
Blaxploitation in Peter Berg's Film 'Hancock' (2008): An African American Criticism

Moh. Arief Raditya Putra

Puguh Budi Susetiyo

English Department, Universitas Airlangga

Abstract

This research attempts to examine some racial discourses through the representation of Blaxploitation in "Hancock" movie. Hancock is directed by Peter Berg, tells the story about the life of an 'unusual hero' which starred by a Black character. This research aims to explore how the director's point of view, who is a white man, packages the story of black hero which actually contain some hidden racial discourses. Using qualitative approach by focusing on the main black character, this study indentified the racial discourses inserted trough the black stereotyping, the influence of white characters, and the construction of hero identity which lead this movie to be categorized as one of the Hollywood blaxploitation movie. The analysis of this study uses the concept of Third Cinema Blaxploitation by Tommy L.Lott. Since the main theory cannot stand by iself, Stuart Hall's Grammar of Race is used as the supporting theory. The combination between narrative and non-narrative aspects in the movie will strengthen the analysis of this study. According to the movie, Hancock character portrays the negative stereotypes of African-American people in USA, his dependency to the white people, filmmakers' point of view toward white and black people relationship, and the construction of Black Hero identity. The finding of this study hopefully will emphasize that the concept of racism in any form should be revealed in order to support the world's effort to reduce racism in the worldwide.

Keywords: African American, black stereotypes, blaxploitation

Introduction

The issues of racism are the problems faced by many countries around the world. Racism, also known as racial discrimination, is often used to describe the discrimination towards particular group or ethnic; it happened from long time ago and still exists in this modern era. In the past, racism issue was applied in the term of slavery. Slavery is a system which people are treated as property to be bought and sold or being forced to do some works (Storey, 2009). This phenomenon happened for long time but then in this modern time there is no longer slavery around the world. But it still believed that the racism issue has not disappeared; it's just gone 'underground' which means it's simply become more dangerous and less visible than it used to be (Tyson, 2006). This racism ideology becomes the fundamental belief of 'the white' that tried to be spread out to all people in the world. Media is the best way to do such purpose to spread their ideology of racism. One of them is trough the film. In this modern era, film is the best way to infix the issues of racism in such soft ways. Films play crucial role in delivering some racial ideology trough its representation of race. It makes the concept of delivering the issues of racism becomes more and more difficult to be detected, required a very sharp observation to detect or reveal that racial discourse that slips in the movie. But the concept of delivering the issues of racism often missed from the lens of many researchers. In this chance, through this study the writer tries to show the concept of delivering the issues of racism through the movie that we can enjoy anytime.

The term racism in film mostly associated to the representation of non white (mostly black) characters in the movie. There was a time when the Hollywood film industry is dominated by films that used black culture, directed by black and even played by black people, that is familiar with the term *Blaxploitation* film. *Blaxploitation* or *Blacksploitation* is the acronym of the words 'Black' and 'Exploitation'. It refers to a film genre in 1970s which used the culture of urban Black life and mainly used black casts that repackaged by white artist to be sold to audience (Terry, 2012). Many experts have analyzed this film

genre, some of them considered blaxploitation films as a form of anti-racism of blacks. But some others considered that these films even more degrading black's position through their representation in the film which unconsciously showing the bad side that refer to the negative stereotypes of black.

According to Manthia Diawarra in her book entitled *Black Cinema*, The early Blaxploitation at first is a term that refers to the films which made by black filmmakers, directed and starred by black men, showed the aesthetic culture of black, and targetted to the black spectators (Diawarra). But by the time, because of economical and social condition, since the white had also took role in the film making, this concept had changed into an attempt to degrade the blacks status in society. The whites played the role of showing the negative stereotypes of black people to build social perspectives about them. In line with Diawarra, Tommy L. Lott in his concept of *A No-Theory of Contemporary Black Cinema* argued that there was a major shift on Blaxploitation film that made a contemporary black cinema showed more negative stereotypes of blacks rather than the aesthetic culture as in the early period (Lott). Even actually he still could not define what was the meaning of Black Cinema itself. There was confusion whether it depended on biological criteria (which meant it all made by black people) or based on cultural criteria (told about black culture, but involve some whites in the film making). It led him to formulate the new kind of Blaxploitation genre, which called *Third Cinema*, that refers to the film that not only contained both black aesthetic culture and also the well-packaged black negative stereotypes to satisfy both side (blacks and whites), but also contained such political orientation within hegemonic structures of postcolonialism (ibid).

