



WHITE SAVIOR HEGEMONY DEPICTED IN
THE BLIND SIDE MOVIE

A THESIS

In Partial Fulfillment of the Requirements for
the Sarjana Degree Majoring American Cultural Studies in English Department
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PRONOUNCEMENT

The writer honestly confirms that she compiles this thesis entitled “White Savior Hegemony Depicted in *The Blind Side* Movie” by herself and without taking any results from other researchers in S-1, S-2, S-3 and in diploma degree of any university. The writer ascertains also that she did not quote any material from other publications or someone’s paper except from the references mentioned.

Semarang, June 11th 2019

Iffah Fikzia

MOTTO AND DEDICATION

Always do what you are afraid to do

E. Lockhart, *We Were Liars*

*This paper is dedicated to my beloved family and friends, and
also to everyone who helped me accomplish this paper*

APPROVAL

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The writer realizes that this thesis is still far from perfect. Therefore, the writer will be glad to receive any recommendation to make this thesis better.

Finally, the writer expects that this thesis will be useful to the reader who wishes to learn something about appraisal system especially the application of attitude items.

Semarang, June 11th 2019

Iffah Fikzia

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ABSTRACT

Masyarakat kulit hitam Amerika pada kenyataannya masih menghadapi bentuk kesenjangan yang tersembunyi antara ras kulit hitam dan ras kulit putih. Salah satunya adalah kepercayaan mengenai pandangan bahwa bangsa kulit putih lebih baik daripada bangsa kulit hitam dengan menjadi penyelamat bagi orang kulit hitam yang dikenal dengan istilah *white savior*. Tujuan dari penulisan skripsi ini yakni untuk menganalisis bentuk-bentuk dari *white savior* dan juga menerangkan bagaimana *white savior* menjadi hegemoni dalam film *The Blind Side*. Dalam menganalisis skripsi ini, metode penelitian yang digunakan adalah studi pustaka melalui analisis film *The Blind Side* dan sumber pendukung melalui buku, jurnal, *e-books*, dan artikel website. Teori yang penulis gunakan dalam analisis ini yaitu menggunakan teori *White Savior* dan juga menggunakan teori hegemoni. Melalui penelitian ini, penulis mendapati hasil yang menunjukkan bahwa adanya bentuk *white savior* yang direpresentasikan melalui beberapa karakter kulit putih dalam film *The Blind Side* dan juga *white savior* telah menjadi sebuah hegemoni yang digambarkan dalam film tersebut dengan menunjukkan perilaku penerimaan konsep *white savior* oleh beberapa tokoh kulit hitam.

Kata Kunci: Hegemoni, ras kulit hitam, ras kulit putih, *White Savior*

INTRODUCTION

1.1 Background of the Study

Black American race still faces various social problems. It may be seen ranging from the issue of slavery to racial discrimination which they still face today. It can be proved through historical records. The initial period of their sufferings began when they were first brought to Virginia in 1619 (U.S Department of State, 2005:19). Atrociousness which continues to undermine their life finally discovers a bright spot. The 13th Amendment to the U.S. Constitution was finally ratified by Congress on the abolition of slavery in 1865. This occurred during the reign of President Abraham Lincoln (U.S Department of State, 2005:148).

Despite the fact that the slavery system was abolished, black Americans still struggled in facing Jim Crow era. The period of Jim Crow occurred in the last quarter of the 19th century. An era where the use of public facilities was distinguished between blacks and whites. Facilities such as schools, restaurant, parks, buses, and hotels were usually given worse to blacks (U.S Department of State, 2005:151).

Now, black American still face various problems. Instead of being treated in the same way, in reality, there are still a form of a latent gap between blacks and whites. As an example, an employee at Starbuck coffee shop, Philadelphia, refuse

to allow two black men to use restroom while the white is given an access to use it (The Washington Post.com Marwa Eltagouri; 2018; [https://www.washingtonpost.com/news/business/wp/2018/04/17/a-starbucks-in-california-treats-black-and-white-men-differently-according-to-this video/](https://www.washingtonpost.com/news/business/wp/2018/04/17/a-starbucks-in-california-treats-black-and-white-men-differently-according-to-this-video/)). From this case, it can be assumed that white people still consider themselves as a superior race than the blacks and this thought is still considered to grow.

Indeed, a thought that the whites are better than the blacks is conveyed through refined ways in various media. One of them is a movie, which is a tool to convey such thoughts. In Hughey's research, there are fifty movies containing the white savior message produced between 1987 and 2011 in America (2014:33). White men or women are portrayed as a hero who saves non-white. Before the whites save them, blacks are shown in bad situation until protected by the whites and become successful like normal people in general. This term is called white savior which is described through *The Blind Side*.

The Blind Side movie is a drama biography delivering a story of one of American football players, named Michael Oher. This movie is based on a book in 2006 *The Blind Side: The Evolution of a Game* by Michael Lewis, released in USA, in 2009. Written and directed by John Lee Hancock, this movie received various awards, such as nomination of the Oscar Best Motion Picture of The Year and the winner of the Top Box Office Film in 2010.

There are two primary characters in this movie, namely Michael Oher and Leigh Anne. Michael is a homeless African-American teenager, while Anne is a

white woman who comes from the upper class working as an interior designer. Michael portrays the struggle of a black teenager who lives in poverty and his inability to develop himself. Since his mother is a drug addict, the state separated himself from his biological mother when he was seven years old. Therefore, he was sent to various foster parents.

At one time, Leigh Anne who accidentally meets Michael on a frosty night realized that Michael has no home to spend the night. She decides to let Michael stay at her house. As time goes on, Anne feels sympathy for Michael's condition. As a result, she and her husband, Sean Tuohy, make a decision to take care of him. This is greatly affected to him that he gains a better life.

From the explanation, that action can be considered as white savior as a social issue. Vera and Gordon state that the White Savior is, "the great leader who saves black from slavery or oppression, rescues people of color from poverty and disease, or leads Indians in battle for their dignity and survival" (2003:67). It means only white people that can save people of color or non-whites and become heroes for them. Hence, by cause of those reasons, the writer decided to analyze the form of white savior which has been regarded as something natural that create a new hegemony in this movie by applying the title of this thesis, namely "White Savior Hegemony Depicted in *The Blind Side* Movie".

1.2 Scope of the Study

Since the limitation of the time and space, the writer needs to narrow the discussion. In writing this thesis, the writer only focuses on the discussion over

sociological viewpoint, specifically about the life of black teenager along white people in America through *The Blind Side*. Thus, the scope of this thesis will analyze on white savior issue which becomes hegemony as reflected in the movie's characters.

1.3 Purposes of the Study

There are three kinds of the purposes of writing this thesis:

1. To describe the intrinsic aspects in *The Blind Side*;
2. To analyze the forms of white savior in *The Blind Side*;
3. To explain how white savior becomes hegemony in *The Blind Side*;

1.4 Method of the Study

1.4.1 Method of Research

In this thesis, the method of research applies library research. The definition of library research according to Semi, which is quoted in *Main Characters Conflicts in Oscar Wildes 'The Importance of Being Earnest (2014)* is “a method of doing a research in a working room or library, where the needed data and information about the subject matter are required through books or other audio-visual means”.

The primary data source in this thesis is *The Blind Side Movie* directed by John Lee Hancock. The secondary data comes from other sources, such as books, articles, journals, and websites.

1.4.2 Method of Approach

The writer puts on two method of approach during analysing this thesis. In analysing intrinsic aspects, the writer employs objective approach. This approach applies to explain the intrinsic aspects such as narrative elements, like character,

setting, conflict, and cinematography elements. Abrams in *The Mirror and the Lamp: Romantic Theory and the Critical Tradition* states:

The ‘objective orientation’, which on principle regards on the work of art in isolation from all these external points of reference, analyses it as a self-sufficient entity constituted by its parts in their internal relations, and sets out to judge it solely by criteria intrinsic to its own mode of being. (1953:26)

On the other hand, in analysing extrinsic aspects, this thesis uses the sociological approach through a study of work to analyze the relationship between literary work and society. Definition of sociology is “the scientific study of human society and social interactions. Sociology attempts to understand the forces that operate throughout society—forces that mold individuals, shape their behavior, and, thus, determine social events” (Tischler, 2007:4).

In addition, the definition of literature by Wellek and Warren in *Theory of Literature* declare:

literature is a social institution, using as its medium language, a social creation. Such traditional literary devices as symbolism and meter are social in their very nature. They are conventions and norms which could have arisen only in society. (1942:89)

Hence, the sociological approach through work is “the problem of social content, the implications and social purpose of the works of literature themselves” (Wellek and Warren, 1942:90). Applying the sociological approach of literature through work, this study can reveal the meaning in the existence of its work which is related to social problems.

