

THE PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA
MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH
UNIVERSITY OF ABDLHAMID IBN BADIS MOSTAGANEM
FACULTY OF FOREIGN LANGUAGES
DEPARTMENT OF ENGLISH LANGUAGE



**The Myth of the White Man's Supremacy over the African
Americans through the White Savior Trope
Case study: Hidden Figures and Green Book**

A dissertation submitted in partial fulfilment of the requirements for the master Degree
in Literature and Interdisciplinary Approaches

Submitted by

Tekkouk Mohamed El Hillal

Board of Examiners:

Supervisor: Mr. Tegua Cherif

Examiner 01: Ms. Ghernout Soumia

Examiner 02: Mrs. Abdelhadi Nadia

Academic Year: 2021-2022

Dedication

I dedicate this dissertation to my beloved family that did everything they could in teaching me, and for everyone who contributed in my path of knowledge.

To my dearest Mother who sacrificed so much in making me the man who I am today.

To the pillar of my family, my father the one who inspired me with his wisdom, to my younger sister and brother whom I wish all the success in life.

To my friends that I got to know in university Mourad, Nasser el ddine, abed and for everyone who made this journey easier than it looks.

Acknowledgements

At first I want to thank Mr. Tegua the friend and the mentor that I respect deeply, for his guidance and endless inspiration through the past years. I also would like to thank Professor Larbi Youcef for his contribution in making my scope broader. In addition, for all the teachers that I learned and inspired by Mrs. Abdelhadi, Mrs. Aissat and for all the teachers, and everyone who contributed in teaching me.

Last but not least I want to thank myself for the late nights that I stayed during the past five years, pushing myself to not give up.

Abstract

The legacy of imperialism has cast its shadow on the movie industry in the form of white supremacy; a notion that operates through trope. The White Savior trope; a cinematic genre that based fully on the white perspective in depicting the true stories of African-Americans, Asians, Native and others, in a form of stereotypes. The White Savior trope also perpetuates colorblindness which, insinuates that racial issues are something from the past. This research deals with the White Savior trope, and the subtle messages that it insinuates, through the characteristics of the storytelling of the genre. In addition, the genre perpetuates white supremacy over the African Americans, portraying the non-whites characters as helpless, needy and requiring the assistance of the whites to succeed. The research also will take a closer look in the implicit messages to fully understand whether these subtle messages, elevate the trope to be recognized as a modern racism tool or not. Furthermore, the research explores the future of this cinematic trope, whether the trope has already reached its peak, or it is receiving less attention which means that the White Savior trope will disappear one day.

Key words:

- White savior
- Colorblindness
- White Supremacy
- Stereotype
- Films
- representation
- African-American
- Modern Racism

Table of Content

Dedication	i
Acknowledgments	ii
Abstract.....	iii
Table of Content.....	iv
General Introduction	1

Chapter One: African Americans and the Appearance of the White Savior

Trope

Introduction.....	6
1 An overview of the White Savior Complex	6
2 White Supremacy.....	9
3 Defining White Savior Trope.....	9
4 The Emergence of the White Savior Trope in Film Industry.....	10
5 The Characteristics of the White Savior Film.....	11
5.1 “Crossing the Color and Culture Line” White Intrusion into Non-White Space	11
5.2 His Saving Grace the white Character Saving Nonwhite People from Oppression or Problem through his Grace	12
5.3 White Suffering.....	13
5.4 The savior, the bad white, and the natives.....	13
5.5 The Color of Meritocracy	14
5.6 White Civility, Black Savagery	14

5.7 Based on a True Story.....	14
6. Psychological Effects of White Savior Films on the Black Community.....	15
7. The Perception of Black Identity in the American Movies.....	15
Conclusion.....	16

Chapter Two: Closer Examination on Hidden Figures, Green Book Movies through the White Savior Narrative

Introduction.....	19
1 Summary of the Movie Hidden Figures.....	19
2 Analyzing the Movie Screenplay ‘Hidden Figures’.....	20
3 White Savior Narrative in the Movie ‘Hidden Figures’.....	21
4 Screen Writer Justification for the Use of this Genre.....	24
5 Green Book Summary.....	25
6 Analyzing the Movie Scenario.....	26
7 Exploring the White Savior Narrative in ‘Green Book’.....	27
8 Discussion.....	30
Conclusion.....	31

Chapter Three: Critical Analysis on the White Savior Trope

Introduction.....	34
1 White Savior through the Critical Eye.....	34
2 Comprehending White Savior Trope as a Modern Racism Tool.....	36
3 Jordan Peele and the White Savior Trope.....	37
4 The Future of the White Savior Trope.....	38

5 Discussion.....	40
Conclusion.....	42
General Conclusion.....	43
Work Cited.....	46
Appendix.....	51

General Introduction

General Introduction

General Introduction

Africa is the most desirable continent in the world, because of the natural resources that it contains, and the strategic place that it is located in. Since the day the Europeans laid their eyes on Africa, they wanted to make it their own. Africa since the beginning was considered to be one of the most diverse, wealthiest continents in the world. The peoples of Africa were living a decent life, but in the eyes of the Europeans that was considered to be savage and uncivilized. However, Africa had its own version of civilization, different from Europe, but it is still called civilization. There were tribes and kingdoms very organized. They had their own way of life. Things such as gold, silver, and oil were not having much significance to them. They owned massive lands without borders with the basic issues that each people might have. All of that was before the arrival of the Europeans. Since the 15th century, with the arrival of the first Europeans at the west coast of Africa; the future of the continent has started to change. The most crucial moment in that future was the Berlin conference 1884-1885 that shaped the current's face and its ideological approach by creating borders and dividing the continent. The latter was accomplished by whitewashing the minds of the Africans and inserting the white beliefs in their black bodies trying to westernize them. Which leads to the arrival of the missionaries that were sent to conquer the minds of the Africans. As a result, concepts such as "White Man's Burden" and "White Savior" emerged, providing the right and the pretext to justify the actions of their peoples (Europeans); in the form of imperialism.

The other face of colonization is imperialism in other words a soft approach with a long time effect. The 3c's were adopted by the Europeans to spread in Africa without much fighting. Christianity, Civilization and Commerce; concepts that facilitated the mission to the Europeans. The religious approach has been a crucial aspect that affected the lives of the Africans, showing them that Christianity was about love and guidance by providing houses, orphanages and other more things. The real intention of the missionaries was to bring acceptance from the Africans; to accept the other Europeans when they came to Africa. The latter was fulfilled by Christianizing the Africans to show them

General Introduction

that they have the same religion as the Europeans. In addition, the missionaries were sent to justify the actions of the Europeans to the world. One of the pretexts was “The White Man’s Burden” A burden that was given to them by Jesus to guide people to the right path (Africans); in this process the term of the “White savior” has appeared, that embodies the Messianic figure to save the helpless. The concept kept growing until it became a complex to the whites that planted in them the idea that they are the saviors, and others are inferior need saving (the White Savior Complex).

This notion of the “White Savior” has infiltrated into movies in a form of trope “White Savior Trope” that depicted true stories and inserted in them the idea of The White Savior, portraying the African Americans or any other ethnicity as a second class in a form of stereotypes. These kind of misrepresentations carried within its negative effects on the black community depicting them as helpless, needy, and could not succeed. As it appears the trope embodies subtle, messages that should be unpacked and examined reviewing their intentions.

This research aims to analyze the White Savior trope, unpacking the real intentions behind it, and revealing what kind of subtle messages that insinuates. To accomplish this analysis, one should go in depth examining the characteristics of this trope, and exploring how the subtle messages present themselves. Moreover, this research is taking two movies (Hidden Figures and Green Book) as a case study, exploring how the White Savior is operating through white characters perpetuating white supremacy. The last section is a critical analysis, it reviews the white savior films through the critical eye; examining its negative and highlighting the implicit messages that the trope is promoting, and what they mean. In this light the following questions have been raised:

1. Does the White Savior trope perpetuate white supremacy in America?
2. Can the White Savior trope be considered as a modern tool of racism?
3. Will White Savior films one day disappear?

General Introduction

In this respect, the following hypotheses are suggested:

1. Perhaps the real intention behind the white savior trope is to perpetuate white supremacy over the non-white such as African-Americans.
2. Maybe because of the messages that the White Savior trope contains, has led it to be viewed as a modern racism or a modern tool of racism.
3. The future of the White Savior films has reached its final destination, perhaps for the constant demand from audience for more diversity on screen.

To test the hypotheses and answer the prior questions, the following research is divided into three chapters:

The first chapter is a historical background, searching for the birth of the white savior notion and the historical events that led to its appearance. In addition, the chapter examines how this notion of the White Savior reached the movie industry as a cinematic trope. Moreover, the chapter explores the meaning of being black in America. At last, it reviews how the American movies depict black identity.

The second chapter will be a case study about two movies (Hidden Figures and Green Book) that adopted the White Savior trope. Also the chapter explores where the notion of the white savior presents itself in the movie with examples. Furthermore, it reviews the director's point of view on the White Savior and why they used it in their movies. In addition, the chapter discusses the implicit messages that were found in the two movies.

The third chapter will be a critical analysis, it reviews the notion of the White Savior through the eyes of critics. Moreover, the chapter will explore how the White Savior trope is seen as a modern tool of racism. Then it will examine how this trope was subverted by a black director defying all its features and twisting the genre upside-down. In addition, it investigates the future of the White Savior films, whether they are still permanent or they are facing challenges, which may risk their position in the Hollywood film industry. Furthermore, the chapter will discuss modern racism and how it is infiltrating through the laws that supposed to chain it. In the end, it reviews why the trope may disappear from the productions of Hollywood.

Chapter One

African Americans and the Appearance of the
White Savior Trope

Chapter One: African Americans and the Appearance of the White Savior Trope

Introduction

The Nigerian writer Teju Cole created the term white savior industrial complex to describe white-centered involvement in Africa. White saviorism is defined as a great emotional experience that confirms privilege. Westerners invading Africa under the pretext of civilization since the 19th century had a major impact on the future of Africans. The Berlin Conference¹ legitimized Europe's colonization of Africa; the implications of the meeting have shadowed over Africa until now. One of the consequences of Europe's engagement throughout those years was the emergence of the white savior term, that means saving and leading the Africans to the right path. Furthermore, the term was depicted in American movies to reinforce the image of white people.

The first chapter will be examining the root of the white savior complex, until its formation as cinematic trope, unpacking its storytelling, and the narrative characteristics. Moreover, highlighting the psychological impact of the White Savior trope towards the black community. At last, overviewing the depiction of the black identity in Hollywood.

1. An overview of the White Savior Complex

Terms such as, noble savage², manifest destiny³, and the great white hope⁴ were always associated with the white savior. The mentality of the 'White Savior' is not a modern belief, despite its popularity in pop-culture⁵. Although, the idea and the

¹ The Berlin Conference of 1884–1885, also known as the Congo Conference, regulated European colonization and trade in Africa during the new imperialism period and coincided with Germany's sudden emergence as an imperial power.