Lott's *Third Cinema* concept of Blaxploitation is well represented in "*Hancock*" movie which later will be discussed in this article. Hancock is a Peter Berg's film produced by Columbia Picture. This movie was presented and widely released on July 2, 2008 (IMDb). According to IMDb, this movie is one of successful movie which received 9 nominations and won 4 awards, and gained average rating about 6.5 for user ratings (ibid). The movie talks about a black vigilante superhero, named John Hancock, starred by Will Smith, from Los Angeles whose reckless actions routinely cost the city millions of dollars. Eventually, one person he saved, Ray Embrey wanted to change Hancock's image better. This movie showed the audience how African American people in USA were represented. Hancock was represented as a 'superhero' not accepted by the people around him because of his attitude. He was a criminal, alcoholic, rude, lazy, anti-social, who was living alone far from society in a broken trailer home. Almost everybody hates him, including the people he saved. However, there was one man who had faith that Hancock could be a good hero for the people. In this case, the one who cared and tried to make Hancock accepted by the society was an idealistic white man. Ray Embrey, starred by Jason Bateman, proceeded to 'civilize' the 'uncivilized Hancock' by persuading him to be more kind to people, behave and socialize in a good way, help people kindly, make him look good, etc. This point leads this movie into the Blaxploitation criteria provided in this movie.

This film becomes more interesting to be discussed because the racism discourse in this film is well organized. The whole package of this movie had succeeded to spread the idea of racism to the audience unconsciously. But for those who have a sharp critical contemplation, they might be categorized this film as one of the racist film and can be considered as a blaxploitation genre film. Another interesting thing that leads this movie important to discuss is how the director, Peter Berg, who is a white man, represents the black man as a superhero, and uses his 'blackness' to be sold to the viewers that lead this movie gained high income from it. As noted, Hancock movie gained approximately \$625 million dollars at the box-office, while it was 'only' cost about \$150 million dollars for its production budget (Julian, 2012). Considering the time when this movie released, 2nd of July 2008, close to US independence day and presidential election, the possibility of political view inserted in the movie was also interested to be discussed. The director itself, Peter berg, is famous for his involvement in some films that featuring black figures in it, both as an actor or director. Some other famous films that he produced such as *Collateral* (2004), *Battleship* (2012), and *Lone Survivor* (2014) were also succesfully gained high income and many awards.

Actually, many studies that discussed the racism issues in the movie had been conducted by some researchers. One of them conducted by Dianita Rachmawati, a former student of Faculty of Humanities,

in her thesis entitled "*The Representation of Blackness in Megamind Character of Tom Mcgrath's Megamind*". She examined the main animated character, Megamind, who represented as a 'purple' creature from the other planet and revealed the blackness on him. Rachmawati determined that Megamind character referred to black man through its stereotypical, social, and psychological representation of him. She argued that a racial issues could be found in any media especially film, even in the animated movie that actually targetted to build children's unconscious social perspectives toward blacks. Another study discussed the racism issues in movie conducted by Desy Anggreny entitled "*The Construction of Whiteness Through The Representation of White and Black Americans in The Dark Blue Movie*". She emphasized on the construction of whiteness through the representation of black and white. She focused on how the character was represented in the movie by their behaviour misconducted, that led this movie constructed the whiteness.

The studies mention above have similarities with this study since the main topic is the racial issues inserted on the movie and mostly discussed the negative stereotypes of blacks. The difference with this study is the previous researcher did not relate their discussion to the blaxploitation concept. This study showed not only the racial stereotypes but also discussed the constructing identity of black by white which then related it to the most probable context around the time the movie released. Therefore, the main focus of this study is analysing the representation of *Third Cinema* concept of Blaxploitation in Hancock character. The representation of Blaxploitation in Berg's Hancock is identified from black stereotyping, the influence of white characters, and the construction of hero identity.

