PATSEY:** And you blind wit yer own covetousness. I don't lie, Massa. If you kill me, I'll stick ta that.

**EPPS:** Oh, I'll fetch you down. I'll learn you to go to Shaw's. Platt, run get four stakes and straps a leather.

At first Solomon does not move. Epps level all his rage at him:

**EPPS (CONT'D):** Get them stakes!

Solomon runs quickly to the tool shed. In short order he returns with the stakes and a hammer.

**EPPS (CONT'D):** Drive 'em into the ground.

As Solomon does so, Epps gives an order to Wiley and Edward. **EPPS (CONT'D):** Strip her. Strike her bare 'n lash her to the stakes.

## A) Description Stage

### 1- Vocabulary

#### ● Overwording

In this scene, overwording is observed in Epp's use of dehumanizing language to assert dominance and power relations. His repeated accusations, "You lie," "wench," and "godless," reflect the superiority of the white figure; these lexical choices are used to dehumanize and control Patsey by reflecting his belief that she is essentially an inferior, sexually immoral, and spiritually undeserving woman.

### 2- Grammar

#### - Transitivity

#### ● Material Processes

Table 29

Material Processes of Exc. (9)

| No. | Utterance   | Process | Actor          | Goal         |
|-----|---|---------|----------------|--------------|
| 1   | Misstress Epps won't<br>even grant me no soap<br>ta<br>clean with | grant   | Misstress Epps | Soap         |
| 2   | I'll fetch you down   | fetch   | I (Epps)       | You (Patsey) |

The use of the material verb "grant" highlights how completely white enslavers controlled enslaved people, even in the most fundamental, physical facets of life, like hygiene. Moreover, it positions Mistress Epps as the powerful authority figure. Furthermore, the use of the material verb "fetch" emphasizes the submission and obedience required of slaves under the slave system.

● **Relational Processes**

Table 30

Relational Processes of Exc. (9)

| No. | Utterance           | Process | Actor | Goal            |
|-----|---------------------|---------|-------|-----------------|
| 1   | You miserable wench | are     | You   | miserable wench |

The relational process "are" reflects white supremacy by assigning Patsey a dehumanizing identity. It reinforces racial and gender inferiority, stripping her of dignity and positioning Epps as the dominant authority.

● **Role Allocation Table 31**

Analysis of Activation/Passivation in Exc. (1)

| No. | Actor                      | Process               | Goal                            | Circ.              | Role              |
|-----|----------------------------|-----------------------|---------------------------------|--------------------|-------------------|
| 1   | Mistress Epps<br>(subject) | won't grant<br>(verb) | me soap<br>"Patsey"<br>(object) | -----              | Active<br>(agent) |
| 2   | "Epps" (verb)              | fetch (verb)          | You "Patsey"<br>(object)        | down (preposition) | Active<br>(agent) |

In this scene, activation is observed in how one character is subordinated to the actions of another. The verb "grant" indicates that Epps holds power while Patsey remains a submissive slave. Mistress Epps' refusal to provide Patsey with soap exemplifies dehumanization, despite Patsey's hard work. Furthermore, Epps positions himself as the punisher, treating Patsey like property that he can control at will. These grammatical choices highlight the dynamics of white supremacy, illustrating how Patsey's voice and body are dominated by her white

oppressors.

## **B) Interpretation Stage**

### **• Intertextuality**

This scene focuses on the brutal control and dehumanization of Patsey. Additionally, this scene also demonstrates direct intertextuality, by referencing historical testimonies and slave narratives especially those of enslaved women who were denied basic human necessities. In memoirs like Harriet Jacobs's *Incidents in the Life of a Slave Girl*, enslaved women recount being denied hygiene and dignity. Patsey's statement, "Mistress Epps won't even grant me no soap to clean with," echoes these real-life experiences.