² An idealized concept of uncivilized man in literature, who represents the innate goodness of someone who has not been corrupted by civilization.

³ The concept of Manifest Destiny, coined in 1845, is that the United States is destined by God to expand its dominion and spread democracy and capitalism across the entire North American continent. At the start of the 20th Century, Manifest Destiny was used to justify the forced removal of Native Americans and other groups from their homes.

⁴ The term was established during the early 20th century in a series of boxing fights in which white boxers tried to beat the black champion Jack Johnson. These white boxers were each called the 'great white hope' and "became a personified trope for white racial anxiety.

⁵ music, TV, movies, books, etc. that are popular and enjoyed by ordinary people, rather than experts or very educated people

Chapter One: African Americans and the Appearance of the White Savior Trope

meaning of the concept can be traced back centuries ago, to the European colonization of the world, especially in Africa, Where the concept originated in its full form. The belief that many white westerners are born with the knowledge, skills and ingenuity to solve the problems of others around the world, especially the problems of developing countries, as with the Africans.

In this context, Savala Nolan⁶ said “it is an ideology that takes action when a white person From superior position, consciously or unconsciously, tries to help or save black, Indigenous and people of color (BIPOC) or Communities.” The European's quest was under the pretext of civilizing Africa, as Africans were seen as backward and uncivilized. Unless white men interfered and rescued them. Africa and Africans were doomed to perish from existence, the latter argued based on the theory of social Darwinism⁷.

Christianity and civilization were two key concepts that played a massive role in establishing the idea of the white savior in Africa. The latter adopted from the 3c's⁸, the missionaries brought Christianity to Africa; their role was to Christianize Africa, creating the image of the beloved white and kind person who came with innocent intentions to help, and rescue them. From slavery, raping, violence, and kidnapping by creating orphanages for orphans, and dissent home for the women who were under constant abuse from the slave holders, and from their own people. This approach created a pure image inside the Africans minds, that the white men portrayed the messiah⁹. Due to this, many Africans converted to Christianity. However, the Christian missionaries justified their actions by the white man's Burden, a burden that was given to them by Jesus, to complete spreading the message of God, to guide people to the right path.

⁶ Author of don't let it get you down : essays on race , gender,and the body and the director of the thelton E.Henderson center for Social justice at UC Berkeley school of law.

⁷ Social Darwinism is a loose set of ideologies that emerged in the late 1800s. Charles Darwin's theory of evolution by natural selection was used to justify certain political, social, or economic views. Social Darwinism has been used to support imperialism, racism, eugenics and social inequality.

⁸ 3Cs civilization, Christianity, commerce

⁹ The term Messiah is Hebrew and means 'anointed one'. The term 'anointed one' is used in both Christianity and Judaism. Christians believe that the Messiah was sent by God to save humanity. The terms Messiah and Christ both mean 'anointed one

Chapter One: African Americans and the Appearance of the White Savior Trope

Rudyard Kipling's poem "White Man's Burden," written in 1899, embodied the notion of the "White Savior". It encouraged the United States to colonize the Philippines and its people. The idea behind the poem embodies the concept of imperialism¹⁰ and calls for whites as a "superior" race to take responsibility and carry the "burden" to civilize the Filipinos and the rest of the world's non-white populations. Although Kipling's poem contains more explicitly racist ideas than contemporary white saviors do, the belief that whites have a moral obligation to save unfortunate people of color persists.

In the 20th century, volunteerism became a problematic matter that was put under the radar by scholars. There are plenty of humanitarian organizations that provide voluntary trips to the third world countries to give the necessary, help. However, scholars of white saviorism criticize volunteer tourism because the primary motivation of the practice is often for the tourist to create a benevolent image of herself, while the actual effects of the volunteer activities are secondary or even harmful. As a result, volunteer tourists, who are mostly white, implicitly portray themselves as developed saviors of radicalized non-white people who ostensibly require the assistance of white volunteers to develop. On the websites of some volunteer tourism organizations, there is a clear dichotomy between active, Western Volunteers and passive locals. There, the locals are sometimes portrayed as "needy" and without agency. Some volunteer tourism organizations' activities reinforce that binary even more. Andrea Freidus, a University of North Carolina anthropologist, discovered a particularly illustrative example in her research on a volunteer tourism project in Malawi. Tourists supervise the distribution of food to poor locals in the project, while the food is entirely paid for by local initiatives. The issue with these acts is that they make locals passive and lead volunteers to believe that their assistance is required for local communities to develop. (Zeevaert)

¹⁰State policy, practice, or advocacy of extending power and dominion, especially by direct territorial acquisition or by gaining political and economic control of other areas.

Chapter One: African Americans and the Appearance of the White Savior Trope

2. White Supremacy

In the field of African American studies, white supremacy is more than the concept that whites are superior to people of color. It is the underlying principle that underpins this idea, the designation of whites as the norm or standard for human beings, and people of color as a deviation from that norm. (Di Angelo 33)

White supremacy, in its broadest sense, refers to the attitudes, ideas, and practices connected with the rise of overt white or European dominance over "nonwhite" communities. In other words, it entails constructing invidious social divisions based mostly, if not completely, on physical traits and ancestry. White supremacy means "color bars," "racial segregation," In addition to the denial of significant citizenship rights to a privileged minority characterized by light pigmentation in its fully matured form. Racism and capitalism are connected by white supremacy, which acts as the glue that binds them together.

The influence of white supremacy did not just stop at the real life. However, its superior beliefs reached the lenses of Hollywood. Bhoomi K. Thakore¹¹ said 'The consequences of such techniques on Hollywood content reinforce distorted perceptions that not only repeat prejudices at the interactional level, but also maintain white Hollywood's ideological status quo. Finally, I consider how any structural modifications must be planned, lest we replicate the failures of previous so-called "integrated" organizations'. Therefore, the trope of white savior was created to depict real stories, and to glorify the role of the white character in that true story, consciously or unconsciously. However, what it appears is that it serves as a means to maintain the superiority of whites.

3. Defining White Savior Trope

Sociologist Matthew Hughey said that the white savior film is a genre based on white Messianic character rescues a second-class person, normally a colored isolated or urban person from an inevitable sad fate "A White Savior film is often based on some supposedly true story. Second, it features a nonwhite group or person who experiences

¹¹ Assistant Professor in the Department of Sociology at the University of Connecticut.

Chapter One: African Americans and the Appearance of the White Savior Trope

conflict and struggle with others that is particularly dangerous or threatening to their life and livelihood. Third, a White person (the savior) enters the field and through his or her sacrifices as a teacher, mentor, lawyer, military hero, aspiring writer, or wannabe Native American warrior, is able to physically save or at least morally redeem the person or community of folks of color by The end of the film".

The white savior trope¹², in subtle and friendly terms, perpetuates the archaic Paradigms of manifest destiny, the white man's burden, and the great white hope. It is an important cultural device and artifact because it helps repair the myth of white supremacy and paternalism in a turbulent and racially charged era. The genre contributed to the establishment of a standard for telling stories about black history through the eyes of a noble white protagonist. This is because white audiences can only be attached to films presented by white characters. (Hughey 15)

5. The Emergence of the White Savior Trope in Film Industry

The popularity of this cinematic trope rose throughout the 1950s and 1960s, following the growth of the American Civil Rights Movement. While black activists led calls for change on the streets, popular films created during this period addressed how white men connected to these conflicts. This reflected the studios' widespread notion that white audiences would be Unable to relate to stories about race unless they were seen through the perspective of a white Person. The 1962 film adaptation of Harper Lee's novel "To Kill a Mockingbird", in which Atticus Finch is faced with defending a wrongfully accused black man, is an early example of the savior trope. Despite the fact that Atticus did not win the case, it made him a hero in the black community. The white savior trope is problematic because it prevents black people from narrating their own tales, effectively perpetuating white supremacy in the media.

Furthermore, white actors who play significant roles in such films frequently earn acclaim; black actors in the same film receive far less attention and recognition. In the movie To Kill, a Mockingbird Atticus Finch said: "I've been appointed to defend

¹² A "trope" is a repeating film theme with a distinct and emotional symbolic significance.

Chapter One: African Americans and the Appearance of the White Savior Trope

Tom Robinson. Now that he has been charged that's what I intend to do". The trope has produced one of the most famous movies, such as *Mississippi Burning*, *Glory*, *The Help*, and *The Blindside*. Which were heavily criticized for the notion of the white savior.

6. The Characteristics of the White Savior Film

The evolution of the classical Hollywood narrative has been profoundly shaped by American white supremacy, securing its presence at the core of American cinema's critical device as well as in Hollywood studios. One of those narratives is the white savior. White savior narrative has been adopted by Hollywood, due to its huge acceptance by the white audience in America. Furthermore, to repair the image of the white men, the image that has always been connected to slavery, racism, and white supremacy. Meeta Rani Jha in her Book: *The Global Beauty Industry: Colorism, Racism, and the National Body* said "the white savior narrative is a popular cultural technique in which white men and women are depicted as heroes who rescue people of color from oppression and sorrow". In this context, Hughey said that "Whether the stories are about an outsider teacher in an urban school or a lone cowboy in an unusual region. Films are generally driven by tropes that may constitute distinct Genres" (Hughey). This type of writing cannot be done without inserting certain concepts like the white Messianic leader, the white man's burden, the great white hope, and manifest destiny. To the plot that urges the white savior character to interfere into the life of the character that is in need of saving. Hughey, divided the characteristics of white savior movie as follows:

6.1 "Crossing the Color and Culture Line" White Intrusion into Non-White Space

The "white savior" theme in Hollywood films revolves around a white figure entering a non-white area. This statement is essential because it emphasizes the white savior's existence and acts as colonialist. 'White savior' stories are structured in such a way that they inevitably "Cross the color and culture line." (Hughey 28).The savior character will be in an unfamiliar setting, and even hostile, or a member of a non-white group; they will, however, eventually identify with them. (cf. *ibid*) The "stranger in a

Chapter One: African Americans and the Appearance of the White Savior Trope

strange land” motif is used to emphasize the white savior's skills and abilities in these conditions, as well as to show later on in the film that the "white savior" feels more at ease in this setting than with their own kind, urging the white protagonist to save the "others." This aspect of the "white Savior" entering unknown areas is also related to the previously mentioned stereotypes. They are employed to make the surroundings of "white saviors" appear more exotic, "strange," unknown or even threatening. (Hughey 28)

6.2 His Saving Grace the White Character Saving Nonwhite People from Oppression or Problem through his Grace

The “white savior” seeks salvation because of prior traumatizing incidents or because of dysfunctionalities. The “white savior,” on the other hand, is not just seeking redemption, but he is also saving weak and helpless non-whites. The Messianic presence signifies that non-whites are spared from impending disaster; primarily through "the white savior’s capacities to remove the negative parts of nonwhite cultures or exhibit an unexplained talent for altering non-white thoughts” (Hughey). The white character's saving grace is revealed in the hidden figures film. As demonstrated by Al Harrison's¹³ actions with Katherine¹⁴, in which he consistently frees Katherine from tyranny, such as in the scene where Katherine is battling with racial treatment, as she explains in the monologue below:

Kathrine:

There is no bathroom. There are no colored bathrooms in this building or any building outside the West Campus, which is half a mile away. Did you know that...And I work like a dog, day and night, living off of coffee from a pot none of you wanna touch. (Hidden Figures, 01:01:50-01:02:38).