1.5 Previous Study

There are three previous studies that are related to this topic. The first one is undergraduate thesis by Galih Ratna Siwi (2013) entitled *The Role of Sport*

in Reducing Racism and Its Relation to Social Acceptance in The Movie The Blind Side. This thesis explains that racism to African American can be eliminated by showing his achievement in a sport that football in this movie. The second one is undergraduate thesis by Erinda Wanti (2018) entitled White Savior in Melfi's *Hidden Figures*. This thesis explains that white savior is a new racism in invisible way through *Hidden Figure* movie. The last also comes from undergraduate thesis by Dwiky Chandra Anggara (2014) entitled The Portrayal of White Hero in *Terminatol: Genisys*. In his thesis, Anggara observes the main protagonist in some superhero movies such as *Terminatol: Genisys* as the white hero is kind of white savior.

Comparing to these previous studies, the first study focuses on racism. On the other hand, both of the second and the third previous thesis focuses on movie character that lead to white savior. Hence, the writer will analyze different issue regarding white savior hegemony reflected in *The Blind Side* movie.

1.6 Organization of the Writing

The organization of this thesis will be divided into five chapters.

Chapter 1 INTRODUCTION

This chapter consists of five sub-chapter. They are background of the study, scope of the study, purpose of the study, method of the study, previous study, and organization of the study.

Chapter 2**SYNOPSIS OF THE MOVIE**

This chapter consists of the summary of *The Blind Side* movie.

Chapter 3**LITERARY REVIEW**

This chapter consists of the theory which is used to analyze the intrinsic and the extrinsic aspects of the movie.

Chapter 4**DISCUSSION**

This chapter consists of an analysis of the intrinsic and extrinsic aspects of the movie.

Chapter 5**CONCLUSION**

This last chapter consists of the summary of the whole discussion and analysis through the previous chapters.

SYNOPSIS OF THE MOVIE

The Blind Side movie is a biographical story about the famous American football player named Michael Oher. Michael Oher as a black American is a homeless teenager whose mother is divorced and she is a drug addict. As a result, the state separated himself from his biological mother at the age of seven, so he is taken by various foster parents. One of them is Tony Hamilton, a black American who lets him sleep in his home.

Recognizing the hard life of Michael, he tries to make a better future for Michael by sending him to a Wingate Christian School. One night, he hears that Tony's family objects to Michael's presence in their home. Michael takes the initiative to leave that home by spending the night in his school gymnasium.

One day while driving to home from a school event, Leigh Anne Tuohy, a white woman of upper class, spots him walking on a very cold night in the road. She asks him where he is going, but he cannot give a proper answer. Realizing he is a homeless, she decides inviting him to her house and lets him sleep at the family room. At the first, she convinces herself by asking her husband that Michael will not steal something in their home and her husband says that what she thinks will be proved in the morning. The next morning, she surprises finding the couch already empty. Spotting Michael walking away from her yard, she runs to him and asks Michael to spend the Thanksgiving holiday with her family.

Day after day, Michael feels comfortable with the Tuohy's family. He also finally gets a comfortable bedroom from Anne. Since Tuohy's family is also happy with the presence of the new family member, Leigh Anne and her husband, Sean Tuohy, decide to adopt him as their son. Their children, Collin and Sean Junior (SJ), also agree to adopt Michael as their brother. She supports his education so that his miserable life changes into his happy life with Tuohy's family.

However, Anne's friends do not believe that Michael Oher as a big black teenager will be a part of Tuohy's son. Assuming the presence of Michael Oher in Anne's house will affect the safety of Collins, they warn Anne to consider about Collins' safety. Yet, Anne pays no attention to her friend's perception. Anne still believes that Michael is a precious person, especially when she gets information from the teacher about Michael's personal information that he has a very large protective instinct, Anna is growing more and more aware of Michael's excess.

Hence, she always comes to watch his football practice at school. She realizes that Oher has talent in football, but he still difficult to understand what he should do in that sport because he does not want to hurt other players. Anne explains to him when the practice is going on that he should protect his team like his family. Finally, he knows what he should do in football. From then on, Michael begins playing well with his team. Meanwhile, SJ records a video about his good performance at the match and he sends the video of the games to all of the coach at the university.

The video surprises everyone who watches his skill performance. His great ability in sport makes him get a scholarship at any university that he wants to go. Several principals come to Tuohy's home. Accompanied by SJ, his brother talks to the coach and lead negotiation on Michael's behalf about the university scholarship that he will choose. After going through a long decision, Michael chooses Ole Miss as his university.

However, Michael can pass the university if he gets the standard final grade with the 2.5 GPA. Realizing Michael's GPA at that time only reached 1.76, she hires a tutor. Surprisingly, with Michael's hard work, he succeeded to get GPA in 2.52 beyond the standard. After that, the National Collegiate Athletic Association (NCAA) invites him to investigate about his decision. She tells Oher that probably Tuohy's family adopt him and support his school at Ole Miss because of his good talent. They guarantee that he plays at Ole Miss so that he contributes funds to the university.

Because of that investigation, Oher believes what he hears and run away from his house. He gets mad, but sooner Anne meets him. Anne conveys to Michael that she promises appreciating every decision that he chooses. The next day, he goes back to the NCAA office and gives his decision that he chooses Ole Miss because his family has graduated from there. Michael realizes that he is now part of the Tuohy family. The movie ends when Michael becomes a professional and famous player and SJ. come out on the field with Michael.

LITERARY REVIEW

3.1 Intrinsic Aspects

3.1.1 Narrative Elements

According to Abrams in *A Glossary of Literary Terms*, narrative elements are a functioning part of forming a story, such as theme, setting, character, dialog, and conflict (1999:173). Hence, it will be explained as below about narrative elements that can be seen in *The Blind Side* movie.

3.1.1.1 Character

In literature, characters play an important role in a movie story. Abrams states that:

Characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it—the dialogue—and from what they do—the action (1999:32).

Moreover, Holman states in *A Handbook to Literature*, a character can be divided into static and dynamic.

A static character is one who changes little if at all in the progress of the narrative. Sometimes a static character gives the appearance of changing simply because our picture of him is revealed bit by bit. A dynamic character, on the other hand, is one who is modified by the actions through which he passes and one of the objectives of the work in which he appears is to reveal the consequences of these actions upon him. (1960:81)

Holman also states that character can also be classified into major and minor characters. A major character is a character that has three-dimensional

treatment. A character that has an important role in the story and has complex personality traits. Different from a major character, having two-dimensionally and having a simple character that not too influence the story is can be categorized as minor character (1960:81). It can be seen from this explanation that the purpose of the characters is giving an understanding of the storyline. By seeing how they deliver dialogue; emotions; and gesture, these built readers or viewers to figure out what the meaning of the story.

3.1.1.2 Setting

Setting is one important aspect of a movie story. As Abrams state in *A Glossary of Literature* that setting can be defined as a description of the place, time, and social environment at the scene of the events (1999:284).

3.1.1.2.1 Setting of Place

A setting of the place is the actual geographical location, its topography, scenery, and such physical arrangements as the location of the windows and doors in a room (Holman, 1960:453). It may also guide the reader or viewer to understand where an event occurred to a character.

3.1.1.2.2 Setting of Time

According to *A Handbook to Literature*, Holman asserts that setting of time is the epoch when the story happens (1960:453). A setting of time may be referred to as a description of the specific time when the event happened to a character, for instance, year, seasons, days, hours, and others.

3.1.1.2.3 Setting of Social Environment

It is conveyed by Holman in *A Handbook to Literature* that setting of social environments are the common circle of the character, such as spiritual, ethic, psychological, social, and temperamental situation (1960:453).

3.1.1.3 Conflict

Definition of conflict is a struggle that occurs between the main characters in the storyline. Asserting in Holman, he states:

The struggle which grows out of the interplay of the two opposing forces in a plot. It is conflict which provides the elements of interest and suspense in any form of fiction, whether it be a drama, a novel, or a short story. Conflict is the raw material out of which plot is constructed (1960: 105).

Moreover, conflict can be divided into two kinds. There are internal conflict and external conflict. Based on *An Introduction to Literature*, it can be defined “internal conflict is a character struggles with some difficulty within his or her own personality, mind, or imagination. External conflict is a character struggles with some difficulty outside of himself” (Kellenberg: 536).