## **C) The Explanation Stage**

The prime ideology of this scene is the dehumanization and control of Black bodies, especially Black women. Epps's violent outburst, his disbelief in Patsey's explanation, and his compulsive need to exercise dominance all reflect an ideology that denies enslaved people autonomy, truth, and moral credibility. The "Self" is represented by Epps, who reinforces power and control by embodying white authority and dominance. Patsey represents the "Other," whose dehumanizing role is challenged by her resistance, which is repressed to uphold the racial hierarchy.

### **4.2.2 Quantitative Analysis**

Following a qualitative analysis of the data and the application of the adopting model, the frequency and percentage of occurrences for the tool are determined using the formula below in order to validate or invalidate the hypotheses in Chapter One and to support the findings of the qualitative analysis:

$$(\text{Percentage of occurrence}) = \frac{\text{Number of occurrence}}{\text{Total number of strategies or devices}} \times 100$$

**Table 32**

Frequencies and percentages of all the tools used across the nine scenes.

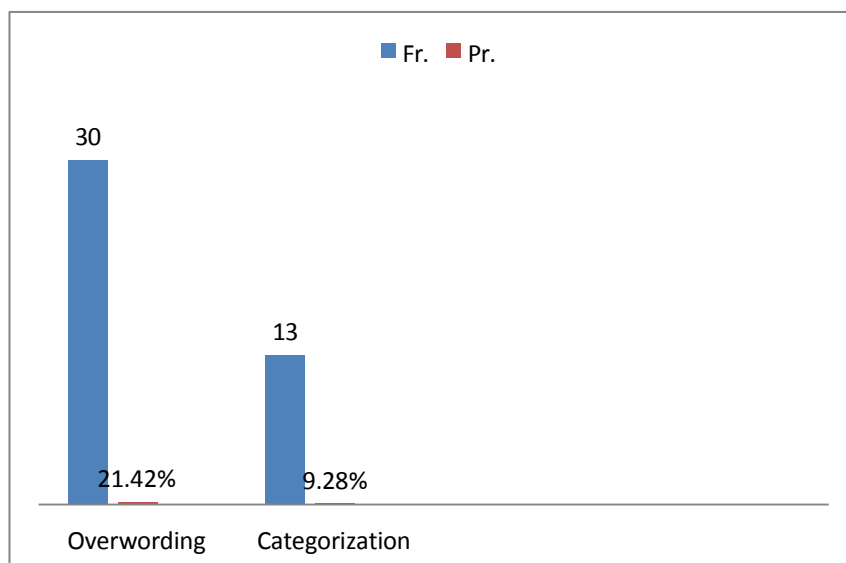
| No.   | Category                 | Fr. | Pr.     |
|-------|--------------------------|-----|---------|
| 1.    | Overwording              | 30  | 21.42%  |
| 2.    | Categorization           | 13  | 9.28%   |
| 3.    | Material Process         | 29  | 20.71%  |
| 4.    | Mental Process           | 7   | 5%      |
| 5.    | Relational Process       | 16  | 11.42%  |
| 6.    | Activation               | 15  | 10.71%  |
| 7.    | Passivation              | 2   | 1.42%   |
| 8.    | Direct Intertextuality   | 7   | 5%      |
| 9.    | Indirect Intertextuality | 21  | 15%     |
| Total |                          | 140 | 100.00% |

The quantitative analysis shows that Overwording (21.42%) and Material Process (20.71%) dominate the discourse of the selected Hollywood films, reflecting a strong emphasis on intensifying racial themes through lexical repetition and portraying events in action-oriented terms. The prominence of Indirect Intertextuality (15%) indicates that racial ideologies are often reinforced through implicit references to broader socio-historical narratives, subtly embedding white supremacist perspectives. In contrast, Passivation (1.42%) is rare, suggesting that marginalized groups are more often portrayed in active roles—though not necessarily empowered ones rather than being entirely backgrounded. Behavioral, verbal, and existential processes were excluded because they typically involve a single participant and thus provide limited insight into the relational dynamics and power asymmetries central to the discourse of white supremacy. Furthermore, the third stage of analysis revealed the pervasive ideology of "Self" and "Other," in which white characters (Self) are frequently constructed as agents of authority, progress, and rationality, while

Black characters (Other) are framed as subordinate, dependent, or culturally "othered." This interplay between quantitative patterns and ideological positioning underscores how Hollywood discourse sustains racial hierarchies through both linguistic strategies and deeper representational structures.