¹³ Al Harrison is a fictional character in the movie hidden figures (played by Kevin Costner) is largely based on Robert C. Gilruth, the head of the Space Task Group at Langley Research Center and later the first director of what is now the Johnson Space Center in Houston.

¹⁴Katherine Johnson was an American mathematician whose calculations of orbital mechanics as a NASA employee were critical to the success of the first and subsequent U.S. crewed spaceflights. That was portrayed in the movie hidden figures by the African-American actress Taraji P. Henson.

Chapter One: African Americans and the Appearance of the White Savior Trope

Then Al Harrison destroyed the colored women room board while he is defying the laws about segregation in the restroom. Saying: Here at NASA we all (urinate) the same color.

6.3 White Suffering

The white savior frequently experiences pain and torment, which corresponds to the dimension of explicit religious and spiritual metaphors. Many white savior films, like the dominant story of Jesus' painful journey from Gethsemane to Calvary¹⁵, mimic the Messianic torment narrative. The suffering of the white savior is generally foregrounded in the beginning of these films and it takes two forms: first, the protagonist suffers at the beginning, but by the end of the movie, he or she has achieved victory thanks to a decision to protect a group of nonwhite people. Second, at the film's conclusion, the savior, following a series of twists and turns, sacrifices his or her life so that people of color can live better lives. The plot and white protagonist of the film, in any case, are mapped onto the dominant Christian tradition of the suffering savior. The "white man's burden" is eclipsed by the supposedly pure religious Narrative of one person's sacrificial redemption that allows others to live as free and noble people. (Hughey 41.42)

6.4 The savior, the bad white, and the natives

White saviors are frequently placed next to two types of other characters to distinguish them and make them more bearable. First, the protagonist is placed against an unappealing white person or group who are described as "racist, controlling, entirely uncaring, and very aggressive. Second, the savior is surrounded by a nonwhite community that is suffering from a social illness, which helps to contextualize his character development. Together we have "The Savior", "the Bad White", and "the Natives" are all present. The result is impressive. The white protagonist appears moderate in comparison to the dysfunctional natives and the bad whites. The savior is now seen as mildly rude, barely prejudiced, or even a victim of those with whom she or

¹⁵ Gethsemane is a garden at the foot of the Mount of Olives in Jerusalem where, according to the four Gospels of the New Testament, Jesus underwent the agony in the garden and was arrested before his crucifixion, Calvary, or Golgotha, was, according to the canonical Gospels, a site immediately outside Jerusalem's walls where Jesus was crucified

Chapter One: African Americans and the Appearance of the White Savior Trope

he is forced to interact with. This storytelling style highlights the virtuous acts of saving and sacrificing while ignoring the problematic features of white control, notably the colonialist and patronizing nature. This is how white superiority can express itself without being recognized. (Hughey 48)

6.5 The Color of Meritocracy

The layered ambiguity of whiteness with an ethic of hard work, delayed gratification, and a mindset purely focused on the independent success over difficulties is another common dimension of the white savior film. Through a various cast of characters and cinematic plots, this element grounds the white savior as a cause of potential improvement and redemption. Based on Hughey, films with this feature take a three-step approach: (1) the white protagonist enters a setting where non-white students embody a wide range of rather negative stereotypes (I.e. violent gang members, lazy rappers, disinterested and impolite teenagers, or drug dealers). (2) The white protagonist is initially not respected. However, (3) the 'white savior' eventually gains the students' confidence and turns them without much illustration. (Hughey 52.53)

6.6 White Civility, Black Savagery

Several films with white savior narratives feature narration-depicting whites as more civilized than blacks. One can see this in the Hidden Figures movie, where three black female characters are shown to be more tenacious than the whites. In other scenes, the white characters are described as civilized because of their interactions with one another. In this film, the black characters speak loudly all of the time, whereas the white characters do not.

6.7 7 Based on a True story

Most white savior movies are classified as adaptations or based on true stories to reinforce the white image, ensuring that the image of whites as saviors or good people is real, not fiction. This is how some movies were presented like, the help, hidden figures and other more. Furthermore, the words "based on true events" appearing on the scene, imply that what is shown in this film actually happened at that time, as well as the positive image of the whites.

7. Psychological Effects of White Savior Films on the Black Community

According to scholars, these films may have a number of detrimental consequences in terms of race, including the reinforcement of attitudes connected with modern forms of racism and the normalization of stereotypes about African Americans. However, another viewpoint claims that witnessing someone perform acts of moral beauty, such as going to great efforts to aid another person, causes elevation, another-focused moral emotion thought to encourage prosocial behavior and promote more welcoming views toward out-group members. As a result, despite the negative ideas that may be implicit in the elevation-inducing act, sensations of elevation produce counter-stereotyping results.

The stereotypical narrative that the genre of the white savior embodies, does not only cage the black character, but also perpetuates that black characters can only perform as maids and Thugs etc., which emotionally affects the black viewers. The African American actress Viola Davis¹⁶ regretted participating in the movie “The Help” as Aibileen Clark the maid. According to Viola Davis, “There's no one who's not entertained by “The Help”. But there's a part of me that feels like I betrayed myself, and my people, because I was in a movie that wasn't ready to tell the whole truth”. She also said: “The movie was created in the filter and the cesspool of systemic Racism”

8. The Perception of Black Identity in the American Movies

What does it mean to be black in America? This question for a long time has been the center of many conversations that took place in America, trying to identify the meaning of being black and American at the same time. Being black is more than a description, which is denoted with the lowercase “b.” A black identity is a self and collectively conscious effort for people of African descent to be self-naming and self-defining in route to increase the human respect and dignity of African people and their descendants. (Claybrook)

¹⁶ Viola Davis is an American actress. The recipient of various accolades, including an Academy Award, a Primetime Emmy Award, and two Tony Awards, she is the only African-American to achieve the Triple Crown of Acting.

Chapter One: African Americans and the Appearance of the White Savior Trope

In the American film industry, African Americans have had a long and difficult history. Early depictions of African American men and women tended to be negative stereotypes. Throughout the early decades of the twentieth century, many films showed a nostalgic and idealized vision of life in the American South. Following the Civil War, films were used or abused as a mean of achieving some sort of peace between the North and the South by glorifying the qualities of the "Old South". In keeping with conventional prejudices, African American characters were frequently shown as inept, infantile, hypersexualized, and criminal. Even more favored African American positions, such as devoted servants, mammies, and butlers, strengthened the idea that the best social position for blacks was that of a servant who was unwaveringly dedicated to his or her white masters and defending the established social order. From the mid-1910s to the 1930s, a few film studios, some of which were black-owned, popped up with the express purpose of producing films with an "all-colored cast", that offered positive and diverse roles for actors and actresses. The Great Migration (1910s-1940s), which saw more than six million African Americans relocated from the rural South to cities in the North, Midwest, and West, and the first Civil Rights Era (1950s-1960s), which aimed to end discriminatory practices, bigotry, and violence against blacks (particularly in the South), Influenced a shifting narrative in films, television, and radio. Nevertheless, stereotyping kept the "Black Persona" alive.

Conclusion

In regard of all what has been mentioned, and examined previously, the white legacy as an imperial, has been noted in history, even though the history was written by most of whites, yet it is shown that imperialism was a major approach that impacted, all the world especially Africa. The white complexity to save people who did not even ask for saving shows whites as supremacists. The white supremacy also infiltrated into Hollywood's film industry through tropes that maintain the notion alive. The white savior trope does not only portray African Americans into the box of stereotypes, but rather simplified them as second class that is in need for saving and this can be explained as a modern racism tool. This tool is implicitly shown in the characteristics of the storytelling of the genre. The psychological impact of such implicit and explicit

Chapter One: African Americans and the Appearance of the White Savior Trope

portrayals, and messages on the black community had affected them for many years. However, in the latest years, black identity portraying in films is progressing. Thus, to the rise of awareness in American society, in a form of movements such as “Black Lives Matter” and other more. Especially after the death of George Floyd by police brutality in America. That is being said, the following chapter will be a close examination on two movies, that they adopted the narrative of the white savior on screen.

Chapter Two

Closer Examination on Hidden Figures & Green Book Films through the White Savior Narrative

Chapter Two: Closer Examination on Hidden Figures & Green Book Films through the White Savior Narrative

Introduction

The United States of America is considered to be living in a post racial era or colorblind era; which insinuates that issues such as racism and hate speech are something from the past. In the second chapter, a close examination on the selected films is undertaken to explore the white savior trope in them. Moreover, the chapter reviews the director's point of view regarding using this genre in their movies. Furthermore, the chapter discusses how the white savior trope contributes to the preservation of white supremacy and colorblindness in America.

1. Summary of the Movie Hidden Figures

As the United States competed with Russia to put a man in space, the National Aeronautics and Space Administration (NASA), discovered an untapped talent in a group of African-American female mathematicians who acted as the brains behind one of the most massive operations in American history. We follow these ladies as they quickly scaled the ranks of NASA alongside many of history's finest minds, as specifically they were entrusted with calculating the monumental launch of astronaut John Glenn¹ into orbit and ensuring his safe return. Dorothy Vaughan², Mary Jackson³, and Katherine Goble Johnson⁴ overcame all gender, race, and professional barriers, while their geniuses and willingness to dream higher, beyond anything ever accomplished by the human race, and clearly established them as the great American heroes. The three female protagonists were working together before destiny set them apart. Katherine acted by Taraji P. Henson⁵ was working with an elite group of males

¹ John Herschel Glenn Jr. was an American aviator in the United States Marine Corps, engineer, astronaut, businessman, and politician. He was the third American in space, and the first American to orbit the Earth, circling it three times in 1962.

² Dorothy Jean Johnson Vaughan was an American mathematician and human computer who worked for the National Advisory Committee for Aeronautics, and NASA, at Langley Research Center in Hampton, Virginia³ Mary Jackson was an American mathematician and aerospace engineer at the National Advisory Committee for Aeronautics, which in 1958 was succeeded by the National Aeronautics and Space Administration. She worked at Langley Research Center in Hampton, Virginia, for most of her career.

⁴ Katherine Johnson was an American mathematician whose calculations of orbital mechanics as a NASA employee were critical to the success of the first and subsequent U.S. crewed spaceflights

⁵ Taraji Penda Henson is an American actress and singer.

Chapter Two: Closer Examination on Hidden Figures & Green Book Films through the White Savior Narrative

who needed a new computer that can do analytic geometry. Alike many African-Americans, Katherine was always under doubt for her capacity; yet Katherine broke through all of that doubting and she calculated based on current plans that Glenn would splash down at a particular latitude and longitude near the Bahamas.