3.1.2 Cinematography Elements

According to Blain Brown in *Cinematography Theory and Practice*, the definition of cinematography is:

The term of cinematography is from the Greek roots meaning “writing with motion”. It is the process of taking ideas, words, actions, emotional subtext, tone, and all other forms of nonverbal communication and rendering them in visual terms. As we will use the term here, cinematic technique is the entire range of methods and techniques that we use to add layers of meaning and subtext to the “content” of the film —the dialog and action (2012:2).

In short, cinematography along with the terms about the technique of taking a moving picture and combining it into a series of images that convey a story idea. This technique can also produce a more interesting film. In this thesis, the elements of the cinematography that can be discussed are shots and audio aspects.

3.1.2.1 Shots

1. Distance

In *Film Art an Introduction*, distance is concerned about the framing of a figure places at a particular distance (Bordwell and Thompson, 2010:356). Distance can be divided into an extreme long shot, long shot, medium long shot, medium shot, medium close-up, close-up, and extreme close-up.

- **Extreme Long Shot**

Extreme long shot portrays a big space from an extreme range. It can be used when the audience are going to be impressed by the enormous field of the setting or event (Mascelli, 1965:25). Other than that, the human figure becomes lost or even look tiny. This shot is also generally used to present scenery, breathtaking view of cities, and other landscapes (Bordwell and Thompson, 2010:356).

- **Long Shot**

This shot is framing all of the action in the whole of appearance places, peoples, and things in the set. A long shot is used to build all of the elements in a scene. This is to establish the viewer understanding of the involvement of

human figure along with the surrounding environment (Mascelli, 1965:26). In addition, the background is still obvious, yet the figure is more obvious rather than in extreme long shot (Bordwell and Thompson, 2010:356).

- Medium Shot

Medium shot is a type of shot filmed a human figure of above the knees or below the waist. This shot provides viewers to see more clearly about gestures, facial expressions, and movements of the human figures. This shot, in most cases, is popular in television films since it can be presented in 'two-shot'. It says that 'two-shot' is a medium shot that can build a dramatic emotional scene (Mascelli, 1965:27-28).

- Medium Close Up

Medium close up is a shot that frames a human body of head to chest. In this shot, the actor emotion is dominant rather than a background in a scene (Bordwell and Thompson, 2010:358).

- Close Up

Close up aims to convey a detail object, such as head, hands, and feet. The viewer can see the emotions and expression of the figure in a clear screen (Bordwell and Thompson, 2010:358).

- Extreme Close Up

Extreme close up is taking a scene in the closest space. This shot presents a detail part of the object. Tiny figures or a large figure may be recorded in extreme close up in order to present an object in the unusual large form. It can be ear, nose, lips, and eyes (Mascelli, 1965:174).

2. Angle

Angle can be defined as the position of the camera into figures, setting, and action in the scene. The camera angle also assigns both viewpoint of the viewer and the area covered in the shot (Mascelli, 1965:11). Angle can be distinguished into three parts, namely, high-angle, straight-on angle, and low angle.

- **High Angle**

A high angle can be said as a shot when the camera is framed object from the lower position.

High angle shots reduce the height of a player or object. A tall player would look down at a shorter person or a child in a point-of-view shot. The subjective camera may also place the audience higher, so that it may look down on a player to feel superior to him; and to achieve a certain heavenly transcendence over both the player and his situation (Mascelli, 1965:39).

- **Straight-on Angle**

Straight-on angle or the level angle is a scene recorded object from eye-level of the viewer or average height. Hence, the audience can see an object from eye to eye (Mascelli, 1965:35-36).

- **Low Angle**

In contrast with a high angle, low angle is a shot when the camera is framed object from the below position. This angle also creates a stronger perspective on an object with dramatic effects (Mascelli, 1965:41).

3.1.2.2 Sound

According to Mascelli in *The Five C's of Cinematography*, sound can be defined as dialogue or narration, music, and sound effect (1965:67). Moreover, sound provides a different value to silence (Bordwell and Thompson, 2010:267).

1. Dialogue

Dialogue is communication among two or more characters. This creates the reaction, character of the speakers, social situation, and enthusiasm. From the dialogue, it may distinguish nationality, employment, and social degree of the characters (Holman, 1960:139).

2. Music

In the sound element, music may indicate when a different situation is presented without needing to explain a title (Mascelli, 1965:144)

3. Sound Effect

In the movie, the sound effect provides a sort of probabilities for imaginative sound transitions (Mascelli, 1965:144). Sound effect also builds the sound of body movement, such as walking (Bordwell and Thompson, 2010:67).

3.2 Extrinsic Aspects

3.2.1 White Savior

In *White Savior Film, Content, Critics*, white savior film is a type of film where white characters are appointed to save the proletariat or colored character from bad suffering (Vera and Gordon, 2003:12). Moreover, white savior according to Hughey is “the genre in which a white messianic character saves a lower - or working-class, usually urban or isolated, non-white character from a sad fate”

(2014:12). Hughey also states that some films have an implicit explanation of race which becomes normalized as something natural so that it is difficult to recognize the film as an implanted ideology (2014:20).

According to his research on American movies between 1987 and 2011, the 1980s is the beginning of white savior movies appearance, such as *Cry Freedom* (1987), *Mississippi Burning* (1988), *Glory* (1989), etc. Moreover, the popularity of white savior movies are increased in the 2000s as several lead characters are nominated for Academic Award: Halle Berry in *Monster's Ball* (2001) Sandra Bullock in *The Blind Side* (2009), and others (2014:27). Since Hughey found in his research about fifty movies that are considering as white savior movie produced between 1987 and 2011, he can conclude that there are several characteristics of the movie which consist of white savior elements. They are:

1. Crossing the color and culture line

The white character involves on a non-white culture without being asked. The white and black character enters into a completely foreign atmosphere. The story begins with a white character who are racist, greedy, close-minded or other not behaving characters. As time goes by, whites come to respect non-white and turn into their savior; he or she salvage their problems (2014:44-46).

2. His saving grace

White character rescues non-white people from their difficult time through his grace (2014:50).

3. White suffering

Many white savior movies present white characters who often experience pain and torture. This element has two main types and takes one of two types. The first type is when the main white character endures suffering at beginning of a movie, but the savior gets a victory since her or his decision to protect a non-white group at the end of the movie. The second type is the savior white character sacrifices her or his life at the end of the movie in order to give a better life for people of color (2014:64). Also, Hughey state that the goodness of white character is more highlighted than the struggle of the non-white community, such as when violence and racism is considered meaningless (2014:72).

4. The savior, the bad white, and the natives

The white savior is generally placed next to two types of other personages to differentiate them. First, the savior is paired with white characters who are racist, dominating, totally uncaring, and extremely cruel. Second, a non-white society or the natives suffer from social lethargy or illness, encircles the savior and contextualizes his personage growth (2014:72-73).

5. The color of meritocracy

The color of meritocracy is one of the characteristics of the white savior film which represents the white savior personage who has a high work ethic and prioritize individual victory (2014:79).

6. White civility, black savagery

Another element of white savior movie is the colonialist thought that considers U.S. and Europe, which consists of the whites, as a manifestation of high

civilization while African, South American, and other countries that have black color are regarded as savage obtained through previous folklore (2014:89).

7. “Based on a true story”

Some of the movies are built upon on a true story or refer to historical events of a deeply racialized nature. Instead of highlighting the non-white community point of view that should be helped, these movies even relate the accuracy of history to the point of view of white people (2014:96).

3.2.2 Hegemony

According to Gramsci, there are two ways to achieve the highest power. The way to achieve this power is through domination and intellectual leadership. Asserting in Anwar’s book *Teori Sosial Sastra*, it explains:

Gramsci menggambarkan dua bentuk cara meraih supremasi. Pertama, adalah melalui “dominasi”, cara yang digunakan oleh suatu kelompok untuk melakukan supremasi atas kelompok lain yang secara ideologis bersifat antagonistik. Pencapaian supremasi dengan jalan dominasi selalu ditandai dengan bentuk-bentuk “penghancuran”, “penaklukan”, dan “penggunaan kekuatan”. Kedua adalah melalui “kepemimpinan moral dan intelektual” cara yang digunakan suatu kelompok social untuk merebut supremasi atas kelompok lain. Pencapaian supremasi dengan cara kepemimpinan dilakukan dengan negosiasi dan kompromi.