**Figure (4)**

Frequencies and Percentages of vocabulary tools.

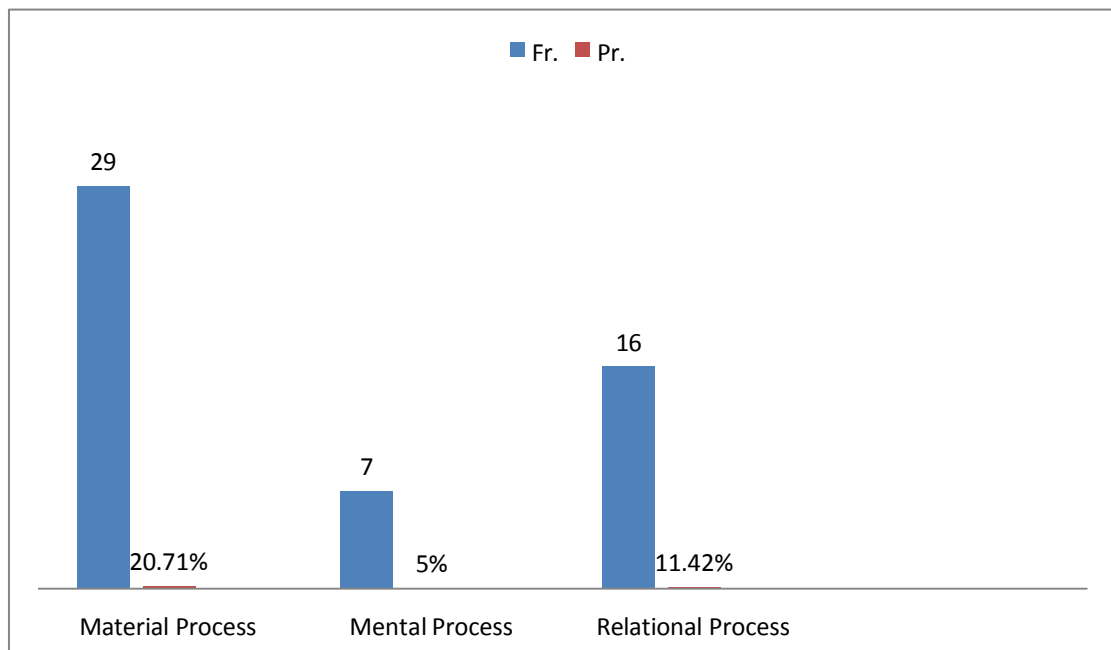


The figure above illustrates that the highest frequency and percentage is overwording because it plays a central role in emphasizing and naturalizing the ideology of white supremacy. By repeatedly using multiple, similar lexical items to describe white characters and their actions, the discourse reinforces their importance, authority, and superiority. This repetition helps construct whiteness as dominant and unquestionable, making these ideas seem natural and self-evident to the audience. While categorization appears less frequently than overwording, this is because categorization mainly functions to draw distinctions between white and Black characters by labeling them into social and racial groups. In contrast, overwording is used more extensively to emphasize and repeatedly reinforce the superiority and centrality of white characters throughout the narrative. The discourse relies on overwording to naturalize white dominance as unquestionable and central, whereas categorization, though

important, serves a more limited and specific role in marking social boundaries.