Katherine's success in the movie was shown alongside the help of her boss Al Harrison⁶ that was played by Kevin Costner⁷; who had a significant role in assisting her in the movie. Dorothy Vaughan that was acted by Octavia spencer⁸, was a mathematician, and human computer who figured out how to run an electronic computer that no one could make it work (IBM 790), and she eventually took IBM under her supervision with a group of African-American females. The third character in this inspirational trio is Mary Jackson acted by Janelle Monáe⁹. She got assigned in the capsule production team, she immediately figured out the flaws in the design and she had been told by her supervisor to apply for an official NASA engineer position. But she could not; because she needed an additional certification courses, but these were only provided at the All-white nearby Hampton High School¹⁰. Mary chose to file a petition for a permission to attend the night-class at Hampton High School. Eventually, her petition was accepted by the judge and she got her new position at NASA. ("Hidden Figures- IMDb")

2. Analyzing the Movie Screenplay 'Hidden Figures'

Hidden figures '2016' is an American cinematic drama adaptation of Margot Lee Shetterly's¹¹ non-fiction book of the same name. The book was based on face to face interviews with the actual three African-American female mathematicians who made

⁶ Al Harrison is a fictional character (played by Kevin Costner) is largely based on Robert C. Gilruth, the head of the Space Task Group at Langley Research Center and later the first director of what is now the Johnson Space Center in Houston.

⁷ Kevin Michael Costner is an American actor, producer, and film director

⁸ Octavia Lenora Spencer is an American actress, author, and producer

⁹ Janelle Monáe Robinson is an American singer, songwriter, rapper, science-fiction author and actress.

¹⁰ Hampton High School is a public secondary school in Hampton, Virginia. Color(s), Red and White. Mascot, Crabbers.

¹¹ Margot Lee Shetterly is an American non-fiction writer who has also worked in investment banking and media startups

Chapter Two: Closer Examination on Hidden Figures & Green Book Films through the White Savior Narrative

the impossible possible by their unbreakable will at NASA during the space race (Pitallano). The movie was written and directed by Theodore Melfi and Allison Schroeder. However, some of the scenes in the movie were not the exact same as the book. The colored ladies board scene was not true, yet, it is considered to be one of the best scenes in the movie. Johnson in real life refused so much to enter the colored bathrooms. She said “I just went on in the white one”. This may have been justified by the fact that it is impossible to adopt an entire book in two hours. Moreover, in America the movies scenarists when they got the acceptance from the author to portray his or her book as a movie they can modify anything without consulting the author. However, inserting the white savior in these modifications made the movie under backlash.

3. White Savior Narrative in the Movie ‘Hidden Figures’

The storytelling of the white savior, is clearly shown in the following scenes that the writers created taking under consideration the position of the white character as a heroic or messianic figure.

The first clear feature is crossing the cultural line problem. It illustrates that whites and blacks were working at the same place which is NASA, yet it is not entirely true. The second and most important feature is “saving grace¹²” that is clearly portrayed in AL Harrison defending Katherine Johnson against racist behavior. At first AL Harrison started questioning where Katherine was. When she came he started yelling at her. However, when she began defending herself saying “There is no Bathroom. There are no colored bathrooms in this building or any building outside the West Campus, which is half a mile away. Did you know that... Lord knows you don't pay coloreds enough to afford pearls. And I work like a dog, day and night, living off of coffee from A pot none of you wanna touch” later on Al Harrison Breakdown The colored ladies room. (See appendix 01)

¹² a good quality that something or someone has that stops it, him, or her from being completely bad.

Chapter Two: Closer Examination on Hidden Figures & Green Book Films through the White Savior Narrative

Then he said “There you have it! No More colored restrooms. No more white restrooms. Just Plain old Toilets. Go wherever you Damn Well please. Preferably closer to your desk”. The previous line by Al Harrison shown the white savior in its highest peak, he is not just breaking down the board but he is also breaking the rule ‘black only’. Harrison Snatches up the Sign. Here at NASA, we all (urate) the same color! (Hidden Figures, 01:03:57-01:04:22)

This gesture by Harrison appears to be identical to the white savior storyline, in which Harrison acts as the savior for Katherine, who is trapped by the racist rule. Finally, Katherine and Other African-Americans are allowed to use the same restroom. (Erinda Wanti) Another “saving grace” moment is when Paul Stanford prevented Katherine from entering the meeting, saying women are not allowed.

Paul: We’ve been through this, Katherine. It’s not possible. There’s no protocol for women attending.

Katherine: There’s no protocol for a man circling the Earth either, sir.

Paul: That’s just the way it is. (Hidden Figures, 01:20:12-01:20:25)

However, Katherine kept insisting on entering the meeting to help them get the exact calculation. Harrison noticed them and asked what was going on, Katherine explained what happened and asked him to enter.

AL Harrison: Okay, I get that part, Paul. But within these walls, who makes the rules?

Katherine: You, sir. You’re the boss. You just have to act like one.

AL Harrison: You keep quiet.

Katherine: Thank you, sir. (Hidden Figures, 01:21:48-01:22:16)

Of course, Harrison's behavior of allowing Katherine into the room is unpredictable and unique among the others in the room because it has never happened before. The move done by Harrison indicates that Harrison has violated the regulation or disregarded common sense by allowing women to attend significant

Chapter Two: Closer Examination on Hidden Figures & Green Book Films through the White Savior Narrative

meetings. Furthermore, Harrison is the one who determines the rules. Here, Al Harrison grants Katherine the right to attend meetings that only white men are authorized to attend. Harrison is once again a hero to Katherine.

The last heroic act done by Al Harrison, is that he grants Katherine permission to enter the control room. To convey her calculating results; before this scene a few seconds ago we saw that she gave the calculation to a man before he closed the door at her, yet the viewers are still waiting for Harrison to save Katherine again, this is because the director or the writer has already washed the viewer perspective that Al Harrison is always there for her, and reinforcing the idea that Katherine's presence is thanks to Harrison.

Another white savior feature in the movie is the savior, the bad white, and the natives. Clearly, Harrison and the white judge¹³ are the saviors in this film. The bad white characters were played by Paul Stafford¹⁴ and Vivian Mitchell¹⁵. We also have Mary, Dorothy, and Katherine as natives or African-Americans who need to be rescued from agony or persecution at the hands of bad white characters or the social system.

The color of meritocracy, through this film, whites are shown as educated people with a work ethic, self-discipline, and a mentality entirely focused on the personal success over challenges. It is clearly visible in the white characters in this film, such as Al Harrison, Paul, and Vivian, unless this film aims to show that black people can be educated and never give up. (Erinda Wanti)

White civility, black savagery, it is clearly shown that the black characters are portrayed as stubborn, speak loudly, and the whites speak gently, which could refer to the civilized versus uncivilized ongoing battle. The last feature is “based on true story” to give credibility to the white image, many white savior films are classified as adaptations or

¹³ The judge that grants Mary Jackson a permission to study at a white school ‘night courses only ‘

¹⁴ Paul Stafford is a fictional character representing a number of white engineers at NASA for whom Katherine Johnson worked

¹⁵ Vivian Mitchell was Dorothy Vaughan boss.

Chapter Two: Closer Examination on Hidden Figures & Green Book Films through the White Savior Narrative

based on true stories. So, the idea of whites as saviors or good people is authentic, not a myth. This is also how the film is presented. This film was released in 2016 and is based on a true story. Furthermore, this authentic story is mentioned in the movie scene exactly at 00:00:40. The words "based on real events" appeared on the scene, implying that what is depicted in this film happened at the time, as well as the positive image of whites. (Erinda Wanti)

All of that, illustrate the supremacy of the white characters over the black protagonists, portraying the black characters as helpless despite their incredible capacities, capacities that required assistance from the whites to receive acceptance in society and to be effective.

4. Screen Writer justification for the Use of This Genre

Director Theodore Melfi said "he had to whitewash a couple of scenes in the Oscar-nominated movie "Hidden Figures" because it is not fair to depict all the white characters and the white establishment as racist, even though history says otherwise". Despite the fact that, history clearly showed that the whites at that time were purely racist alongside the racist system that encouraged and secured their actions, the director may decide to ignore that side from history; to repair the image of the whites from these racist chains. In Addition, Melfi defended his decision to include a white savior in the plot... because, after all, "Each black person requires a white savior, right?" "There must be white individuals who do the Right thing," He Explained. Someone must do the right thing, and there must be black individuals who do the right thing. So, who cares who does the right thing since the right thing is done? In other words. "The end justifies the means" as long as the desired outcome is to do the proper thing the approach does not matter, even if it is ethically wrong.

Chapter Two: Closer Examination on Hidden Figures & Green Book Films through the White Savior Narrative

5. Green Book Summary

The story starts with Dr. Shirley¹⁶ and Frank Vallelonga¹⁷. After his nightclub was shut for renovations, New York City bouncer Frank "Tony Lip" Vallelonga went on the hunt for a new work, eventually securing an interview as a driver for a renowned pianist "Doc" Don Shirley. Tony's irreverent, uncultured conduct clashes with Don's polished, quiet approach in their first encounter. Don, on the other hand, employs Tony on the basis of others' recommendations because he wants someone to keep him out of trouble on an eight-week music tour across the deep South. They set out with the intention of returning home on Christmas Eve. Don's record studio gives Tony a copy of the Green Book, a guide for black visitors seeking safe havens throughout the segregated South.

They begin their trip in the Midwest before moving further south. Tony and Don fight about their differences, with Tony resenting being told to act correctly and Don horrified by Tony's behaviors. Regardless, of that Tony is fascinated by Don's piano skills and more disgusted by the presenters' treatment of him when he is not on stage. Following a bar fight that results in a number of white males threatening Don's life, Tony saves him by threatening to pull out a gun on them. He tells Don not to leave him alone for the rest of the tour.

Tony and Don start their journey back to New York, hoping to arrive by Christmas Eve. The Weather is quite awful, with a significant amount of snowfall. They are stopped over by a cop who just informs them that their tire is sliding. Tony cannot stand it any longer and can hardly see through the snow, so he realizes he will not make it home and falls asleep, but Don drives them the rest of the way to Tony's house while he sleeps. He awakens Tony and encourages him to return home; Tony asks him to join him but he refuses. Tony surprises his family by going upstairs.

¹⁶ Donald Walbridge Shirley was an American classical and jazz pianist and composer. He recorded many albums for Cadence Records during the 1950s and 1960s, experimenting with jazz with a classical influence.

¹⁷ Frank Anthony Vallelonga Sr., better known as Tony Lip, was an American bouncer, actor and occasional author. He is best known for his portrayal of crime boss Carmine Lupertazzi in the HBO series, *The Sopranos*.