Method of the Study

This study used qualitative method. The discussion conducted by deeply analysed the black main character Hancock and his relation with the other white characters. The analysis done by discussing the captured event and action scenes in the movie that contained the issues discussed. There are two types of data used in this study: primary and secondary data. Primary data is data obtained directly from the object of research, in this case is the movie Hancock itself. The writer chose Hancock because it well represented the blaxploitation concept in contemporary Hollywood movie trough its representation of black stereotypes and black identity construction. Besides, this movie is can be categorized as one of successful movie which received 9 nominations and won 4 awards, and gained average rating about 6.5 for user ratings (IMDb). This film also received tremendous income for approximately \$625 million dollars at the box-office, while it was 'only' cost about \$150 million dollars for its production budget (Julian, 2012). While secondary data is the data that taken from other sources outside the object. In this study, secondary data used are taken from the books, internet, articles and journals which contain the related topic that will be discussed.

In this study, the writer will not analyze the whole scenes of the movies, but only some chosen scenes that categorized as the important object to show the discussed issues in the movie. The writer limited the discussion only in the main character representation. Black stereotypes represented in the movie analysed by using Stuart Hall's *Grammar of Race*. These discussions finally supported Tommy L. Lott's *A No-Theory of Contemporary Black Cinema* as the main theory used to determine that Hancock was one of contemporary Blaxploitation film.

The first step was conducted by watching the chosen scenes of the movie intensely to gain the deep understanding of those materials. Data is analyzed by choosing on several scenes in the movie, which involve the portrayal of Blaxploitation in the movie. Then the writer examined each research object and its parts combined with supporting data obtained in order to reveal and discuss the issues delivered through the film. The narrative and non-narrative aspect cannot be separated from the study. By watching the movie intensely, the narrative aspects will be discussed and the non-narrative aspects such as music background, costume and make-up, lighting will also be analyzed as well. In this case, the non-narrative aspect will be adjusted depend on the chosen scenes using Louis Giannetti's *Understanding Movies* book. The analysis of both aspects will support and strengthen the analysis of the problem. By choosing the method and analysis of the narrative and non-narrative aspects, it will help the reader to understand about the racism problem in the movie.

Discussion

Tommy L. Lott formulized the criterias of a film that can be categorized as *Third Cinema of Blaxploitation* are contain both possitive and negative portrayal of the Black character which effected by such political view and ideology from the context outside the film itself. Therefore, in this section the writer will divided into two parts of discussion. The first is the discussion of dual representation of Hancock, and second the construction of black identity and its context.

Dual Representation of Hancock

The interesting point in Hancock movie is the ability of the filmmaker in showing the contrast representation of black character in the same time. Hancock character was represented in dual nature, both in positive and negative portrayals. In this case, the negative representation appeared in the term of black stereotypes.

Possitive portrayal of Black Aesthetics

According to Manthia Diawarra in her book entitled *Black American Cinema*, the aesthetics of black, in this case, meant everything good about black people and society, such as showing their discipline on spirituality (Black Churches), showing their efforts to gain the liberation and equality in society (Diawarra). The film should told about anything that usually acted by whites but they packaged it by using the black casts. For example, black people starred as the main character as a hero that fought any kind of crimes, they also showed their courage to acted the love scenes in frontal nude condition, etc. In Hancock movie, the black aesthetics was clearly shown in this movie since Hancock, starred by Will Smith (a black actor), played a role as the main character and a hero. Hancock has a superhero power, he is immortal, he can fly, he is invincible, can not harmed by any weapon, etc. He is a black hero vigilante that help police to overcome the crime around Los Angeles city.



Figure 1: Hancock succeeded to overcome the robbery

There is a scene (00:53:00) where justified the aesthetics of black in this movie. In the story, Hancock was called by the police department to help them to overcome the bank robbery. The situation was getting more and more dangerous and uncontrollable when the robbers hostage some people and put bombs in each hostages' body. At that time, Hancock came to help them and finally succeeded to overcome the bank robbery. In that scene, Hancock was in his way back to the crowded. The camera is a close up shot and in low angle. The camera focused on Hancock's face, which shows certain cruel expression. Differs to his appearance in the beginning of the movie, this time Hancock shows the clean handsome face and using certain superhero costume. The background is some high building, trees and street lamp with the clear blue sky. This scene indicates that Hancock is an important character of the story that represented very strong and powerful person. This scene is clearly depicting the heroism sense of Hancock as the main black character.