[Gramsci describes two forms of achieving supremacy. First, it is through “domination”, a method used by a group to supremacy over other groups that are ideologically antagonistic. The attainment of supremacy by the way of domination is always characterized by forms of “destruction”, “subjugation”, and “use of force”. Second is by the way of “moral and intellectual leadership” which is used by a social group to seize supremacy over other groups. Achieving supremacy by means of leadership is done by negotiation and compromise. (2010:82)]

Hegemony theory according to Gramsci in Anwar’s book entitled *Teori Sosial Sastra* explains:

Hegemoni dalam teori Gramsci adalah bentuk persetujuan substruktur atas subordinasi mereka. Konsep tersebut bukanlah dalam konsep dominasi sebagaimana yang dikemukakan oleh kaum Marxis yang menempatkan hegemony sebagai penguasaan dengan kekerasan. Bagi Gramsci, hal tersebut adalah dominasi, sebab hegemoni adalah persetujuan atas subordinasi tanpa kekerasan. Hegemoni dalam konsep teoretik Gramsci bersifat kepemimpinan moral yang terjadi pada setiap aspek dalam relasi social antara kelompok penguasa dan kelompok yang disubordinasi.

[Hegemony in Gramsci's theory is a form of substructure approval for their subordination. This is not a domination concept as stated by Marxists who put the hegemony as mastery by violence. By Gramsci, that is dominance since hegemony is approval on subordination without violence. Hegemony in Gramsci's theoretical concept is moral leadership that occurs in every aspect of social relations between ruler groups and subordinate group. (2010:81)]

From these explanations, hegemony is one form of attaining power without violence, yet through the dissemination of ideology by groups of rulers who obtain approval from subordinate groups. In the journal of *African Social Science*, it says that the dissemination of ideology is implemented by using agent of socialization. It can be worship places, relatives, schools, media, and other non-governmental institutions. The state provides its own values and beliefs to the society so that it can provide cultural direction (Kendie, 2006:90).

Gramsci in *Selection from The Prison Notebooks of Antonio Gramsci* states that hegemony exists between intellectual and non-intellectual section of the population, between the rulers and the ruled, elites and their follower, leaders and led, the vanguard and the body of the army (1999:666). Moreover, Femia (1981:24 25), Gramsci declares in achieving supremacy of social group, social control can be obtained by two ways.

First, in external control, it can be obtained when dominant group gives influence on the behaviour and choice of subordinate group through rewards and punishments. On the other hand, in internal control, dominant group achieves the highest power by moulding personal beliefs into replica of prevailing norms. Internal control is based on hegemony referring to the acceptance of their ideas without coercion. This domination is obtained by consent rather than force of one group and it can be attained through the institutions of civil society operate. Thus, the concept of hegemony includes those of 'leadership' and 'domination' together.

DISCUSSION

4.1 Intrinsic Aspects

Intrinsic aspects that will be analyzed is narrative and cinematography elements. In narrative elements, this thesis will discuss the character, setting, and conflict. Moreover, cinematography elements are used to support the movie analysis.

4.1.1 Narrative Elements

4.1.1.1 Character

The analysis of the characters in *The Blind Side* movie will be separated into major and minor characters. Moreover, the characters can be differentiated into two types, namely, statistic and dynamic characters.

4.1.1.1.1 Michael Oher

Michael Oher is a black American teenager. He is one of the major characters in *The Blind Side*. He comes from a shanty place, Hurt Village, a place where an African-American lives in Memphis town. He also comes from a lower class and has a broken family. Since his mother is a drug addict, the government separates him from his biological mother. As a result, he becomes a homeless teenager.



Picture 4.1 Michael walks alone in a cold night (00:21:25)



Picture 4.2 Michael eats in dining room (00:26:56)



Picture 4.3 Michael's hand bleed from protecting SJ (01:08:29)



Picture 4.4 Michael with other kids (00:49:32)

In picture 4.1, the framing of the figure is medium shot with eye level angle. Through this shot, the viewer can see about facial expressions and gestures of the figures. In that picture, Michael walks alone on a cold night. He only puts on a collared shirt and shorts without wearing any coat. His appearance which looks different from Anne who approaching him at that time represents that Michael is indicates from a lower class. Through medium shot, expression on Michael's face which seems to lower his eyes shows that he has an inferiority complex when dealing with Anne as a white woman. Michael Oher is a quiet teenager that has a polite personality. This is presented in picture 4.2 which is captured in a long shot with eye level angle. Through long shot, viewer can see the relationship between Michael and the surrounding environment. When Anne saying to Michael leaving the house in not be in a hurry by inviting him to celebrate Thanksgiving with her family, Michael enjoys his food calmly at the

dining table while Anne's family enjoys the meal in the TV room by watching football matches.

Michael also has a strong protective instinct. Picture 4.3 uses close up shot with eye level angle describing the detail object in the clear scene. Michael, with his instinct, is immediately protected SJ from the collision of the car's glass during the accident. Because of that, Michael's hand was injured. Moreover, Mrs. Smith, a woman from the Medical Information and Consent of Wingate Christian School shows Anne a paper about student career aptitude test results that Michael has the highest score of ninety-eight percentile in protecting instincts. This is showed by the dialogue in the following below.

Mrs. Smith : The state makes schools measure for career aptitude in the eighth grade and this just came with his file.
Anne : What's it say about Michael?
Mrs. Smith : Spatial relations third percentile. Ability to learn fifth percentile. It's funny though. He tested in 98th percentile in one category.
Anne : Which one?
Mrs. Smith : Protective instincts.
(*The Blind Side*, 00:37:10-00:37:30)

Michael in this movie character also has a dynamic character. At the beginning of the movie, he is a quiet boy. He feels insecure through his identity as black teenager. Yet, he becomes more confident and friendly after involving with Anne's family as white people. It can be seen from picture 4.4 with long shot and eye level angle. It indicates that Michael becomes happier and has many friends with his sociability that is being able to communicate with other students. He also becomes more comfortable with his new family. He gets a better education so that his academic grades are getting better.

4.1.1.1.2 Leigh Anne Tuohy



Picture 4.5 Leigh Anne talks to Her client (00:12:24)



Picture 4.6 Anne encourages Collins during a match (00:12:53)



Picture 4.7 Anne invites Michael spending a night at Tuohy's home (00:21:47)



Picture 4.8 Michael in Tuohy's car (00:22:00)

Leigh Anne Tuohy is a white major character that comes from the upper class. She is a highly dedicated mother who works as an interior designer that is presented in picture 4.5 which is taken with medium shot and eye level angel. This shot emphasizes Anne's expression and her gesture that she is busy with her client through telephone conversation in the midst of the school crowd. Even she is a career woman, she does not forget her duty as a mother by attending a volleyball match of her daughter. It is proven from picture 4.6 taken by using medium close-up and eye level angel. This shot shows Anne's emotion that Anne keeps encouraging her daughter during the match. Hence, it emphasizes that Anne is a typical high dedicated mother.

Anne also has a kind warm-hearted personality. It can be seen on picture 4.7 and 4.8 taken with a medium close-up shot that she invites Michael to spend a cold night at Tuohy family's home without a second thought. She also gives new

clothes when she realizes that Michael only has no more than three clothes. Anne not only is warm-hearted but also is a devout Christian and strong-minded. It is proven from a dialog below.

Anne : When did you last see Michael?
Miss Oher : I don't know. How many-? How many foster kids you got living with you?
Anne : Oh, I'm not a foster parent to Michael. We're just helping him out.
Miss Oher : State don't pay you nothing?
Anne : No, no.
Miss Oher : And you feed him and you buy him clothes too?
Anne : Well, when we can find them in his size.
Miss Oher : You are a fine Christian lady.
Anne : Well, I try to be. (*The Blind Side*, 1:00:19-1:00:50)

She applies the dogma of her Christian religion by taking care of Michael who is a homeless child. When Miss Oher said that she is a good Christian lady and she replies by saying "well, I try to be" emphasizing that Anne is a devout Christian. Thus, she tries to be a devout Christian by helping people in a bad situation. It is proven from the dialog above between Leigh Anne and Michael's biological mother.

As a strong-minded woman, she is not easily influenced by other people about her opinions and beliefs. One of the scenes where Anne looks so confident of her opinion and does not care about someone's word is rebuking her friends who have bad thoughts about Michael. This can be seen from the dialog below.