Chapter Two: Closer Examination on Hidden Figures & Green Book Films through the White Savior Narrative

Don returns to his luxurious residence and stays by himself. However, he went to Tony's; while the rest of his family is surprised. Dolores warmly embraces him and expresses her gratitude for his assistance with Tony's letters. According to the post-script, Tony went on to become the "maitre'D of the Copa¹⁸", and Dr. Shirley went on to be a professional musician. They remained friends for the rest of their lives. ("Green Book-IMDb")

6. Analyzing the Movie Scenario

Green Book is a drama featuring Viggo Mortensen¹⁹ as Frank "Tony Lip", Vallelonga and Mahershala Ali²⁰ as Dr. Don Shirley that occurs in 1962. The film follows an Italian American bouncer from the Bronx²¹ who works as a chauffeur and a security man for an African-American classical pianist touring the Midwest and the South. The movie was based on the "Negro Motorist Green Book" where African Americans were given directions for safe places to eat and sleep while travelling across the United States during the Jim Crow era²². Furthermore, the book became known as the "Bible" of black travel guides (Andrews). The movie faced backlash because of the white Savior narrative. Moreover, for being accused that it portrayed Don Shirley's character as a 'Magical negro'. A black character who exists mainly to overcome the white characters issues. Among those backlashes, were from the Shirley's family; that called Green Book a "Symphony Of lies," Particularly the notion that Don was estranged from his family. Don's Brother Maurice also stated in an interview with "shadow and act" that Shirley and Vallelonga were not close Friends. "It was an

¹⁸ Copa Maitre D' is a fictional character from the movie "Beyond the Sea - Musik war sein Leben". Copa Maitre D' is played by Kai Maurer. Copa Maitre D' is Biography, Drama, Music, and Musical character of the movie Beyond the Sea - Musik war sein Leben. Copa Maitre D' has appeared in 10 episodes of the series "Beyond the Sea - Musik war sein Leben".

¹⁹ Viggo Peter Mortensen Jr. R Danish; born October 20, 1958 is an American actor, author, director, musician, photographer, poet, producer, painter and writer. Born and raised in the State of New York to a Danish father and American mother, he also lived in Argentina during his childhood.

²⁰ Mahershala Ali is an American actor and rapper. In a career spanning two decades, he has received multiple accolades, including two Academy Awards, three Screen Actors Guild Awards, a BAFTA Award, a Golden Globe Award and a Primetime Emmy Award.

²¹ The Bronx is a borough of New York City. It's known for Yankee Stadium, the home field of the New York Yankees baseball team

²² Jim Crow laws were enforced until 1965. In practice, Jim Crow laws mandated racial segregation in all public facilities in the states of the former Confederate States of America and in some others, beginning in the 1870s.

Chapter Two: Closer Examination on Hidden Figures & Green Book Films through the White Savior Narrative

employer-employee relationship," Maurice's wife, Patricia, said in the Interview. Edwin Shirley III, a nephew, stated that Ali personally apologized to him and to his uncle Maurice for his Portrayal of his uncle Don, saying, "If I have offended You, I am so, so terribly sorry." "I did the Best I could with the material I had." (Nast)

Farrelly, admits the family's point about the estrangement, but denies that Vallelonga and Shirley only had a professional relationship. During an interview in his Santa Monica office before the Holiday break, Farrelly played an audio clip from *Lost Bohemia* in which Shirley says: "I trusted "Vallelonga" implicitly." Not only was Tony my driver, but we never had an employer-employee relationship. We didn't have the time. My life was in the hands of this man. Do you get what I'm saying? As a result, we became acquainted. I taught him things because he couldn't speak; he was one of those lower East Side Italians with bulldog jowls." (Nast)

In the *Shadow and Act* interview, Edwin stated that when Nick Vallelonga approached him about making a film about his life, his uncle said no. Edwin recalled attempting to persuade Shirley to reconsider, implying that he could negotiate some level of involvement in the project. Dr. Shirley, a perfectionist, explained his refusal to Edwin by saying, "I will not have any control over how I am portrayed." According to Nick, who spoke with me during a "Green Book" panel discussion "I moderated in November, Shirley granted him permission to tell the story of the concert road trip on the condition that the film not be made during his lifetime."

Farrelly, thinks that the recordings, along with Nick's discussions with Shirley, provided him and his writers with plenty of raw material to tell this impressive story with the same joy that he has used in all of his previous road-trip movies. He claims that the criticism of his film has been unfair. (Nast)

7. Exploring the White Savior Narrative in 'Green Book'

Despite the fact that the movie does not have all the characteristics of the white savior trope, yet the movie is consider to be a white savior narrative. Tony is the

Chapter Two: Closer Examination on Hidden Figures & Green Book Films through the White Savior Narrative

white savior character who evolves an anti-racist awareness as a result of his relationship with Don. They become more connected as they drive through the racist towns of the South, and Tony is becoming more emotionally involved in Don's life. Tony's most remarkable transformation from racist to anti-racist occurs in the film's final scenes, when Don arrives at the door and Tony invites him in to meet the rest of the family.

Another scene that exemplifies Tony's transformation into an anti-racist occurs at the Christmas dinner table before Don arrives. When one of the family members uses offensive language to refer to Don and asks Tony how the trip went. Tony, shocking the family, tells him not to call Don those words. The whole movie focuses on Tony's character transformation from racist to anti-racist white savior; it is the central focus of the film. However, this movie does not initially depict Tony as being free of racial prejudice, which is typical of the white savior trope, the evolution to anti-racist is a white savior trope characteristic. The twist in Tony's character evolvment subtly offers a guidance to the white audience, insinuating that all one needs to do to become anti-racist is to reach someone of color. Furthermore, this film represents the idea that because a white person has a black friend or is acquitted, their racism or role in perpetuating the racist system is erased. (Sium)

The theme of white suffering is clearly shown in the movie; which can be illustrated in the Following dialogue: (see appendix 2)

Patrolman 1: No, you ain't. So I'm gonna ask you again... What the hell you doin' out here?

(Glances at Shirley) And why you driving him.

Lip: He's my boss.

Patrolman 2: He can't be out here at night. This is a sundown town.

LIP: What's that mean?

Patrolman 1 (to Patrolman 2): Get him out of the car. Check his I.D.

Patrolman: What's this last name say?

Chapter Two: Closer Examination on Hidden Figures & Green Book Films through the White Savior Narrative

Lip: Italian.

Patrolman1: Oh, now I get it. That's why you Driving this boy around... you half a nigger yourself. (The-Green-Book-Guion 84.85)

Then Lip slams Patrolman1 with an uppercut, dropping him like a stone. Because Don is a black man, he is used to racist insults being directed at him, the scene depicts the moment Tony recognizes and understands Don's reality. Later in the film, Tony justifies his use of violence by implying that he only hit the officer because Don was forced to stand outside in the rain. (Sium)

Another feature that is shown in the movie is how Tony is educating Don about the black culture. In a scene Tony and Don were listening to music and Don did not recognize the singer, then Tony said: "this is your people how you do not know them", he also taught him about fried chicken, that his people liked with grits and collard green.

The white savior trope, as seen through Tony's eyes, reduces understanding of blackness to music and fried chicken. As a result, it is easy to assume that all black people are the same. In another scene, Don accuses Tony of punching the officer because he called him "half a Nigger," Racial insults Don has heard his entire life. This provokes Tony, and he tells Don how difficult his life is: "I live in the streets, you sit on a throne. So, yeah, my world is a way blacker than yours". He minimizes the experience and institutionalized structure of racism by claiming that he is blacker than Don because he knows more about Black culture and he is slightly poorer. Furthermore, Tony's reaction is similar to colorblindness. When Don tells Tony about his racial insults experience, Tony dismisses it, claiming that he has it worse because he is less fortunate, implying that it has nothing to do with his race. Colorblind ideologists frequently believe that the issue is not race or racism, but rather how hard you work or what kind of person you are.

The most permanent feature of the white savior trope is "saving grace" even if it implies saving the character from its own self. Although, Tony is not a true Messiah,

Chapter Two: Closer Examination on Hidden Figures & Green Book Films through the White Savior Narrative

he does save Don on several occasions. Tony saves Shirley every time he finds himself in a dangerous situation, despite the fact that it is his job. Tony saves Don from the racist residents of the town, the racist wealthy, and the racist police officers. Tony, on the other hand, saves Don from himself. Don puts himself in danger several times by refusing to accept the racist codes and traditions of the Time. This is demonstrated in two scenes. The first occurs when Don comes across a group of white men in a bar. Despite knowing how dangerous it is, Don goes to the bar and he is beaten up by the white men, forcing Tony to intervene. Tony confronts Don about leaving the hotel when they arrive outside, and Don responds, "Is geography important? Would the conversation be? Different if I were in a bar in your neighborhood?" Don was well aware that touring the South would expose him to racism, and that he could have played anywhere in the country and made significantly more money. However, he chose the South, and while no explanation is given, the implication is that Don wanted to use his talent to change white People's attitudes toward people of color. As a result, Tony is hired to protect Don from both himself and the racists in his environment. (Sium) These were some of the characteristics of the white savior that has been introduced in the movie 'Green Book'

8. Discussion

As a closure, to all that has been examined previously, the method that the two movies built by, has cast a shadow of implicit and explicit messages that perpetuates white supremacy, and colorblindness, because the two movies have easily solved racial issues in the past that still exist in the 21st century. The white perspective the two movies were built upon consciously or unconsciously do not eradicate the fact that movies have beautify the role of the white race despite the issues that the concept implies.

If the two movies were seen from a broader scope, even if some of the viewers are not well informed about these matters and concepts; eventually they will understand that the role of the whites are getting more space at the cost

Chapter Two: Closer Examination on Hidden Figures & Green Book Films through the White Savior Narrative

of the other characters “African-Americans, Asians. Hispanic²³ etc.” Here the notion of supremacy over other races, is being portrayed in an indirect way that contains profound messages, unlike the past, such as stereotypes, second class, and other more.

Another implicit message is the one being carried by colorblindness²⁴, that perpetuates that in the 21st century the issues of skin color, racism are far gone and they are part of history. Although, real life says otherwise, movement such as Black Lives Matter (BLM) that rose up the voices of blacks after the death of George Floyd and other victims by the police brutality in America; insinuating that the fight is not over yet. The “White Savior” trope in these films advances the idea of colorblindness by revising the civil rights era. What has led the United States to see itself as a colorblind country can also be seen in the films depictions of highly racialized era, which are portrayed as explicitly violent and racism as being limited to the South. The racist incidents and practices are depicted clearly in these films, such as Katherine’s colored ladies room incident and Don being beaten up by a group of white men. Nowadays, however, racism has taken on a more subtle form, making it much easier to insinuate colorblindness and deny the existence of racism. (Sium)

Furthermore, colorblind idea can be argued to participate to the preservation of whiteness and the establishment of white standards. For example, by portraying Al Harrison as colorblind, whiteness is reformed as honest and good, and by portraying Tony as a redeemer, whiteness is connected with redemption. (Sium)

Conclusion

The In light of the previous examination, the film industry is considered to be a vital tool that shapes public opinion and its perspective of things, because each movie has a purpose to achieve, or an implicit message to narrate. This process can easily whitewash the public’s mind without noticing. White savior films like any other

²³ The term Hispanic refers to people, cultures, or countries related to Spain, the Spanish language, or Hispanidad

²⁴ A color-blind racial ideology can be defined as holding the belief that if the differences in race and ethnicity are ignored, then it can be pretended that race and racism will cease to exist.