It quiet clear that the filmmaker tried to give something that can make black audiences satisfied to watch the film. This condition is important to grab all side of spectators. As Lott argued that the changes of the concept of Blaxploitation needed in order to be make it can be accepted by both, blacks would find psychological satisfaction as do whites who find pleasure in white heroes (Lott)

Negative Stereotypes of Hancock

The interesting point in this movie is the success of the filmmaker portrays both side of black people. This film is not only show the black aesthetic through the role of black as a hero, but this film also delivered some racial issues through the representation of black stereotypes in Hancock as well. The writer will use Stuart Hall's concept of *Grammar of Race* to break down the black stereotypes represented in Hancock. Hall formulated the usual black stereotypes in Hollywood movie into three categories; *Native Figure*, *Slave Figure*, and *Clown Figure*.

Native Figure

According to Stuart Hall, the representation of Race in the media usually portrayed into dual nature of native; the good and bad side (Hall, 2003). The good side will show the character as kind, noble, and in simple dignity. Otherwise, the bad side will portrayed in terms of savage and barbaric. In the movie, Hancock represented the bad side which portrayed before he met Ray Embrey. At first, Hancock portrayed as an uncivilized people who have savage personal identity both in term of body and mind, and he also had a barbarian behavior. The bad *native figure* in Hancock not only seen in the narrative aspect, but the non-narrative aspect such as make up, costume also strengthen the representation of Hancock as barbaric and savage.

The *native figure* in Hancock can be found in the beginning of the movie. The appearance of Hancock clearly shows the savage and barbaric figure of Black. The costume and the make-up of Hancock definitely support the bad representation of him. Hancock uses rumpled clothes and dirty hat, his make up is bloody messy with his unshaved and irregular shape of beard and his red eyes. His attitudes also show the bad images and make him look so savage with his sleeping habits where he slept in a public area near the crowd and snore loudly. And after he wakes up the first thing that he searches is his liquor bottle. All of these savage, barbaric, and brutal attitudes are shown in the very beginning part of the movie. The director tries to give us a bad first impression toward Hancock, as we know that first impression is very important to build our perspectives toward something. These appearances of Hancock portrayed before he meet Ray Embrey, a white man who later become his 'savior'. The bad native representations are getting better and better by the time he get closer to white character in the movie.

Slave Figure

Stuart Hall also divided this figure of stereotypes in two binary oppositions, a good slave and bad slave. A good slave depicted as dependable, devoted, faithful, attached and obedient to 'his' Master (ibid). In contrast, Hall depicted a bad slave usually waits for a good chance to betray the Masters and stab them in the back. In this movie, the slave-master relationship happens between Hancock and Ray Embrey. Hancock as the slave, while the master is Embrey. Embrey offers Hancock a favor to make him accepted by the society since Hancock had saved his life. In the movie, the fact that Embrey is an advertiser consultant whose job is building a good image of such product will ease his work to build a better image of Hancock in society. Therefore, in this case, it is Embrey who take control and give 'command' to Hancock to do some actions, and Hancock should obey the instruction given in order to reach their goal.

The master-slave relation in this movie portrayed in the movie categorized as good slave. It is told that Hancock seems faith very much to Embrey and just obey what Embrey instructed to him. It's proven when Hancock asked to apologize to Los Angeles people and poised to imprisoned in California jail. Inside the jail, Embrey also give some other advice for Hancock to become a 'good' super hero such as landing slowly so that no longer cost millions dollar of State budget for the damage caused, using a superhero costumes he made, he also teaches Hancock how to behave and socialize in a good way by appreciating police's job, etc. All of those 'instruction' obeyed by Hancock, that's why in this case, Hancock well represented the concept of good slave stereotypes in Hollywood movie.