Woman 1 : You just looked teeny-tiny next to him. Right? Like Jessica Lange and King Kong.
Woman 2 : Hey, does Michael get the family discount at Taco Bell? Because if he does, Sean's gonna lose a few stores.
Leigh Anne : (*Smiling*) He's a good kid.
Woman 1 : Well, I say you make it official and just adopt him.
All woman : (*Laughing*)

- Leigh Anne : He's gonna be 18 in a few months. Doesn't really make much sense to legally adopt.
- Woman 3 : Leigh Anne. Is this some sort of white-guilt thing?
- Woman 1 : What will your daddy say?
- Leigh Anne : Um...before or after he turns over in his grave? Daddy's been gone five years, Elaine. Make matters worse, you were at the funeral. Remember? You wore Chanel and that awful black hat. **Look, here's the deal. I don't need y'all to approve my choices, all right? But I do ask that you respect them. You have no idea what this boy's been through.** And if this is gonna become some running diatribe, I can find an overpriced salad a lot closer to home. (*The Blind Side*, 00:46:55-00:47:55)

Even though her friends seem to object to her decision adopting Michael, it does not make changing her mind that can be seen in bold sentences. Anne is also a dynamic character. At first, she is unsure of Michael's personality by thinking that Michael will steal something when allowing Michael to spend the night there. Yet, she finds that Michael goes in the early morning from her house with a blanket that has been neatly folded. She becomes more emphatic with Michael's life. It is proven by adopting Michael as the son of the Tuohy. She also provides Michael a better education by giving a private tutor and believes that he has a special ability who people rarely have.

4.1.1.13 Sean Junior



Picture 4.9 SJ as Michael's first friend at school (00:15:12)



Picture 4.10 Michael practices under SJ's guidance (00:54:04)



Picture 4.11 SJ as a mediator between Michael and coaches (01:33:32)

Sean Junior or SJ is the youngest child of Tuohy's family who is minor and statistic characters. He is Michael's first friend that can be seen in picture 4.9 using long shot and low angle. The function of the long shot is presenting SJ as his new friend when none wants to be friends with him at the beginning of the story. He is also one of the factors Michael becomes more aware of how to play football well by becoming his tutor. This is showed in picture 4.10 using an extreme long shot and eye level angle. Through an extreme long shot, viewers can see the scenery and characters clearly. SJ helps and guides Michael to practice in the middle of the field. He encourages Michael to continue practicing with all his enthusiasm.

He also has good communication. This is proven in picture 4.11 with a long shot and eye level angle. In that scene, he is being Michael's communicator or mediator when some of the coaches visit Michael to try persuading him in choosing the university. In this movie, SJ is a static character since his character nothing has changed from the beginning to the end of the movie.

4.1.1.1.4 Sean Tuohy



Picture 4.12 Sean while attending his daughter's match (00:12:50)



Picture 4.13 Sean leads in conveying his family decisions (01:03:13)

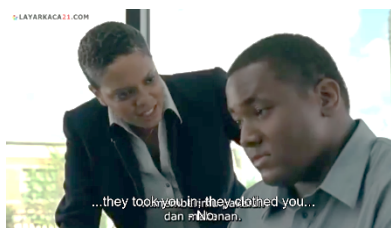


Picture 4.14 Sean leads prayer (00:27:20)

Sean Tuohy is other minor characters who is a loving father and husband. He is a businessman who owns eighty-five fast food restaurants Taco Bell. As a static character, from the beginning to the end of the story, Sean has always been a father who supports the activities of his children. Picture 4.12, which is taken by medium close-up shot and eye level angle, shows how happy Sean is when attending a volleyball match to encourage Collins as his daughter.

Sean also plays a good and wise husband for Leigh Anne. He supports his wife's decision in several things. One of them is planning to raise Michael as Tuohy's legitimate family. As can be seen in picture 4.13 and 4.14 with a long shot and eye level angle that Sean conveys to all of his family about Michael's adoption and leads the prayer.

4.1.1.1.5 Jocelyn Granger



Picture 4.15 Granger investigates Michael (02:08:33)

Picture 4.16 Granger gives questions to Michael (01:46:48)



Picture 4.17 Michael left Granger's conversation (01:47:10)

Jocelyn Granger is an investigator of the Assistant Director of Enforcement the NCAA that becomes minor and static character in the story. She is a tough person since she becomes an investigator that can be seen in picture 4.15 and 4.16. Her appearance in this movie is also playing one of the important roles. This is because the conflict occurred between Michael and Anne after being investigated by Granger that can be seen in picture 4.17 when Michael gets angry after Granger provokes him.

4.1.1.2 Setting

4.1.1.2.1 Setting of Place

The setting of this movie takes place in several areas of Memphis city, Tennessee, the Southern Region of the United State. Yet, the dominant place in this movie is Hurt Village in Alabama Street, Tuohy's home, and Wingate Christian School.



Picture 4.18 Hurt Village where Michael's mother lives (00:04:03)



Picture 4.19 Tuohy family's home (01:04:34)



Picture 4.20 Michael enters
Wingate Christian School (00:09:36)

The first location of this movie is Hurt Village. The region is the neighborhood where black Americans live. The place is also where Michael's mother lives and also it is the place where Michael spends his childhood before the government separates him from his mother. Picture 4.18 uses an extreme long shot and eye angle. Through an extreme long shot, this scene can be interpreted as the whole landscape that indicates a slum environment where Michael grows up.

The second place is the Tuohy's home. The place looks so different than the place where Michael grows up. As can be seen in picture 4.19 using an extreme long shot and eye level angle, it presents that place looks luminous compared to Hurt Village which is a terrible one. Tuohy's home also is a place where Michael spends his time with his new family.

The last one is Wingate Christian School where Michael starts his success as a football player. In picture 4.20 using a medium shot and eye level angle shows how astonished Michael is by looking up at the large school building in front of him. Many of the school scenes show how Michael faces various problems of his personality as a black American student in the midst of white American students.

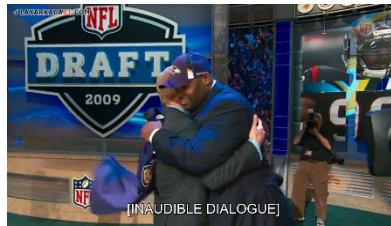
4.1.1.2.2 Setting of Time



Picture 4.21 Michael takes a photo for his ID (01:04:04)



Picture 4.22 Michael has got a driver's license (01:04:06)



Picture 4.23 Determining Michael's position as an NFL player (02:03:32)

The time setting of this movie occurs about in 2004 until 2009. It can be assumed from picture 4.21, 4.22, and picture 4.23. In picture 4.21 and 4.22, those show that Michael has got a driver's license issued in 2004. He can get it after officially becoming the son of the Tuohy family. Moreover, at the end of the movie, the New England Patriots select Michael Oher as an NFL offensive tackle in 2009. This is proven in picture 4.23 using a medium shot with eye level angle.

4.1.1.2.3 Setting of Social Environment



Picture 4.24 Hurt Village appearance (00:04:03)



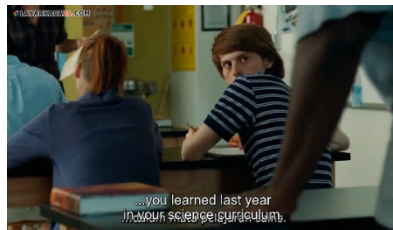
Picture 4.25 A gangs of black teenagers (01:54:06)



Picture 4.26 A group of white people (00:04:33)



Picture 4.27 The whites environment (00:05:11)



Picture 4.28 A student stares Michael in a different way (00:10:14)

Michel Oher grows up in Hurt Village where black American lives. The environment in which he grows up looks danger, unorganized, slum, and a place like not having a passion for life or far from prosperity. This is showed in the picture 4.24 and 4.25. Both picture 4.24 and 4.25 use a long shot and eye level angle that those emphasize Hurt Village is kind of a gloomy and dangerous place. Hurt Village also can be assumed as a dangerous place since a gang of black teenager who looks mischievous.

The blacks environment scenes are different from the whites environment. In picture 4.26 using extreme long shot and eye level angle shows how energetic they are by doing some sports. It is different from picture 4.24 that they just sit around. Moreover, in picture 4.27, which is also captured in extreme long shot and eye level angle, presents how nice their environment by showing a fancy home.

In additions, Michael faces different behavior in his new school as colored student. One of the scenes is when a white boy is looking at him in a different

way. As can be seen in picture 4.28 which is used medium shot and eye level technique. Hence, those scenes are evidence of big differences environment facing Michael where he is in a new environment with white people that he has never experienced.