Chapter Two: Closer Examination on Hidden Figures & Green Book Films through the White Savior Narrative

trope have this ideology. In addition, this can be seen in the examination of hidden figures and green book films. White supremacy and colorblindness are two concepts that were being portrayed implicitly in “Hidden Figures, Green Book” referring indirectly that the white’s character is better than the other characters in terms of behaviors, ability etc. Thus, the white figure should interfere and provide the necessary help. Colorblindness perpetuates that issues such as color and race do not exist anymore, matters of the past. However, the reality completely says otherwise. In 21st century, these issues are headlining news, politic speeches and other more. Which leads us in the next and final chapter to figure out the possibility if the “White Savior trope” can be considered to be as a modern racism tool or not. Then, addressing whether this trope is still permanent or is it reducing?

Chapter Three

Critical Analysis on the White Savior Trope

Chapter Three: Critical Analysis on the White Savior Trope

Introduction

Movies are always being criticized by film critics for several reasons such as the plot, characters and the subtle messages that may convey. The third and final chapter is dedicated to explore the criticisms towards the White Savior trope. Moreover, the chapter will examine whether the trope of the White Savior can be seen as a modern racism tool or not due to the subtle messages that it insinuates. At last, it analyzes if the genre is still permanent or if it is on the edge of extinction.

1. White Savior through the Critical Eye

Hugo Munsterberg, a German psychologist, Harvard professor, and amateur film critic, wrote in 1916, “How can we teach the spirit of true art by a medium which is in itself the opposite of art? How can we implant the idea of harmony by that which is in itself a parody on art?” The prior questions or frustrations from Munsterberg implies his wonder and fear from movies, and what they can do to a society. Which means that back then, movie making was considered to be an entertainment and did not elevated yet to be an artistic craft. However, Munsterberg words can be explained as a pre-fear of what these movies can do to a society with the messages that it contains.

In the 21st century, movie making is purely recognized as an art. In addition, it is regarded to be one of the most successful industries in the modern world. The first thing that should be highlighted is the different levels of recognition that white and black directors receive when they make a movie about racial events. White director’s movie receive praise, on the other hand blacks receive far less attention despite the fact that black directors are more informed in telling their stories; rather than a white perspective is narrated through. Films such as “Selma¹”, “Blackkkklansman²” and other more movies that were directed by black directors and they did not receive the enough attention.

The white savior trope on the surface looks purely innocent, nevertheless, when this genre is being unpacked the first impression fades away. On the surface, this trope

¹ It is a movie about Martin Luther King Jr, along with hundreds of people, carries forth a journey from Selma to Montgomery to demand voting rights for the black community, directed by Ava DuVernay.

² Ron Stallworth, an African-American detective, embarks on a mission to infiltrate his town's chapter of the Ku Klux Klan, a white supremacist hate group, directed by Spike Lee.

Chapter Three: Critical Analysis on the White Savior Trope

presents a true story about a white character who does the right thing to save the non-white characters and provide them with the necessary help. But this is not the case, the issue is the method that the white character is adopting to save the other characters. Presenting them as helpless, needy; therefore questioning their abilities to success without the assistance of the white character. The latter explanation can be vividly scene in the *Blindside* movie, which embraces all the characteristics of the white savior genre. Therefore, it faces criticism.

In Hollywood depictions of the “white savior,” colorblindness is reinforced, and troubling parts of the story are ignored. The invisible style is mentioned by Benchoff³ and Griffin⁴ as an example of an obscuring strategy. The term "invisible style" refers to how audiences do not recognize it as a genuine "style." Its goal is to maintain the audience's attention on the story rather than the underlying ideological significance. As a result, the plot and characters are developed in a simple and understandable manner. Through the invisible style, 21st century Hollywood films shape reality in a way that hides the real depictions of non-white living and allows the audience to leave the theaters satisfied despite their ideological orientation. This prevents meaningful social change because 'White Savior' films have the capacity to generate the collective sense of a reality in which major reforms of the racial hierarchy are not required. (Wichmann)

Through the 'White Savior' movie, Hollywood shows race relations in such a misrepresenting way that white supremacy is subtly reinforced on the movie screen, negatively affecting both real societal structure and individuals of color. Because 'White Savior' films rely on a consistent narrative that depicts stereotypical non-whites and white dominance, audiences internalize these portrayals. (Wichmann)

It is critical to recognize the types of "Black" narratives that do not serve to represent black stories but rather focus on the chronicles of white saviors, especially at a time

³ Harry M. Benchoff is Professor of Radio, TV, and Film at the University of North Texas, USA. His research interests include topics in film genre, film history, film theory, and multiculturalism.

⁴ Sean Griffin is an associate professor of the division of cinema-television at Southern Methodist University. He has written numerous books including *Tinker Belles and Evil Queens*, *Queer Images*, and *America on Film*, and he has edited a number of anthologies.

Chapter Three: Critical Analysis on the White Savior Trope

when Black Lives Matter⁵ protests are taking place and people are calling for police power to be limited. The way this white stereotype develops in cinema is similar to how it grows in real life: a white lead character helps a non-white supporting character and receives credit for significantly improving their life, while diminishing the person of color's liberty and authority. The most significant finding from the White Savior complex is it has very little to do with really rescuing or assisting those in need, but rather with developing a colonizer God complex in white audience. That is precisely what these films accomplish. They are not the same as going on a mission trip, but the purpose is for white viewers to feel good about themselves and their relationship with black people in America. As a result, "White Savior films strive to explicitly relieve individuals of white guilt...perpetuating systemic racism in contemporary power structures" (Holderbaum). As the white viewers might tell themselves, these stories help them conquer this sense one step at a time. "Not all white people were/are terrible!" Even African-Americans were helped! "We enhanced their lives!" when this is clearly not the case. (Holderbaum)

2. Comprehending White Savior as a Modern Racism Tool

Modern racism is a modernized version of the historic line of prejudice based on a person's race. The basic difference between racism and modern racism is that in modern racism, the opponent rejects the group's cultural standards or avoids any engagement with members of that group, rather than resorting to more physical attacks, which were more widespread in past centuries. Attitudes on racist behavior are changing in civilizations that emphasize the equality of all races.

Based on the implicit messages that the trope of white savior is perpetuating, this can be regarded as a modern racism tool. It is not like the old racism, but it rather builds on the psychological aspect; indirect hurt with a long term effect.

The portrayal of "Black culture" in White-Savior films contributes to the ideology of modern racism. This modern form of racism is based on the assumption that all

⁵ Black Lives Matter is a decentralized political and social movement that seeks to highlight racism, discrimination, and inequality experienced by black people.

Chapter Three: Critical Analysis on the White Savior Trope

Americans are now on a level playing field and that white success in comparison to minority groups is due to individual determination, a strong work ethic, high moral values, and educational investment, rather than systematic privilege enjoyed by Whites (Bonilla-Silva and Giroux).

According to critical race theorists, modern racism provides a discursive strategy for White Americans to express unpleasant negative attitudes toward African Americans that, although different from the explicit racism that characterized the Jim Crow era, are still anti-Black. Beliefs associated with modern racism argue that the disadvantages faced by African Americans are the result of their own unwillingness to work hard and place the blame for inequality directly on the shoulders of Black people. Black characters in savior films are frequently portrayed in ways that support these perceptions by implying that they are not hardworking, would choose to live on well-being, and are not as highly moral as whites, rather than recognizing that the characters' difficult conditions are caused by systemic racial inequality (Ash)

3. Jordan Peele and the White Savior Trope

“Peele breaks down why it's important to treat screenwriting like a fun hobby and using the white savior trope to subvert audience expectations” (Ramos)

Jordan Peele is an American comedian, writer, actor, and director who created a cinematic masterpiece that turned upside down the trope of the white savior. Peele in his writing the movie “Got out” hinted the idea of the white savior in the beginning of the movie. The film brilliantly defies cinematic tropes, particularly the "white savior." Peele mentions Kevin Costner and Brad Pitt in “Hidden Figures and 12 Years a Slave” movies; Peele also adds “that while he enjoyed both films, the job of such characters is to say, "Hey! This is you!" to white audience members as a source of reassurance to remind them that they are not racist” (Ramos). The audience expects Rose⁶ (Allison Williams⁷) to appear as the white savior to save Chris⁸, but Peele made a brave decision not to have that happen. He observes a trend in race-driven films in which the last nice white guy,

⁶ Rose Armitage is the hidden main antagonist of the 2017 Academy Award winning horror film Get Out.

⁷ Allison Howell Williams is an American actress.

⁸ Chris is Africa-American photographer, and the protagonist of the film ‘Get out’

Chapter Three: Critical Analysis on the White Savior Trope

such as Costner or Pitt, cannot be racist. (Ramos)

The idea to show the white savior at the beginning and twisting the plot upside down showing all the white characters as evil was something new, having an agenda behind their good behaviors. The movie subverts all expectations of the audience and prior portrayals of race in a thriller horror movie. The movie contains a lot of hints about slavery. One of the hints that could be seen by the audience is “black bodies white minds” this can be explain as the former mission trip or the missionaries, when the Christian missionaries were westernizing the Africans. The second hint is “the auction” as in the movie when the white family was selling Chris’s picture meaning selling him, can be a reminder of the old auction when whites used to sell and buy Africans. The third hint can be seen as cultural appropriation, when a white character addressed Chris and told him that black is being trend “something dope”; this also can be a reference to the passing of the whites into the black culture they all want to be black. The third hint is ‘hypnosis’ where Chris has the sensation of falling as a result of the hypnosis. The imagery suggests that the family is trying to break him down and suppress his willpower. "You will, you will” live in a sunken place." (Get Out, the Take). The sunken place is a physiological state of diminished consciousness in the plot, but it is also a metaphor for resisting upward progress (Get Out, the Take). These were some of the hints that were found in the movie.

4. The Future of the White Savior Trope

In the recent years of the 21st century, race, gender, LGBT⁹ community and social class are receiving more space and recognition in the American film industry. Despite the fact that this change is progressing slowly, it is still a progress.

The white savior trope has already reached its peak, by producing movies such as “To kill Mockingbird, “Mississippi Burning”, and “The Help”. And it is in its way to disappear. One of the reasons is the audience calling for diversity on screen. According to the entertainment corporation behind streaming services such as “Viacom

⁹ LGBT is an initialism that stands for lesbian, gay, bisexual, and transgender. In use since the 1990s, the initialism, as well as some of its common variants, functions as an umbrella term for sexuality and gender identity.