### Figure (5)

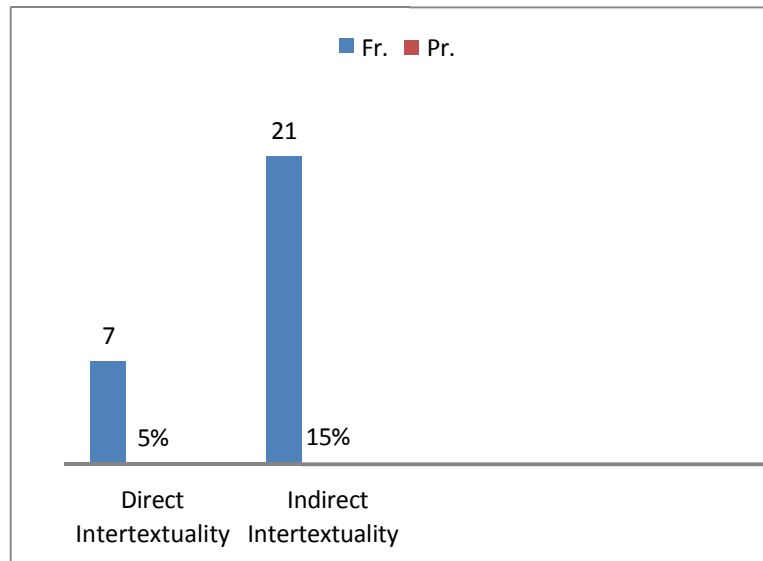
Frequencies and Percentages of Transitivity.



### Figure (6)

Frequencies and Percentages of Role Allocation.

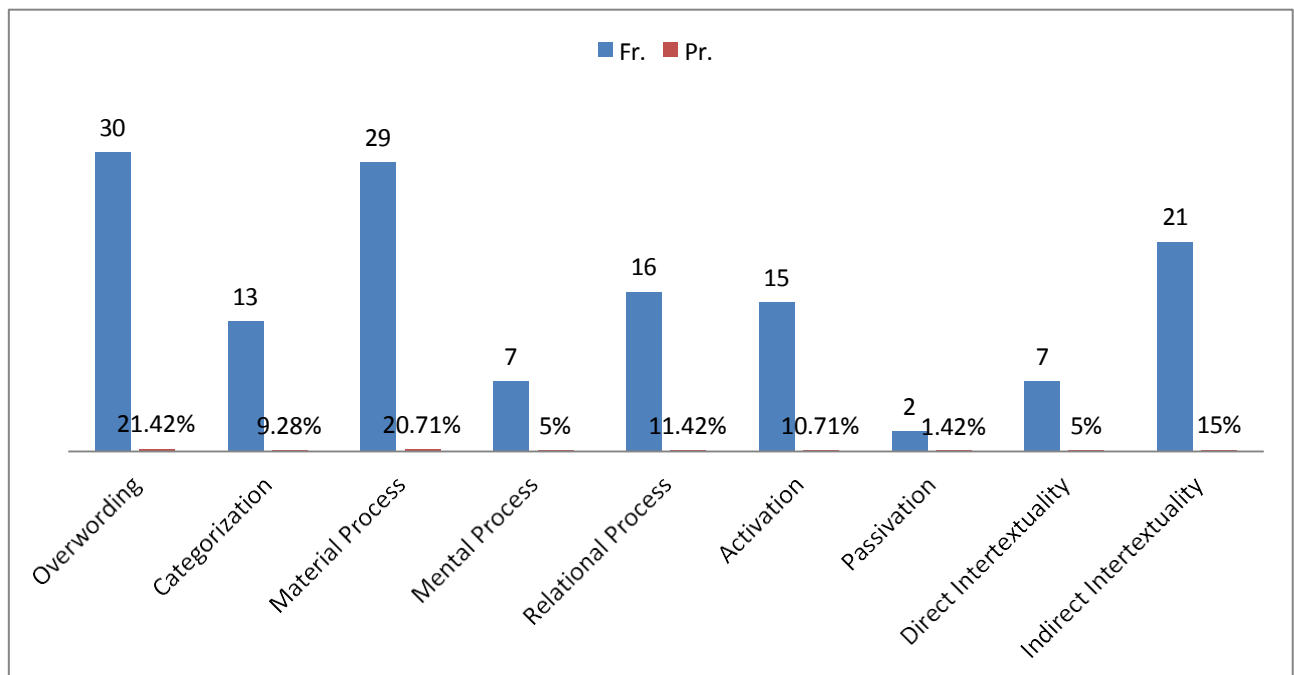
As seen in the above figure, activation has a higher frequency (15) and percentage (10.71%) compared to passivation, which appears only 2 times (1.42%). This imbalance indicates that white characters are predominantly portrayed as active agents who initiate and control actions in the narrative. The minimal use of passivation reflects the discourse's tendency to avoid depicting white characters as passive or powerless, thereby reinforcing their ideological centrality and authority within the story.