4.1.1.3 Conflict



Picture 4.29 Michel feels unlovable (00:12:05)



Picture 4.30 Michael looks sad (00:32:05)



Picture 4.31 Anne doubts that she is a good person (01:48:13)



Picture 4.32 Michael and Anne have a serious argument (01:47:26)

A conflict occurs not only in a character with others but also it can be occurred between a character with his or her personality. The conflict in Michael Oher personality can be said as internal conflict. Michael faces with his internal conflict when he feels that none of the people who love him. In picture 4.29 using a medium close up shot and eye level angle emphasizes disappointment and sadness on the expression of Michael's face. It is because he accidentally hears a conversation between Tony and his wife. Tony, his black neighbour, lets him stays at his home. Yet, his wife does not agree with the presence of Michael who is

constantly in the house. It makes him very disappointed about himself that being unwanted even though in blacks itself.

Michael also struggles with the loneliness who he feels about. Picture 4.30 with eye level angle and medium close up shot shows holding back his sadness. After discovering that his mother does not live in the apartment anymore without his knowledge, Michael just sat behind the wall thinking about how lonely he is.

Internal conflict also faces in Leigh Anne. She feels bad about her treatment toward Michael. Thinking she is wrong when she tries to make Michael a football athlete by sending him to Mississippi University. It is proven from picture 4.31 using eye level angle and medium close up shot. These techniques emphasize Anne's expression feeling doubts about her action all the time to Michael and thinking she is not a good person after Michael said that she is only adopted Michael for her own sake.

As an external conflict, it appears between Michael Oher and Leigh Anne. Michael feels disappointed and mad to Anne about Tuohy family just uses him to make sure that Michael can go as best athlete to Ole Miss since they are alumni of the university. He got the information that he believes from Jocelyn Granger, an investigator of the NCAA. It can be seen from picture 4.32 using a medium shot and eye level angle showing them arguing with such a serious expression.

4.2 Extrinsic Aspects

The writer will analyze the extrinsic aspects of the movie concerning with white savior hegemony. This topic will explain by combining the characteristics of white savior movie according to Hughey theory and Gramsci's hegemony theory.

4.2.1 White Savior

The analysis of white savior deals with the whites being a hero to save people of color that are generally depicted in bad situations. The whites come up to save the colored people from getting out of trouble, where only the whites can give them a better situation. Hence, in this part, the writer will analyze the form of characteristics white savior depicted in *The Blind Side* movie.

4.2.1.1 Crossing the Color and Culture Line

The first characteristics of a white savior movie are crossing the color and culture line. It can be defined as the character of whites and blacks crossing their border into a new atmosphere. This can be seen from the picture and dialog in the following below.



Picture 4.33 Anne asks Michael's character to Sean (00:24:14)



Picture 4.34 Anne thinks Michael will steal something (00:24:15)



Picture 4.35 Anne still doubts about Michael (00:24:29)

Leigh Anne : Was it a bad idea?
Sean Tuohy : What?
Leigh Anne : Don't lie there and pretend like you're no thinking the same thing as me.
Sean Tuohy : Tell me what you're thinking so I'll know what's supposed to be on my mind.
Leigh Anne : How well do you know Big Mike?
Sean Tuohy : Case you hadn't noticed, he didn't have much to say. What's the big deal? It's just for one night, right? It is just for one night, right, Leigh Anne?
Leigh Anne : You don't think he'll steal anything, do you?
Sean Tuohy : I guess we'll know in the morning
(*The Blind Side*, 00:23:52-00:24:24)

Picture 4.34 using a medium close up shot indicates how worried Anne is whether letting Michael staying in that home is bad idea or not by talking to her husband that can be seen in picture 4.33. Yet, she doubts about Michael's personality that is proven from the dialog. As a big black boy, Anne thinks Michael will steal something in the house that can be seen in picture 4.35 by asking her husband "you don't think he'll steal anything, do you?". Moreover, Anne goes to Hurt village, a place where Michael's mother lives, that is the first time she goes there. It proves that Anne crosses the line without being asked. After realizing how difficult Michael's life is, she becomes more sympathetic to him and tries to relieve the burden of his life by adopting him as a legal family of Tuohys.

Crossing color and culture line also presents Michael and the Tuohys living in the same home which is rare happened among white American and black American. This is proven in a scene when Anne receives a voicemail. One of her families does not believe what he finds out a black boy who is living in their home

in Tuohys' Christmas card. He says "Did y' all know there's a colored boy in your Christmas card? (00:46:48)" emphasizing that the culture of white American families is still hard to accept a family who has a colored member.

4.2.1.2 His Saving Grace

The white people saving non-white from their problems through his grace is the definition of this part. Michael as a homeless kid who has to struggle with his life situation finally gets out from his hard life. It can be seen through the picture and the dialog below.



Picture 4.36 Anne notices Michael at the first time (00:20:05)



Picture 4.37 Anne asks Michael where he will go (00:21:00)



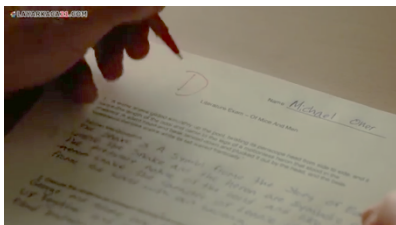
Picture 4.38 Anne invites Michael to go to Tuohy's house (00:21:45)

Leigh Anne	: Big Mike. Hey, my name's Leigh Anne Tuohy. My kids go to Wingate. You said you were going to the gym?
Michael Oher	: (Nods his head)
Leigh Anne	: School gym's closed. Why were you going to the gym?
Michael Oher	: (Silence)
Leigh Anne	: Big Mike, why were you going to the gym?
Michael Oher	: Because it's- it's warm.

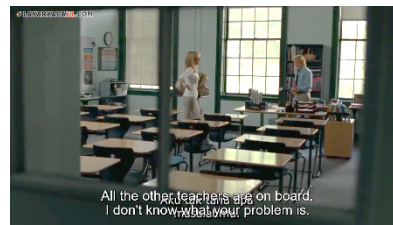
Leigh Anne : Do you have any place to stay tonight?
Michael Oher : (Nods his head)
Leigh Anne : Don't you dare lie to me.
Michael Oher : (Shakes his head)
Leigh Anne : Come on.
(*The Blind Side*, 00:20:51-00:21:34)

Anne, a white woman, spots him walking alone on a freezing night that can be seen through picture 4.36. She asks him as can be seen in picture 4.37 and realizes that he is a homeless kid. In the dialog line “come on” indicates without a second thought, she brings him to her house. Picture 4.38 using extreme long shot and low angle shows Anne immediately at that moment bringing Michael to her car without Michael consider accepting her inviting. By accepting Michael in Tuohy’s home, it implies that only the white can save people of color from their hard time.

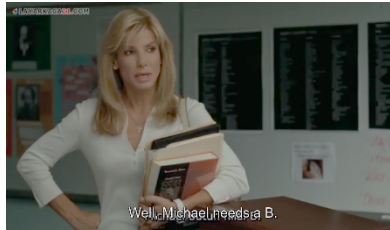
Another scene implying about the white saving grace is when Anne comes to literature teacher and makes a deal with the teacher about Michael grade. Through picture 4.40, Anne comes to the teacher after finding out that Michael got a D in literature class. It can be seen through picture 4.39. She asks him what Michael has to do to make sure he gets a B score in his class that can be seen in picture 4.41.



Picture 4.39 Michael’s teacher gives him a D score (01:37:13)



Picture 4.40 Anne meets Michael’s teacher (01:37:17)



Picture 4.41 Anne has a deal with Michael's teacher (01:37:17)

- Leigh Anne : All the other teachers are on board. I don't know what your problem is.
- Literature Teacher : I'm sorry. I will not give a student a grade he or she doesn't deserve.
- Leigh Anne : Well, Michael needs a B. What does he have to do to deserve that?
- Literature Teacher : Right now Michael's doing C- minus, D-plus work. His best chance at improvement is the written essay at the end of the year. It counts for a third of the grade.
- Leigh Anne : Well, that's it. We're sunk.
(*The Blind Side*, 01:47:13-01:37:47)

This scene implies how influential the white on the non-white situation. "Well, Michael needs a B. What does he have to do to deserve that?" indicates Anne persuading the teacher to make Michael's pass a grade. As a result, the teacher gives a requirement so that Michael can pass the subject. Once again, Anne's actions signify her saving grace is one of the ways to help Michael.

4.2.1.3 White Suffering

Several white suffering scenes are presented in this movie. They face suffering while they struggle for non-white getting a more decent life. One of them, she gets a bad treatment when she comes to Michael's mother neighborhood.

- Leigh Anne : Michael was here?
- Alton : Yeah, but you tell him I'll be seeing him around. Oh, he gonna get his.
- Leigh Anne : So Michael was here?