Chapter Three: Critical Analysis on the White Savior Trope

CBS¹⁰,” Paramount+¹¹” and other more, that only half of people worldwide are satisfied with the level of representation they see on TV shows and movies. According to the company's newest "Global Insights" survey, "Reflecting Me: Global Representation On Screen," the demand for increased diversity jumps to more than 80% among people who consider themselves members of an under-represented group and nearly 90% among Black people (Szalai)

Nearly 60 percent of those who feel underrepresented believe that people like them are not poorly represented, while 52% believe that representations are inaccurate (Szalai). “ViacomCBS” highlighted important findings in a summary, according to a summary the main issue with representation in film and television in every country studied is either race and ethnicity or economic position. More than 80% stated that there is more needs to be done to ensure that TV shows and movies represent diverse groups and identities in front of and behind the camera, demonstrating how much representation means to audiences everywhere. According to “ViacomCBS”, although 84 percent of respondents worldwide believe that "businesses generating TV series and movies should commit to enhance diversity and representation on screen," 83% agree that they should aim to increase diversity and representation off screen. In addition, according to 85% of respondents, representation has an influence on the actual world through affecting people's perspective. (Szalai)

ViacomCBS research, into how television and entertainment "educate people about themselves and others" polled around 15,000 individuals aged 13 to 49 from 15 countries and was released during the company's worldwide inclusion week. The research was commissioned by “ViacomCBS” “Networks International's Race and Equity Taskforce as part of "Content for Change," a worldwide project aimed at combating racism, bias, stereotypes, and hatred through the company's culture, creative supply chain, and content creation. Colleen Fahey Rush, executive vice president and chief research officer at “ViacomCBS” said: “Representation in media is a vital element to truly connect with different audiences and communities” (Szalai)

¹⁰ a leading global media and entertainment company that creates premium content and experiences for audiences worldwide.

¹¹ Paramount+ is an American subscription video on-demand service owned by Paramount Global.

Chapter Three: Critical Analysis on the White Savior Trope

The research also found, "Perpetuating stereotypes and lazy depictions of certain ethnicities are tremendously detrimental to audiences." Another finding says: "Harmful stereotypes are especially prevalent among some ethnic communities, who believe they are portrayed negatively." Middle Eastern and Arabic people (20%) and Black people (18%), for example, believe they are portrayed as criminals; Middle Eastern and Arabic people (19%) and Indigenous people (10%) believe they are portrayed as angry; and Middle Eastern and Arabic people (17%) and Black people (16%) believe they are portrayed as dangerous."(Szalai) In light of these findings say that representation and diversity on screen will be better in the future.

5. Discussion

In the view of the previous analysis, the implicit messages that the trope of the white savior perpetuates such as colorblindness and white supremacy elevated it to be a modern racism tool that was examined previously. The concept, new racism supports the social order while seemingly challenging the racial inequality within the social order (Collins and Hughey). The new racism explains contemporary racial inequality as reproduced in ways that make up the "post-racial" myth of America and American racial politics. (Jordan)

Racism, according to Bonilla-Silva¹², is a technique to maintain advantages for the superior group. Omi¹³ and Winant¹⁴, as well as Feagin¹⁵, support the concept that racism is fundamentally about the many social behaviors that have evolved to ensure benefits for the superior group: They also point out that benefits and disadvantages are divided between the inferior and superior groups, who are always competing for the fulfillment of their goals (i.e. restructuring the system and maintaining it

¹² Eduardo Bonilla-Silva is an Afro Puerto Rican political sociologist and professor of sociology at Duke University. He was the 2018 president of the American Sociological Association.

¹³ Michael Omi is an American sociologist, writer, scholar, and educator. Omi has served on the faculty at the University of California, Berkeley. He is the Associate Director of the Haas Institute for a Fair and Inclusive Society. Omi is best known for developing the theory of racial formation along with Howard Winant.

¹⁴ Howard Winant is an American sociologist and race theorist. Winant is Distinguished Professor of Sociology at the University of California, Santa Barbara. Winant is best known for developing the theory of racial formation along with Michael Omi.

¹⁵ Joe Richard Feagin is an American sociologist and social theorist who has conducted extensive research on racial and gender issues, especially in regard to the United States. He is currently the Ella C. McFadden Distinguished Professor at Texas A&M University.

Chapter Three: Critical Analysis on the White Savior Trope

respectively). Thus, this "collection of social practices" (Feagin) is the "racial structure" (Bonilla-Silva) that enables a social construction like race to have real-world consequences.

Bonilla-Silva, instead of arguing that some groups of people are innately inferior, as was done in the past, "cultural racism" has become one of these social practices to ensure the supremacy of the dominant group. This perspective believes that cultural differences, rather than genetic differences, exist. The status quo in US society is perpetuated by relying on arguments that do not see people of color as individuals, but rather as one unit of bodies with the same thoughts, beliefs, and attitudes (Hughey). "White savior" movies reinforce this notion.

That has being said, to fully understand modern racism. First, one should go to the beginning of slavery, back then black people were considered to be a property not a human being. That pretext allowed whites that considered themselves as superior, to enslave the blacks. However, when the world started to change and emancipations of blacks started to spread, slavery was an illegal act, yet slavery has found a new way to exist in a form of laws "Jim crow laws¹⁶"; and finally racism. If one focuses on the periods when the term has changed, he will see that each time human rights or the world changed again racism takes a subtly form, but has the same beliefs of the first concept. Because, nowadays, slavery cannot exist, but the new shape that it endures can infiltrate the laws against racism and exist even in an implicit way. When someone took a fight and could see his opponent he may win. But when the opponent is hiding or disguised one cannot predict how the attacks will come. So, this is the case of modern racism. Modern racism is like a liquid substance that could take the shape of everything it holds, and can manage to escape or infiltrate. Modern racism perpetuates implicit messages on race.

Proper representation, and diversity are two of the reasons that made the future of the white savior trope not promising anymore. The genre is in its way to cease to exist or

¹⁶ Jim Crow laws were state and local laws enforcing racial segregation in the Southern United States. Other areas of the United States were affected by formal and informal policies of segregation as well.

Chapter Three: Critical Analysis on the White Savior Trope

will be used less in movies. When movements such “Time’s up¹⁷”, “Me Too¹⁸” started rising in Hollywood, and the LGBT community is demanding presentation on screen which urged the agenda to change. The latter, is indirectly affecting the white savior trope, and now the trope will receive less attention; thus less production on screen.

Conclusion

Films have significant influence on the public opinion, they are tools that can shape the perspective of individuals; such as sensitive matters like race relations, white privilege, and stereotype. Whereas these subtle messages can be seen as modern racism. The way that modern racism operates through tools such as the white savior trope made it hard to be seen. However, the profound messages that the trope was narrating implicitly concerning race relations, misrepresentation insinuates white superiority. Modern racism is flexible, which allows it to escape the same roles that chained racism (Jim Crow laws). However, this tool (White Savior trope) that modern racism is operating through, has arrived to its end, because it is not the 60s or the 70s anymore, and the public perspective has changed when it comes to race. Especially when the black people in America are still fighting against racism towards them in form of protest such as the Black Lives Matter movement (BLM). That made the world to publicly condemn racism and announce that is not an issue of the past. To fight racism one should go to the new form that it took and try to unpack the implicit messages that modern racism is working through. Such as post racial, colorblind and other forms.

¹⁷ Time's Up is a non-profit group that raises money to support victims of sexual harassment. The group was founded on January 1, 2018, by Hollywood celebrities in response to the Weinstein effect and the Me Too movement. As of January 2020, the organization had raised \$24 million in donations.

¹⁸ Me Too is a social movement against sexual abuse, sexual harassment, and rape culture, in which people publicize their experiences of sexual abuse or sexual harassment.

General conclusion

General conclusion

General conclusion

In light of the previous chapters and the elements they tackled, this research has reached its closure. Africa is one of the oldest known continents in the world holding significant diversity. Colonization has played a vital role in shaping the modern face of Africa. From the 15th to the 19th centuries, Europe has glimpsed and took everything that Africa could provide from natural resources till humans (African as slaves).

In this process Europe has adopted several approaches to achieve its goal (physically and politically) when one reads history closely, he will understand that missionaries played an important role in colonizing Africa. Hidden beneath the veil of religion, the missionaries whitewashed the African's mentality by replacing their origin identity with a European identity, which shifted their whole perspective and caused division (divide and rule). The white legacy as an imperial was shown in history in various forms among them, the white savior notion that he came to save and guide the lost ones (Africans)

This notion of white saving has infiltrated into movies depicting non-white as a helpless class that needs assistance of whites to succeed. These presentations endure within it implicit messages that perpetuate the white supremacy and colorblindness. The first result that appeared after unpacking White Savior film was white supremacy, which insinuates that non-whites are considered to be inferior, a second class perpetuating white superiority in America. The second implicit message that appeared after analyzing White Savior trope was colorblindness, which indicates that issues such as racism, and hatred are things of the past. This aspect was reinforced in the election of the former president Barack Obama, which insinuates that the U.S is in a post racial era, but recent years have shown otherwise.

As a result, the White Savior trope is recognized as a modern tool of racism. This notion of "modern racism" is difficult to be seen because of the sublet messages that it is operating through. The latter can be seen as a liquid substance that may escape through the cracks (laws, loopholes) that were created to chain the old racism (Jim Crow

General conclusion

laws) However, everything must have an end; as with the “White Savior Trope” that is arriving to its stop point, and the new form that modern racism may endure in the future is not revealed yet.

Work Cited

Work Cited

Books

- Di Angelo, Robin, and Michael Eric Dyson. *White Fragility*. Beacon Press, 2018.
- Fredrickson, George M. *White Supremacy: A Comparative Study in American and South African History*. Oxford University Press, 1981.
- Benschoff, Harry M. *America on Film: Representing Race, Class, Gender, and Sexuality at the Movies*. Blackwell Pub., 2004.
- Bonilla-Silva, Eduardo. *Racism Without Racists: Color-Blind Racism and the Persistence of Racial Inequality in the United States*. Rowman & Littlefield Publishers, Inc., 2003. Publisher 3rd 2010 and fifth editions.
- Collins, Patricia H. *Black Sexual Politics: African Americans, Gender, and the New Racism*. Routledge & CRC Press.
- Feagin, Joe R. *Racist America: Roots, Current Realities, and Future Reparations*. Routledge, 2000.
- Giroux, Henry. "Rewriting the Discourse of Racial Identity: Towards a Pedagogy and Politics of Whiteness." *Harvard Educational Review*, vol. 67, no. 2, July 1997, pp. 285–321.
- Omi, Michael, and Howard Winant. *Racial Formation in the United States: From the 1960s to the 1990s*. 2nd ed. London and New York: Routledge 1994.