Figure 2: Hancock listens to Embrey's suggestion

The scene in figure 2 (00:38:30) uses medium shot and low angle, focuses on Embrey that talks to Hancock. Embrey is standing and covering the black police man outside the jail, while Hancock is backing the camera, sitting and listening to Embreys's explanation. There is a spotlight behind Embrey, which is the only lighting in that scene. The lamp is exactly highlighting Hancock while he pays attention to Embrey's talks. The low angle camera which focuses on Embrey makes him looks as the highest person of all in that scene.

The camera angle, casts positioning indicates that Ray Embrey being the most powerful person in that scene, and the lighting position justifies that Embrey was the man who gives Hancock enlightenment. Ray Embrey who teaches Hancock about how to be a good superhero here has a role as the master whose natural burden is civilizing the uncivilized Hancock. All of those instructions are obeyed by Hancock, that is why in this case, Hancock is well represented the concept of good slave stereotypes in Hollywood movie. It becomes more interesting when we realizes that in this movie, Ray Embrey is an ordinary man who has no super power at all but he can conquer and finally controls the great black superhero. This scene shows the hidden master-slave relation in this movie.

Clown Figure

Stuart Hall defined this point by arguing that mostly black people represented similar to clown's character (Hall, 2003). Black people usually represented as a humorous person because of his unique behavior often make the audiences laugh. Hall stated in his book:

It is never quite clear wheter we are laughing with or at this figure: admiring the physical and rhythmicgrace, the open expresivity and emotionality of the "entertainer," or put off by the "clown's" stupidity. (Hall, 2003)

We can see that Hall means that black people usually stereotyped in the movie by representing the humour sense of clown whether in the term of verbal, behavior, expression, and stupidity.

The *clown figure* behaviour can be seen when Hancock just freed from the jail because the police department had asked him to handle a bank robbery. In the earlier scenes while inside the jail, Hancock had given a lesson by Embrey about how to behave in a good way. Embrey taught him to say 'good job' phrase in order to appreciate his partner's job. He actually applied what he learn from Embrey but he did not say that words properly. He kept saying 'good job' to almost everyone he met. This foolish worsened when he tried to save one of police woman from the danger. He just did not directly save her but he firstly asked for permission as appear in Hancock's dialogue: "*Good Job! Do I have permission to touch your body? It's not sexual. Not that you're not an attractive woman. You're a very attractive woman.*" (00:43:18). Actually nothing wrong with his statement, but the silly thing was why he chose to talk that thing in the middle of danger rather than saved her first, finished his job and later talked to the police woman. This silly thing clearly will cause the spectator laugh.

The silly behavior above is emphasizing that the humorous sense of black people come from their stupidity and foolishness. It also clarifies that the stupid stereotype of black is still exist no matter how powerfull and great he did.

3.2 Black Identity and Its Context

The movie talks about a black superhero that at first was not accepted by the society, but by the time after he met an idealistic white man, everything has changed. It was Ray Embrey who gave a great influence about the acceptance of Hancock in Los Angeles. There was a process of the changing situation in society together with the changes of Hancock attitude and personal identity that he had shown. At first Hancock represented as a rude, alcoholic, and showed some other barbaric behavior in physical and verbal actions. But then he changed into a good superhero who acted a good way in appearance by using good clothes and uniform, applied the good socialization, and finally he became a hero that accepted and loved by the society. This changing process could not be separated from the white character's role that constructed the new identity for Hancock, of course in white's perspective. It meant that the white character in the movie tried to construct and change the 'savage' or 'uncivilized' black identity into the identity that considered good by white. As Martin Luther Patrick argued in his thesis:

This belief contributes to a 'Clash of Wills', where the Black male, who is perceived to be a savage, is subjugated by White men who imagine the threat 'blacks' pose to civilisation and therefore believe he must be tamed (Patrick, 2009).

It meant that Hancock should be tamed first in order to be 'normal' and then being accepted by society. Hancock was forced to act as any 'previous white superhero' that usually represented in Hollywood movie such as Superman, Flashman, Spiderman, etc. Richard Dyer quoted in Anggreny's study argued that the establishment of normalcy through social and stereotypes is one aspect of the ruling groups' habit who attempt to control the society by its own value and ideology (Anggreny, 2009). In other words, the white attempted to make their own social value and perspective by forcing the black hero identity imitated the whites, in this case, 'whiten' Hancock's identity as a hero.