The results show that indirect intertextuality has a higher frequency (21) and percentage (15%) compared to direct intertextuality (7 occurrences; 5%). This suggests that Hollywood films rely more on subtle allusions, familiar storylines, and cultural references to reinforce white supremacy without drawing overt attention to it. The lower use of direct intertextuality reflects a preference to embed ideological messages implicitly, making them appear natural and widely accepted rather than explicitly stated.

**Figure (8)**

Frequencies and percentages of all tools in Hollywood discourse



The four questions that this research aims to find answers for are restated below:

1. How is white supremacy linguistically constructed in selected Hollywood films?
2. What discursive strategy do Hollywood films employ to normalize white supremacist ideologies?
3. What ideological assumptions about white supremacy are constructed and reinforced in Hollywood films?
4. What are the most and the least strategies of racial power in the dialogues of white and Black characters in selected Hollywood films?

### **1- Research Question 1**

The results of the lexical or vocabulary analysis reveal that white supremacy is linguistically constructed through the frequent use of overwording and

categorization. Categorization is used to draw clear distinctions between white and Black characters, reinforcing racial hierarchy. Overwording emphasizes key ideas linked to white superiority, making them appear natural and unquestioned in the narrative.

Regarding to transitivity, the most frequent and significant percentage is the material process. The high frequency of material processes is justified by the action-driven nature of the narrative, which centers on scenes of control, confrontation, and acts of resistance. This focus leads the filmmakers to rely heavily on material processes to foreground white characters as active agents who shape events, reinforce dominance, and maintain the ideological construction of white supremacy within the film discourse. Relational process comes next, which serves to characterize and define white and Black characters that support the ideology of white supremacy. Moreover, mental processes appear least frequently because the films focus on external actions and events rather than inner thoughts or feelings.

According to role allocation, activation appears 15 times while passivation appears only 2 times, which shows that white characters are mainly constructed as active agents who initiate and control events in the narrative.

## **2- Research Question 2**

The analysis shows that Hollywood films use direct and indirect intertextuality as key discursive strategies to normalize white supremacist ideologies. The percentage of indirect intertextuality is 15%, which is notably higher than the percentage of direct reference, which is 5%. Indirect intertextuality is used more frequently because it makes white supremacist ideologies appear natural, unchallenged, and part of the shared cultural background. By relying on familiar storylines, stereotypes, and subtle allusions rather than explicit statements, Hollywood films can embed racial hierarchies into the narrative without drawing critical attention, making these ideologies seem normal and widely accepted.

### **3-Research Question 3**

Hollywood discourse shows that Black characters are often not fully empowered to challenge racial hierarchies because they face systemic discrimination, marginalization, and exclusion from positions of authority. Consequently, the ideology of white supremacy appears, covering a wide range of discursive strategies that justify and maintain white dominance. The scenes display the conflicting polarization between whiteness "self" and non-whiteness "other." Hollywood producers are conspicuously reinforcing an ideology that centers and legitimizes whiteness. They construct white characters as natural leaders and rightful holders of power, presenting white dominance as normal and inevitable. Through the analysis of lexical choices, transitivity, role allocation, categorization, overwording, and intertextuality, these films contribute to persuading audiences that white supremacy is justified, stable, and historically grounded, something that society is built around rather than something that can be questioned or changed.