Articles

- Andrews, Evan. "The Green Book: The Black Travelers' Guide to Jim Crow America - HISTORY." HISTORY, www.history.com, 13 Mar. 2019, <https://www.history.com/news/the-green-book-the-black-travelers-guide-to-jim-crow-america>.
- Brantlinger, Patrick. "Project MUSE - Kipling's 'The White Man's Burden' and Its Afterlives." Project MUSE - Kipling's "The White Man's Burden" and Its Afterlives, muse.jhu.edu, 30 Jan. 2007.
- Claybrook, Keith M. "Black Identity and the Power of Self-Naming | AAIHS." AAIHS, www.aaihs.org, 10 Sept. 2021, <https://www.aaihs.org/black-identity-and-the-power-of-self-naming/>.
- Bandyopadhyay, Patil, "Volunteer tourism and 'The White Man's Burden'", 645.
- Bandyopadhyay, Patil, "Volunteer tourism and 'The White Man's Burden'", 650.
- Ash, Erin Michelle. "ETDA." ETDA, etda.libraries.psu.edu, <https://etda.libraries.psu.edu/catalog/18966>. Accessed 21 June 2022.
- Erinda Wanti. *WHITE SAVIOR IN MELFI'S HIDDEN FIGURES.2018*. A THESIS In Partial Fulfillment of the Requirements for For S-1 Degree in American Studies in English Department Faculty of Humanities Diponegoro University. FACULTY OF HUMANITIES DIPONEGORO UNIVERSITY SEMARANG.
- Eric.A.Jordan.*EXPLORING BLACK "SAVIORS":A CONTENT ANALYSIS OF BLACK CHARACERS AND RACIAL DISCOURSES IN OBAMA-ERA FILMS*.A dissertation submitted to the faculty of the college of arts and science of the university of Louisville in partial fulfilment of the requirements for the degree of doctor of philosophy in applied sociology, in department of sociology. University of Louisville, august 2020.
- Freidus, "Unanticipated outcomes of voluntourism", 1313.

Work Cited

- “Green Book [Movie Review] - Noire Histor.” Noire Histor, noirehistor.com, 18 July 2019, <http://noirehistor.com/blog/green-book-movie-review/>. Accessed 23 may 2022.
- “Green Book (2018) - IMDb.” IMDb, www.imdb.com, <https://www.imdb.com/title/tt6966692/plotsummary>. Accessed 25 May 2022.
- “Green Book [Movie Review] - Noire Histor.” Noire Histor, noirehistor.com, 18 July 2019, <http://noirehistor.com/blog/green-book-movie-review/>. Accessed 23 may 2022.
- “Hidden Figures (2016) - IMDb.” IMDb, www.imdb.com, <https://www.imdb.com/title/tt4846340/plotsummary>. Accessed 24 May 2022.
- “Hidden Figures” Director Defends Film’s Fictional White Savior.” Black America Web, blackamericaweb.com, 3 Feb. 2017, <https://blackamericaweb.com/2017/02/02/hidden-figures-director-defends-film-fictional-white-savior/>. Accessed 23 may 2022.
- Hughey, Matthew W. *The White Savior Film: Content, Critics, and Consumption*. Temple Univ. Press, 2014.
- Hughey, Matthew W. “Cinethetic Racism: White Redemption and Black Stereotypes in ‘Magical Negro’ Films | Social Problems | Oxford Academic.” OUP Academic, academic.oup.com, 1 Aug. 2009, <https://academic.oup.com/socpro/article-abstract/56/3/543/1707611?redirectedFrom=fulltext>.
- Hughey, Matthew W. “The Whiteness of Oscar Night - Contexts.” The Whiteness of Oscar Night - Contexts, contexts.org, <https://contexts.org/blog/the-whiteness-of-oscar-night>.
- Holderbaum, Natalie. “A Critical Analysis of White Savior Films and Why You Should Avoid Them -.” Mxdwn Movies, movies.mxdwn.com, 13 June. 2020, <https://movies.mxdwn.com/feature/a-critical-analysis-of-white-savior-films-and-why-you-should-avoid-them/> Accessed 30 may 2020.
- Hughey, Matthew W. *The White Savior Film: Content, Critics, and Consumption*, Temple University Press, Philadelphia, 2014, p. 15.
- Nast, Condé, and @Vanity Fair. “Green Book Director Peter Farrelly Defends Film amid Criticism by Don Shirley’s Family | Vanity Fair.” Vanity Fair, www.vanityfair.com, 4 Jan. 2019, <https://www.vanityfair.com/hollywood/2019/01/green-book-director-peter-farrelly-defends-movie-against-criticism>. Accessed 24 may 2022.
- Thomas, Dexter. “Oscar-Nominated ‘Hidden Figures’ Was Whitewashed — but It Didn’t Have to Be.” Oscar-Nominated “Hidden Figures” Was whitewashed — but It Didn’t Have to Be, www.vice.com, <https://www.vice.com/en/article/d3xmja/oscar-nominated-hidden-figures-was-whitewashed-but-it-didnt-have-to-be>. Accessed 14 June 2022.
- Patrick Brantlinger. "Kipling's "The White Man's Burden" and Its Afterlives." *English Literature in Transition. 1880-1920* 50, no. 2 (2007), 172-173.
- Pitallano, Dandy. “Simple Synopsis of the HIDDEN FIGURES.” Medium, medium.com, 2 Oct. 2019, <https://medium.com/synopsis-of-the-hidden-figures/simple-synopsis-of-the-hidden-figures-83547c6973f9>. Accessed 24 may 2022.
- Ramos, Dino-Ray. “‘Get Out’ Director Jordan Peele On Black Identity & The ‘White Savior’ – Deadline.” Deadline, deadline.com, 22 Oct. 2017, <https://deadline.com/2017/10/jordan-peeel-get-out-film-independent-forum->

Work Cited

- [keynote-speaker-diversity-inclusion-1202192699/](#) Accessed 30 may 2022.
- Szalai, Georg. "Diversity, Representation Study by ViacomCBS for Film, TV – The Hollywood Reporter." *The Hollywood Reporter*, www.hollywoodreporter.com, 28 Oct. 2021, <https://www.hollywoodreporter.com/business/business-news/diversity-representation-study-viacomcbs-film-tv-1235037655/> Accessed 31 may 2022.
 - Sium, Baseba Tesfaldet. *The White Savior Trope and The Persistence of Whiteness in the films 'To Kill a Mockingbird' and 'Green Book'*. June 2021. Bachelor's project in Cultural Studies, Norwegian University of Science and Technology, Faculty of Humanities Department of Language and Literature.
 - Saraiyphilosophy of Colonialism: Civilization, Christianity, and Commerce | Violence in Twentieth Century Africa." *Scholar Blogs | Emory's Own WordPress Instance for Teaching a*, Sonia. "Viola Davis: "My Entire Life Has Been a Protest"." *Vanity Fair*, 14 July 2020.
 - "The P and Research, scholarblogs.emory.edu/violenceinafrica/sample-page/the-philosophy-of-colonialism-civilization-christianity-and-commerce. Accessed 15 May 2022.
 - The White Savior Trope, Explained | Watch | The Take." *The White Savior Trope, Explained | Watch | The Take*, the-take.com, 1 July 2020, <https://the-take.com/watch/the-white-savior-trope-explained>.
 - "The-Green-Book-Guion.Pdf.", <https://cursosdeguion.com/wp-content/uploads/The-Green-Book-Guion.pdf>. Accessed 25 May 2022.
 - COLEMAN, ARICA L. "The Movie 'Green Book' Is Named for a Real Guide to Travel in a Segregated World. Its Real History Offers a Key Lesson for Today." *Time*, time.com, <https://time.com/5457827/green-book-history/>. Accessed 14 June 2022.
 - Taleb, Hadjer. *The impact of Misrepresentations of black American identity in media: stereotypes emergence as a form of modern racism, 2020, 2021*. Master degree in Literature and Interdisciplinary Approaches, universite abdelhamid ibn badis mostaganem, FACULTY OF FOREIGN LANGUAGES DEPARTMENT OF ENGLISH.
 - "The White Man's Burden": Kipling's Hymn to U.S. Imperialism." HISTORY MATTERS - The U.S. Survey.
 - WICHMANN, Jennifer. *Post-Racial Hollywood? The 'White Savior' Concept in Selected 21st -Century U.S. Movies.2018*. Diplomarbeit zur Erlangung des akademischen Grades einer Magistra der Philosophie an der Karl-Franzens-Universität Graz am Institut für Amerikanistik.
 - Zeevaert, Marius . "Why We Need to Uncover White Savior Logic of Volunteer Tourism – The Yale Review of International Studies." *The Yale Review of International Studies*, yris.yira.org, 11 Mar. 2021, <http://yris.yira.org/comments/4830>.
 - Wichmann, Jennifer. "Post-Racial Hollywood? : The 'White Savior' Concept in Selected 21st-Century U.S. Movies / Vorgelegt von Jennifer Wichmann." *Hochschulschriften / Post-Racial Hollywood?* Unipub.uni-graz.at, 1 Jan. 2018, <https://unipub.uni-graz.at/obvugrhs/content/titleinfo/2705282/>.
 - Zeddies, Millei, "Troubling discourses in United Planet's voluntourism", 105.

Work Cited

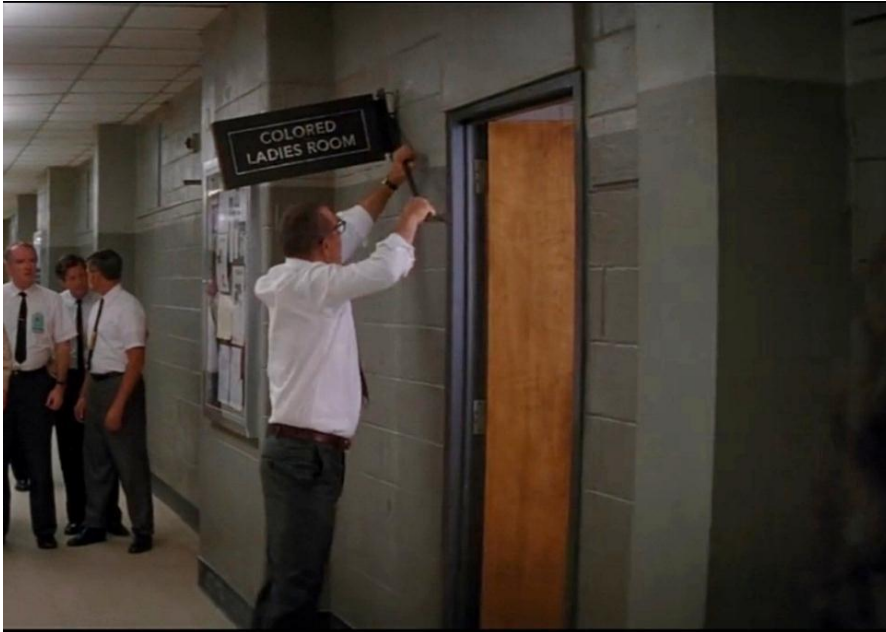
Web Sites

- www.jstor.org
- www.archive.org

Appendix

Appendix

Appendix 01: Al Harrison breaking the colored ladies room.



Source: Egybest

Appendix 02: Patrolman 1 and patrolman 2 pulling over Tony and Don.



Source: Egybest