The fact that the image of a good hero is a hero that usually acted by whites had been built in the society made Embrey forced Hancock to imitate the white heroes identity. It is interesting when the hero identity of black people in this movie was constructed and adjusted to the whites perspectives. This condition should arisen question in our mind. Why Hancock's identity represented in that ways rather than follows his former black hero? What purpose made him represented like that?

Considering the context happened when the movie released, July 2nd 2008, the writer tried to formulate what puposed behind those representation of Hancock. In this range of time, an influenced political situation occured in USA. 2008 was the presidential election of USA. On February 2007, one of US parties, Democratic Parties declared Barrack Husein Obama as its president candidate for the 44th election on November 2008 (Wikipedia). From this case, considering the date of the movie released exatly before the presidential election, the writer defined that this movie, with all of its black representation, tried to influence the political views of the spectators, especially American citizen. The portrayal of Hancock in this movie seemed refers to Barack Obama, which represented had a super power but also contained some negative stereotypes mentioned in the previous discussion. The filmmaker showed the audiences the future situation that could be happened if such super power is granted to the black people, the only thing will happen is destruction. In the film, Hancock (black figure) still needed Embrey (white figure) to give direction about what to do and what forbidden. The black needed to be whiten first and always accompanied by white in order to control his super power. The filmmakers wanted to remind if black people had a superhero power, it will have a significant influenced to the world (refers to if Obama being elected as the president and took comand of the super power country). In this case, the filmmaker was clearly determine its position toward such political views.

Besides the filmmakers' perspectives towards certain political view through Hancock's identity construction as a superhero, another perspective also can be identified from the representation of Hancock's identity as a black man. The writer identifies the filmmakers' perspective through the relationship between Hancock with some other white characters around him. The issue is about interracial marriage. Interracial marriage is the term used to describe marriages that take place between people who are from different racial or ethnic groups (Encyclopedia.com, 2003).

This issue can be related to this movie from the relation between Hancock and Marry. It is told that Hancock and Marry were once in a relationship but they were separated by their enemy. Hancock and

Marry was a couple of immortal creatures that had lived for a very long time ago. They do not aging, they have a super power, cannot be harmed by anything, but they have one weakness. The only weakness is their power slowly begins to lose if they get close each other. Until finally Marry and Hancock realize that they do have feeling each other and love each other for the second time. At one moment, when Hancock tries to overcome a supermarket robbery, then finally he can be harmed by a gunshot and brought to a hospital. In the same time, Hancock's enemy succeeded escapes from the jail and want to revenge Hancock. Marry and Embrey visits Hancock to the hospital but suddenly they are attacked by their enemy. This time, Marry is seriously bruised and Hancock also can be easily beaten. The same condition happens as in the past, Hancock then get away from Marry in order to return their power and saves each other's life. The ending of the story becomes more ironic that Hancock must get away from Marry and let she lives with Ray Embrey.

From the storyline above, we can relate the story to the issue of interracial marriage in USA as the context since the relationship happened between Hancock as black and Marry as white. The filmmakers make the story that these people cannot be united as if the universe itself which separates them. This point shows the filmmakers' perspective toward the interracial marriage in USA that seems to grow well from time to time. The study of Meredith Melnick about blacks and whites intermarrying stated that:

Between 1980 and 2008, the rate of interracial marriage between blacks and whites increased rapidly, even outpacing marriage between whites and other ethnic groups, including Asians, Hispanics, and American Indians. In 1980, only 5% of black men married white women; in 2008, 14% did (Melnick, 2011).

The filmmakers seem to show the perspective against the interracial blacks and white intermarrying. This movie seems as an attempt to reduce or disturb the development of this kind of marriage. Through the plot of the story, the filmmakers determine their position which against the black-white marriage or any other interracial marriage and enforcing the Caucasian women to only marrying or making relationship with the Caucasian men (as appear in the end of the movie).