Alton : Last night. Gonna come by here and sneak me then run off. Yeah, tell him to sleep with one eye open.

Leigh Anne : (Leave him)

Alton : You hear me, bitch?

Leigh Anne : (Back again to him) No, you hear me, bitch. You threaten my son, you threaten me. You so much as a cross into downtown, you will be sorry. I'm a prayer group with DA. I'm a member of the NRA, and I'm always packing.

Alton : What you got in there, a 22? Or a Saturday Night special?

Leigh Anne : Mm-hm. And it's shot just fine all the other days too.
(*The Blind Side*, 01:54:09- 01:55:00)

This dialog occurs when Anne tries to find Michael's whereabouts after they had an arguing last time. She asks about Michael to the gangs of a teenager. Yet, Alton as a leader of the gang just answers her question in a bad way. He says "you hear me, bitch?" which is 'bitch' is an inappropriate word to say to a woman because the meaning seems to be humiliated someone. Then, Anne pretends that she knows a district attorney and member of NRA. This dialog implies that she has a bad situation with a gang of the black teenager who threatening her for the first time she goes alone to Hurt Village. It conveys that the white character also has a bad situation when she undertakes to protect the black character. She sacrifices her life by holding back fear and pretending as a member of some job.

4.2.1.4 The Savior, the Bad White, and the Natives

In the white savior movie, the white savior is generally positioned between the bad white characters and non-white characters who are suffering. Some school teachers at Wingate and Anne's friends are playing as a bad white character.

Meanwhile, Michael plays as the native or people of color who are needing Anne, as a white savior character, to bring out him from his suffering.

- Male Teacher : The big kid's been here for, what, a month? He's still not cutting it in my class.
- Female Teacher 1 : Why does Admissions do this? I mean, it's not fair to us or to the boy.
- Female Teacher 2 : They're just setting him up to fail.
- Male Teacher : I don't think he has any idea of what I'm teaching.
- Female Teacher 2 : And how would you know if he did? He won't even talk.
- Female Teacher 3 : He writes.
- Female Teacher 2 : His name. Barely.
- Female Teacher 3 : He threw this in the trash can. (*Showing a paper*)
"I look and I see white everywhere. White wall, white floors, and a lot of white people. The teachers do not know I have no idea of anything they are talking about. I do not wanna listen to anyone, especially the teachers. They are giving homework and expecting me to do the problems on my own. I have never done homework in my life. I go to the bathroom, look in the mirror and say: this is not Michael Oher". He entitled it "White Walls".
- Male Teacher : How's the spelling?
(*The Blind Side, 00:13:30-00:14:38*)

Through the dialogue above, they are also arguing that Michael is a boy who lacks understanding and communication. This is proven when a male teacher says "I don't think he has any idea of what I'm teaching" emphasizing that Michael hard to understand the lessons in the class. Meanwhile, when a female teacher says "and how would you know if he did? He won't even talk" assuming that Michael also lack of communication skill. In fact, one of the teachers shows a paper about Michael's feeling in the form of poetry. She implies that Michael is not a stupid student. Yet, some teachers still assume that he is not a good student.

When a male teacher ignores Michael's poem and focuses to other aspects by stating "how's the spelling?".

Another bad white character is Anne's friends. In lunch time, Anne's friends are talking about how bad Michael's appearance is by comparing him to a gorilla. They also talk about Michael as a greedy boy since he is a big black boy. It can be seen in the dialog below.

Woman 1 : You just looked teeny-tiny next to him. Right? Like Jessica Lange and King Kong.
Woman 2 : Hey, does Michael get the family discount at Taco Bell? Because if he does, Sean's gonna lose a few stores.
(*The Blind Side*, 00:46:56-00:47:07)

This dialog implies what they assume about Michael. The Tuohy's are white people who come from the upper class, they think Michael who uses the family's wealth, like Taco Bell restaurant, just to satisfy himself. Meanwhile, since Michael is a colored boy, he faces suffering in the midst of the whites and Anne as a white savior character will rescue him from his hard situation. Therefore, the function of these scenes is emphasizing and distinguishing Anne between other characters that she is a savior for Michael life.

4.2.1.5 The Color of Meritocracy

In this movie, the white characters are truly indicated that they are intelligent people by having an ethic of hard work, delay of gratification, and a mindset absolutely focused on the individual victory over obstacles.

Michael : Can we just go home and play video games?
SJ : Look! Everybody at Wingate is expecting you to be a star football player. Don't wanna let them down, do you?
Michael : I don't know.
SJ : What about Dad and Mom? Because, you see, in our family, everyone's an athlete. Dad was a basketball star. Collins plays

volleyball and runs track. And me, well, as you know, I do it all. And mom, well, Mom was a cheerleader which doesn't exactly count, but don't tell her I said that. Okay?

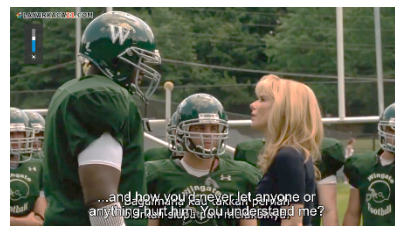
Michael : Okay.
(*The Blind Side*, 00:53:12-00:53:53)

Through this dialog, SJ, Michael brother, tries to motivate Michael continuing his workout when Michel says that they should go home and play a video game. This dialog establishes a hidden message about the blacks and the whites cultural behavior. The culture of the whites set them that they all hard worker and focus on individual victory. It is proven in SJ white character who tries making an effort with all his ability to keep on helping Michael during his exercise. Yet, Michael as a black character is presented like people who are a lazy boy.

Another scene is when Anne try to explain about the work of football game to Michael. Before Anne telling him, Michael plays like a player who does not know the work of a football game. Yet, he immediately understands about the game and his performance become better after Anne explain everything to him.



Picture 4.42 Anne studies Michael's performance (01:09:10)



Picture 4.43 Anne explains football game to Michael (01:10:52)



Picture 4.44 Michael's performance is getting better (01:11:50)

Michael's performance at football game on the beginning is very bad. Through picture 4.42, Anne studies Michael's performance on the field. Since Michael does not understand what he should do, Anne tries to explain about the rule of football game toward him. Through picture 4.43, it shows Michael paying attention to all of Anne's explanation about the work of the football game. Using eye level angle and medium close up, this picture indicates how serious Anne is by giving an understanding to Michael. It emphasizes about whites who are 'always thought' than blacks. It can be seen in picture 4.44 that Michael's performance is getting better. Hence, through the characteristic of whites that is displayed as someone who works hard and keeps on trying creates black characters who also turns into a different personality. They become hard-working that they get through the absorption of white characters. As a result, they become a success because of the white characters influence which depict in Michael character.

4.2.1.6 White Civility, Black Savagery

In this part, the scenes of the movie are portrayed black American characters as an uncivilized or savage people. On the other hand, white American characters are presented in such a civilized and noble people. The scene when Anne invites Michael to celebrate Thanksgiving with Tuohy's family that can be seen in picture 4.45 emphasizes the representation the blacks as savage people. He takes a loaf of bread and hides it to his pocket when the Tuohys are busy with their food as can be seen through picture 4.47 when he sees no one of them notices his action.



Picture 4.45 Michael celebrates Thanksgiving (00:26:17)



Picture 4.46 Michael steals a loaf of bread (00:26:33)



Picture 4.47 Michael notices that they do not know his action (00:26:35)

Picture 4.46 takes with close up shot emphasizing of the description of

black people. Even Michael is a good boy, he still comes from black people who some of the people know about the blacks is kind of savage. Another prove about how civilized the white is when Big Tony comes to Wingate Christian School with his son and Michael. He talks to the coach, Bert Cotton, asking for his help to make Michael and his son can go to that school by entering them through the school's recruitment track. It implies how educated the whites are rather than the blacks when Big Tony crosses the downtown just to make sure they can go the school. Moreover, this is represented by the blacks neighborhood who still lack education.

4.2.1.7 “Based on a True Story”

The Blind Side movie produced in 2009 is a true story biography that is adapted from the book *The Blind Side: Evolution of a Game*. Another evidence that strengthens this movie is taken from a true story is a scene showing the real Michael Oher family at the end of the movie.