### **4-Research Question 4**

The analysis shows that overwording is the most frequently used strategy of racial power in the dialogues of white and Black characters, as it emphasizes and reinforces key ideas linked to white superiority, making them appear natural and dominant since it occurs 30 times (21.42%). This high frequency can be explained by its function: overwording repeatedly emphasizes and foregrounds ideas associated with white superiority, heroism, and centrality. By using multiple near-synonyms or elaborated descriptions, the discourse makes whiteness appear unquestionably important and dominant, naturalizing the ideology of white supremacy and shaping audience perceptions.

Conversely, passivation is the least used strategy; it occurs 2 times (1.42%), as white characters are rarely shown in passive roles. The narrative consistently positions them as active agents who drive events forward, make decisions, and hold authority, which sustains and legitimizes their power. Passivating white

characters would risk undermining this ideological construction by portraying them as less central or less in control. Therefore, the discourse relies more heavily on activation to highlight agency, while passivation remains limited to avoid challenging the dominant racial hierarchy depicted in these films.

## CHAPTER FIVE

### CONCLUSIONS, RECOMMENDATIONS, AND SUGGESTIONS FOR FURTHER STUDIES

#### 5.0 Introductory Remarks

This chapter introduces three sections, conclusions, recommendations, and suggestions for further studies. The conclusion is based on the analysis that was presented in the previous chapter.

#### 5.1 Conclusions

The following conclusions are reached by this study:

1. White supremacy is linguistically constructed through a complex interplay of activation, passivation, categorization, and intertextual references.
2. White characters are predominantly activated as central agents driving the narrative forward, positioned as rational, heroic, and morally superior figures. This activation contrasts sharply with the frequent passivation or marginalization of Black characters and other minorities, who are often portrayed as passive recipients of action or entirely absent from key narrative moments.
3. Categorization is employed to create and reinforce binary oppositions between 'white' and 'Black' identities, emphasizing cultural, intellectual, and moral hierarchies aligned with white dominance.
4. Direct and indirect intertextuality also subtly embeds historically rooted ideologies, connecting contemporary portrayals with enduring narratives of racial superiority. Together, these linguistic strategies function discursively to naturalize and legitimize white

supremacy within cinematic storytelling, sustaining its ideological power in popular culture.

5. Intertextuality serves as the dominant discursive strategy through which Hollywood films normalize white supremacist ideologies. By embedding direct and indirect references to historically rooted narratives, cultural myths, and widely recognized symbols, films subtly reinforce existing racial hierarchies without overtly articulating them. Direct intertextuality appears in explicit references to historical events, figures, or cultural texts that legitimize white heroism and moral authority. In contrast, indirect intertextuality manifests through implicit allusions, narrative parallels, and shared cultural assumptions that naturalize whiteness as central and superior. These intertextual connections anchor contemporary representations within a broader ideological tradition, making the discourse of white supremacy appear familiar, legitimate, and uncontested.

6. White supremacist ideologies become woven seamlessly into cinematic storytelling, functioning as an invisible yet powerful force that sustains and reproduces racial inequality within popular culture.

## **5.2 Recommendations**

In the light of findings and conclusions, the following recommendations are made:

1. Film producers and studios should be urged to diversify storytelling and character portrayals to dismantle white supremacist narratives and offer more authentic, inclusive perspectives.

2. Scholars should expand CDA research to include a wider range of films and genres, examining how white supremacy operates across different cinematic contexts and contributes to societal racial hierarchies.

3. Educational institutions should develop accessible materials and case studies analyzing white supremacy in Hollywood films to support teachers and students in understanding and discussing these complex issues.