Conclusion

Peter Berg's *Hancock* movie (2008) is the Blaxploitation movie which produced far beyond the Blaxploitation golden era around 1970s. Hancock categorized as *The Third Blaxploitation Cinema* since it contains all of the criterias formulated by Tommy L.Lott. Trough the movie, we are deceived by the possitive role of the black figure as a super hero, whereas this movie also contains such racism discourses. Certain racism issues are depicted through the representation of negative black stereotype and the black identity construction. The movie also contains such political orientation within hegemonic structures and ideology that well-packaged by the story and its sophisticated image effects. *Hancock* movie enable us to see how white filmmakers used the black figure as the central of the story and how can movie plays role to spread such hegemony, ideology, perspectives toward certain issues, which more familiar known in a term of *Black Exploitation* or *Blaxploitation*.

Works Cited

- Anggreny, Desy. *The Construction of Whiteness Through The Representation of White and Black Americans in The Dark Blue movie*. Surabaya: English Department Universitas Airlangga, 2009.
- Ashcroft, Bill. *The Post-Colonial Studies Reader*. New York: Routledge, 2003.
- Barry, Peter. *Beginning theory : An Introduction to Literary and Cultural theory*. Manchester: Manchester University press, 2002.
- Danes, Michael. *The Most Racist Film Of All Time*. November 2012. April 2013 <<http://www.imdb.com/list/pckpYJBEDkl/>>.
- Encyclopedia.com. *Interracial Marriage*. 2003. <www.encyclopedia.com/topic/Interracial_Marriage.aspx>.
- Hall, Stuart. "The Whites of Their Eyes: Racist Ideology and the Media." Humez, Gail Dines and Jean M. Gender, race, and class in media: a text-reader. California: Sage Publications, 2003. 89-93.
- IMDb. May 2013 <<http://m.imdb.com/title/tt0448157/>>.
- Julian, Mark. comicbookmovie.com. 25 February 2012. April 2014 <<http://www.comicbookmovie.com/fansites/GraphicCity/news/?a=55285>>.
- Keating, AnnLouis. "Interrogating "Whiteness," (De)Constructing "Race." *College English* 57 (1995): 901-918.
- Lott, Tommy L. "A No-Theory of Contemporary Black Cinema." *African American Review (Black American Literature Forum)* 25 (n.d.): 221-236.

- Melnick, Meredith. Study: Blacks and Whites Intermarrying More in the U.S. 19 September 2011. June 2014 <www.healthland.time.com/2011/09/19/study-blacks-and-whites-are-marrying-more-in-the-u-s/>.
- Moore, Katherine. Representation. June 2013 <<http://media.litmuse.net/vocabulary/bias/representation>>.
- Patrick, Martin Luther. THE MYTH OF THE BLACK MALE BEAST IN POSTCLASSICAL AMERICAN CINEMA: 'FORGING' STEREOYPES AND DISCOVERING BLACK MASCULINITIES . Birmingham: Department of American and Canadian Studies , 2009.
- Robbins, Bruce. "Race, Gender, Class, Postcolonialism: Toward a New Humanistic Paradigm?" Schwarz, Henry and Sangeeta Ray. A Companion to Postcolonial Studies. Victoria: Blackwell, 2005. 556-573.
- Smith, Jason. "Between Colorblind and Colorconscious: Contemporary Hollywood Films and Struggles Over Racial Representation." Journal of Black Studies (2013): 779-797.
- Storey, John. Cultural Theory and Popular Culture: An Introduction. fifth. London: Pearson, 2009.
- Terry, John Robert. "Towards the Gendering of Blaxploitation and Black Power." Madison Historical Review (2012).
- Tyson, Louis. critical theory today : A User-Friendly Guide. New York: Routledge, 2006.
- Utama, Nanda Sanjaya. Systemic Racism In Crash The Movie. Surabaya: English Department Universitas Airlangga, 2012.
- Wikipedia. Wikipedia. April 2014 <http://en.wikipedia.org/wiki/Barack_Obama#2008_presidential_campaign>.
- Winant, Howard. "Race and Racism: Toward A Global Future." Ethnic and Racial Studies (2006): 986-1003.