Picture 4.48 Michael with his family (02:03:50)



Picture 4.49 Real family of Michael Oher (02:03:55)



Picture 4.50 Michael with Tuohys (02:04:45)

Picture 4.48, 4.49, and picture 4.50 imply the real story of *The Blind Side* movie by presenting the real of Michael Oher family. The function of the real photo stresses that this movie is not fake so that viewers will not argue about the meaning of the movie. Hence, the viewer can accept easily the hidden message in it. Moreover, it also provides an impression of how generous the whites are toward people of color regardless of the racial problems that occurred in the past. It portrays the point of view of the white savior instead of presenting the story regarding the struggle of people of color. This movie also presents Leigh Anne as the viewpoint of the story. The prove is a scene of this movie about Anne gives an explanation to Michael. As a result, Michael plays better in his football game.

4.2.2 Hegemony

As explained in the previous chapter about hegemony theory, it is the form of domination of the ruling group over subordinate group by using intellectual leadership to set particular ideas of the ruler without violence. How an idea of

white savior becomes hegemony is showing the behavior that the whites are truly a savior for people of color.

The blacks show that they believe that the whites can rescue them from their oppression. In *The Blind Side*, the dominant or ruling groups are represented by Tuohy family and white school environment. On the other hand, the group who are dominated by ruling group is black community, especially Michael Oher. In this movie, there are several scenes that assume about white savior becomes hegemony.

Regarding to Tuohy family, this group has a chance to control Michael since they are come from upper class. Sean Tuohy works as a businessman and Leigh Anne works as an interior design while Michael is a homeless teenager. Since they are also rich white family, they have a power to change Michael's belief or viewpoint about white people. In the beginning of *The Blind Side* storyline, Anne invites Michael to shop for his clothes. At first, Michael seems not like Anne's treatment of him. This is showed by the dialogue in the following below.

Michael : I got clothes.
Anne : You have clothes. And an extra T-shirt in the plastic bag does not a wardrobe make.
Michael : I have clothes.
Anne : Fine, let's go get them. Just tell me where I'm going.
Michael : *(No answer)*
Anne : All right. Tell me everything I need to know about you. Who takes care of you? A mother? Do you have a mother?
Michael : *(No answer)*
Anne : Tell you what, Big Mike, we can do this the easy way or the hard way. You take your pick.
Michael : *(No answer)*
Anne : Fine. Tell me just one think I should know about you. Just...just one.

Michael : I don't like to be called Big Mike.
Anne : Okay. So, Michael...where are we headed?
(*The Blind Side*, 00:28:43-00:29:59)

This dialogue above indicates that Michael does not like Anne's treatment of his room. He feels uncomfortable because Anne wants to know about his background by not answer anything. However, in the end of the conversation, Michael agree to buy some clothes. Furthermore, since Anne allows Michael to sleep in Tuohy's home and fulfil all his needs, those actions make he realizes and understands a thought that only Tuohy's could help him. It can be proven from a dialog below.

Michael : Mrs. Tuohy?
Anne : I hear 'Mrs. Tuohy', I look over my shoulder for my mother in law. Call me Leigh Anne or mama or almost anything else.
Michael : Can you help me get something?
Anne : What?
Michael : Driver's license.
Anne : Why do you need a driver's license when you don't even have a car?
Anne : Michel, why do you want a driver's license?
Michael : It's something to carry with my name on it.
(*The Blind Side*, 00:55:03-00:55:39)

This conversation emphasizes only Anne who can help him to get something. Michael realizes that he cannot do anything without the interference from Tuohy family. The idea of white people is a savior for him as black people easily enters Michael's thought. Hegemony theory exists between intellectual and non-intellectual and this claim approved that Tuohy family as intellectual group can control Michael as non-intellectual. Another scene also emphasizes that Michael just follows or believes what Tuohys says to him. It can be seen in the

scene Sean tells to Michael that he can join a football game since Michael's grades begin to improve.



Picture 4.51 Tuohy family and Michael (00:40:29)



Picture 4.52 SJ congratulates Michael (00:40:31)



Picture 4.53 Michael's expressions does not seem happy (00:40:45)

Through picture 4.51, it can be seen Michael and Tuohy family are in one car at the first time. The dialog when he says “I talked to Coach Cotton. He said Michael's grades have improved enough that he can go out for spring football in March.” emphasizes Sean had spoken to coach Cotton about Michael's recruitment while he did not ask Michael whether he is willing. SJ also gives a congratulation to Michael as can be seen in picture 4.52. As presented in Michael character, out of coercion, he accepts it without questioning whether he really wants to do it. As can be seen through picture 4.53 that it indicates Michael does not seem happy about the news. This is implying the idea of white savior has become a hegemony in his life how Michael believes only the whites can save his future.

Michael as a black boy believes that white people is superior than black people. Because of that, he desperately needs the help of the whites about all the actions he has to take. An example when Nick Saban, a coach from Louisiana State University, comes to their home to negotiate with Michael about the offer of scholarships given by LSU.



Picture 4.54 SJ talks to coach (01:22:50)



Picture 4.55 SJ acts as Michael's mediator (01:31:14)



Picture 4.56 SJ and Michael agree about the negotiation (01:31:35)

- Leigh Anne : Michael, why don't you come in and say hello.
 Nick Saban : Nick Saban. Nice to meet you.
 Michael : Mice to meet you.
 Nick Saban : And you must be SJ.
 SJ : That's me.
 Leigh Anne : Michael, why don't you and Nick go into living room and talk?
 Michael : Can SJ come?
 (*The Blind Side*, 01:30:27-01:30:38)

From the dialog above, it can be concluded that Michael feels he is not good as white people. Actually, the negotiation is something that is related to his will. Yet, the feeling of lack of confidence made him again need SJ's help by saying "can SJ come?" which is believed to be able to help him decide something.

Through picture 4.54, 4.55, and picture 4.56 that are indicated white people is savior to Michael by representing in SJ character who acts as Michael’s mediator.

Moreover, a scene when Tony Hamilton asks coach Burt Cotton to accept Michael and his son as a student of Wingate Christian school may also be identified as a hegemony of white savior. Without realizing, Tony Hamilton as people of color believes that the whites are the only one who can help those kids getting a better future.



Picture 4.57 Tony Hamilton asks Burt Cotton for his help (00:07:01)



Picture 4.58 Tony talks to school council (00:09:03)



Picture 4.59 Cotton gives his arguments to school council (00:09:07)

Burt Cotton : He’s a brave kid. For wanting to come here, for wanting a quality education. An education denied him by the poor quality of schools he’s attended. Most kids with his background wouldn’t come within 200 miles of this place. (*The Blind Side*, 00:08:30-00:08:47)

As can be seen in picture 4.57 which is captured in a medium shot emphasizing the gesture of the human figure of Tony Hamilton asking for help. Tony believes that Cotton can help those children be a student of the school since Cotton is the coach of Wingate school that can be seen in picture 4.58. Through

picture 4.59 and the monologue above, these prove that Tony visits the school which is 200 miles or 322 kilometers away from his neighbourhood. Hence, those boys get an opportunity to study in the white school. This happens because subordinate groups accept the idea of the white savior without they realize about that.

Last, the Tuohy family is representing the type of white American families by living in a cosy place. Meanwhile, Michael is representing the typical black American who live in poor condition.



Picture 4.60 Michael's mother home (01:00:34)



Picture 4.61 The appearance of Michael mother's home (01:00:40)



Picture 4.62 The Tuohy's home (01:33:32)

It can be seen the difference of the lifestyle between the whites and the blacks through picture 4.60, 4.61, and 4.62. The Touhys live in a fancy home while Michael's mother lives in a poor home. A thought about the whites are generally living well makes Michael's mother accepting Anne without objecting as Michael's foster mother. This means the value that she believes in about Anne, who is the whites, can save Michael's life.

CONCLUSION

The Blind Side movie produced in 2009 is talking about the biography of black American football player, Michael Oher, who is adopted by a white American family. Based on the writer analysis, this movie clearly portrays the issue of white savior becomes a hegemony depicted in this movie. White savior values are identified on some of the white character, generally represents by Tuohy family. This movie shows us about the hard life of the black character turn into the best life after white characters involving in black's life. How Tuohys' reactions as a hero for Michael as black character is providing him a proper place to live, better education facilities, and a sense of security and comfort by having them as a new white family. Thus, this movie indicates as white savior values by showing the seven characteristics of white savior element according to Hughey. There are crossing the color and culture line; his saving grace, white suffering; the savior, the bad whites, and the natives; the color of meritocracy; white civility, black savagery; and the last is based on true story.

On the other hand, white savior values become a hegemony as reflected in black characters. The blacks accept the concept of white savior assumed by showing their behavior that believing the whites can rescue them. They put their trust to the dominant group that is white character. Since white characters represent as intelligent people and rich people, blacks as subordinate group believe they are inferior people who need the help of white people.

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