### **5.3 Suggestions for Further Studies**

The following are suggestions for additional studies:

1. The representation of Black women in award-winning Hollywood films: A Critical Discourse Analysis.

2. A Critical Discourse Analysis of racial power dynamics in contemporary streaming platforms' original films.

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## المستخلص

تُعد هذه الدراسة تحليلًا نقديًا للخطاب (CDA) حول تفوق العرق الأبيض في بعض الأفلام الهوليوودية المختارة. وتهدف هذه الدراسة إلى استكشاف الاستراتيجيات الخطابية والسمات اللغوية التي يتم من خلالها بناء الأيديولوجيات المرتبطة بالتفوق الأبيض وتطبيعها. كما تسعى أيضًا إلى فحص كيفية بناء ثنائية "الذات" و"الآخر" في هذه الأفلام للكشف عن الافتراضات الأيديولوجية الكامنة التي يُسهم صانعو الأفلام في ترسيخها.

تسعى هذه الدراسة إلى الإجابة عن الأسئلة التالية:

- كيف يتم بناء خطاب التفوق الأبيض لغويًا في بعض الأفلام الهوليوودية المختارة؟
- ما الاستراتيجيات الخطابية التي توظفها هذه الأفلام لتطبيع الأيديولوجيات المرتبطة بالتفوق الأبيض؟
- ما الافتراضات الأيديولوجية المتعلقة بالتفوق الأبيض التي يتم بناؤها وتعزيزها في هذه الأفلام؟
- وما أكثر الاستراتيجيات وأقلها حضورًا في ممارسة القوة العرقية ضمن حوارات الشخصيات البيضاء وغير البيضاء في تلك الأفلام؟

تستخدم الباحثة نموذجًا انتقائيًا للتحليل، يتكوّن من: نموذج التحليل ثلاثي الأبعاد وفقًا لفيركلاف (2001)، والمربع الأيديولوجي وفقًا لفان دايك (1998)، ومنهج التعدي لهايدي وماثيسن (2014)، وفئات فان ليويين الاجتماعية (2008).

استنادًا إلى النتائج، فقد توصلت الدراسة إلى أن الأفلام الهوليوودية توظف البنى الدقيقة والمتوسطة، مثل التعدي (الفعل)، التفعيل، التغييب، الصياغة المفرطة، التصنيف، التناص المباشر وغير المباشر، لبناء صورة "الذات" بوصفها شخصيات بيضاء عاقلة ومركزية ومتفوقة، وصورة "الآخر" بوصفه شخصيات غير بيضاء مهمشة أو سلبية أو تابعة. ومن الناحية الأيديولوجية، يُظهر صنّاع هذه الأفلام حالة الاستقطاب المتضاد بين "الذات" البيضاء و"الآخر" غير الأبيض من خلال تجسيد صراع الآخر ضد الهيمنة العرقية المنهجية. علاوة على ذلك، تروّج الأفلام الهوليوودية لأجندة عرقية واضحة؛ إذ تنشئ خطابًا إقناعيًا يُسهم في تطبيع وتعزيز الأيديولوجيات المرتبطة بالتفوق الأبيض. فضلًا عن ذلك، ومن أجل إضفاء الشرعية الاجتماعية على هذه التسلسلات الهرمية العرقية، تميل هذه الأفلام إلى تبني مواقف أيديولوجية تُصوّر البياض بوصفه أمرًا طبيعيًا، مركزيًا، ومتفوقًا.



جمهورية العراق  
وزارة التعليم العالي والبحث العلمي  
جامعة كربلاء  
كلية التربية للعلوم الإنسانية  
قسم اللغة الإنكليزية

## دراسة خطاب نقدي لسيادة البيض في أفلام هوليوود مختارة

رسالة مقدمة إلى  
مجلس كلية التربية للعلوم الإنسانية في  
جامعة كربلاء و هي جزء من متطلبات نيل شهادة الماجستير

في  
اللغة الإنكليزية و علم اللغة  
تقدّمت بها الطالبة:

حوراء عذاب جواد  
بإشراف

الأستاذ الدكتور  
أ.د. مؤيد عمران جواد